

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

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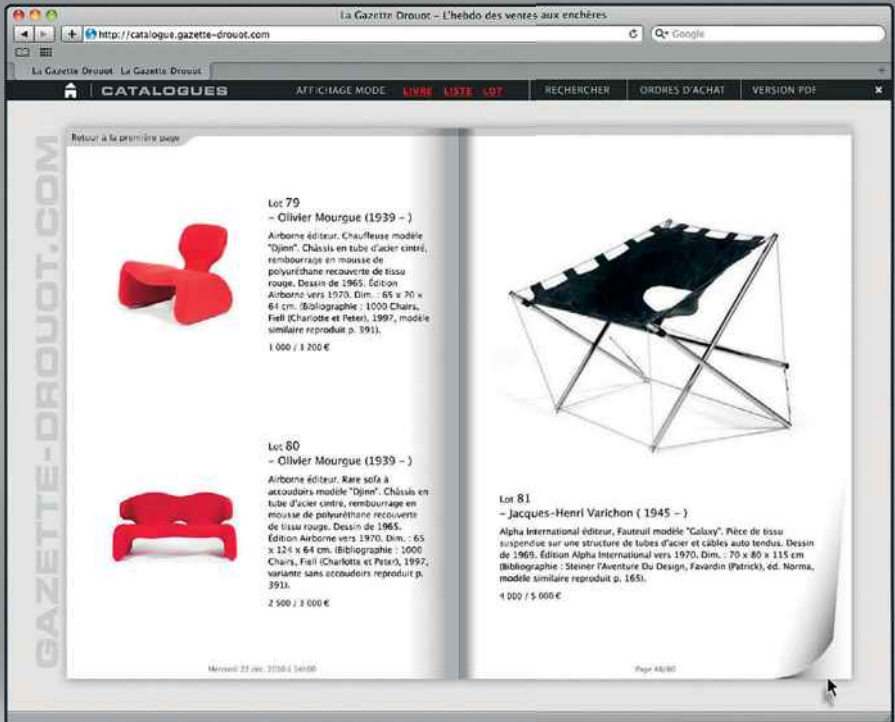
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EDITORIAL



DR

Stéphanie Perris-Delmas
EDITORIAL MANAGER

This is the story of a young girl who became the queen of New York after marrying the fabulously wealthy millionaire and philanthropist, Vincent Astor. It is the tale of Donald Taffner, a genuine self-made man who made his fortune in television and was a supporter and patron of the Glasgow School of Art. It is also the account of the Giacometti family, of the youngest of that line, Bruno, the heir and guardian of the work of his famous older brothers; and of Lena Nemes, the daughter of the surrealist painter Endre Nemes, a collection of whose work will be sold in Stockholm. Witness the extraordinary destinies of these men and women whose lives were so closely bound to art and its market. This autumn you are cordially invited to savour this wonderful bestseller, one to be leafed through without any thought of moderation!

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Clockwise from left: Pablo Picasso, *Tête de Femme* (detail), color linoleum cut, 1952. Estimate \$80,000 to \$120,000. • Fernand Léger, *Formes*, gouache, 1928. Estimate \$30,000 to \$50,000. • Jean Metzinger, *Femme assise*, watercolor, gouache & pencil. Estimate \$7,000 to \$10,000. • Henri Matisse, *Henri Matisse Gravant*, drypoint, 1900-03. Estimate \$30,000 to \$50,000.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS





UPCOMING

Souham Collection second auction

Gérard Souham is associated with one of the most interesting collections devoted to the First and Second French Empires. In 2008, a portion of his library and historical items with impressive provenances were sold at auction. This magnificent selection of books and pedigree items had originally belonged to those men and women who had shaped the two empires. On that day, in Fontainebleau, the selection sold for €1,2 million, and featured a plethora of "pre-emption clauses", an indisputable indication of the quality of this collection, which had been assembled in a thirty-year period by this former media baron of Franco-American origin. The announcement of a second auction is sure to delight Napoleon enthusiasts, who are invited to attend the event at Château de Vert-Mont, Joséphine's former residence, on 16 September during the first Imperial Jubilee at Rueil-Malmaison. Three hundred titles and around a hundred mementoes have been selected for the occasion, including this brooch owned



Brooch owned by the Empress Eugénie, rubies and diamonds, Christophe-Frédéric Bapst. Estimate: €25,000/28,000.

USEFUL INFO

Where ?	Rueil-Malmaison - Domaine de Vert-Mont
When ?	16 September
Who ?	Osenat auction house. Ms Lamort, Ms Finaz de Villaine, Mr Dey
See the catalogue :	www.gazette-drouot.com

by the Empress Eugénie, originally from the parure of the Duchess of Angoulême. The Louvre houses a pair of bracelets from this same collection. It was King Louis XVIII, who, on returning to power in 1815, had the stones from the parure of Marie Louise reset according to Bapst's designs, in order to give them to his niece Marie-Thérèse-Charlotte de France. The collection also includes two miniatures by Jean-Antoine Laurent, portraits of the mother and aunt of Napoleon I (€8,000/10,000), formerly from the David-Weill Collection, and a mahogany-veneered jardinière adorned with a "J" (for Joséphine) under a crown in gilded brass (€18,000/25,000).

Stéphanie Perris-Delmas

UPCOMING

Ceramics by Jouve, Derval and **Delaherche**

September promises an inspiring celebration of the genre with an 'Exceptional Ceramics' sale to be held on 19 and 20, in which a vast collection of 400 ceramic works, worth an estimated total of €1 million, will be put on sale by the Tajan auction house in Paris. This imposing array covers many different eras and includes works from a wide variety of artists and disciplines, from the well-known avant-garde innovations of Laurent Bouvier to the delights of post-war masters such as George Jouve and Jean Derval. The Art Deco period is lavishly honoured here, and one of the many stars in the sale is a decidedly sensual creation by Auguste Delaherche in collaboration with Jules Desbois, in ochre and beige enamelled stone, called "Le Baiser" (*The Kiss*), dating from 1890 (estimate: €2,000-3,000). Not all the specimens in this auction share this element of sensuality: some of them evince a striking brutality, such as this signed "Madoura" column vase from 1960 (estimate: €4,000 -

USEFUL INFO

Where ?	Paris
When ?	19-20 September
Who ?	Tajan auction house
How much ?	€1M

See the catalogue : www.gazette-drouot.com

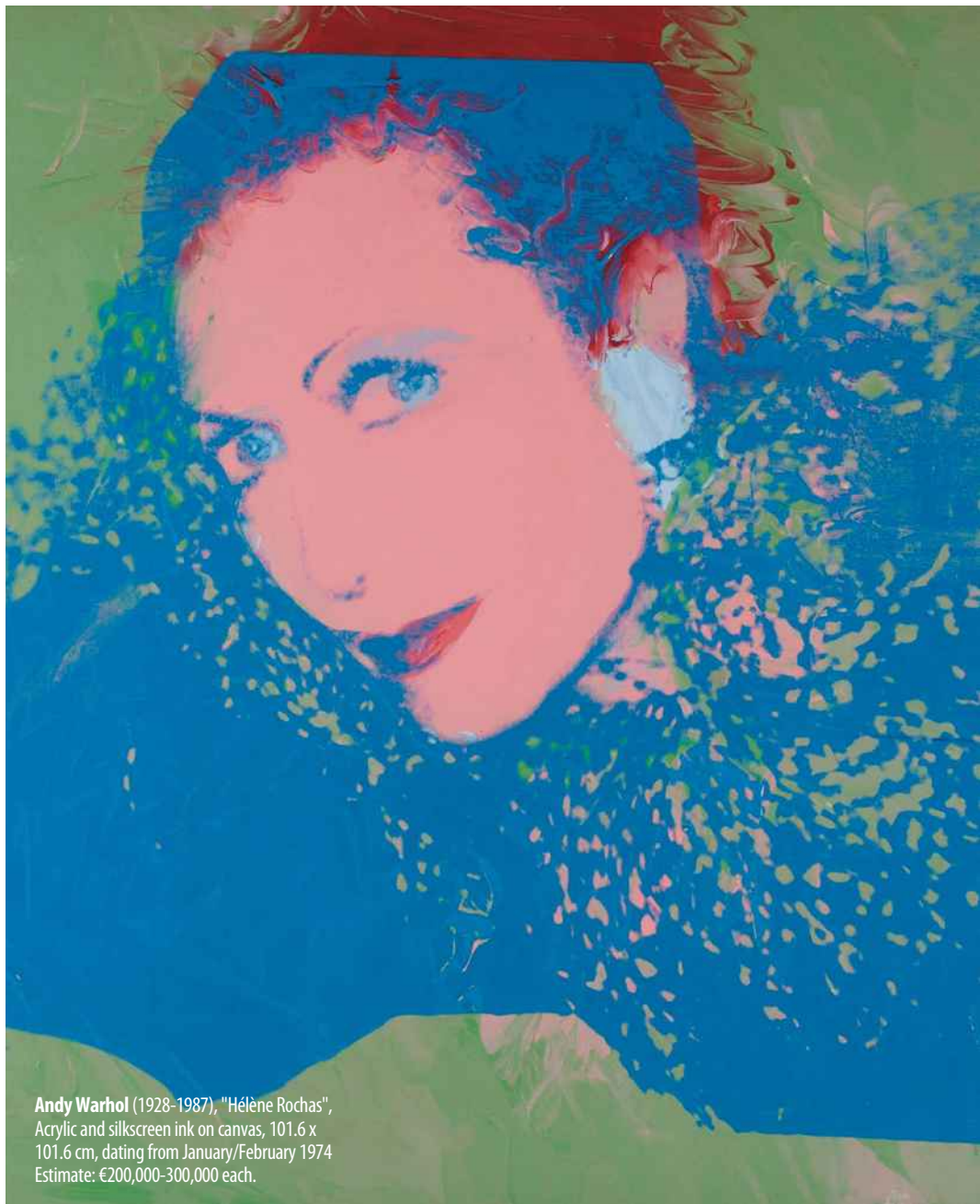
HD



Auguste Delaherche (1857-1940), baluster vase, 1894, with four handles. Flame-red enamelled decoration with violet drip effect, signed and numbered 6704. H. 75.8 cm. Estimate: €8,000-12,000.

6,000). With its bright green enamel and patchy brown staining, it is very much an example of the harsh use of contrasting colours that characterised the prevalent artistic tastes of the period.

John Price



Andy Warhol (1928-1987), "Hélène Rochas",
Acrylic and silkscreen ink on canvas, 101.6 x
101.6 cm, dating from January/February 1974
Estimate: €200,000-300,000 each.

UPCOMING

The Paris collection of **Hélène Rochas**

She was beautiful with the kind of loveliness that never fades. With her azure blue gaze and the body of an eternal ballerina, Hélène Rochas embodied the image of the chic and elegant Parisian woman. The muse and wife of couturier Marcel Rochas, she turned into a businesswoman at his death in 1955. Under her lead, Rochas fragrances produced the best-selling Madame Rochas. Like her friend and neighbour Yves Saint Laurent, she entertained Parisian high society in her apartment in Rue Barbet Jouy. Like the couturier, she turned her home into a museum, surrounding herself with works of art. And like him, she had a talent for happy associations, always in impeccable taste, including Neoclassical vases from Harewood House (€100,000/150,000), the sofa from the former Arturo Lopez-Willshaw collection (€12,000-18,000), and a composition of Ben Nicholson's (€300,000/500,000). In Monaco in December 1990, Christie's had already sold her collection of Art Deco



Balthus (1908-2001), "Japonaise à la table rouge", casein and tempera on canvas, 144 x 192.5 cm, painted between 1967 and 1976. Estimate: €3,000,000-5,000,000.

USEFUL INFO

Where ?	Paris
When ?	27 September
Who ?	Christie's France
How much ?	€8M

furniture, which included major pieces by Eileen Gray and Pierre Legray. On 27 September, Paris will be the natural location for the British auction house's second sale of Hélène Rochas – who died in August 2011 – for an estimated total of €8M, including €3-5M for a painting by Balthus of his second wife Setsuko Ideta. This large format picture had pride of place in the small drawing room at 40 Rue Barbet Jouy. An estimate of €1.5M-2M has been put forward for Kandinsky's 1925 painting "Braunes Schweigen", which used to be in the drawing room. Meanwhile, a picture by Édouard Vuillard, "Portrait de Lucien Guitry", which would welcome visitors in the hallway (€150,000/250,000), was a key work in the great Paris retrospective staged at the Grand Palais in 2003.

Stéphanie Perris-Delmas

UPCOMING

Rendez-vous at **The Bristol**



Porcelain of that indefinite colour known as "Celadon", named after the hero of Honoré d'Urfé's novel "L'Astrée", covers a wide range of various shades of yellow, grey, blue and green. A peak was attained during the Song dynasty, which lasted until the 18th century. The marchands-merciers who received porcelain from China would propose masterpieces like this vase with a relief decoration of dragons in clouds. The neck is surrounded by leafy volutes in gilt bronze, forming two handles that join in a slightly asymmetrical base. We might add that the vase comes from the collection of Louis Burat, a Paris stockbroker and patron of the arts, who bequeathed his silverware collection to the Musée des Arts Décoratifs de Paris, and was a collector of the same calibre as Nissim de Camondo and Édouard André. His nephew and heir Alfred Besnier dispersed the paintings, objects and furniture in June 1937 as the "Collection of the late Madame Louis Burat": a sale that marked "the annals of curiosity", according to the gazette of the time. The armoire by BVRB with red lacquer panels and marquetry, now in the Château de Versailles, was knocked down for 1,520,000 francs (around €810,000); the second bid of over a million of that period, 1,450,000 francs, was offered for a painting by Fragonard, acquired by the Metropolitan Museum of New York, which at the

China, Ming dynasty, late 15th or early 16th century.
Celadon porcelain vase with bronze mountings added c.1750.
49 x 40 cm. Estimate: €200,000/300,000.

time was called "Portrait presumed to be of Rosalie Fragonard", but is now more soberly entitled "Portrait of a lady with a dog". Other items of furniture are now in public collections, including a sofa by Tillard in the Louvre. A legendary sale of the same order as the Doucet sale a few years before. This vase will feature in a sale staged at the same time as the Paris Antiquarian Biennial, providing a cabinet of curiosities that includes both an ichthyosaurus skeleton (€80,000) and pictures by Picasso, for example, a gouache entitled "Nu étude pour Les Dames d'Avignon", 1907, estimated at €400,000. Among the star pieces is a noteworthy polychrome stucco of "The Virgin and Child with two angels" by Neri di Bicci after Desiderio da Settignano, Florence, second half of the 15th century, expected to make around €800,000; a pair of bronze "Slaves" attributed to Pietro Tacca (€120,000), and two marble sculptures, "Kreugas" and "Damoxenos", after Canova (€600,000). These two Greek wrestlers fought each other during the Nemean games, when Damoxenos gave his adversary such a foul blow with his fist that the other died. Morality was upheld; the murderer was banished, and the crown was given posthumously to Kreugas... A marble baptismal font carved in Italy at the end of the 13th century is estimated at €120,000. Furniture lovers should look out for an armoire by Thomas Hache (€250,000), a European



USEFUL INFO

Where ?	Paris - Hôtel Le Bristol
When ?	15 September
Who ?	Marc-Arthur Kohn auction house

See the catalogue : www.gazette-drouot.com

blue lacquer commode stamped by Jacques Dubois (€250,000) and a flat-topped desk stamped by Philippe Claude Montigny, made between 1775 and 1780 (€350,000). At €200,000, for a touch of sumptuous elegance, you can opt for either a barometer clock after a drawing by André-Charles Boulle, or a Louis XIV mirror in egglomised glass, once part of the luxurious collections of the Princes de Ligne-La Trémoille at the Château de Serrant. Or you can let yourself be tempted by the exotic delights of a pair of vases in Ko Kutani porcelain (Japan), with ram's head mountings from the Louis XVI period (€180,000).

Anne Foster

UPCOMING

A look at **the 20th century**

The Boisgirard-Antonini auction house is reviving the spirit of the great sales of 20th-century Decorative Art of recent decades, such as the Manoukian sale in 1993 and the Lalique sale in 2005. A new auction will be held on 27 September at the Maison des Centraliens and will break new ground for the French auction house. The art dealer Michel Giraud has had the honour and pleasure of selecting around a hundred objects, offering his taste and experience as an internationally-renowned gallery owner. This exceptional selection includes furniture, sculpture and objets d'art with an overall estimate of 1 million euros. The star item will be a Le Corbusier tapestry entitled "Trois femmes sur fond blanc" (*Three Women on a White Background*), produced by the Picaud studios under the direction of Pierre Baudoin on a theme inspired by Josephine Baker (*illustrated*). Among the



Le Corbusier, "Trois femmes sur fond blanc" (*Three Women on a White Background*), tapestry crafted under the direction of Pierre Baudoin, Picaud studios, 1949, 215 x 285 cm.
Estimate: €20,000/30,000.

USEFUL INFO

Where ?	Paris - Maison des Centraliens
When ?	27 September
Who ?	Boisgirard - Antonini auction house
How much ?	€1M

See the catalogue : www.gazette-drouot.com

curator's selections and discoveries is furniture by Chareau, Colombo, Krass, Neagle and Raimondi, and, in particular, a rare André Arbus two-door cabinet in sycamore and stained wood, adorned with bronze and brass on the feet (€15,000/18,000). Featured sculptures include a piece by the friend and collaborator of Arbus, Vadim Androusov. From this Russian artist there is a "Buste de jeune femme" (*Bust of a Young Woman*), in bronze with gold patina on a base of black Belgian marble, executed in around 1935 (€14,000/16,000). This work of art combines tradition and modernity just like the rest of the selection.

Caroline Legrand

UPCOMING

Marcel Brient Collection

His first purchase, a gouache by Jean Hélon entitled "La Rélève", was premonitory... When a young Breton called Marcel Brient came to the capital, he was taken under the wing of Louis Clayeux, the "eye" of the famous Aimé Maeght, and director of the latter's prestigious Paris gallery for twenty years. Brient was in good hands. At the same time as training as an engineer in physical metrology, he listened, looked, and learned all he could from his mentor, who introduced him to contemporary art. Today Marcel Brient is sitting on a remarkable collection, reputed to be one of the largest in France. This free-thinker, a genuine UFO in an art milieu accustomed to a more refined discourse, was one of the first collectors to take an interest in Koons, Murakami, Gonzales Torres and Chinese stars Zhang Xiaogang and Yue Minjun. The auction world has often proved this talent spotter right: a man who has sold the work of his protégés for some stunning prices. For instance, in February 2008, Zhang Xiaogang's painting "Big Family" sold at Sotheby's for £ 1,700,500; two years

USEFUL INFO

Where ?	Paris
When ?	24 September
Who ?	Sotheby's France

Christo, "Poussette empaquetée" (*Wrapped pushchair*), pushchair, rope, polythene, 94 x 56 x 95 cm, executed in 1962. Estimate: €120,000/180,000.

HD



later, on 16 November at Christie's in New York, "Blood", the curtain of red beads by Felix Gonzalez Torres, was sold for \$1,656,000 to François Pinault, who has since installed it in the Palazzo Grassi. That day, Brient, who had bought the work twenty years earlier from Jennifer Flay, made 100 times more than his initial outlay. The sale of part of his collection on 24 September by Sotheby's in Paris promises to be quite an event. Around a hundred works will be illustrating the French art scene from 1960 to the present day, including Martial Raysse's "L'Arbre" (*Tree*), executed in 1959-1960 (€200,000-300,000) and a "Study" by Simon Hantaï from the Galerie Jean Fournier (€250,000-350,000).

Stéphanie Perris-Delmas



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ARTPASSIONS

LA GAZETTE
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UPCOMING

Eastern temptations

Well, we have to admit that long before noticing the regular grooves in the loincloth of this bronze statue, or its exaggeratedly long neck, our gaze quite simply lingered on its decidedly provocative sex... We soon remembered that Baal - the "lord", but also the "possessor" - was undoubtedly the most adulated divinity in the Canaanite pantheon. It even seems that this region between the Mediterranean and Jordan, where this statue was created, made him the god of fertility... Whatever the truth of the matter, this divinity with his fine green patina bearing a knife on his belt, whose fists were probably closed around a weapon, remains above all a rare example of the Bronze Age in the Near East. If you too feel a yearning for this Baal, you'll need around €80,000 to 100,000. But there will be plenty of other temptations at the Hôtel Marcel-Dassault. With Eastern art, there is also an Amlash terracotta stag from the early first century BC (€25,000/30,000), and a fine selection of Islamic art, led by a remarkable Safavid mausoleum plaque estimated at €100,000/150,000. **Cécile Camille**

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	9 October
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house
How much ?	€80,000/100,000



A Canaanite bronze statue of Baal, 14th-12th Century BC H. 37 cm.

UPCOMING

House sale "à la française"

Welcome to Chanonat, a little village near Clermont-Ferrand lying in lush greenery on a lava flow formation overlooking the Auzon, at the foot of the Gergovie plateau.

Today, although the gates of the fortified village have disappeared, two châteaux still bear witness to its glorious past: La Batisse with its French-style gardens, the residence of the Arnoux de Maison Rouge family, and Varvasse, the property of the Giscard d'Estaing family. There is no shortage of curious passers-by eager to catch a glimpse of the former head of State on this little country road. In 1933, Edmond Giscard d'Estaing, father of the former French President and Mayor of Chanonat from 1932 to 1947, acquired the imposing medieval building of 800 square metres standing in a fourteen-hectare park. In 1560, the brothers François and Jean Savaron, celebrated jurists of the Parlement de Clermont, produced the current plan of the U-shaped château, the layout of the garden and terrace with its cruciform alleys, and its central pond. Half a dozen owners followed in succession until the 1930s. The residence has been for sale since 2007. If anyone is interested, they will need one and a half million euros ... It's worth remembering that its guests have included Helmut Kohl, Henry Kissinger, Jacques Chirac and Nicolas Sarkozy. While the owners did not wish to be present during our visit, their presence is tangible everywhere. Marie-Josée and Sébastien (the couple's butler, attached to their Paris apartment in Rue de Bénouville, but currently in the Auvergne preparing the dispersion) talked to us about them with discretion and sensitivity: "They are interested in everything,

very human, and very much of our times, even if you are aware that etiquette is always respected." Valéry and Anne-Aymone Giscard d'Estaing have only stayed here on rare occasions since the former head of State stopped chairing the Auvergne departmental council. There are numerous photos, both official and of family. One you see as you go through the rooms is that of May Bardoux, the President's mother, as a young bride. Like many personal souvenirs, these will be kept by the family. All in all, four hundred lots are going to auction (for an overall estimate of around €400,000); the other items will be taken to the Paris apartment, the property at Authon in the Loir-et-Cher and the Château d'Estaing in the Aveyron. Acquired in 2005 by the former President, this imposing building dominating the village is currently being restored so that a foundation can be set up to spotlight his action as former French President and as one of the authors of the European Constitution in 2002-2003.

Clermont wallpaper and earthenware

But we return to the Château de Varvasse, whose interior decoration has been well-preserved over the years. The caretaker's emotion is palpable as she talks about the château, soon to be empty. While extremely classical, the atmosphere is welcoming, too, with its wallpaper - including a suite of nine rooms in 19th century grisaille by the Dufour factory illustrating the "Story of Psyche" (€8,000/12,000) -, flowery fabrics, Aubusson and Brussels tapestries, marble and bronze figures, miniatures and natural wood furniture. As we are in the Auvergne, an impressive collec-

HD



View of the main lounge
at the château de Varvasse

Pierre Julien (1731-1804), white marble sculpture known as "Cléopâtre" or "Ariane endormie", 1785, 57.5 x 85 x 30 cm. Estimate: €30,000/40,000.





tion of plates and dishes in Clermont-Ferrand blue monochrome earthenware (€300 to 1,500) naturally forms part of the trousseau. Further on, the star piece takes the form of a large white marble figure, "Ariane endormie", whose lavishly pleated garment gives a glimpse of a breast. This work by Pierre Julien (*illustration*) is similar to a copy now at the Château de Versailles. An elegant Empire dresser stamped by Jacob rubs shoulders with a pair of Provençal Louis XVI giltwood consoles (€6,000/8,000) and a pair of early 19th century lidded alabaster vases (€3,000). A set of six Empire mahogany chairs and sofa by Loret (€6,000/8,000) and a large Napoleon III Aubusson carpet (€3,000/5,000) have not left the château since 1936. Meanwhile, an Empire clock by Lepaute in matt and brilliant chased gilt bronze, with two Vestals supporting its face, was acquired in 2004 from the Fabius collections (€12,000/15,000). In the library, where our visit ends, a pair of 19th century terrestrial globes with mahogany bases by the British firm Cary (€12,000/18,000: see photo) stand next to hundreds of bound books, some dedicated, due to be sold in Paris during the autumn. We can imagine the emotion of the people of Chanonat, who, with this "house sale", will see a significant page in the village's history being turned...

Claire Papon

USEFUL INFO

Where ?	Chanonat (63450)
When ?	29 September
Who ?	Aguttes auction house. Cabinet Dillée

See the catalogue : www.gazette-drouot.com



UPCOMING

A duo by **André-Charles Boule**

Partie and contre-partie...The copper, pewter and tortoiseshell marquetry to which André Charles Boule left his name comes as a pair, allowing for the same decorative effect to be obtained in two different shades. Just think about the effect his sumptuous pieces of furniture made shining gently in daylight or candlelight. The colours of the gems and tortoiseshell heightened by the gilded bronze, or, in

contrast, the opalescent shine of the brass combined with the warmth of the copper, are in keeping with the interior decoration of the time. Such splendour could only be within reach of the king, his entourage or prominent financiers and other holders of important offices. The discovery that a similar pair, decorated with the profile of Louis XIV, is kept in the Louvre makes it altogether possible that the commission came from the Sun King himself. This pair, the high-



André-Charles Boule (1642-1732), pair of low veneered ebony cabinets decorated with copper, pewter and tortoiseshell marquetry, Louis XIV period, 102 x 76.5 x 39 cm.

light of a large sale of furniture and objets d'art, was modified after the French Revolution. The medals of Cardinal Mazarin (1602-1661), by Jean Warin, and of Marie-Madeleine of Austria (1589-1631), the wife of Cosimo II de Medici, by Guillaume Dupré, have replaced the royal profile. Several theories have been put forward regarding the dating of the modifications, including that of a pre-revolutionary transformation. The pair is said to have belonged to the Duchess of Mazarin who may have added the profile of her illustrious relative to one, its companion having its royal effigy modified after the Revolution with a medal of the same size. The structure of these pieces of furniture, opening with a door that reveals four drawers, the sides also fitted with doors simulating four drawers and revealing four, probably indicates their decorative function. In short, these pieces are both sumptuous and practical, exalting the majesty of the marquetry decoration and bronze ornamentation designed by their creator André-Charles Boulle. Colbert introduced him to Louis XIV as the most skilful cabinetmaker in the capital and obtained for him the royal privilege of lodging at the Louvre. He then received the king's royal warrant as a cabinetmaker, engraver, gilder and sculptor, allowing him to operate as both a bronzesmith and cabinetmaker in defiance of guild regulations. His fame was international; he counted Philip V, King of Spain, and Prince Maximilian-Emmanuel of Bavaria among his clients. His works also defied fashions; in the late 18th century "Boulle's" were fought over in auctions just as they are today. **Anne Foster**


USEFUL INFO

Where ?	Paris, Drouot
When ?	26 September
Who ?	Europ Auction auction house
How much ?	€1.5/2M

See the catalogue : www.gazette-drouot.com



HD



For the inaugural sale in its new premises on Rue Drouot (18 September), the Parisian auction house will be hosting a sale of high-quality jewellery, one of the stars of which will be this approximately 55-carat white gold necklace. One can only admire its diamond-studded scrolls, crowned with a pear cut stone, which will set off any woman's neckline to the most beautiful effect. It will set this beautiful woman back some €250,000. If, however, she loses out with this particular object of desire, a white gold ring decorated with a 10.09 carat emerald cut diamond would, at €180,000/190,000, be more than just a consolation prize!

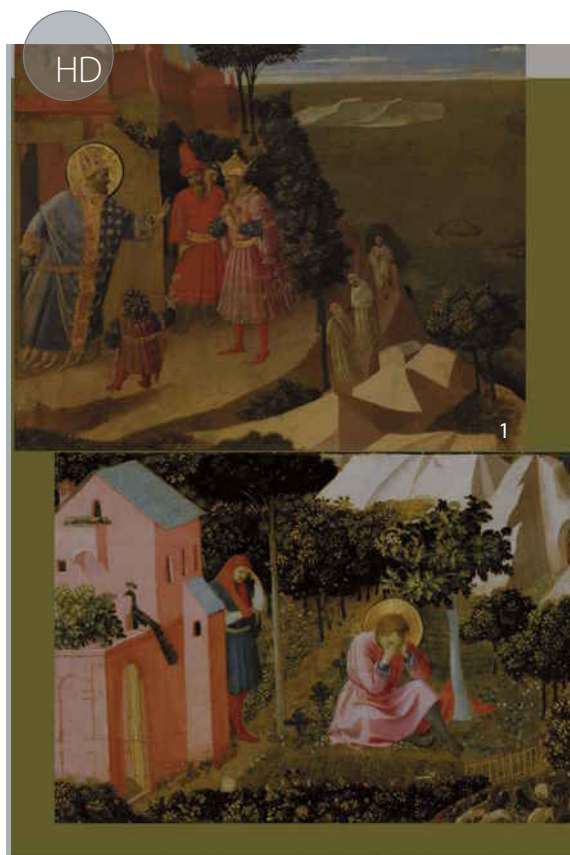
Stéphanie Perris-Delmas

UPCOMING

Rediscovery of **Fra Angelico's work**

In the centre, a monastery illuminates the lush green landscape animated by various scenes of monastic life and episodes taken from the experiences of hermits... They are no more than anecdotes in the manner of the three richly-dressed knights passing in front of three coffins, the allegory of the "Three Living and Three Dead", a warning of the decomposition to come, illustrated by the state of the three corpses. The real subject here is monastic life, as demonstrated by the monks reading in the shade of the walls while others are busy in the fields. It is a superb illustration of the Rule of Saint Benedict, in which the day is provided with rhythm by the alternating of prayer and manual labour. Everything is peaceful: the birds are flying and the insects are gathering pollen from flowers in full bloom. A soft light unites the holy men with nature, God's creations. The work was painted circa 1430-1435 by Fra Angelico and his workshop. The Dominican painter was by then already a well-known artist. This work was commissioned from him. We know that this panel was part of a more ambitious work, cut up into various fragments during the 19th century, four of which

are now kept in various public collections. A study in 2005 by Michel Laclotte allowed the picture to be reconstructed (*see photo*). "The Conversion of Saint Augustin"⁽²⁾, now in the Thomas Henry Museum in Cherbourg, can be



USEFUL INFO

Where ?	Marseille
When ?	27 October
Who ?	Leclère auction house, Mr Millet
How much ?	€200,000/400,000

See the catalogue : www.gazette-drouot.com

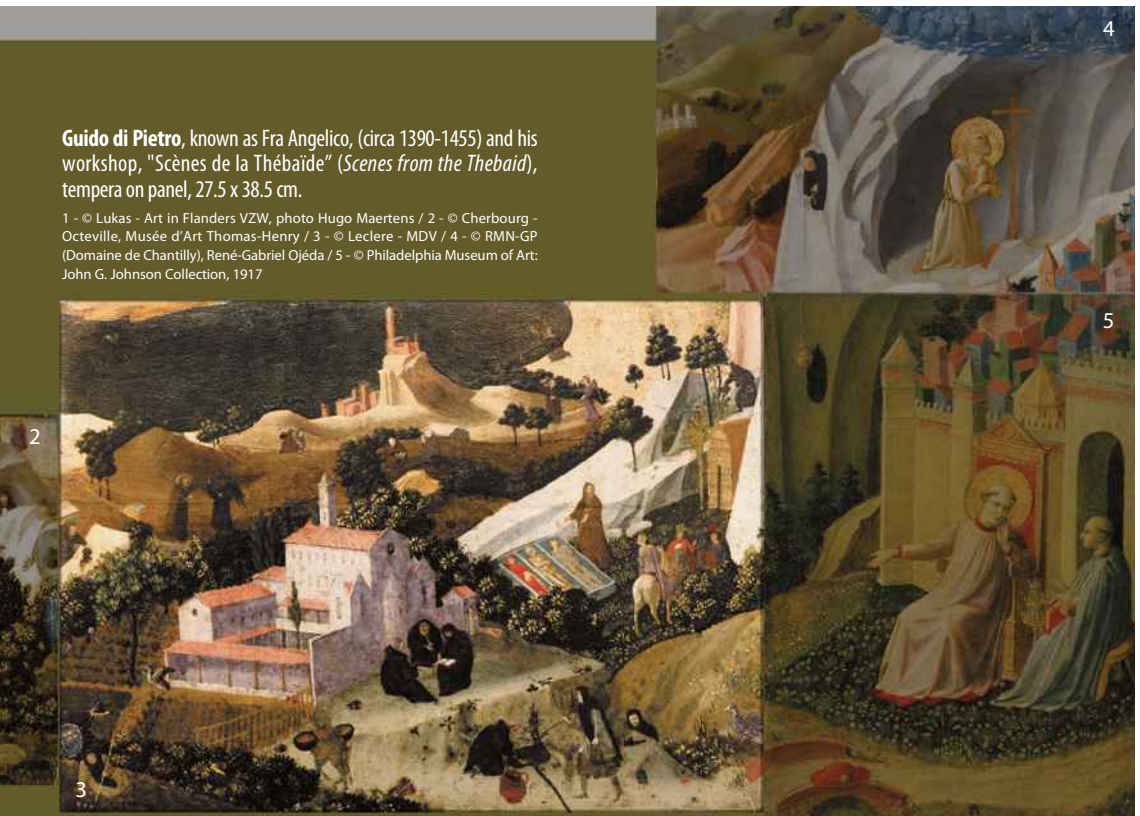
seen on the left, with "Saint Romuald Forbidding Entry to the Monastery to Emperor Otton III"⁽¹⁾, from the Royal Museum of Fine Arts in Antwerp, above. To the right, the scene of "Saint Gregory the Great Refusing the Papal Tiara"⁽⁵⁾, from the Philadelphia Museum of Art, is topped by the "Ecstasy of Saint Benedict"⁽⁴⁾ in the Musée Condé in Chantilly. A sixth panel, which occupied the upper part of the composition, has not been located. It was positioned above our panel, which was rediscovered in a private collection by Michel Laclotte. The presence of Saint Romuald, founder of the Camaldolese order, seems to indicate that the work was commissioned by a monastery of this order, an offspring of the Benedictine Rule, perhaps Santa Maria degli Angeli in Florence, which at that time benefited from the generosity of the Medici

family that was also close to Fra Angelico. The presence of the founders of the two religious orders, the preachers of Saint Augustine and the monks of Saint Benedict, and of Pope Gregory the Great, who was a monk before acceding to the papacy and also the biographer of Saint Benedict, underlines the instructive element of the work, created for the monks' contemplation and meditation. Another reading is, however, possible, according to Brother Joseph from Fleury Abbey. Every scene includes doors and openings, as if it were necessary to pass through them in order to attain eternal life. "It is an obvious symbol of separation from the world; something that must be left behind, as in the cases of Augustine and Benedict, or have entry to it forbidden, as in the cases of Romuald and Gregory".

Anne Foster

Guido di Pietro, known as Fra Angelico, (circa 1390-1455) and his workshop, "Scènes de la Thébaïde" (*Scenes from the Thebaid*), tempera on panel, 27.5 x 38.5 cm.

1 - © Lukas - Art in Flanders VZW, photo Hugo Maertens / 2 - © Cherbourg - Octeville, Musée d'Art Thomas-Henry / 3 - © Leclere - MDV / 4 - © RMN-GP (Domaine de Chantilly), René-Gabriel Ojéda / 5 - © Philadelphia Museum of Art: John G. Johnson Collection, 1917



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a flat in Paris**

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UPCOMING

Drouot holds its own **Biennial**

Collectors visiting Paris during the second fortnight of September especially for the Biennial will have no choice this year but to make a detour via 12 Rue Drouot, the auction house's new chic premises where preview showings of this season's key works will now take place. Emulation is a healthy sentiment as demonstrated by a few select items...

Stéphanie Perris-Delmas

Serge Poliakoff (1900-1969), "Untitled, 1969", oil on canvas.
 Estimate: €300,000/400,000.
 Paris, Drouot, 16 November, Blanchet & Associés auction house.



Niki de Saint Phalle (1930-2002), "L'Oiseau" (*Bird*), polychrome polyester sculpture, welded iron base by Jean Tinguely.
 Estimate: €120,000/180,000.
 Paris, Drouot, 10 December, Gros & Delettrez auction house.



Rocaille cartel d'applique wall clock and base by Charles Cressent, c. 1745, signed J.B. Baillon in Paris on face. Estimate: €100,000/150,000. Paris, Drouot, 5, 6 and 7 December, Thierry de Maigret auction house.



Hans Bol (1534 - 1593), "Vue d'un village" (*View of a Village*), canvas. Estimate: €150,000. Paris, Drouot, 30 November, Claude Aguttes auction house.



Royal Sèvres Manufacture. A 130-piece hard porcelain dessert service commissioned by King Louis XVIII and given as a gift to Monsieur le Duc de Laval Montmorency, French Ambassador to Rome, delivered on 30 August 1824. Estimate: €150,000/200,000. Paris, Drouot, 8 October, Pescheteau-Badin auction house.

UPCOMING

The Plancy L'Abbaye **château**

The auction of the contents of the Plancy L'Abbaye château in the Aube will showcase a beautiful home, famous names and a chapter in French history. The Marquis Éric de Bonardi du Mesnil estate includes an endearing collection of objets d'art, historic souvenirs and paintings that have been in the family for over two centuries. The saga's main players are Claude Godard d'Aucour, the husband of one of the Marquise de Pompadour's cousins, who bought the château in 1764, and Adrien, Count of Plancy, a prefect under the Empire and son-in-law of the Third Consul, Chief Treasurer and Prince of the Empire Charles-François Lebrun. The auction will feature portraits, especially four canvases signed by Alexandre Roslin, a Swedish portraitist who made his name in Paris. The most beautiful one, a 1783 "Portrait d'une jeune femme" (*Portrait of a Young Woman*) (illustration), is a vibrant testimony to his talent. The Palace of Versailles held a show of the artist's work in 2008. Autographs, Lebrun family correspondence



Alexandre Roslin (1718-1793), "Portrait d'une jeune femme au chapeau fleuri et aux rubans bleu" (*Portrait of a Young Woman with a Flowered Hat and Blue Ribbons*), signed canvas, 73 x 59 cm. Estimate: €30,000/40,000.

USEFUL INFO

Where ?	Troyes
When ?	22 September
Who ?	Ivoire Troyes, Boisseau Pomez auction house. Cabinets Turquin et Bodin.
How much ?	€320,000

and objets d'art, including a gold watch given by Jérôme Bonaparte and a christening cup the king of Westphalia gave his goddaughter Mathilde Diane de Plancy, will continue our journey to the heart of this rich historic heritage. Of special interest are a set of Jacob Frères chairs (€6,000/7,000) and an 1866 Carrara marble, Dancing Bacchus and Bacchante, signed by Anton Werres (€25,000/30,000). Art is clearly a family matter at the Plancy L'Abbaye château. **Caroline Legrand**

UPCOMING

The designers who came in from the cold

If you are amateurs of Scandinavian design, don't miss the eighth auction held by Pierre Bergé & Associés in five sessions at the Palais d'Iéna. The Paris auction house has brought together nearly 400 pieces that are as unusual, such as a wooden rocking horse by Kay Bojesen, as emblematic, such as furniture by Arne Jacobsen (the Drop chair €16,000/20,000), Finn Juhl (a maple dining room set €25,000/35,000) and Hans J. Wegner (the Chieftain oak armchair €10,000/15,000); or famous, like Poul Kjaerholm's day beds (€22,000/28,000). Especially noteworthy was the set of light fixtures by Poul Henningsen, the Danish designer who created the famous, highly successful PH-lamps (his initials) introduced at the 1925 Paris Decorative Arts Exhibition. Ludwig Mies van der Rohe chose these PH light fixtures for the revolutionary 1929 Tugendhat Villa in Brno. Many variations came out afterwards, such as this superb aluminium spiral hanging lamp (€60,000/80,000), of which just six copies are known,



Poul Henningsen (1894-1967), ceiling lamp in aluminium and painted aluminium, Edition Louis Poulsen 1942, 114 x 60 cm. Estimate: €60,000/80,000.

USEFUL INFO

Where ?	Paris - Palais d'Iéna
When ?	20 September
Who ?	Pierre Bergé & Associés auction house

See the catalogue : www.gazette-drouot.com

according to the auction catalogue, and the PH8/6 model, offered at €15,000/20,000. On 20 September another must will take place: an auction of jewellery by designers including Line Vautrin, Jean Deprès, René Lalique, Bruno Martinazzi and Claude Lalanne.

Stéphanie Perris-Delmas

UPCOMING

Taffner collection and the Glasgow school



Behind the success of "My Family" and "The Benny Hill Show", cult series from the Seventies and Eighties, were Donald Taffner and DLT Entertainment, the company he founded in 1963. A highly successful producer and winner of an Emmy Award, Taffner, who died in 2011, was well-known for broadcasting British programmes in America. With his wife Eleanor, he had another passion, a far cry from the television industry: the Glasgow School of Art, and more particularly its illustrious representative, the architect and designer Charles Rennie Mackintosh. The Taffners participated in running this prestigious school, Eleanor being a member of the management committee from 1991 to 2003, before being appointed Honorary Vice President in 2003. On September, the Lyon & Turnbull auction house is selling their collection in Edinburgh, bringing together around a hundred works by members of the Glasgow Four, Frances MacDonald ("*Girl with Blue Butterflies*" £60,000/80,000), Herbert MacNair and Margaret Macdonald. An occasion to



Charles Rennie Mackintosh (1868-1928), "Yellow Tulips", 1919, watercolour. 47,5 x 47 cm. Estimate: £100,000/150,000.

USEFUL INFO

Where ?	Edinburgh
When ?	7 September
Who ?	Lyon & Turnbull auction house
How much ?	£1M

acquire some rare pieces, including watercolours by Charles Rennie Mackintosh. After abandoning architecture, he focused on watercolour painting, producing a large number of landscapes and still lifes, of which "Yellow Tulips" from 1919 is a remarkable example (£100,000/150,000). In 1924, with his wife Margaret Macdonald, he settled in Roussillon in the south of France, and painted several pictures of the region, including a view of the village of Bouleternère, estimated at £80,000/120,000. On the furniture side, we can mention a pair of mahogany card room chairs designed by Mackintosh for the famous Miss Cranston (£20,000/30,000).

Stéphanie Perris-Delmas

UPCOMING

Goethe at auction

Germany's greatest literary figure, Johann Wolfgang von Goethe, will be celebrated in a Venator & Hanstein sale on 21 and 22 September in Cologne. The auction will include a number of significant literary gems by other writers to delight collectors and bookworms alike, including an editor's copy of Cervantes' "Don Quixote" from circa 1956, illustrated by the master Salvador Dalí (estimated at €35,000), and objets d'art like the "Schieferpinselrassel" by Siegmur Polke - makeshift rattles made from paint brushes placed inside a glass bulb filled with shale, providing a pleasantly subtle exploration of utility in art (estimated at €10,000). There can be little doubt, however, that the most important objects in this sale are the collection of autographs and manuscripts by Goethe, which had been kept for years in a box hidden under a bed. This box belonged to Pius Alexander Wolff, the renowned actor who was greatly admired by Goethe himself, and contains the manus-

USEFUL INFO

Where ?	Cologne
When ?	21 and 22 September
Who ?	Venator & Hanstein auction house

cript of the playwright's instructional work 'Regeln für Schauspieler' ('Rules for Actors', estimate €10,000), which he dictated to Wolff in 1803. Other notable memorabilia from Wolff's estate include a glass goblet, inscribed with the word 'Faust', and a small snuffbox supposedly given to him by Goethe as a parting gift.

John Price

HD



Siegmur Polke,
"Schieferpinselrassel",
Multiple, glass, shale,
in wooden box.
Ex. 5/20. Signed in lid.
Estimate: €10,000.

NEWS IN BRIEF



Memories of Bruno Giacometti

The Giacometti family included Alberto, the older brother and original model, then Diego but also Bruno, the youngest, who remained in the shadow of his illustrious elders. The architect who confidentially worked on the Swiss pavilion at the Venice Biennale in 1952, the last of the Giacometti brothers, saw himself as the guardian of the temple, working through the Alberto Giacometti Foundation, founded in Switzerland in 1965, to keep the memory of his older brother alive. On his death in March, Bruno bequeathed many of his brother's works to the Zurich museum. In the German-speaking city, on 24 September, Christie's will include

Bruno Giacometti's personal effects and furniture as part of its Swiss Art sale; the other half of the collection, comprising the works of his brothers and friends, is housed in the Zurich Kunsthau. This suitcase belonging to Alberto, estimated at CHF 4,000/6,000, will rub shoulders with furniture designed by Diego and Alvar Aalto, including a Tank chair offered at CHF 4,000/6,000 and a sculpture by Max Bill at CHF 8,000/12,000. The proceeds of the collection, estimated at CHF 1M, will go to the Doctor Beat Richner Foundation, which looks after Cambodian children.

Stéphanie Perris-Delmas

Lena Nemes Collection

Some already consider the sale of the Lena Nemes Collection as a major event. The collection belonging to the daughter of the painter Endre Nemes does, in fact, include some 400 lots offering a complete overview of the work of this uncategorizable artist...a surrealist in his heart and mind, who flirted with Cubism and informal painting. This could be described as a doubly-important event given that this native of Pécsvárad in Hungary, who fled to Sweden from the Nazis in 1940, sold very few of his works, living primarily off his earnings as a teacher. The museum in Pécs that bears his name, opened in 1985, and holds a remarkable collection of 250 of his works. On 3 October, the sale of this unique collection, taking place in Stockholm (Stockholms Auktionsverk), takes the form of a tribute. It also brings together a large number of drawings (estimates begin at SEK 4,000), still-lives from the 1930s influenced by Cubism, those of the 1940s with the famous characterless puppets inherited from De Chirico, as well as informal canvases from the following decade. We will focus here on a picture painted in oil, acrylic and tempera "Encounter with the Baroque", a majestic illustration of the unusual nature of Nemes' painting and his ability to marry the most diverse of techniques (SEK 300,000-400,000).

S. P.-D.



Shoshana Collection, Part II

The extraordinary 'Shoshana Collection' of Ancient Judean coins returns to the auction scene with Part II of the sale, taking place on 5 September in Long Beach, California, with Heritage Auctions. This superb ensemble will feature 600 lots of rare and beautiful examples of ancient coins spanning an impressive 1,600 years of ancient history, from the Persian period, circa 500 BC, to mediaeval specimens from around 1100 AD. Part I of the sale, which took place on 8 and 9 March 2012 in New York, was inevitably a resounding triumph and even generated headlines throughout the world when a 'prototype' shekel sold for \$1.1 million: some four times the previous record for a coin from this region. Part II promises to be equally exciting, and has even been labelled by its main cataloguer, David Hendin, "the greatest collection of ancient Judean coins ever brought to public auction". This sale is certainly not an event to be missed...

John Price

UPCOMING

From the estate of **Brooke Astor**

If New York had been an empire, Brooke Astor would have been its empress... An icon and philanthropist, this daughter of an American soldier took Vincent Astor, the heir to the extremely wealthy Astor family, as her third husband. After emigrating to New York in the 19th century, this originally German dynasty made its fortune firstly in the fur trade and then in property. Manhattan was their kingdom... On the death of his father, who was shipwrecked on the Titanic in 1912, Vincent Astor, the richest young man in the United States, owned a number of hotels including the famous Waldorf-Astoria. After dying from a heart attack in 1959, the heir left his fortune to his wife Brooke who became the president of the Vincent Astor Foundation. A socialite with a heart of gold, she gave a part of her fortune to various institutions such as the Metropolitan Museum and the New York Public Library. She died in 2007 at the age of 105. On 24 and 25



Giovanni Domenico Tiepolo (1727-1804), "The Dear and the Lady with Punchinello", black chalk, pen and brown ink, 29.2 x 41.3 cm. Estimate: \$300,000/400,000.

USEFUL INFO

Where ? New York

When ? 24 - 25 September

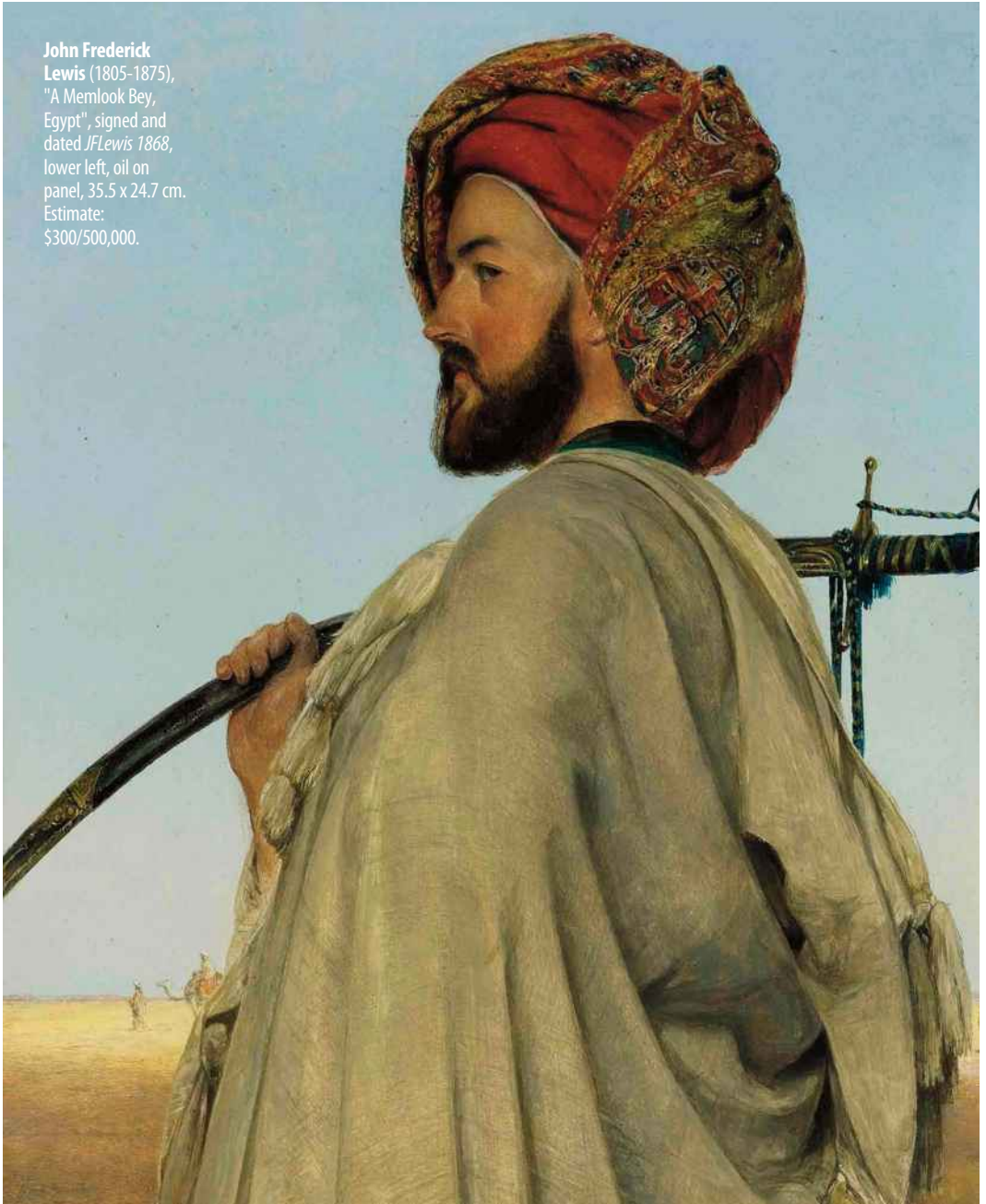
Who ? Sotheby's

How much ? \$6.6-9.7M

September, in the city that made the family's fortune, Sotheby's will break up the contents of her two residences: the New York duplex located on Park Avenue and Holly Hill in Briarcliff Manor, a 64.6 hectare property crammed with furniture and pictures. Flagship works include this Mameluke painted by John Frederick Lewis, also the painter of a watercolour depicting a Bedouin and two camels (\$180,000/200,000). Paintings are the top items in this sale, notably drawings by Tiepolo (\$300,000/400,000) and Canaletto (\$300,000/500,000), as well as the Astor widow's jewellery box, which includes a Bulgari necklace studded with diamonds and emeralds (\$250,000/350,000).

Stéphanie Perris-Delmas

John Frederick Lewis (1805-1875),
"A Memlook Bey,
Egypt", signed and
dated *JFLewis 1868*,
lower left, oil on
panel, 35.5 x 24.7 cm.
Estimate:
\$300/500,000.



NEWS IN BRIEF

Asia in New York

Sotheby's New York spotlights Asia during the second week of September. Modern and contemporary works, objets d'art and old paintings will be the focus of the festivities. A painting from the 1960s Maya series by Maqbool Fida Husain, dubbed the Picasso of India by Forbes magazine, in the Abe and Jan Weisblat collection (\$500,000/700,000, *illustration*), will dominate the 10 September auction of modern and contemporary works, which have been drawn from famous American collections. The next day, the 400 lots of Chinese objects include the Shaw collection's Qing porcelain, especially a Wucui Fish Jar sold by Baltimore's Henry Walters Art Museum (\$500,000/700,000). Classical paintings will be offered on 13th. The star is a scroll by the master Lan Ying (1585-1664) from the former Zhang Xueliang collection, which was scattered at a 1994 Taipei auction (\$1.2-2m). **Stéphanie Perris-Delmas**



Two English houses, Christie's and Bonhams, will also hold New York auctions that week. Christie's will have five sessions, presenting a schist Buddha from Gandhara (\$400,000/600,000) on 12 September and an archaic bronze Shang dynasty zhu (\$600,000/800,000) from Count Inoue Kaoru's Japanese collection on 13th and 14th. The 11 and 12 September Bonhams auction features Chinese, Korean and Japanese works at more "affordable" prices, such as a landscape by Wang Yuanqi (1642-1715), "Tall Rock and Knotted Bamboo" after Wu Zhen (\$250,000/350,000).

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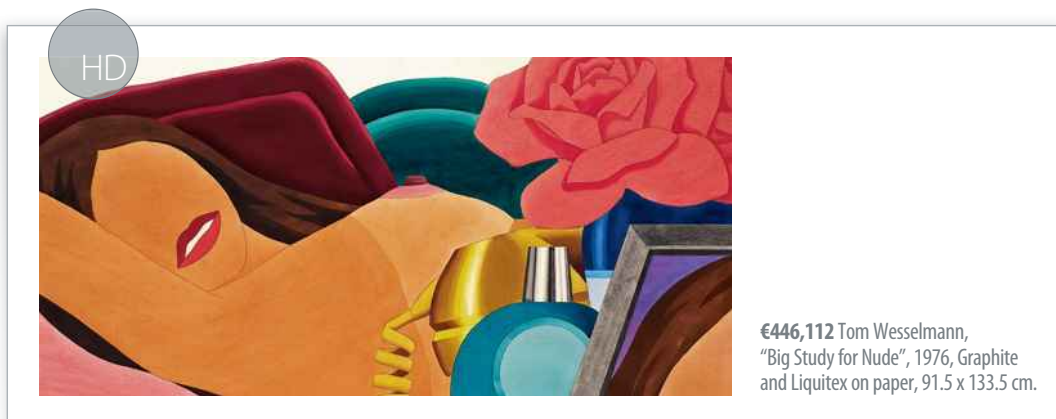
Nude by **Wesselmann**

Just for once, figuration gained the upper hand over abstraction, garnering the top place at this sale dedicated to contemporary painting. And the winner was – Tom Wesselmann, whose "Big Study for Nude" dating from 1976 in graphite and liquitex on paper obtained €446,112. Here the Pop artist makes play with simplified forms, solid colours and strong contrasts to produce graphics with the force of an advertising message. Truncated and compressed, his objects seem disembodied. The woman herself is reduced to the status of a product. Like her glazed paper counterparts, she becomes an inaccessible item, an allegory of the consumer society. The other major successes of the day – where over 68% of the works changed hands for an overall result of €4,004,413 – rewarded the high priests of abstraction. They included Kazuo Shiraga from the Japanese Gutai movement, who notably advocated the liberation of

USEFUL INFO

Where ?	Versailles
When ?	1 July
Who ?	Versailles Enchères auction house
How much ?	€4,004,413

painting through the expressive gesture. In his "Composition BB41", which fetched €322,192, Shiraga threw himself bodily into the battle, creating a painting that gives the impression of relief, where the material, sometime thick, sometimes spread out, has been mixed and trampled on the canvas. **Sophie Reysat**



€446,112 Tom Wesselmann, "Big Study for Nude", 1976, Graphite and Liquitex on paper, 91.5 x 133.5 cm.

NEWS IN BRIEF



Dufy, De Dreux are the frontrunners

Artcurial Deauville chose two famous standard-bearers to celebrate equestrian art at its 25 August summer auction. Raoul Dufy, who painted the social whirl and horse races, made this watercolour from filmmaker Gérard Oury's collection, which fetched €65,000. The other winner, a painting by the great horse artist Alfred de Dreux, is an 1853-1855 portrait of businessman and breeder Charles Joachim Lefevre, which had never left the Lefevre family. It sold for €52,500. Four days earlier Artcurial held its modern and contemporary art auction in Deauville. A black panther by François Pompon from the Demeurisse collection took the highest bid (€45,000).

Stéphanie Perris-Delmas

By Salvador Dalí

Cannes has its festival, its red carpet and its stars. Fewer people know it but every summer the city also boasts first-rate auctions intended for a wealthy clientele who have come to enjoy the Mediterranean sun. Faithful to the event, from 14 to 16 August the Cannes Besch auction house offered a session of sales of jewellery, great wines and especially paintings. The Fauves, represented by two of the movement's figures, could roar in approval but a certain Salvador Dalí fetched the highest bid: €89,800 for a gouache drawing, an allegory "Brave Cécile", illustrated in the Marquis de Sade print series (Shorewood Publishers, New York 1969). Kees Van Dongen's gouache portrait of Madame Buisset-Delset and Maurice de Vlaminck's landscape with castle obtained €51,660 and €50,430, respectively.



RESULTS

A Princess by **Jiang Guo Fang**

This was a sale of the furniture from the Chateau de Boreau, in Cornille, when a total of over 1,000 lots reflecting the tastes of the owners, Mr. and Mrs Brown, went up for auction (on 7 and 8 July - Hôtel des Ventes du Périgord auction house). The couple are enthusiastic collectors of Far Eastern art and have been in import and export trading with Hong Kong for the last fifteen years. China took pole position with paintings by Jiang Guo Fang, the internationally renowned contemporary artist. Originally from the Jiangxi province, he enrolled as a young man in the popular army during the Cultural Revolution in 1968, when his parents were sent to labour camps. After the troubles were over, he chose to

pursue an artistic career, leaving the world of arms behind. A student of the Central Academy of Fine Arts of China in Beijing, he later taught there, and had a brilliant career in teaching. As a specialist in large-format paintings, he revived the history of the Middle Kingdom. In 2004, he became the first Chinese artist to present one of his works in the very heart of the Forbidden City. As a perfectionist concerned with the minutest detail, Jiang Guo Fang excels in the depiction of characters in private moments, such as this "Eldest Princess", the masterpiece of the sale. Estimated at €50,000, it generated much enthusiasm from the room and telephone bidders. It tripled its estimated price and went back to China in the arms of a foreign buyer. **Chantal Humbert**



€163,200
Jiang Guo Fang (b. 1951),
"The Eldest Princess", oil on
canvas, 185.5 x 299 cm.

RESULTS

World record for **Amand**

Estimated at around €5,000, this drawing caused great excitement among collectors and the international trade. It must be said that it has an outstanding pedigree. After belonging to Jacques-Phillipe Le Bas, it found its way into the Goncourt brothers' collection. In the middle of the 20th century it was bought by a major collector close to Lucien and Marcelle Bourdon, the famous Paris art dealers. It was placed in a safe in 1965 after the collector's death, along with some fine Fauve paintings. After spending four decades hidden away, this drawing has now achieved a world record price for Jacques-François Amand. In 1756 he was awarded the "Prix de Rome" for "Samson et Dalila", now in the Mainz Landesmuseum. In Italy, Amand drew the surrounding region of Rome, while depicting industrial subjects dear to Encyclopaedists with



Jacques-François Amand (1730-1769), "L'Atelier du Sieur Jadot, dit aussi l'atelier de menuiserie", pen and Indian ink, grey wash, 33 x 43.5 cm.

USEFUL INFO

Where ?	Troyes
When ?	7 July
Who ?	Boisseau-Pomez auction house. Cabinet de Bayser
How much ?	€72,000

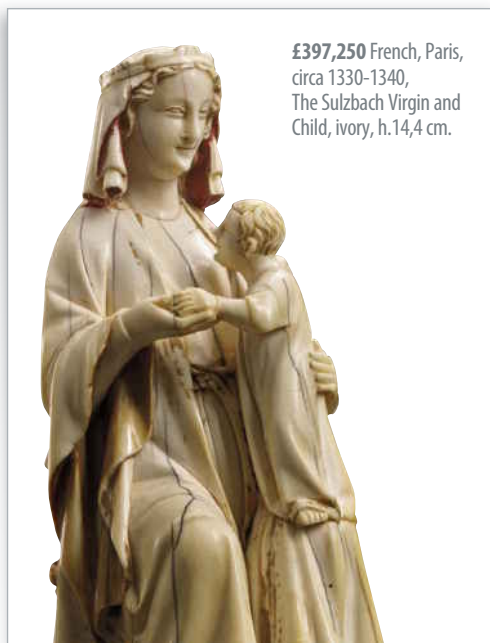
equal care. After "L'Atelier du Doreur", he drew a Parisian "Atelier de Menuiserie", engraved by Pierre Chenu. It is set in the former church of Saint Nicolas and depicts craftsmen feverishly at work, which they carry out with almost religious solemnity. It is similar to 17th century Dutch interiors, and the composition is full of naturalistic details. Through its meticulous beauty and mastery of the material, joinery demonstrates all the exponent's intelligence, talent and perseverance. Watched over by Jadot, the joiners are absorbed by their respective tasks, concentrating their energies on the movement of whichever hand is holding the tool.

Chantal Humbert

RESULTS

From a Siculo-Arabic casket to a **Parisian virgin**

There were solid results for this sale – which were certainly of a level we had almost forgotten existed. "European sculptures and objets d'art" now represent a speciality that smacks of the all-embracing... The oldest objects have practically deserted the market, and are only found in museums or jealously preserved in major collections. One of these formed the core of the sale, and received a well-deserved welcome. A 12th century Siculo-Arabic casket veneered in ivory with gilt copper mounts went for £139,250; this came from the former collection of Alphonse de Rothschild. A number of Mosan and Limousin enamels, previously in the Keir Collection (dispersed in 1997) were once more up for sale, and achieved excellent prices, the highest going to a circular plaque (£21,250), a rectangular plaque (£12,500), and a pyx from Limoges (£10,625). From the 14th century, an ivory "Virgin and Child" from the former Sulzbach collection soared up to £397,250, queening it over a



£397,250 French, Paris, circa 1330-1340, The Sulzbach Virgin and Child, ivory, h.14,4 cm.

USEFUL INFO

Where ?	London
When ?	3 July
Who ?	Sotheby's
How much ?	£4.04M

15th century English chess set (£277,250, triple its high estimate). A slightly older German ivory diptych carved with scenes from the life of the Virgin (£169,250) was overtaken by a bust of Maximilian II of Bavaria (£181,250), a bronze by Guillaume de Grof, while with works closer to our times, there was a battle for a "Bust of a Moorish woman" by Charles Cordier up to £133,250 and for Dalou's "Avant le bain" (*Before the bath*), up to £127,250.

Xavier Narbaits

RESULTS

A Van de Velde returns home

From 1800 onwards, Dutch museums attempted to acquire at auction this large seascape by Willem Van de Velde the Younger depicting an episode in the “Four Days’ Battle”, when the Batavian fleet fought the English between 1 and 4 June 1666. However, the painting kept eluding them: an unhappy tale now repeated over two centuries later – the sole consolation being that the work, sold at £5.3 million to a private collector, has finally returned to the Netherlands. This was double its estimate, which was one of the great surprises of the sale. Excellent prices were also obtained for “Christ among the doctors” by Orazio Borgianni (£3.4 million, after an estimate of only £500,000) and a “Portrait of Edward VI of England” by an anonymous artist in the circle of William Scrots, which sold for £1.77 million, well above the £600,000 originally hoped for. On the whole, the other works achieved their estimated prices. At £4.52 million, an American collector carried off “The Battle between Carnival and Lent”, a large panel by Peter Bruegel the



£5,305,250 Willem Van De Velde the younger (1633 - 1707), "The surrender of the royal prince during the four days' battle, 1st-4th June 1666", oil on canvas, 75 x 106 cm.

USEFUL INFO

Where ?	London
When ?	4 July
Who ?	Sotheby's
How much ?	£32,268,650

Younger and one of the five compositions based on the one by his father, now in Vienna. (*The other Peter Bruegel in the sale, which went for £1.16 million, almost seemed like a consolation prize in comparison.*) Teeming with revelatory details of daily life in Flanders at the end of the 16th century, the painting surpassed “Feilitzsch Altarpiece”: this work, which had only changed hands twice since Lucas Cranach the Elder painted it, sold for £4.29 million. Finally a word about this Louis XI: presented as being by the French school of the late 15th century, this portrait went to the trade for £735,650. Was the buyer acting on behalf of our museums? We will know later on, but it would be a pity if the only picture of this monarch painted in his lifetime did not join the national collections one day.

X. N.

RESULTS

Venice with Canaletto

It is always a delight when an auction turns into a memorable artistic event, and the 'Old Master & British Drawings' sale at Sotheby's on 4 July in London was no exception. The key piece in the sale was a spectacular view of "Campo di San Giacomo di Rialto, Venice" by Giovanni Antonio Canal (alias Canaletto), which sold for £1.94 million; a world record for a drawing by the artist that quadrupled the previous record: £493,103, for a view of Warwick Castle from the John R. Gaines Collection in New York, 1986. What makes this scene of Venetian daily life on canvas rather special is that it is a largely unknown work that has not been exhibited in public since 1876; its appearance at auction is therefore a significant historical moment in the art world. After a fierce and exciting battle, it was finally carried off by a spontaneous anonymous telephone bid for five times its estimated price of £300,000-500,000.



£1,945,250 Giovanni Antonio Canaletto (1697 - 1768), "Campo san Giacomo Di Rialto, Venice", pen and brown ink and grey wash over ruled black chalk lines in the architecture, 24.6 x 37.2 cm.

£22,441,250 for John Constable

It is inevitable that a masterpiece by John Constable, one of Britain's most celebrated Romantic artists, will achieve lofty results at auction. However, when a world record price is set for an artist of this calibre, it is definitely a red-letter day. On 3 July at Christie's in London the impressive large-scale painting "The Lock", from 1824, was sold for £22,441,250 (estimate £20,000,000-25,000,000) during the 'Old Master and British Painting' auction to an anonymous bidder. This is the highest price ever achieved by a Constable at auction. The piece is one of six in the 'Stour Series', a beautiful, celebrated group of paintings depicting the glorious rural scenery of Suffolk, the artist's native region, which also includes the world-famous "The Hay Wain", now in the National Gallery in London. "The Lock" is said to be in superb condition and is the last of the series to remain in private hands.

John Price

£22,441,250 John Constable, R.A. (1776-1837), "Storm clouds over Hampstead", oil on millboard, 40.6 x 69.2 cm.



NEWS IN BRIEF



George II silver dinner service

The boldly entitled 'Exceptional Sale' at Christie's, London on 5 July, lived up to its name by bringing a diverse collection of fine objects to the auction scene. Their quality clearly captured the imagination of the bidders, as the total came to £18,065,650. The superb yet unusual star of the sale was a George II silver dinner service, with the mark of the famous silversmith George Wickes, which sold for £1,721,250 (estimate: £1.5 - 2M). This is the highest price ever achieved for an English dinner service at auction. It was closely

followed by two Ogden Mills 'Armoires à Six Medailles' - extraordinarily decorated cabinets with brass and tortoiseshell marquetry and ribbon-tied trails of medals celebrating the life of Louis XIV, which fetched £1,049,250 (estimate £1 - 1.5M). Despite its unusual variety, the sale attracted a thoroughly international audience, with collectors and connoisseurs from 13 countries competing for the 48 marvellous lots, reflecting the resounding success that the 'Exceptional' series has enjoyed since it started in 2008. **John Price**

RESULTS

Monaco auctions

Monaco's sunshine heated up bidding wars again this summer. The Paris house harvested a bumper crop - some €9.2m in three auctions during the traditional event on the coast.

The late Prince Rainier's cars overshot all the forecasts. The 38 lots specially culled from the princely collection fetched €1,180,000, including €117,600 for Rainier III's private automobile, a 1983 Mercedes 500 SEC. Following the same policy of excellence, Artcurial selected 58 vintage Hermès handbags for a wealthy clientele. The collection, which sold for €1,030,000, gleaned excellent prices, especially the Birkin models offered in various sizes and materials. The 35 cm blue jean Porosus crocodile handbag obtained €60,900. Another, in navy and deep blue Niloticus crocodile from 2007, fetched €44,800. Last but not least, jewellery, a Monaco speciality, took the lion's share of the auction and,

USEFUL INFO

Where ? Monaco, rooms of the Hotel Hermitage

When ? 24, 25 and 26 July

Who ? Artcurial auction house

How much ? €9,200,000



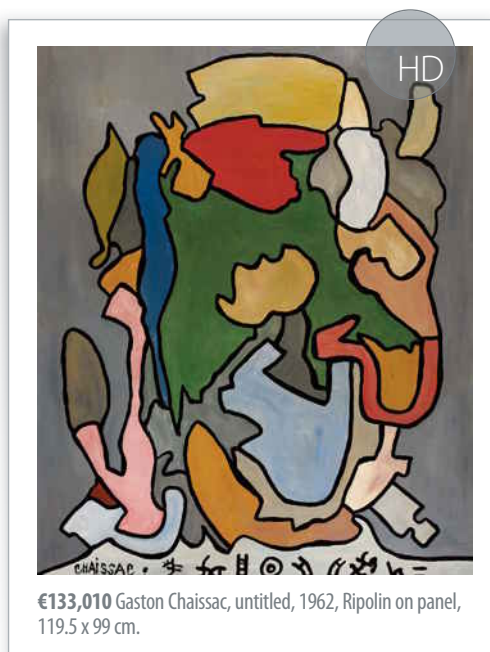
therefore, earnings. René Lalique's two flying butterflies, a gorgeous bodice centre front, netted €445,100; the 1930s brooch bar featuring a 7.46-ct Kashmir sapphire €445,200. A platinum ring graced by an 8.10 ct brilliant-cut diamond more than doubled the €100,000 estimate at €255,500. Nothing seems too expensive in the principality...

Stéphanie Perris-Delmas

RESULTS

At the **Paris-Monaco Café**

This 21 July Monaco sale by the Tajan auction house included two sessions: one focusing on contemporary art, the other on jewellery. A ripolin on panel by Gaston Chaissac obtained €133,010. The intricate shapes and hieroglyphic-like figures are atypical for Chaissac, an art brut artist who usually painted figurative works. A 1957 India ink drawing and collage, "Instants fugaces", by Jean Dufuffet, another art brut artist and a giant in the second half of the 20th century, fetched €93,222. "Personnage", a 1970 canvas by Surrealist Wifredo Lam, netted €75,070. "Chromoplastic Atmosphere No. 572" (1984) by op artist Luis Tomasello, backed by gallerist Denise René, the high priestess of kinetic art, sold for €36,600. Tomasello died on 9 July at the age of 99. Everybody knows diamonds are a girl's best friend. A solitaire ring fetched €80,026, a necklace combining various



USEFUL INFO

Where ? Monaco, Café de Paris

When ? 21 July

Who ? Tajan auction house

How much ? €5,2M

cuts (brilliant, pear and baguette) €56,482 and a mid-1920s pendant with a cushion-cut oval diamond surrounded by calibrated sapphires €77,548. But the top bid was €86,222 for a ring set with an oval Burmese sapphire surrounded by two rows of brilliant-cut diamonds by Van Cleef & Arpels, the star jeweller at Paris decorative arts this autumn.

Anne Foster

Information & Catalogues:

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Email: auction@kohn.fr or at auction venue

on-line catalogue: www.kohn.fr

www.gazette-drouot.com or www.kohn.auction.fr

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SATURDAY 15 SEPTEMBER 2012

2:30PM

PARIS - HÔTEL LE BRISTOL

SALON CASTELLANE

112, rue du faubourg Saint Honoré - 75008 Paris

**INTERNATIONAL
AUCTION**

**HAUTE EPOQUE - MIDDLE AGE - RENAISSANCE
OBJETS D'ART - VERY BEAUTIFUL XVII-XVIII AND
XIXTH CENTURY FURNITURE - OLD MASTERS
NATURAL HISTORY- JEWELLERY
MUSICAL INSTRUMENTS
MODERN AND CONTEMPORARY ART
(Picasso - Fontana - Laurens...)**



VASE CÉLADON MONTÉ

China, end of XVth C, early XVIth C
(ceramic)

France, Louis XVth era (mount)

Celadon and gilded bronze

H. 49cm, W. 40cm

€ 180,000 - 250,000

Former collection of
Madame Louis Burat,
Paris, 1937

PREVIEW:

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24, avenue Matignon - 75008 Paris

From 1- 10 September 2012

from 10am-1pm and from 2pm-6pm

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HÔTEL LE BRISTOL

112, rue du faubourg Saint Honoré

75008 Paris

From 11-14 September, from 9.30am-11pm

Tel.: +33(0)1 44 18 73 00





ISIS-HATHOR

Phoenician art, 5th century B.C.
ivory with gold leaf & traces of colouring
6¼ x 4¼in (15.7 x 10.5cm)

€ 50,000 - 70,000

**GLADIATOR'S
DAGGER OR
EAGLE-HEAD
PARAZONIUM**

Roman empire 1st century A.D.
bronze

11½ x 2¾ x 3in (29 x 7 x 7.5cm)

€ 30,000 - 40,000



THREE EGYPTIAN PROFILE FRAGMENTS

Early ptolemaic period, 323-30 B.C.

Quartzite

7 x 11½in, 8¼ x 10¾in, 8¾ x 15¾in (18 x 29cm, 21 x 27cm, 22 x 40cm)

€ 30,000 - 40,000



**COMB WITH PLANT
& ZOOMORPHIC
DECORATION**

Byzantine art, c.600 A.D.
painted ivory
4¾ x 4¼in (12 x 10.5cm)

€ 180,000 - 200,000

From Byzantine cemetery, Sohag
Formerly D. David-Weill Collection



**CRUCIFIXION DIPTYCH
PANEL**

Paris, c.1340
Ivory
5 x 4in (13 x 10cm)

€ 90,000 - 120,000



ITALIAN FONT

Late 13th century
Marble
H. 44in (111cm),
diam. 26in (65cm)

**€ 120,000 -
150,000**

Formerly Rocca
Albornoz, Viterbo



ANGELS LECTERN

Italy, c.1200
Marble
22 x 16 x 8½in (55 x 40 x 22cm)

€ 60,000 - 80,000

Formerly Princes of Liechtenstein Collection



FIGURE OF JOHN THE BAPTIST

follower of Andrea Sansovino
Rome, c.1525-75
Gilt - Bronze
H. 10½in (26.5cm)

€ 80,000 - 100,000

MADONNA

Florence, c.1500
Gilt - Bronze
with original gilding
H. 7½in (19cm)

€ 40,000 - 50,000



IVORY CASKET DECORATED WITH PLANT MOTIFS

Venice, 15th century
6½ x 6 x 4¾in (16.5 x 15 x 12cm)

€ 20,000 - 30,000



HEAD OF JOHN THE BAPTIST ON A TRAY

Attributed to Hans HOFFMANN (1530-1591 ?)

Oil on panel

Traces of inventory number bottom left

Traces of AD monogram bottom right (linked) inventory number 157 bottom right

14 x 19in (35 x 48cm)

€ 250,000 - 350,000

Expert: René Millet - +33(0)1 44 51 05 90 - expert@millet.com

VIRGIN & CHILD FLANKED BY TWO ANGELS

Neri di BICCI (1419-92)
after Desiderio da SETTIGNANO (1430-64)
Florence, second half of 15th century
coloured stucco
28 x 19in (70 x 47cm)

€ 800,000 - 1,000,000

In very fine condition
rep. Desiderio da Settignano:
Sculpteur de la Renaissance Florentine -
Louvre 2006/7, cat. 111, p. 198



TWO ATLANTES PERSONIFYING PERSIA

Burgundy c.1585
Limestone H. 44in (111cm)

€ 70,000 - 80,000



BASE OF CROSS WITH THE TWELVE APOSTLES

Late 15th century Italy. Gilt - Copper & Enamel
14 x 20in (35 x 52cm)

€ 60,000 - 80,000



**ST GEORGE & DRAGON
PENDANT**

France or Italy, second half of 16th century
Gold-rimmed rock crystal & enamel
2 x 1¼in (5 x 4.5cm)

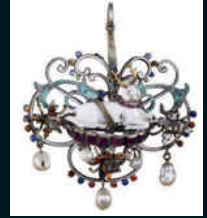
€ 25,000 - 30,000



**PENDANT WITH
MYTHOLOGICAL SCENE**

Sardinia or Sicily, c.1600
coral pendant & pearl
2¾ x 2½in (7 x 6.5cm)

€ 60,000 - 80,000



WHITE STAG PENDANT

Germany c.1600
Silver & enamel with diamonds,
rubies & baroque pearls
2½ x 2¼in (6.5 x 5.5cm)

€ 10,000 - 12,000

**ELASMOSAURUS
(ZARAFASAURA SAURA OCEANIS)
LATE CRETACEAN/ MAASTRICHTIAN**

Khourigba, Morocco

Skull 90% complete (exceptional)

Skeleton 70% complete (rare)

€ 60,000 - 80,000

Expert: Nicolas Tourment
+33(0)6 13 30 26 33
tourment.nicolas@neuf.fr



**ICHTYOSAURUS
STENOPTERYGIUS
QUADRICISSUS**

Holzmaden, Germany

Lower Jurassic, Lias,
c.185 million B.C.

L. 75in (190cm)

Plaque: 32 x 83in (81 x 210cm)

€ 80,000 - 100,000

Expert: Nicolas Tourment
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tourment.nicolas@neuf.fr

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BATTLE OF ARQUES

Attributed by Adriaen van STALBEMT (1580-1662)

Late 16th/early 17th century

Panel 16 x 20in (41 x 52cm)

€ 40,000 - 50,000

Expert: René Millet - +33(0)1 44 51 05 90 - expert@millet.com



TWO SLAVES

Attributed to Pietro TACCA

(1577-1640) & workshop

Florence, 17th century

Bronze

H. 17¾in (45cm) & 18in (46cm)

€ 120,000 - 180,000



HARPSICHORD

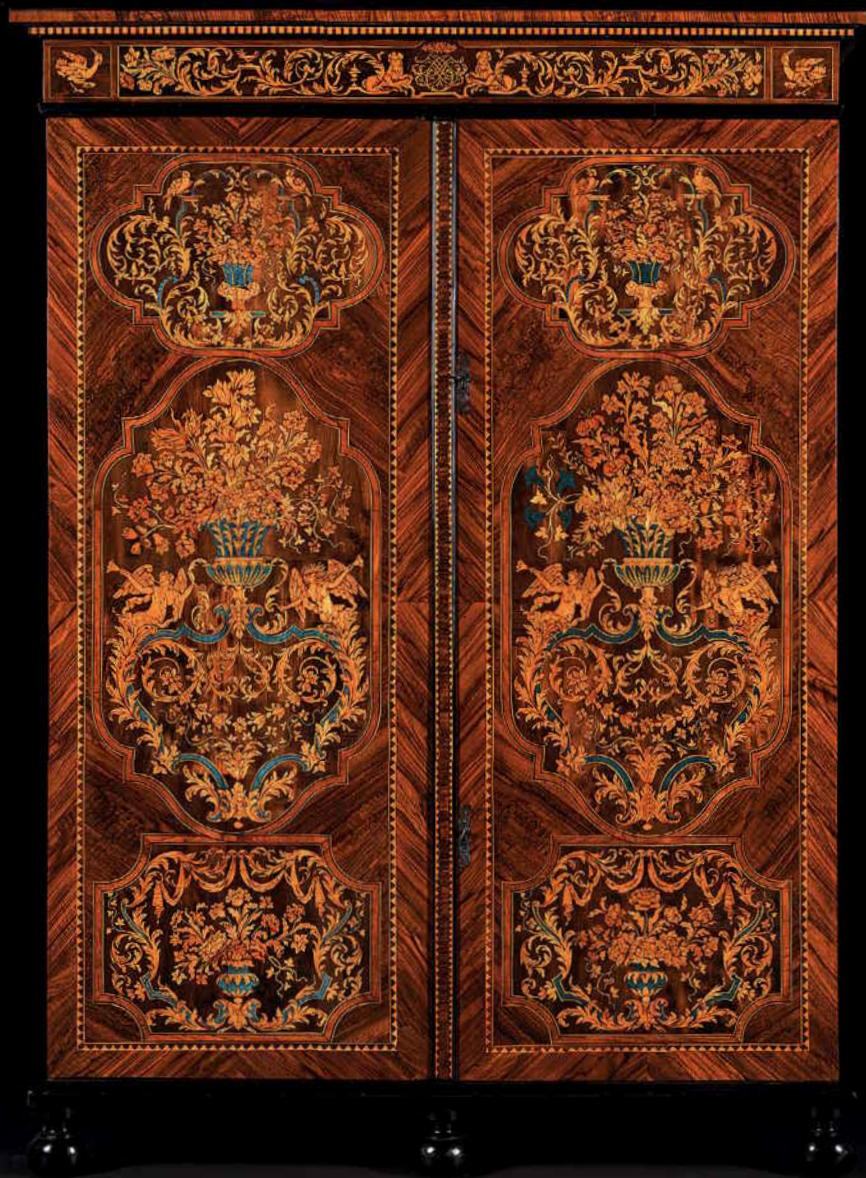
Par Giovanni Pietro POLIZZINO

Rome, 17th century
beech, ebonized pear, spruce,
cypress & ivory
handwritten signature on first
key: *J. Petrus Polizzinus,*
Roma fecit 1634 (ou 1639?)
painting signed:
Carmino Giara, 1652
36 x 79 x 30in
(93 x 201 x 77cm)

€ 120,000 - 150,000

Former Alain Vian Collection
Expert: Jean-Michel Renard
+33(0)6 64 91 33 06
renard.musique@wanadoo.fr





CRANE WARDROBE

By Thomas HACHE (1664-1747)

Chambéry c.1690-95

Burr walnut & blue scagliola

82 x 55 x 22in (209 x 140 x 56cm)

€ 250,000 - 300,000

Certificate from Mme Françoise Rouge dated 22 November 2011



PAIR OF WALL-LIGHTS

Attributed to BOULLE PÈRE ET FILS

Paris, c.1718

Gilt-bronze

22 x 15 x 7in (57 x 39 x 18cm)

€ 180,000 - 250,000



LOUIS XIV BAROMETER-CLOCK

After a design by BOULLE (1642-1732)

Paris, c.1700

Brass & red tortoiseshell

movement signed *N. GRIBELIN à Paris*
45 x 22in (115 x 56cm)

€ 180,000 - 250,000



LOUIS XIV BOULLE MARQUETRY MAZARIN DESK

France, époque Louis XIV. Oak and deal wood, red tortoiseshell, brass & gilt-bronze

79 x 118 x 67cm

€ 100,000 - 120,000

**EARLY LOUIS XIV CASKET
WITH CROWNED
FLEUR-DE-LYS**

Attributed to Pierre GOLE (c.1620-1685)

Paris? C.1660-1685

Ivory & tortoiseshell, gilt-bronze
3½ x 14 x 9½in (9 x 35 x 24cm)

€ 50,000 - 70,000

LOUIS XIV ALCOVE CLOCK

France, early 18th century

ormolu-mounted

brass & tortoiseshell Boulle marquetry

37 x 17 x 17cm

€ 80,000 - 100,000



**TRESTLE-TABLE WITH FARNESE
COAT-OF-ARMS**

Naples, c.1600

Ebony with ivory inlay

33 x 51 x 26in (83 x 130 x 65cm)

€ 180,000 - 250,000

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CLASSIFIED AS MONUMENT HISTORIQUE



**LOUIS XIV MIRROR
FROM CHATEAU DE SERRANT**

France, c.1700
Giltwood & verre eglomisé
104 x 55in (263 x 140cm)

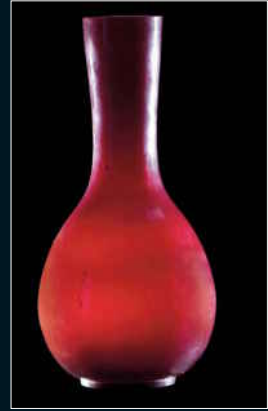
€ 200,000 - 300,000

Collection of Prince de Ligne-La Trémoille,
Château de Serrant (Loire Valley)

**PAIR OF PEKING
OVERLAY BOTTLES**

China, 18th century
Qing dynasty, glass
H. 13¾ & 14¼in (35.2cm & 36.5cm)

€ 40,000 - 50,000



**PAIR OF LOUIS XV
CANDLESTICKS**

After design by
Juste-Aurèle MEISSONNIER (1695-1750)
Paris, c.1720-1740
Gilt-bronze
h. 11¼in (28.5cm)

€ 120,000 - 150,000



PAIR OF REGEN

France
Giltwood
31 x 65 x 24in (79 x 165 x 61cm)

€ 350,000

With original
former Miran E

CLASSIFIED AS MONUMENT HISTORIQUE



RARE SET OF FOUR CORNET VASES

China, early 18th century
Ormolu-mounted porcelain
H. 20in (52cm), diam. 9½in (24cm)

€ 100,000 - 120,000

Classified as a French Monument Historique (29 March 2001)
Collection of Prince de Ligne-La Trémouille – Château de Serrant (Loire Valley)



PRINCE CONSOLES

c. 1720
marble-top
(78 x 164 x 62cm)

€ 450,000

original gilding
Knyan Collection

**ROCOCO MIROIR
A PARCLOSES**

Tuscany c.1750-75

Giltwood

133 x 72in (337 x 183cm)

€ 150,000 - 200,000



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**PAIR OF KANGXI
VASES
WITH FRENCH
ORMOLU MOUNTS**

China, c.1662-1722
France, c.1820
Powder-blue porcelaine,
ormoulu bronze
H. 20in (51cm)

**€ 40,000 -
50,000**



**EXCEPTIONAL
EUROPEAN BLUE-LACQUERED**

By Jacques DUBOIS (1694-1763)
Commode d'entre-deux (c.1745-50)
stamped J.DUBOIS & JME
with ormolu mounts & veined marble top
33 x 35 x 19in (85 x 89 x 48cm)

€ 250,000 - 400,000





**PAIR OF LOUIS XVI
TWO-BRANCH
WALL-LIGHTS**

France, c.1785-1790
Gilt-bronze
28 x 13 in (72 x 32cm)

€ 60,000 - 80,000



LOUIS XV MANTEL CLOCK

By Ferdinand BERTHOUD (1727-1807)

Signed movement & dial
Gilt-bronze
56 x 40 x 30cm

€ 60,000 - 70,000



LOUIS XV BUREAU PLAT

By Jacques DUBOIS (1694-1763)

Paris, c. 1745-1750

Ormolu-mounted black-lacquered oak wood, leather

Stamped *J. DUBOIS*

28 x 60 x 30in (72 x 153 x 75cm)

€ 100,000 - 120,000

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**PAIR OF KANGXI
POT-POURRI VASES**

Chine, c.1662-1722
LOUIS XVI mounts
Porcelain with ormolu mounts
H. 11in (28cm), diam. 16cm

€ 60,000 - 80,000

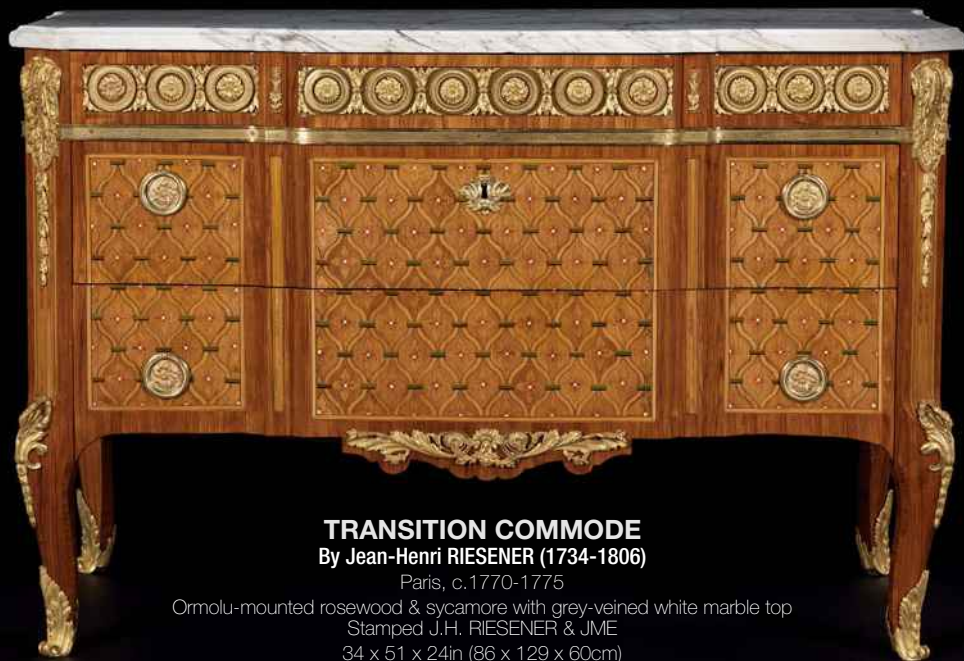


**NEO-CLASSICAL
CLOCK WITH DIAL**

**Ny Jean-François DEBEEFE
(born in 1739)**

C.1780. Gilt-bronze, ebony,
rosewood, enamel and glass
H. 26in (67cm)

€ 100,000 - 120,000



TRANSITION COMMODE

By Jean-Henri RIESENER (1734-1806)

Paris, c.1770-1775

Ormolu-mounted rosewood & sycamore with grey-veined white marble top
Stamped J.H. RIESENER & JME
34 x 51 x 24in (86 x 129 x 60cm)

€ 200,000 - 300,000



**THE COMBAT
BETWEEN
KREUGAS & DAMOXENOS**

After Antonio CANOVA (1757-1822)
second half of 19th century
H. 81in (207cm) Kreugas
& 71in (180cm) Damoxenos
Carved from two single blocks of marble

**€ 600,000 -
800,000**





GRIEVING ANGEL IN HIGH RELIEF

Attributed to Antonio CANOVA (1757 -1822)

Traces of signature OVA F.

Carrara marble

55 x 34in (140 x 87cm)

€ 60,000 - 80,000

**SIX-BRANCH OIL-LAMP
CHANDELIER**

Russian, c.1800

Gilt-bronze & crystal

H. 45in (114cm), diam. 31in (80cm)

€ 80,000 - 120,000



**PAIR OF FIVE-BRANCH
EMPIRE 'EAGLE'
WALL-LIGHTS**

Paris, c.1805-1810

Gilt-bronze

21¼ x 19¼in (55 x 50cm)

€ 70,000 - 100,000



PAIR OF BOULLE MARQUETRY STANDS

By Etienne LEVASSEUR (1721-1798)

Paris, c.1770-1780

Oak, ebony, tortoiseshell, brass, gilded bronze

Stamped LEVASSEUR

H. 50in (126cm), diam. 16in (40cm)

€ 150,000 - 200,000



LOUIS XVI WRITING-DESK

By Philippe-Claude MONTIGNY (1734-26 juin 1800)

Paris, c.1780

Ormolu-mounted ebony

Stamped MONTIGNY & with mark JME

30 x 51 x 26in (76 x 129 x 65cm)

€ 450,000 - 500,000



**PAIR OF EMPIRE WINGED
FEMALE CANDELABRA**

Paris, c.1810
Patinated & gilt-bronze
H. 27in (68cm)

€ 35,000 - 55,000



RESTAURATION GUERIDON

Bronze & gilt-bronze, marble & pietradura top
H. 31in (80cm), diam. 34in (87cm)

€ 130,000 - 150,000



View from above





A - PAIR OF PRESENTATION STANDS

After design by Manufacture Thomire

Paris, c.1840 - Crystal & gilt-bronze
H. 22in (57cm), diam. 9½in (24cm)

€ 40,000 - 60,000



B - PAIR OF PRESENTATION STANDS

Paris, c.1840

Crystal & gilt-bronze
H. (67cm), diam. (25cm)

€ 40,000 - 60,000



**PAIR OF ARMORIAL BOTTLE-HOLDERS
WITH ARMS OF JOHN WENTWORTH
HODGETTS-FOLEY**

Mid-19th century english

Mahogany & gilt-bronze

6 ¾ x 16 x 8¾in (17 x 41 x 22cm)

€ 150,000 - 200,000



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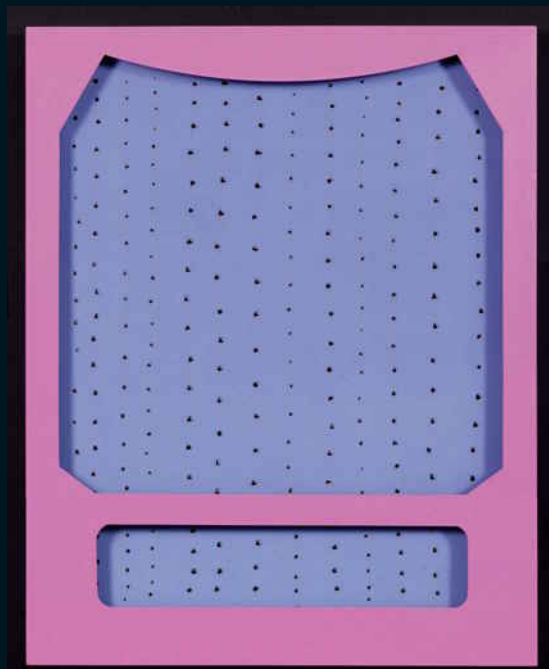
**BERLIN KPM VASE WITH
PORTRAIT MEDALLION OF
FRIEDRICH WILHELM III**

C.1810-1815

Porcelain

H. 19in (49cm), diam. 12in (30cm)

€ 150,000 - 200,000



Lucio FONTANA (1899-1968)

CONCETTO SPAZIALE, TEATRINO, 64 TE 3, 1964

Paint on canvas 41 x 33in (103 x 84cm), signed & dated on back; lacquered frame

€ 300,000 - 350,000



**TWO CEREMONIAL
WOODEN
HOUSE-POSTS**

Makira, ex-San Cristobal,
Solomon Islands
H. 84in (214cm)

**€ 40,000 -
60,000**

From Collection
of Doctor V, Paris



**WOODEN HEAD
TABAR ISLANDS**

Wood
26 x 8in (67 x 20cm)

**€ 150,000 -
200,000**

Formerly Jacques
Kerchache Collection



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From 11-14 September,
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Pablo PICASSO (1881-1973)

**NUDE
(STUDY FOR LES DEMOISELLES D'AVIGNON,
1907)**

Gouache on paper
20 x 19in (63 x 47cm)

€ 400,000 - 500,000

Provenance

Pablo Picasso, France
Marina Picasso, France
Brook Street Gallery, London
Robert Lewin, London
Arnold Herstand, New York
Rolf & Magrit Weinberg, Zurich (acquired 1990)
Stanley J. Seeger, New York
acquired by current owner at Sotheby's
New York, 8 November 2008 (lot 379)



Jacques VILLEGLE (born Quimper, 1926)

COMPAY SECUNDO & CHIAPAS, COLONNE JASMIN, (AGEN, 11 AUGUST 1998)

Torn posters 55 x 111 in (140 x 281cm)

signed lower right, counter-signed, titled & dated on back

€ 60,000 - 70,000

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exceptional set of
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(1470-1547)

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Marc CHAGALL (1887-1985)

COMPOSITION WITH BOUQUET ON DARK VITEBSK BACKGROUND (1967-77)

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signed bottom left



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INTERNATIONAL AUCTION

UNDER PREPARATION

FRANCE-RUSSIA 1812-2012

**OBJECTS OF WAR AND PEACE
FROM THE TIME OF EMPIRES**

**PARIS - HÔTEL LE BRISTOL
SALON CASTELLANE**

**WHITE MARBLE BUST OF NAPOLEON
FROM THE COLLECTION OF HIS
ELDER BROTHER JOSEPH BONAPARTE
(1768-1844), KING OF NAPLES,
THEN KING OF SPAIN &
COMTE DE SURVILLIERS**

Paris, First Empire (c.1813)

Inscriptions: *NAPOLEON I^{er} / EMPEREUR DES FRANÇAIS*

/ COLLECTION DU PRINCE ROLAND BONAPARTE,

visible on label stuck to the bust

80 x 56 x 35cm

PROVENANCE

Collection of Joseph Bonaparte (1768-1844),

King of Naples then King of Spain & Comte de Survilliers

Collection of his nephew, Prince Pierre-Napoléon Bonaparte (1815-81)

Collection of the latter's son, Prince Roland Bonaparte (1858-1924),

in his Paris residence at 10 Avenue d'Iéna





**PAIR OF ORMOLU-MOUNTED RUSSIAN
VASES IN URALS MALACHITE**

C.1810

H. 18in (45cm), diam. 7in (18cm)



**ESCRITOIRE WITH WINGED
VICTORIES**

Paris, c.1810

Burr amboyna, chased & gilded bronze
8¾ x 15 x 10in (22 x 39 x 25cm)



**OCTAGONAL
MAHOGANY
'PORTRAIT'
GUERIDON**

Early 19th century german

H. 34in (87cm),
diam. 39in (99cm)



MAGAZINE

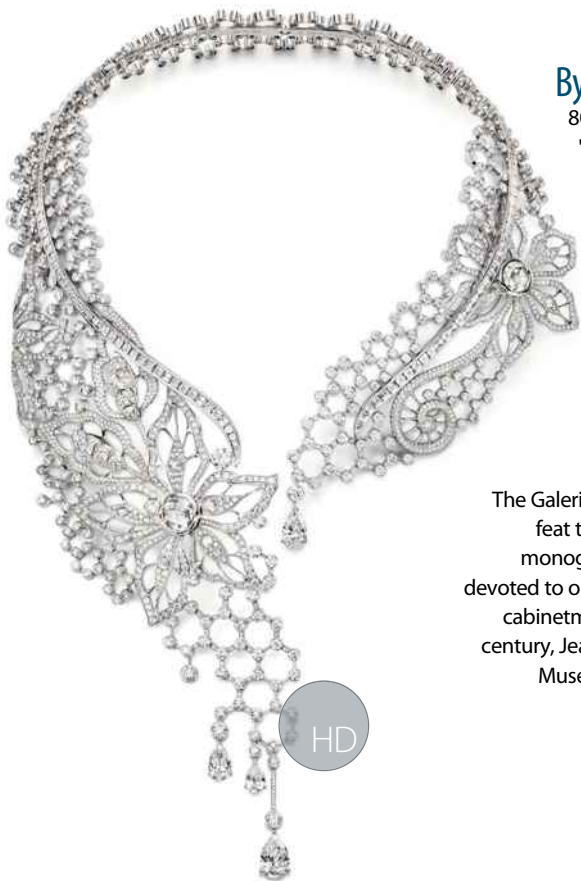


ART FAIR

The Paris **Biennial**

Between 14 and 23 September, the Grand Palais is hosting the 26th Antiquarian Biennial, staged with a new look by the ever-classic Karl Lagerfeld: an occasion to discover some masterpieces unearthed by the top galleries. Here is a selection as a foretaste.

Stéphanie Perris-Delmas



By Piaget

800 hours of work were required to produce this "Gorgeous Embroidery" inspired necklace, one of Piaget's wonders, presented at the Biennial.

Riesener

The Galerie Kraemer's great feat this year will be its monographic exhibition devoted to one of the greatest cabinetmakers of the 18th century, Jean-Henri Riesener. Museum presentation, museum quality!



HD



De Dreux walking the way of Géricault

The Galerie Ary Jan, taking part for the first time, is presenting this "Jeune cavalier nubien" by the painter Alfred de Dreux. A pupil and friend of Géricault, the artist, like his master, gave pride of place to the horse: a subject presented here from a highly original angle.



Georges Papazoff

The Galerie Laurentin is exhibiting some thirty pieces by the freeshooter of the Surrealists, Georges Papazoff, thus providing a fine overview of the artist's work, including this Surrealist composition dating from 1928.



Kongo statue

"The face is the most beautiful I have ever seen on a Kongo statue..." said Charles Ratton of James Hooper's fetish, one of the very few nkondi in private hands. It will be the star piece of the new Galerie Didier Claes.



By the futurist Boccioni

This year, for its second appearance, the Galerie Tornabuoni takes us on a journey through 20th century art, with ten major works for each decade. This 1908 painting by Umberto Boccioni opens the century, before the futurist revolution...





Collin, the Belgian Bugatti

For its first appearance, the Galerie Eeckhout is presenting this horse by Albéric Collin, the "Belgian Bugatti": one of a collection of 20th century animal sculptures, the gallery's speciality.



By Rateau

The Galerie Mathivet is reviving one of the high points in the history of the decorative arts, the result of a collaboration between designer Jeanne Lanvin and interior designer Armand Charles Rateau, by reinterpreting the celebrated "Loge d'actrice", presented eighty-seven years ago here in the Grand Palais.



From Borot's house

For this 26th Biennial, François Laffanour is realising a long-standing dream: reconstituting Jean and Huguette Borot's house. An occasion for the director of the Galerie Downtown to present the pioneering work of Charlotte Perriand, who was given carte blanche for this Montmartre creation of 1959.

MEETING



Tom Wesselmann a great American Painter!

La Gazette Drouot: As curator of contemporary art at the MMFA, how do you account for the fact that no retrospective has been devoted to Wesselmann until now?

Stéphane Aquin: Apart from an assessment exhibition held in Japan in 1993, which travelled around Europe the following year, and a more recent one on his drawings and models at the University Art Museum of Long Beach in 2003, no other North American museum has ever dedicated a major exhibition to him, still less a retrospective, in contrast with the great figures of Pop Art like Warhol, Oldenburg, Jim Dine, Rosenquist and Liechtenstein. The most amazing thing is the reaction of our North American colleagues, who when they discover this, never fail to cry "what?!" - they are so convinced that it's just not possible.

Might it be that the artist was more often compared than recognised?

Wesselmann certainly has a role in the history of art, but always in comparison with other stars of Pop Art, even if the market is aware of his value, and collectors appreciate his importance. In fact, a number of factors explain the omission of the star or the accursed artist. There was obviously the opposition of feminist critics during the Sixties, and the problems posed by the nude in America. At the time, all artists suffered because of this, particularly Wesselmann, who was caricatured as a "macho" artist because he painted breasts. In 1989, there was the memorable Mapplethorpe scandal at the exhibition "The Perfect Moment" at the Contemporary Art Centre of Cincinnati. The programme touched on nudity, sado-masochism and homosexuality - just when AIDS was reaching its peak!

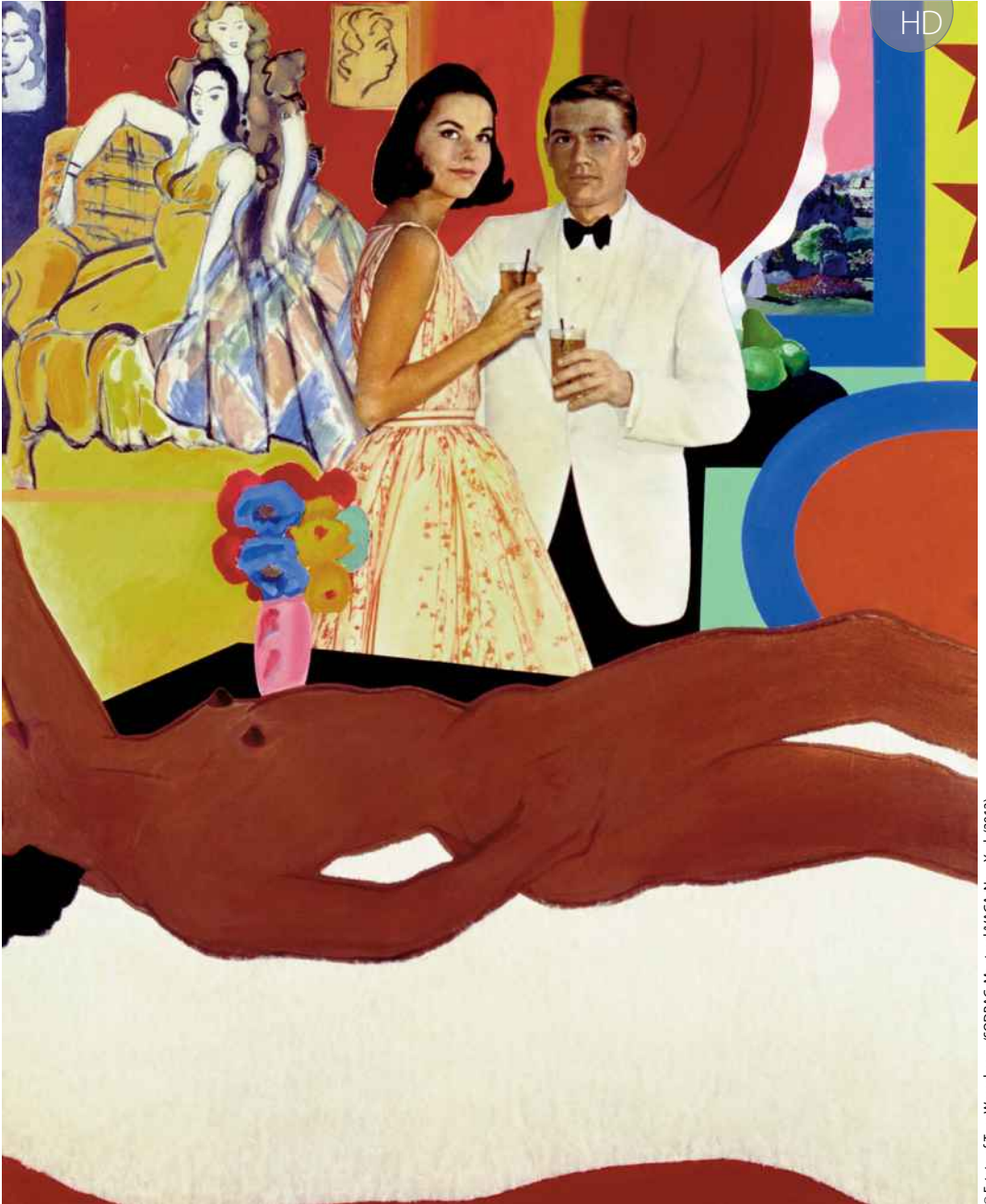
As we know, the Reagan government took radical measures on decency in terms of artistic creation, and Wesselmann's nudes were not the only victims accused of being obscene. This was all the more surprising in that at first glance, his work seems to glorify America, with paintings filled with star-spangled banners, portraits of Kennedy, Lincoln and Washington - all elements really taken from the American Way of Life.

Why did Wesselmann move at the beginning of his career from the abstraction he so admired in De Kooning to a figuration closer to Matisse?

It was a decision made in 1959, which he saw as a priority, without knowing that Warhol and Liechtenstein were thinking the same way. What is striking is the "radicalness" of his approach in the history of art - because Wesselmann wanted to recast painting starting from traditional genres like the nude, still lifes and landscapes. In contrast to Liechtenstein, who dealt with the problem by stating that "everything has been painted, so I'll repaint everything", Wesselmann seemed to be saying "everything has been painted: I'll start everything again." At the same time, we find the influence of the great masters he admired - Ingres, Manet, Cézanne, Renoir, Modigliani, Picasso, Matisse and Mondrian - all against the background of the

Tom Wesselmann (1931-2004), "Great American Nude No. 52 1963", Acrylic, fabric and printed paper collage on panel 152.30 x 121.92 x 4 cm. The Berardo Collection.

HD



© Estate of Tom Weselmann/SODRAC, Montreal/VAGA, New York (2012)

America of the Sixties, deliberately integrated into his "Great American Nudes" and "Still Lifes", through advertising imagery and domestic objects. It was precisely this culture of great artistic mastery and excellence in the accomplishment of an art – painting – that he claimed as his own; this was the heritage he renewed by transposing it into the "American century".

In reintegrating this memory of the great masters into the American golden age of the 20th century, was Wesselmann conscious of wanting to make his mark on the history of art?

When he left the Cooper Union in 1959, very certainly – with all the optimism and naivety of the American society he came from. It's more difficult to imagine that



© Tom Wesselmann Estate/Sodrac, Montreal/Vaga, New York (2012), Jeffrey Sturges

Tom Wesselmann, "Bedroom Painting No. 39", 1978, oil on canvas, 243.8 x 298.4 cm, Richmond, Virginia Museum of Fine Arts, donated by Sydney and Frances Lewis.

today, when artists seek to make a difference in terms of the market rather than history. At the same time, Wesselmann remains the least well-known of the famous artists. Despite the fame of his "Great American Nudes", critics continued to ignore his other remarkable series of the Sixties, like the "Smokers", the "Drop-Outs" and the "Bedroom Paintings". It was only during the Nineties that we began to see a more balanced appraisal of his work.

How would you describe his work from a general point of view?

For Wesselmann, art consisted of continuous, endless experimentation, a practice in perpetual movement. And he created modern art through classical painting. Even though, in his compatriots' eyes, his work remained more or less frozen in the form of a large voluptuous nude stretched out on the American flag, he was the man of an iconography – that of a passion for the female nude, and for a movement, Pop Art. His work was hedonistic, conveying the keen pleasures of living, love, and beauty. In this respect he was underestimated, because artists were no longer at ease with this idea of beauty. In starting off again from Matisse, Schwitters and all the great masters he admired, Wesselmann also succeeded in freeing himself from them, giving even more independence to his work. Even if he based his quest on genre painting, he took a totally opposite view. A European could not have adopted this backwards approach in the way he could, being an American – and who in a way invented an imaginary museum in the New World!

How did the artist work in his studio every day?

Wesselmann ignored questions of schools and labels, and focused solely on the concerns of the artist and the studio. As a result, the work under way became the object of his own research. Every day, he would go to his studio to explore problems in terms of the artist, and seek formal solutions that would help develop his painting. For example, he would start a series that enabled him to take off again with other experiments. He was a scientist who preferred the idea of competition and tension to the harmonious and easy. With



Tom Wesselmann, "Monica Sitting with Mondrian (variation No4)", 1988, enamel on steel cut-out, 154.9 x 105.4 cm, New York, Tom Wesselmann Estate.

©Tom Wesselmann Estate/Sodrac, Montreal, Vaga NY (2012), Jeffrey Sturges

him, the canvas was a space where all parts of the image had to compete with the others. If he ran out of steam or repeated himself, he renewed himself brilliantly every time. After the "Bedroom Paintings", we can clearly see what led him to the more spare and airy "Steel Drawings": the work of an artist who constantly made improvements to his work, somewhere between innovation and tradition.

What do you think expresses the best of his work?

With Wesselmann, everything was a matter of composition, of making play with scale, the interaction of background and foreground, the division of line and colour. With the "Great American Nudes" you can clearly see the relationships he sets up between the curve of the nudes and the more geometrical structuring of the pictures, where endless permutations become possible, notably in the way he assembles



© Tom Wesselmann Estate/Sodrac, Montreal/Vaga, New York (2012), Jeffrey Sturges

Tom Wesselmann, "Still Life No. 35", 1963, oil and collage on canvas, 304.8 x 487.6 cm (detail), New York, Tom Wesselmann Estate.



collage and painting techniques. Wesselmann basically saw himself as a formalist.

How is this retrospective constructed – what is the underlying plan?

Various circuits were envisaged for the 180 works in the exhibition, including 75 paintings, which are the most revealing of the artist. But Wesselmann's work is so logical, his progression so methodical, that it was important to highlight the major plastic issues at play. Marco Livingstone and I chose four circuits: the most decisive for moving chronologically from one period to the next. So our introduction focuses on the idea of the genre, where the artist revisits historical painting exercises: the nude, still lifes and landscapes. The next section sheds light on forms and formats, and we find Wesselmann working on questions of scale and plastic autonomy, which lead to the "Mouths" and "Smokers" series. The third section essentially evokes line and the way a drawing occupies space – an approach opening the way to the "Steel Drawings" with their sobriety, their close resemblance to rough drawings and pure sketches. The fourth part ends with questions of style and composition, and the way Wesselmann explored the abstract and the figurative, using the same models to the end of his life.

Interview by Renaud Siegmann

Tom Wesselmann: "Beyond Pop", Montreal Museum of Fine Arts with support from the Tom Wesselmann Estate, Canada - Until 7 October
www.mbam.qc.ca

W

Catalogue, 204 pages, French/English, 193 illustr., co-published by the Montreal Museum of Fine Arts/DelMonico Books/Prestel.
www.spiroux.com

EVENT

Paris travels the world

HD

From 11 to 16 September, the International Fair of Primitive Arts, in the Saint-Germain-des-Prés district, invites the public on a journey to the heart of the world's civilisations. This eleventh event in the series is more international than ever, with galleries from all over the world that are sure to delight the curious and the enthusiastic alike.

Caroline Legrand

W

**Bismarck Archipelago**

The Voyageurs & Curieux Gallery at 2 rue Visconti has been specialising in Oceanic art since it opened in 2001. After a number of peregrinations, it is stopping off this year at the Bismarck Archipelago with around a hundred works. Chief among them is this magnificent, finely carved dug-out canoe figurehead from the Admiralty Islands.

From Makondes of Mozambique

The Parisian gallery Alain Lecomte is putting the spotlight on objects connected with medicinal practices in Africa. A recipient by the Makondes of Mozambique, formerly in the Léonard Kahan collection, takes the form of a calabash with a stopper in the form of a human head. Thanks to the fine effect of this container, the power of the product was believed to increase.

Bidjogo spoon

It took five years for gallery owner Serge Le Guennan (SL Gallery) to collect the objects presented at this eleventh fair. The talent, culture and imagination of artists from five continents are illustrated in around a hundred spoons in various materials, like this Bidjogo wooden spoon/spatula from the Bissago Islands in Guinea-Bissau.



From Papua New Guinea

Oceania takes the form of a female figure in wood and pigments from Yangoru-Abelam in Papua New Guinea, formerly in the John Friede collection. The Arteyritual Gallery from Madrid is exhibiting this astonishing sculpture with its remarkable polychromy.



Fang reliquary

Fang reliquary figures are highly sought after for their aesthetic quality and powerful symbolism, linked to the cult of the ancestors. This large statue proposed by the Pierre Darteville Gallery from Brussels is a classic of African sculpture. It is 59 cm high, and comes from the former collection of the Congregation of the Sacred Heart in Barcelona.



Collected before 1925

The 2Ritual Gallery, coming all the way from Brussels for the occasion, is presenting this magnificent Sognye kifwebe mask from the Democratic Republic of Congo. It has an eminent provenance, as it was collected before 1925 by Robert Reisdorff, Director General of the Colonies under Leopold II.



PORTRAIT

Nils-Udo living and painting nature

German artist Nils-Udo is a tree. A tree aged 75, with a long, dry trunk, and ramifications as numerous as the ideas teeming in his brain when he works with nature or paints. We stealthily plucked this impressive form of plant life for a brief interview in Paris, just before he took temporary root in Hauterives in the Drôme for the exhibition of his latest piece, "Temple", and his photographs, paying tribute to the postman artist Ferdinand Cheval. Nils-Udo is not only a plastic nature artist, he is also a painter. "I can't be

pigeon-holed in any way, and I've always been a painter!" he says. The silvan and aquatic landscapes of Lower Franconia were his first workshops. A childhood spent in the open, at a castle in the Main Valley, determined his future artistic career in and with nature. In 1960, the self-taught artist went to Paris, because "at that time, everything was happening in the French capital". He spent nine years there before returning to the Chiemgau region in Bavaria. In 1972, he abandoned the canvas for the countryside, using "only materials taken from the site. I was at a dead end with painting: its flat surface seemed too artificial to me. I rented some land from the farmers in my village and created some plantations." A year later, his installations were coming to life wherever he was taken by his commissions and residences. From Germany, he went to the French shores of the Mediterranean, where he planted a "Reed Tower" (1973). From then on until the present day, he has travelled to and stayed in over forty countries, including the United States, Asia, the African continent and the Old World. He seeks out the most appropriate inspiration whoever he is – in the middle of the Namibian desert, in the depths of Germanic forests, at the bottom of American canyons, at the foot of island volcanoes, by lakes, rocks and water courses. Nests ("Nest", 1978), altars ("March Altar", 1981, "River altar", 1980), entrances, rafts, houses and temples ("Temple", 2012) appear magically anchored to their source of nourishment: earth and water. To achieve all this, Nils-Udo has no design: he

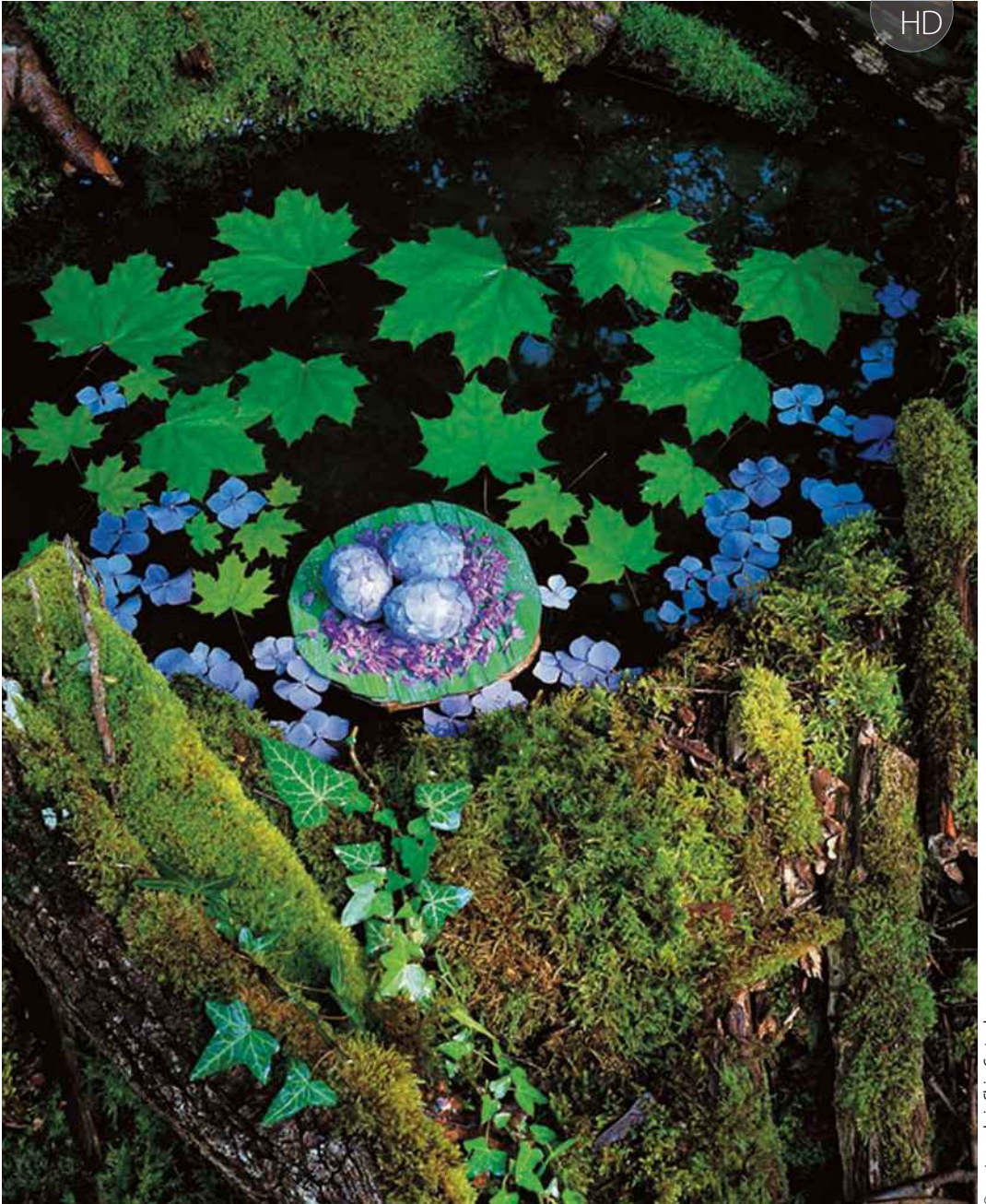


Nils-Udo (b. 1937).

© Gottfried Günther

Nils-Udo (b. 1937), "Black Pond", 2000, maple leaves, duck eggs, hydrangea flowers, iris leaves, Vallery, France. 125 x 125 cm.

HD



© courtesy galerie Claire Gastaud



© Courtesy of Galerie Claire Gastaud

Nils-Udo, "Untitled", 1986,
chestnut leaves, vetch flowers,
Vassivière Lake, Limousin,
ilfochrome, 100 x 100 cm (detail).

simply looks around him. Then, using what he finds and a few tools, he carries out his project, alone or with the help of a few assistants. "I re-arrange natural elements and stage their living force," he says, with passion. This can go very quickly, or take several weeks, because the "project manager" constructs pieces that may be small – even minimalist, often – or monumental. Photography provides proof of this ephemeral art, which can be reduced to nothing by a breath of wind. The artist waits for the best light to fix the eternal instant of reinvented nature. Environmental installations, immortalised in his shots, are often chromatic, worked as a painter would with his brushes. He also stresses that the nature surrounding his arrangements is just as interesting as they are. "What I show is not so much a nest or an altar, but everything around it!" The moss and tree trunks in the Vallery site, in France, are just as significant as his "Black Pond" (2000), a nest of hydrangeas, maple leaves, iris leaves and wild duck eggs. "I am neither a sculptor nor a photographer, and I do not decorate nature with artefacts. My work is only a pretext for revealing the reality of nature." We get the message. Since 2004, at the same time as his work in situ, he has rediscovered painting, which often keeps him shut away in his house at Riederling, in Bavaria. What is his subject? Nature, always nature, through gleaming puddles, chaotic and almost unreal tree trunks with arbitrary colours. Works treated in solid tones, heirs to his in situ arrangements, but now detached from them and almost abstract ("Sans titre", 2007, 2010, 1995-1997). Great art, which would never have emerged in such visionary form without his experience in the field. His work, internationally recognised, expresses power, grace and poetry all at once. But be warned – never tell him that he creates beauty: that makes him angry. "My approach is poetic, but I do not seek beauty, because nature is simply beautiful in its virginity. And the basis is a fundamental contradiction, because I destroy it, I damage it through what I do. This



© Courtesy of Galerie Claire Gstaud

Nils-Udo, "Snow nest", Upper Bavaria, 1993, snow, willow wands, snowballs dyed with guelder rose berries. 100 x 100 cm.

is the paradox of Man on Earth." The pruning shears cut; his hands weave clematis stems with sawn trunks; tools pierce: so much is evident. He creates astonishing splashes of flowers in the trees, constructs nests with bamboo, reeds, oranges and limes ("Red Rock Nest", 1998), and streams bright with service tree berries. To listen to him, his fairy-tale world is a misunderstanding. He denies that he is a land artist: "During the Sixties, I used to know several artists affiliated to this movement, but their discourse is different, because they do not make nature's vital energy a theme. I am the only one who lives in it and works in it every day! Even farmers have lost touch with it." His sharp blue eyes suddenly seem to mist over with sadness. Nils-Udo is a pioneer artist in ecological art, who returns his works to their natural elements once they are finished. He shows with delicacy and metaphor not only the inexhaustible richness of our world, but also its fragility, its transient nature, doomed to wither and disappear through man's misuse. His arrangements, often imbued with sacred meaning,

READING

"Nils-Udo, l'art dans la nature", by Nils-Udo and Hubert Besacier, published by Flammarion, Paris, 2011.

speak of life, from birth to death, and are devised as shimmering pictures stamped with the mark of historical colourist painters like Vincent Van Gogh and Paul Gauguin, the idols of his youth. While evincing a contemporary French-style Romanticism through the subtlety of his pieces, he remains firmly German, Schopenhauer's heir, with a touch of pessimism or even Expressionism when he speaks of his work: "When I paint, I struggle. [...] I have fought all my life to show the materials with which I create." In 1996, the artist created the constructions on water in the tropical forest that appear in the video clip "Across the river" by Peter Gabriel, made for the WWF campaign "The living planet". In 2010, his "Summer Eruption", the appearance of a float vibrant with flowers on a lake commissioned by Champagne Nicolas Feuillatte, enriched the contemporary collection of the eponymous winemaker. With regular exhibitions at the Pierre-Alain Challier Gallery in Paris and the Claire Gastaud Gallery in Clermont-Ferrand, the artist showed his double-faceted work in the retrospective at L'Adresse Musée de la Poste in Paris in 2011. Open to educational and supportive projects based on art and nature, he travels all over the world, wherever he feels the cause is a good one. His new State commission, a 17-metre "Autumn Raft", will set sail in late October 2012 on Lake Eguzon, in the Creuse. Straightforward, stubborn, impassioned, and as simple and elegant as his works, Nils-Udo works in the earth's crust and on its canvas, revealing the evidence of what is sometimes invisible to our eyes, according to Saint-Exupéry, namely... the essential.

Virginie Chuimer-Layen

"Nils-Udo", paintings and photographs, Château de la Trémoillère, 15380 Anglards de Salers - Until 30 September.

www.claire-gastaud.com

"Nils-Udo", Campredon art centre, 20 Rue du Docteur Tallet, 84800 L'Isle-sur-la-Sorgue - Until 7 October.

www.islesurlasorgue.fr

Galerie Pierre-Alain Challier, 8 Rue Debelleye, Paris 75003

www.pacea.fr

Galerie Claire Gastaud, 5 Rue Terrail, 63000 Clermont-Ferrand,

www.claire-gastaud.com





Nils-Udo, "Red Rock nest",
bamboos, reeds, earth, oranges,
lemons, limes, Red Rock Canyon,
California, 1998, ilfochrome on
aluminium, 100 x 150 cm,
3 copies.

© Courtesy of Galerie Claire Gstaud

"Souviens toi que tu vas mourir" evokes the iconic mono-block plastic garden chair reinterpreted here as a contemporary vanitas, fibreglass.



DESIGN

Pool the changing of the guard . . .

This is the story of a hit: a trial that turned into a glorious feat. And it is called "Souviens-toi que tu vas mourir" (remember that you're going to die): the first object designed in 2010 by the Léa Padovani and Sébastien Kieffer duo. With this white plastic chair in the form of a contemporary vanitas, here a skull, they have become the new darlings of the design world. Like so-called "viral" videos that circulate through the Web in a few days, the photo has been massively shared on social networks, blogs, web-magazines and specialist magazines. Two years after its creation, it is still running on the Net. Two years on the Internet, where ephemeral micro-trends are the order of the day, is the equivalent of an eternity. The power of this object, apart from its visual impact, is due to the different levels it can be read at. A child sees a pirate chair; the man in the street a death's head, a joke full of black humour or even a sinister item of furniture, and the curator a memento mori in the pure tradition of macabre art. A mass market product par excellence, the monoblock plastic garden chair is the archetype of the universal product. The designer duo has reappropriated it as a language: "We came from nowhere; we needed to say something, straight away," reminisces Léa Padovani. Correction: they did not come from nowhere. She went to the Institut Supérieur des Art Appliqués in Paris; he graduated from the Ecole Pivaut in Nantes. They met through the Noé Duchaufour-Lawrence agency, where they worked together for nearly five years, Padovani as an architect and then director of the agency, and Kieffer as a designer. They began their careers with numerous projects ranging from perfumes to interior design. Inevitably, they developed an increasing desire to stand on their own two feet, and in the summer of 2010, on the

threshold of thirty, they decided to join forces. When the time came to choose a name for their agency, they didn't want merely to join their two names together. So they decided on Pool, suggesting both a group with positive synergies and the swimming pool with all its cheerful associations. Léa Padovani is modest about this relative anonymity: "The object is more important than we are". Initially, they even balked at appearing in photos, but given the media pressure, their faces can now be seen here and there in a few articles. Impressed by this famous plastic chair, the journalist and curator Cédric Morisset incorporated Pool into the exhibition called "Nouvelle Vague, le nouveau paysage domestique français", staged in April 2011 at the prestigious international furniture show in Milan. The studio set up its cabinet of curiosities alongside four other emerging talents: A+A Cooren, Pierre Favresse, Studio Nocco and Ionna Vautrin. Apart from their freshness, these young designers had nothing in common except their dynamic energy, resourcefulness and a marked entrepreneurial spirit "Milan was our real birth – it was a hell of a crash test!" says Padovani. The trial by fire ended well because the exhibition was an out-and-out success. After a spell at the Design Museum in Tel-Aviv, then in Paris and New York, it will shortly be taking a bow in Canada. With "Souviens-toi que tu vas mourir" as a business card, the press and the public have an ever-avid curiosity for Pool productions with their typically elegant design and sleek, supple, pure lines. With its sylvan notes, the "Wryneck" (a kind of woodpecker) coffee table makes play with materials and techniques. The walnut top is the work of a cabinetmaker, while the bevelled base is the result of digital cutting technology. As with "Souviens-toi...", the user is free to interpret the object: its carved trunk could be the work of a wood-



© Benjamin Le Du

Borrowed from the forest, "Wryneck" uses both the craftsmanship of veneering and the industrial technology of digital cutting, walnut and cork.

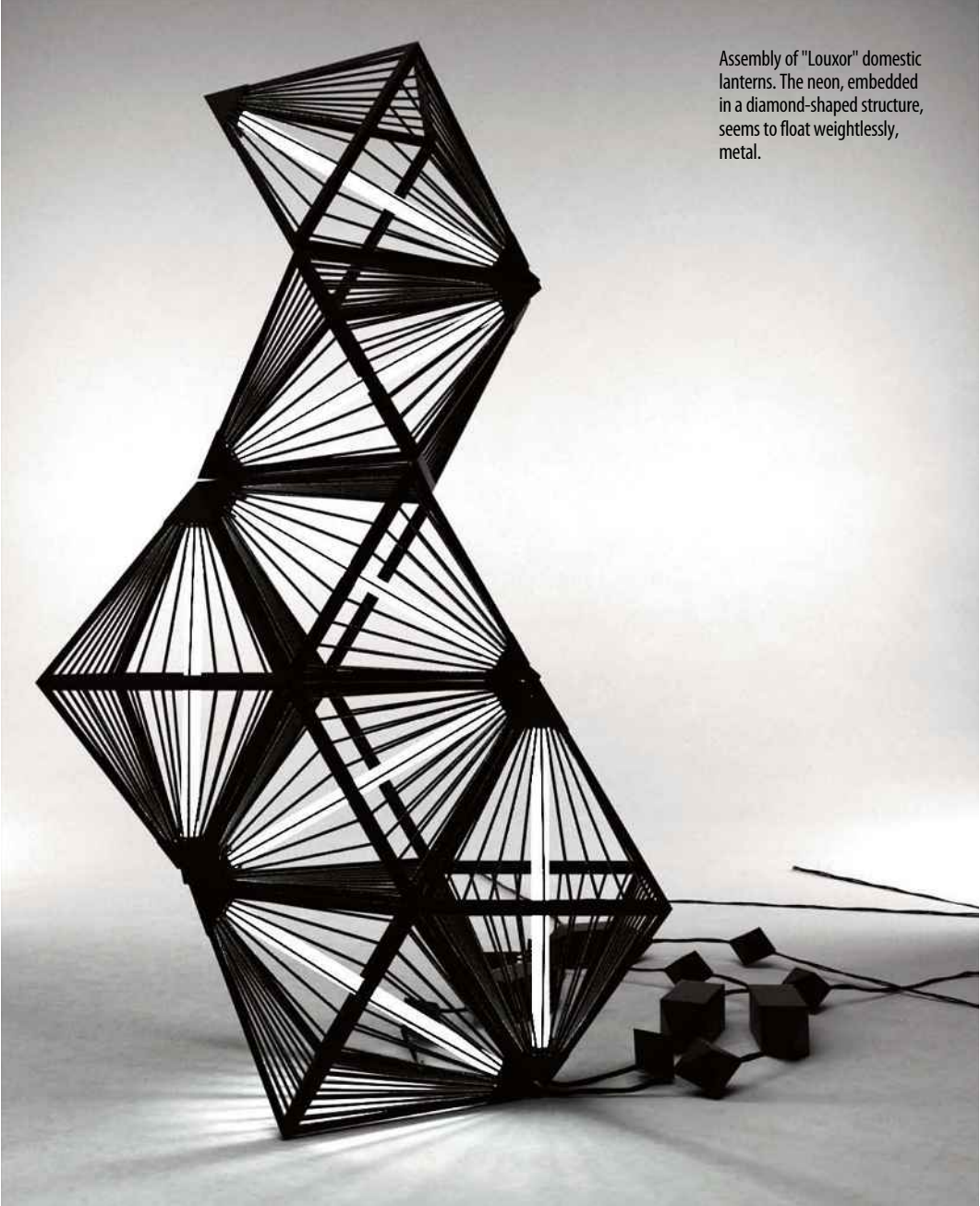
pecker, a painstaking rodent or even a giant pencil-sharpener. Another remarkably bold creation of the young designers is "L'idéal du moi" (an ideal version of me): a hand-held mirror whose surface, bent into various facets, reflects a broken image. An abstraction of Freudian narcissism, a modern version of the portrait of Dorian Gray or a crazy fairground mirror – once again Pool leaves the public to decipher the meaning. The young agency also proposes concepts on lighting. By attacking those dismal illuminated false ceilings, Pool continues its rehabilitation of objects considered anti-design in principle. Sébastien Kieffer: "We had always thought, well, there are false ceilings everywhere, and they're really ugly. But since they are there, they aren't going to disappear from one day to the next, because designers have decided otherwise. So there's work to be done on them." Pool has thus come up with an adaptable system. Every tile has destructured relief, possessing light-emitting areas and opaque areas. Their false ceiling has found a manufacturer and will shortly be found in public areas, hospitals and open spaces. With "Louxor", Pool has given a new look to the austere neon light by embedding it in a diamond-shaped lantern. The neon seems to float weightlessly. Meanwhile, the "Vulcain" lamp with its switch in the form of a violin peg is dazzling in its sobriety. Its apparent simplicity conceals considerable finishing work, particularly in the lampshade, made up of skilful layers of

points. "Precisely, we like to make a point," jokes Padovani. To compose their works, they use a "zero method". This can start off with a dialogue that may or may not produce ideas, a few scribbled sketches, nice-looking photo-shopped images, or a model cobbled together with a few bits and bobs. In addition, they have no particular stance as regards materials or domestic or public space; and every object deserves to be thoroughly known by its designer. They seek to reinvent designs based on "the splits". And while their creations evince refinement in terms of form and substance, the user is constantly at the heart of their thinking. "We always have this idea of an object that can be rapidly assimilated. When we put a switch in the form of a big peg on a lamp, we intend that people will know right away where you switch it on. We don't want there to be any misunderstanding about the object," says Sébastien Kieffer. The duo was revealed by a travelling exhibition, but they do not want to remain confined to exhibitions. For Léa Padovani, "an object put on a stele is not interesting. Its design is almost a failure if it becomes too much like art. (...) The designer's goal is to make objects that have a meaning, and are useful for something." This did not prevent Pool from paying tribute to their illustrious elders during the Designer's Days of 2011, when the famous manufacturer Cassina invited the studio to design installation in its showroom using cult objects. The highlight of their staging: the "Zig Zag" chairs designed in 1932 by Gerrit Rietveld erected as a kind of Aztec totem. The object-icon thus became an idol. Despite praise from the critics, Pool remains cautious as to its image and future. The two designers refuse to make any gadget-type objects. Noting must be trivial or left to chance. To the great displeasure of its fans, "Souviens-toi..." has not yet been marketed to prevent it from becoming hackneyed through large-scale production. There are only twelve signed and numbered copies of it. At present, the studio is finalising a big project, still known to relatively few: the opening of a new café concept called "Craft", located in the 10th arrondissement of Paris, where the duo has been tasked with the interior design. An occasion for the public to discover their objects. If you want to find out what's behind this mysterious café, make a date for September, when it opens.

Camille Larbey

www.work.poolhouse.eu





Assembly of "Louxor" domestic lanterns. The neon, embedded in a diamond-shaped structure, seems to float weightlessly, metal.

SO USEFUL

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



NEWS IN BRIEF



© Fondation Colas, photothèque Colas

Yves Béloge - "Dwellings at Coursives along route 73, the road from Viewx Bureau" - Architect : Jules Bach, Construction 1934, Genève, Meyrin, 2011.

An exhibition to add to your diary

The opening will take place at the École des Beaux-Arts in Paris on Monday 17 September. The exhibition will then end on Wednesday 19 September for an evening event exclusively for managers from Colas France and International. This extremely short opportunity provides a chance to see the contemporary works of art collected over a 20-year period by the Colas Foundation, which deals with the Colas Group's patronage of the arts. To celebrate this anniversary, the curator of the exhibition, Philippe Piguet, has chosen twenty works from the collection to be accompanied by works by this year's

twenty chosen artists. The commissions are united by a single theme: the road that links people and places, and that also lies at the heart of the company's business. The artists come from every continent just like the Group itself, which has a presence in almost 50 countries. This imaginative and generous patronage is carried out as discreetly as possible and must be acknowledged. It provides a chance, the last of which took place in 2001, for the public to discover a collection that travels around the company's offices located all over the world.

www.colas.com

Anne Foster

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INTERVIEW

The Guggenheim at Bilbao taking stock

In the context of a Spain in recession, the museum seems little affected. We take stock with Petra Joos, its director. Once an deserted industrial city, Bilbao has now become the emblem of economic achievement in terms of culture. The success story of the Guggenheim Museum is not measured only on the scale of a Basque town: it is also a symbol of globalisation. This model of cultural marketing has its followers, with Guggenheim outposts in Berlin and soon in Abu

Dhabi. It has inspired the Louvre, which will also be setting up a museum in the federal capital of the United Arab Emirates. After a sensational entrance onto the European artistic scene, the great vessel with the Guggenheim label is now functioning at cruising speed. In a sluggish economic situation, the Basque museum has drastically shortened sail. Petra Joos has been at the helm for nearly twelve years. Born in Germany in 1959, but Spanish by adoption, she began by working at the Reina Sofía Museum in Madrid from 1990 to 1992, before presiding over the destiny of the Bancaixa foundation in Valencia. Here, part of her mission being to add to the collections, she authorised the acquisition of Picasso's major work, the "Suite Vollard". In this gloomy period, Petra Joos assesses the performance of the Bilbao Guggenheim, relatively unaffected by the economic recession – though without making any predictions as to the future.

Petra Joos, director of museum activities at the Guggenheim Bilbao Museum.



© FMGB, Guggenheim Bilbao Museoa, Bilbao, 2012

La Gazette Drouot: In the aftermath of its inauguration, the museum's welcomed 1,300,000 visitors. How is it going today?

Petra Joos: From well over a million in the years following its opening, the number of visitors is now around one million: 60% from outside Spain, and 40% from within.

Has the recession had an effect on the museum's budget?

It should be stressed that this is not a national institution. 50% of its operating budget comes from the "diputación" of Biscaye, the district council of the province of Bilbao, and the other half from the Basque Government. The amount is negotiated each year, and because of

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© FMGB, Guggenheim Bilbao Museo, Bilbao, 2012. Courtesy of Anish Kapoor

Anish Kapoor (b.1954), "Tall Tree & The Eye", 2009, stainless steel, and carbon steel, 130 x 440 x 440 cm, Guggenheim museum, Bilbao.

that is always variable. There are a number of priorities: the educational programme has not been affected, for instance. However, there is a smaller budget for acquisitions. Despite this underlying situation, we haven't really been affected by the recession. But we can't predict what the future holds.

What are the other sources of financing?

The museum is a real success in terms of self-financing. Apart from the region's contribution which represents 30% of the overall budget, financing comes from our own resources – ticketing and sales from the bookshop and restaurants. On top of this we also receive sponsorship, mainly corporate.

Your agreement with the Guggenheim included plans for a collection to be built up. How are acquisitions made?

The collection was decided on even before the museum was created. We draw up a three-year acquisition plan. I never make decisions on my own: always in consultation with a committee made up of curators and representatives of the Bilbao and New York Guggenheim museums. Thomas Krens, who was the director of the Guggenheim foundation and museum in New York, took part in these decisions before Richard Armstrong took over from him in 2008. Lastly, proposals are submitted to the diputación and the Basque Government

Guggenheim museum, Bilbao.



© FMCB, Guggenheim Bilbao Museo, Bilbao, 2012

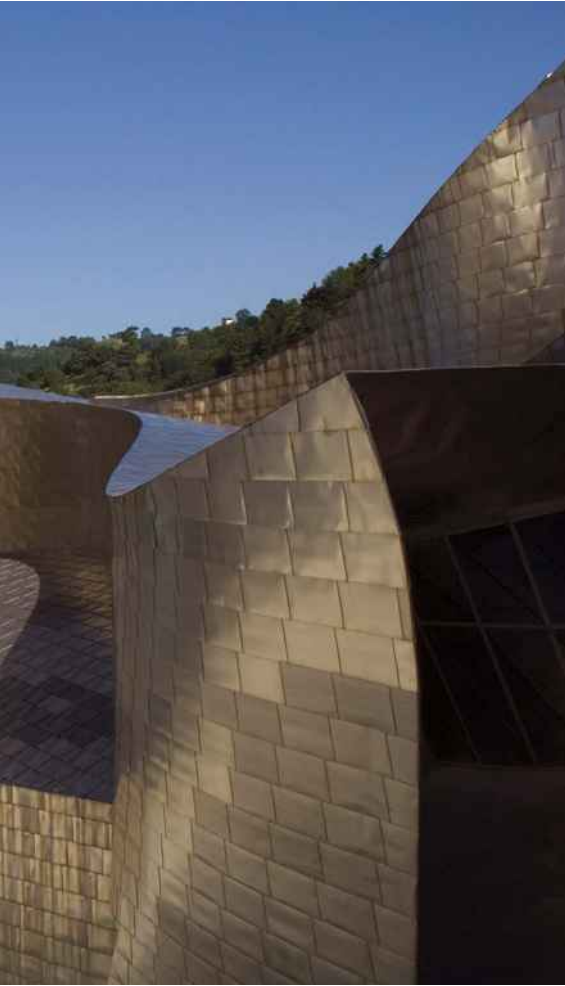
Have soaring prices in the contemporary art market been an obstacle to enlarging the collections?

The market has stabilised. And yet it has its own laws, and we are seeing considerable precariousness that affects all sectors of the business. Despite that, the museum was able to buy *Tall Tree & the Eye* by Anish Kapoor in 2009 and *Tulips* (2004) by Jeff Koons, which joins his famous *Puppy* (1992). We acquired the *Nine discourses on Commodus*, which Cy Twombly

executed in Rome in 1963. We are also seeking to extend our parameters beyond Europe and the United States through Russian and Indian artists. And our focus is almost culturally bent on Latin America, illustrated by the Colombian artist Doris Salcedo and the young Mexican Elsie Ansareo.

What will you be adding to these acquisitions?

We have contacts with collectors who agree to long-term loans. *Fog Sculpture* (1998), an installation



created for the museum by the Japanese artist Fujiko Nakaya, was donated by Robert Rauschenberg. In 2011, Liam Gillick gave us "How are you going to behave? A kitchen cat speaks" – a work he had exhibited at the Venice Biennial in 2008.

Which artist has made the most impression on you?

Undoubtedly Richard Serra, whose monumental installation *The Matter of Time* (2004) identifies totally with the specific space it was designed for. Positioned as a

continuation of *Snake*, executed for the inauguration in 1997, it is exceptional for its size, which is on an architectural scale and perhaps without precedent in the history of sculpture. They simultaneously identify the Guggenheim and the artist himself.

What is the guiding principle for temporary exhibitions?

We decide the programming with the New York Guggenheim. Half the exhibitions involve our permanent collection, as with "Selections from the Guggenheim Bilbao Collection II" on show at the moment. I was the curator for the first part, dedicated to the Fifties and Sixties. In this second exhibition, we wanted to present an overview of a more European period. We chose artists who stirred up artistic debate between 1970 and 1990, like Christian Boltanski, Anselm Kiefer, Gerhard Richter, Georg Baselitz, Yannis Kounellis and Francesc Torres. These artists were born shortly after the war, and their careers all developed in a similar context. The other side of our programming involves retrospectives. At the end of 2012, a major exhibition will be dedicated to Claes Oldenburg. Apart from his historical importance as a pop artist, Oldenburg maintained long-terms relations with the museum's architect, Frank Gehry.

Thomas Krens is a highly controversial figure. What are your feelings as regards the Bilbao museum?

It's important to stress our autonomy and independence, in relation to the Guggenheim Foundation of New York, which he directed (from 1988 to 2008 – Ed.). Thomas Krens was a "projects" man. He had numerous links and contacts throughout the world. His special relationships, on top of his own personal qualities, made it possible to stage the exhibition we devoted to the Russian avant-garde.

Interview by Geneviève Nevejan

"David Hockney: a wider vision", until 30 September
"Selections from the Guggenheim Bilbao Collection II",
until 4 November.

"Claes Oldenburg. The Sixties", from 30 October 2012
to 17 February 2013. www.guggenheim-bilbao.es



MUSEUM

IN PARTNERSHIP WITH

LES ARTS
DECORATIFS**Van Cleef & Arpels** the art of high jewellery

In 2009, Les Arts Décoratifs staged an exhibition called "Jean Després et les bijoutiers modernes", featuring modernist jewellery by Van Cleef & Arpels. In September this year, a major retrospective devoted to the history of this jewellery company will be putting the spotlight on its rich heritage and creativity. In 1906, Van Cleef & Arpels was one of the first jewellers to set up in the Place Vendôme. The story of the maison began with the union of two Dutch families, when Alfred Van Cleef

(1872-1938) joined forces with his brother-in-law, Charles Arpels (1880-1951) to start up a high jewellery business and open a store at 22, Place Vendôme. It was an instant success. Van Cleef & Arpels then opened several more points of sale at holiday destinations popular with a wealthy and cosmopolitan clientele, including Dinard (1909), Nice (1910), Deauville (1912), Vichy (1913), Lyon (1919), and Cannes (1924). Their reputation grew still further with Van Cleef & Arpels' participation in the 1925 modern industrial and decorative arts exhibition in Paris, where it was awarded the Grand Prix for a jewellery set: a bracelet and brooch with a motif of blooming roses in diamonds and rubies, with emerald leaves. Throughout its history, nature has remained a special theme for Van Cleef & Arpels. At this period, the workshop used the tallow-cut technique, which gave stones and colours a particular sensuality, as can be seen in a number of Egyptian-style pieces, updated to the taste of the day after the discovery of Tutankhamun's tomb in 1922. Among the fashions that marked the decade, the East was a source of inspiration for the workshop's designers, particularly China and Japan. Powder compacts, cases and chatelaine watches initiated new colour combinations where onyx, lapis lazuli, jade, coral and lacquer were associated with precious stones. During the Roaring Twenties, the long necklace became one of the chief attributes of fashionable women. Often worn with a matching cuff bracelet, it was worn with pendant earrings that set off the short "flapper" haircut. Van Cleef & Arpels stood out for its mainly white jewellery offering many variants, where circles, lozenges and squares featured in jewellery sets with diamonds set



© Patrick Gies/Van Cleef & Arpels

Van Cleef & Arpels, "Ludo" bracelet, Paris, 1939, gold, rubies and star rubies in Mystery Setting, Van Cleef & Arpels collection.

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on different levels and combining various cuts – baguette, brilliant, navette, teardrop and square. The clip, an indispensable accessory, provided endless imaginative possibilities in the form of "birds", "feathers" and "bows" which adorned various items of clothing (collars, hats and belts) or were even worn directly in the hair. The particularly fertile years between 1926 and 1939 were marked by the highly productive collaboration between Renée Puissant (1896-1942), the daughter of Alfred Van Cleef and Estelle Arpels, and the designer René-Sim Lacaze (1901-2000). During this period, Van Cleef & Arpels became famous for its modernist jewelry creations, like the "Chinese Hat" set, and the striking combination of crystal and gold seen in bracelets with geometric shapes. In the Thirties, it also devised techniques and models that helped to establish the name and style of Van Cleef & Arpels for good. One example was the Minaudière precious case (1933), which replaced the evening bag: this flat oblong box, designed in gold, stypor or lacquer, was equipped with a system of multiple combinations enabling the modern woman to carry around her beauty accessories. Another invention highlighted during the exhibition was the "Mystery Setting": a genuine technical revolution in the art of mounting precious stones edge to edge, with neither claws nor



Columbiad clip brooch, Extraordinary Voyages collection, Paris 2010, white gold, sapphires, black spinels, diamonds Van Cleef & Arpels

bezels, where the setting was invisible, showing off rubies and sapphires to perfection. Patented in 1933, this system renewed the company's repertory of forms, and gave rise to a series of unique volume pieces like the "Boule" ring, the "Vagues" bracelet, and the "Chrysanthemum" and "Peony" clips. In 1934, the first "Ludo" bracelets made their appearance, with a ribbon made of flexible gold fabric, first with a brick pattern and then a hexagonal motif. Then followed

the "Cadenas" or padlock watch with its snake chain band, made famous by the Duchess of Windsor, who bought a platinum and diamond version in 1936. On the strength of all these innovations, Van Cleef & Arpels prepared its participation in the international exhibition at New York in 1939 with meticulous care. Exceptional pieces were presented there, like the "Passe-partout", which could be transformed into various pieces of jewellery, the basic principle being a snake chain onto which "Hawaii" flower clips were fixed. Encouraged by this success, Van Cleef opened a store on Fifth Avenue, with the Arpels who had fled to New York under the Occupation managing the image of the maison outside France. A number of stores were opened in America in Palm Beach (1940), Dallas (1947) and finally Beverly Hills (1969). After the Second World War, the second generation of Arpels

Egyptian-style bracelet, Paris, 1924, ornamental platinum mount, emeralds, rubies, sapphires and onyx, buff-top, brilliant-cut diamonds, Van Cleef & Arpels collection.

took over the helm in turn, with Claude (1911-1990), Jacques (1914-2008) and their younger brother Pierre (1919-1980). At this period, luxury companies were taking on a new lease of life – a return to frivolity embodied by Christian Dior's "New Look". During the Fifties, gold jewellery was predominant, with a particularly marked reference to textiles: the knots and tassels of soft furnishings were associated in necklaces and bracelets, openwork gold fabrics resembling tulle became clips, and gold lace was folded into pocket handkerchiefs and ruffles. During this decade, Renée Puissant's "Zip" necklace (1951), a design inspired by the Duchess of Windsor, became a flagship model. This daring item of jewellery, when closed, could turn into a bracelet with a tassel and zipper, in gold or platinum. In 1954, the opening of the Boutique gave greater visibility to the company's jewellery collections. Easy to wear jewellery and accessories were produced in limited editions: clips in the form of animals, the *Alhambra* necklace, *Philipine* rings and the *Christmas Rose* clip all became cult jewellery items during the Sixties and Seventies. Inspi-



ration from India renewed the company vocabulary during the Sixties and gave rise to some spectacular necklaces. This period, full of landmarks, ended with outstanding commissions like the coronation of Farah Diba in 1967. The boldness that characterised the Seventies was also found in jewellery design. Van Cleef & Arpels creations were freely inspired by contemporary events, with "Crater" pieces paying tribute to Neil Armstrong's first steps on the moon in 1969, and "Osaka" pendants making a direct reference to the World's Fair of 1970. The cinema movement dominating the visual arts was also reflected in a series of gold bracelets baptised "Mikado" and "Waves". In 1973, Van Cleef & Arpels set out to conquer the East, and became the first French jeweller to set up in Japan. In the Eighties and Nineties, the company continued to expand throughout the world, taking in Kuwait and Hong Kong. In the field of jewellery, sets became more classical but were still bold, as witness the "Reine Marguerite" set made for Elizabeth Taylor, decorated with a wealth of naturalistic motifs, or the "Snowflakes" set, with its motifs

fixed in a gold mesh imitating lace. As from 1999, Van Cleef & Arpels changed direction when the Richemont group acquired an interest in the company, and took on a new dynamic energy. Refined jewellery collections followed on in turn: "L'Atlantide" in 2007, "Les Voyages extraordinaires" in 2010, "Bals de légende" in 2011 and "Palais de la Chance" in 2012, drawing inspiration from the world of fantasy.

Karine Lacquemant

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"Van Cleef & Arpels, l'art de la haute joaillerie", Musée des Arts Décoratifs, 20 September 2012 to 10 February 2013; Catalogue published under the supervision of Évelyne Possémé, curator for the exhibition and head curator of the Art Nouveau/Art Deco department, Musée des Arts Décoratifs in Paris. With contributions from gemmologist Anne de Jouvenel, and Karine Lacquemant and Sophie Motsch, Conservation Assistants at the Musée des Arts Décoratifs. Published by Les Arts Décoratifs. www.lesartsdecoratifs.fr

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INTERVIEW

Jacob Jordaens in Artwerp

Antwerp, March 1678. The master receives us in the midst of an impressive collection of Italian and Flemish paintings.

La Gazette Drouot: You have almost never left the town where you were born. That's very unusual for an artist of your stature.

Jacob Jordaens: To tell the truth, time seems to have passed so quickly that I have never had time to think about it! Of course, I am a little disappointed never to have managed the tour of Italy that nearly all the artists from here have made. But whatever people may say, I have carefully studied the Italian works that have always been found in Antwerp! Starting with those owned by Rubens, who was the complete opposite of me in terms of travelling! You can see from my splendid collection that I have no reason to envy him. What's more, since Peter Paul died, thirty-eight years ago, I'm the one they look to when it comes to art. No-one else!

What kind of apprenticeship did you have?

At 14, I loved drawing, looking at engravings and listening to the artists who came to see my father, who was an art dealer. When he realised this, he immediately saw me as a painter. But note: not an artist: a furniture painter! Well it's not ignominious by any means, but I really didn't see myself in that role. It's a fact all the same that he apprenticed me to an artist, with whom I stayed for eight years. An artist who was to become my father-in-law, since I married his daughter Catherine.

So when did you change direction?

Everything happened at a snail's pace, gradually, with no rush. You can imagine that during all those years, I

did not strive to paint only tapestry cartoons. Far from it! When I came out of my father-in-law's studio, I had already been a member of the Guild of Saint-Luke for several months. And for several months, I had been scattering seed on soil I knew to be fertile - myself! (Striking the table with his fist) I wanted to be recognised as an artist, full stop. Not as a simple craftsman or what have you. Obviously, it would be unfair to say that I gained nothing from this experience. I was very happy to have mastered my subject when I needed to decorate this fine house, where we are now, whose plans I designed and whose ceilings I painted.

I can see that. And indeed, like Rubens, you gathered together a positive fortune!

(Indicating that we should lower our voices) Not so loud, you fools! I already have enough trouble in that respect with my servants; I don't want any more! (Speaking loudly) So you were saying that I gathered enough experience to make something positive out of ill-fortune. It's true. (Waffling) But let's say, to make it simple, that I was lucky in having some fine commissions and a studio with very talented assistants, who enabled me to deliver up to thirty-five paintings in one year. All marvels, as you can see! My paintings, not my assistants (a little self-satisfied, irritating laugh).

With Rubens, you are the greatest painter from Antwerp of this century. But what exactly differentiates you?

Ah, that's a good question! (Thinking aloud) Well, like him I work quickly and like making play with the material. But he was so long-winded, always seeking majesty in the slightest detail, that it became exasperating.

Jacob Jordaens, "Self portrait," c. 1650,
oil on canvas, 97 x 68 cm,
Eveillard de Livois collection, added in 1799.



Jacob Jordaens, "Figure of an apostle. Study of head. Abraham Grapheus", 1620, oil on oak panel, 64.5 x 50 cm. This work was one of the first batches of paintings granted by the Empire to the Musée de Caen. It entered the collections of the Musée des Beaux-arts in Caen in 1813 at the request of the curator of the time.



© MBA Caen Photo Mr. Seyve

Listen, when you look at his paintings, there's a lot going on in all directions, isn't there? Well, I prefer immobile movement, if you will permit the expression. Ah, good old Rubens: when it came to painting faces reddened by alcohol and flabby with too much feasting, he was inimitable! But for me, his colours were too golden, his shadows too soft, and the eyes of his characters not serious enough. Rubens was the sort of jolly chap you should never forget to greet if you came across him in a tavern, in case he made a song and dance about it the next day! I'm a far simpler kind of man, and what I really like is peace and quiet. But I'm not a killjoy. I also like paintings where everything takes fire!

So your life, like your paintings, has been a tranquil one.

Are you joking? During the Spanish occupation, I was hunted like a dog for keeping company with Protestants – and liking them. I was treated to all manner of compliments: heretic, miscreant, traitor: that sort of thing! When religion starts poking its nose in, it's the end of everything, believe me. But here I am, back on the straight and narrow, and everything's all right. I had to read out a public profession of my faith in the Catholic Church. Well... I could have ended up at the stake, so I can't complain. In a way, I was understood too well. Because with my pictures, it's difficult not to see that I am always making fun of people, especially when it comes to any kind of ceremony. What I like is not so much saints dripping with ecstasy as people who love life; *bons vivants* singing their heads off around a nice stuffed chicken! I like laughing at others. But it's always with affection, as you'll have seen. I hate nothing more than malicious people. Because malicious folk always lack courage. While a courageous painter is one who perceives the dark side of his times as something that affects him. As a result, a painter who is simply malicious is unable to depict the scene in front of him with refinement. He only seeks to do bad. And in painting, doing bad means doing it badly.

Yet your paintings sometimes come very close to caricature.

And what's wrong with that? Imitation is what is so depressing. And, why paint reality just because it is in



Jacob Jordaens, "Satyr and peasant", 1640-45, oil on canvas, 188.5 x 168 cm.

front of you, real and tangible? It's exactly like asking schoolchildren to learn entire pages of a book off by heart. Why learn what is in books, when it's there already? It's the same with caricature. It's not just seeing: it's perceiving and reproducing subjects with humour. You can see, however, that while I absolutely adore caricature, I don't see myself as a caricaturist. I'm cheeky, and I like to destabilise people, that's all! Is it my fault if we are surrounded every day with charming ugliness and entertaining stupidity? Dürer and Leonardo da Vinci were both very eccentric, in their own way. And eccentricity is a sign of an aristocratic mind, you know.

Interview by Dimitri Joannides

Jacob Jordaens, Musée des Beaux-arts, Le Château, Allée du Chat-qui-veille, 14000 Caen, until 16 September.

"Jordaens et l'Antiquité", Musées Royaux des Beaux-Arts de Belgique, Rue de la Régence 3, 1000 Brussels. From 12 October 2012 to 27 January 2013.

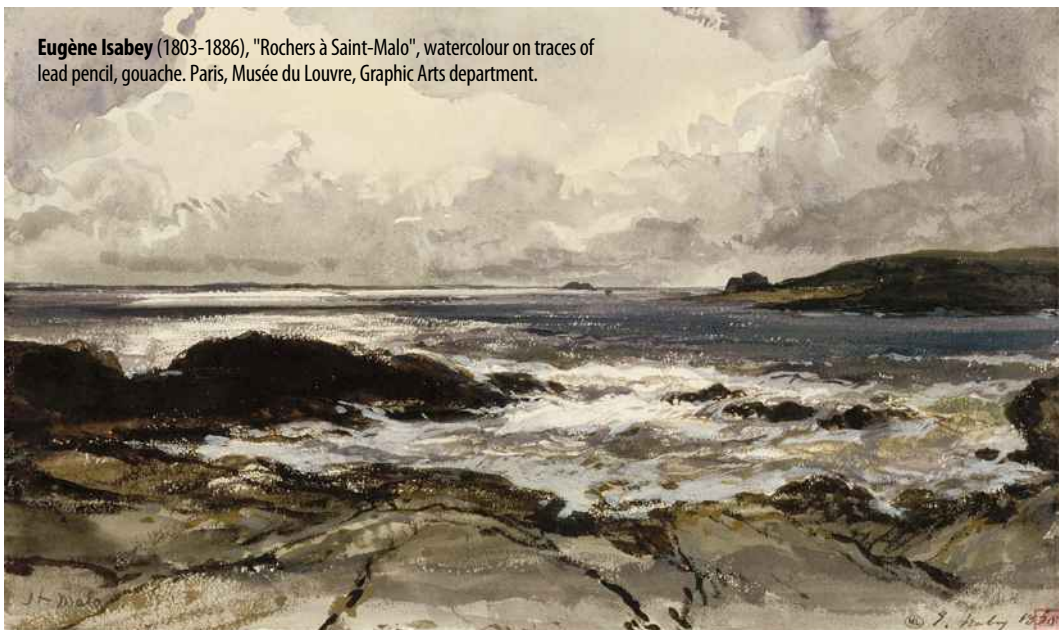
EXHIBITIONS

Eugène Isabey forerunner to Impressionism

Eugène Isabey's life in the 19th century covered the Romantic period to the early stages of Impressionism. An exhibition of his watercolours at the Musée du Louvre puts the spotlight on this little-known aspect of his art. The son of the celebrated portraitist and miniaturist Jean-Baptiste Isabey, Eugène had an obvious path before him: to take over from his father. It was solely in obedience to paternal orders – he himself wanted to be a sailor – that he adopted the calling of painter... mainly of shipwrecks. He started off with a seascape in

the Salon of 1824, where he obtained a first class medal and met Delacroix, himself exhibiting "Scènes des Massacres de Scio". The following year, the two artists went with Bonington to London. Here Isabey discovered the art of painting naturalistic landscapes from life in watercolours. A true man of his time, he added a touch of Romanticism; his landscapes of the Auvergne are just as impressive as the wild regions of Scotland. He was highly gifted at depicting the picturesque, unusual side of towns in Normandy and Brittany, the play with light and the various seasons of the landscapes, particu-

Eugène Isabey (1803-1886), "Rochers à Saint-Malo", watercolour on traces of lead pencil, gouache. Paris, Musée du Louvre, Graphic Arts department.



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Eugène Isabey, "Jardin à Varengeville", watercolour on traces of lead pencil, gouache. Paris, Musée du Louvre, Graphic Arts department.

larly "shores and cliffs" as pointed out by Maxime Du Camp in "Les Beaux-Arts à l'Exposition Universelle de 1855". (Du Camp had journeyed through Brittany on foot in 1847 with his friend Flaubert; they returned with an account written by both of them, "Par les champs et les grèves".) Although Isabey later specialised in historical scenes, this exhibition staged by Christophe Leribault focuses on his watercolour landscapes: all in all, sixty views of the coasts and towns of Normandy and Brittany, acquired in 1864 by Napoleon III for the then considerable sum of 10,000 francs. When we see the subtle brilliance of shifting light on water observed and expressed so well by Isabey, we can understand why his art was so admired by his pupils Jongkind and Boudin. Various studies of the cliffs at Étretat, in calm and

stormy weather, highlight his talent for observation and his feeling for waves crashing against the rocks. More peaceful are his sunny views of Brittany, particularly Saint-Malo, the subject of many pictures, or of Varengeville in summer. With every painting, we savour his talent as a colourist and concur with Maxime Du Camp: "First exclusively a painter of seascapes, he lived on the shores and cliffs in direct communion with nature, bringing back from his contemplations an in-depth knowledge of light and all its secrets". Monet is not a million miles away...

Anne Foster

Eugène Isabey (1803-1886), "Par les ruelles et par les grèves".
Until 17 September, Sully Wing, rooms 20-23, Musée du Louvre. www.louvre.fr

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