

LA GAZETTE DROUOT

INTERNATIONAL



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Pedro De Camprobin
Y Pasano (1605-1674),
"Nature Morte aux pommes",
Oil on canvas, 30 x 50 cm.
Ana Chiclana Gallery.





Old Master paintings, a major genre

The 2016 edition of the Biennale is chiefly focused on Old Masters, as Paris Tableau has joined forces with the Biennale, together with all its exhibitors and its network of professionals from museums and universities. Foreign galleries (mainly British and Italian) dominate in terms of quantity (around twenty). Twelve galleries are returning to the Biennale after an absence of a few years, like Maurizio Canesso and Adam Williams Fine Art Ltd, while thirteen others are appearing for the first time, such as Aktis Gallery, Terrades and Porcini Srl. They include some of the founders of Paris Tableau, offering some remarkably original pieces from the Northern schools. Worth looking out for: three gouaches by Johann Wilhelm Baur at Alberto di Castro, a "Saint Christopher" by Jan Wellens de Cock (father of Hieronymus Cock) at the Voldère Gallery, and Eglon Hendrik van der Neer's "Great Lady" at Haboltdt. As regards the French school, the 18th century is well to the fore, with a pastel by Nattier at Alexis Bordes, and a painting and a drawing by Hubert Robert, presented by Éric Coatalem and the Baysier Gallery, respectively. Two Vernets at the Jean-François Heim Gallery and Maurizio Nobile will be seen alongside two Oudrys in the aisles: one at the Stair Sainty Gallery, the other at Talabardon & Gautier, together with a "Trompe-l'œil au portrait de Marie-Thérèse d'Autriche" by Liotard at Sylvie Lhermite-King. The Spanish Baroque is represented by Zurbarán's "Virgin as a Child" at the Canesso Gallery, and Murillo's "Vision of St Anthony" at Ana Chiclana. Three galleries have decided on a theme: the School of Hieronymus Bosch at De Jonckheere, Neoclassicism at the Mendes Gallery (notably with a rediscovered cycle by Appiani), and self-portraits at Michel Descours (one by Luca Giordano). The spotlight is on travel, whether to the Orient with a Léon-Adolphe Belly at Jean-François Heim and a Flandrin at Antonacci-Lapicciella Fine Art, or to the Mediterranean coast with a pair of Francesco Fidanças at Charles Beddington, and a picture of the port at Salerno by Jakob Philipp Hackert at Lampronti. The Biennale also takes us on a journey from the 15th to the 19th century, and promises some unexpected (re)discoveries of works by artists who are no strangers to the major fairs.

Agathe Albi-Gervy