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HD visuals, information on the work and
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THE INTERNATIONAL FAIR FOR OLD MASTER PAINTINGS

ACCESS

Palais de la Bourse

Place de la Bourse, 75002 Paris

Metro: Bourse (line 3, Pont de Levallois / Gallieni)

Parking: Place de la Bourse

OPENING HOURS

11:00 - 20:00

From Wednesday 7 until Monday 12 november 2012

Late night opening until 22:00 on Thrusday 8 November

ENTRANCE FEE

15 € (including catalogue) / free access to the auditorium

WEBSITE

www.paristableau.com

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PARIS TABLEAU 2012 A MASTER STROKE

On strength of its first success in 2011 which attracted some 6000 visitors, Paris Tableau is continuing its mission and will present its second edition at the Palais de la Bourse from 7 to 12 November 2012. Mission is actually just the right word, because, for these ten organising dealers, the aim is not only to promote the profession of antiques dealing, but moreover: to share their boundless passion for old master paintings with as many people as possible.

Maurizio Canesso, Hervé Aaron, Eric Coatalem, Bertrand Gautier, Bob Haboldt, Jean-François Heim, Georges de Jonckheere, Jacques Leegenhoek, Giovanni Sarti and Claude Vittet all share this passion. And it is their common desire to share it with others which gave rise to Paris Tableau. The pleasure seems to be quite widespread, as, in 2011, sixty major paintings were sold in just five days.

Being an old masters dealer now, as in the past, means first of all **finding the work**. Looking for it, tracking it down sometimes, recognising it, or simply choosing it.

Secondly, being a dealer also means **understanding this work**, decrypting it, documenting it, retracing the route it has taken, and often giving it its identity.



Lastly, being a dealer means **advising**, drawing a private collector's attention to a particular work, sharing your discoveries with them, building up entire collections together based around one specific theme, and very often this also enables a museum to acquire the missing piece which will make the whole set make sense. It is for all these reasons that Paris Tableau came into being. In view of the plethora of general fairs and exhibitions, and sales at auctions all over the world, it became clear to these ten French dealers of international standing, that a fair dedicated to a specialism as noble as old master paintings was not only necessary, but expected by collectors, museum curators and enthusiasts.

Alongside the ten organising dealers, there will also be eleven foreign dealers: Charles Beddington (London), Rafael Valls (London), Derek Johns (London), Stair Sainty Gallery (London), The Weiss Gallery (London), Galeria Caylus (Madrid), Galerie Sanct Lucas (Vienna), Cesare Lampronti (Rome), Massimo Megna Antiquario (Rome), Kunsthandel P. de Boer (Amsterdam), David Koetser (Zurich).

In total, this year Paris Tableau will have twenty-one exhibitors and two frame dealers: Galerie Montanari (Paris) and Enrico Ceci (Formigine).



For clarity, the works on display at Paris Tableau range from the Middle Ages to the Second Empire. They are selected and reserved throughout the year by these galleries, hand-picked to be shown to collectors in this intimate and refined setting.

Some of the most striking works include, in the **Italian school**, the suggestive *Venus, Eros and Anteros* (Vénus, Eros et Anteros) by Bernardino Campi, circa 1545 (Galerie Canesso), the disturbing *Memento Mori* (Memento Mori) by Giovanni Martinelli, circa 1630 (Galerie G. Sarti), and the languid *Portrait of a Woman* (Portrait de femme) by Pietro Rotari, circa 1760 (Galerie Didier Aaron & Cie).

There is also a magnificent presence from the **French School** thanks to works like *Trio of Musicians* (Trio de Musiciens) by Nicolas Tournier (Jacques Leegenhoek), *Esther at her Toilet* (la Toilette d'Esther) by Jean-François de Troy (Eric Coatalem), the homage paid to Jean-Jacques Rousseau by the *View of the Waterfall at Ermenonville* (Vue de la Cascade d'Ermenonville) circa 1831 by Jean-Joseph-Xavier Bidault (Talabardon & Gautier) and the striking *Slave in Cairo* (Esclave au Caire), 1872, by Jean-Léon Gérôme (Jean-François Heim).

The **Spanish school** has not been forgotten and is fittingly represented by a magnificent *Vision of Saint Anthony of Padua* (Vision de Saint Antoine de Padoue) by Murillo (Galerie Caylus).

Lastly, collectors of the **Northern School** will not want to



miss the *Jester at his Window* (Bouffon à sa fenêtre), circa 1600 (Kunsthandel P. de Boer Gallery), or the solemn *Diana, Goddess of Hunting and the Moon* (Diane, déesse de la chasse et de la Lune) by Cornelis van Harleem, circa 1607 (Haboldt & Co).

Just as emblematic of this major trend in old master painting, *Winter Landscape* (Paysage hivernal) by Antonie Vestralen (De Jonckheere) and *View of Goudestein* (Vue de Goudestein) by Jan van Der Heyden (Koetser Gallery) have what it takes to touch the hearts of enthusiasts.

You have to have wandered these tranquil corridors and these twenty or so stands to understand the enthusiasm that exists for old master paintings. This is a long way from the hustle and bustle and speculation of media and financial coups. Here, you savour the work, feel it, appropriate it.

Thanks to Paris Tableau, Paris is taking up the challenge and holding rank, and it continues to be the historic home of the collection.

Having opened its doors to the National Institute of Art History (INHA) in 2011 for the exhibition *The Other Side of the Painting* (L'Envers du Tableau), Paris Tableau will this year welcome the **Mobilier National** and will show **Hidden Treasures of the Gobelins**.

Another way to show that the profession of antiques dealing and research into art history are very closely linked.

Some of the exhibitors at the Paris Tableau fair answer the question:
“Which painting are you most proud of having discovered?”

A PASSION, A JOB:
WORDS FROM ANTIQUES DEALERS

One of the first paintings I discovered is a major work by Juan de Flandes, a Virgin and Child, painted for Queen Isabella of Castile. It was considered at the time to be part of the “Hans Memling circle”. I would like to mention another, our most recent discovery, Susana and the Elders (Suzanne et les vieillards), a painting by the young Ribera, which has just been shown at the retrospective exhibition dedicated to him at the Prado.



José Antonio de Urbina (Galeria Caylus)

A small painting by Adam Elsheimer, The Flight into Egypt (Une fuite en Egypte) - it is now at the Kimbell Art Museum in Fort Worth – which I discovered at a Sotheby’s sale in Monaco, and which wasn’t accepted by some experts. I was convinced the painting was authentic. There are only thirty-seven known paintings by Elsheimer and I was certain it was by him. [...] it is still one of the discoveries that have made the biggest impression on me.



Bob Hboldt

[...] We identified, through two small paintings 9 cm in diameter, a painter who was very important in his time. It was Christoffel van den Berghe, by whom only one similar pair of paintings representing Summer and Winter is known and preserved at the Mauritshuis in the Hague. They were sold anonymously; I knew it was this artist, an indisputable piece of whose work I had never had the chance to examine up close, and moreover, they were landscapes. The cleaning confirmed it for us when the signatures appeared. These are paintings which should be sold to a great collector or a museum. [...]



Georges De Jonckheere

It was about ten years ago, I found a great painting, in an auction room, presented as a Canaletto circle or surround, showing a festival in Venice. It was in its original condition and had never been touched. Cleaning revealed it to be a very significant Canaletto.



Cesare Lampronti



Guy Stair Sainty

It was in 1985, François Boucher, Leda and the Swan (Léda et le cygne), sold by the Art Institute of Chicago. I had seen it in the catalogue, presented as a “school of” or a copy. The information said that the original work had been bought by Count Tessin and was now in Stockholm. But thanks to an engraving I was able to prove that it was second autograph version of this painting, shown at the 1763 fair with its matching piece now hanging in the Louvre. It was estimated at 12,000 to 15,000 dollars and I bought it for 140,000 dollars. I x-rayed the painting and found that underneath there was another painting of the same subject but in a different composition, and I then discovered an engraving from a lost drawing of the first composition. I also discovered a letter from Count Tessin. The painting is now with Resnyck.



Niels de Boer

A still life by François Ryckkals, which I still own. It is signed and dated, but the signature is difficult to decipher. For this reason, the auction house didn’t know whose work it was. As soon as I saw the little photo of this painting on the internet, I knew it was by François Ryckkals.



Giovanni Sarti

The most striking painting, in my opinion, is a Perugino, a Portrait of a Man, that I had around ten years ago. The primitives and Renaissance paintings struck me straight away, I think that comes from my religious upbringing. There are lots of others. For example Bramantino’s Pietà which is an extraordinary painting.



Charles Beddington

When I was in New York in 1996, someone called me to value a painting and I asked him to tell me about it on the telephone. It was a large painting of a dog. From this description, I realised it was a Campidoglio. So I attributed it to him over the telephone, without even seeing it...

It was a double portrait by Jacob van Oost the elder, which showed a couple, a husband and wife. This painting conveyed, as well as its outstanding pictorial quality, a real message of love. The young husband had a beautiful young wife, dressed as women in Bruges in the 17th century might, but with no ostentation, none of the opulent side which can sometimes even be tiresome. She had a gorgeous dress, she had a slightly severe side, a bit strict, and her husband, behind her, was looking at her in a kind of three-quarter view. You felt like this man was completely in love, and fascinated by the woman he has just married. It was a painting of real quality. I am pleased for the collector who bought it.

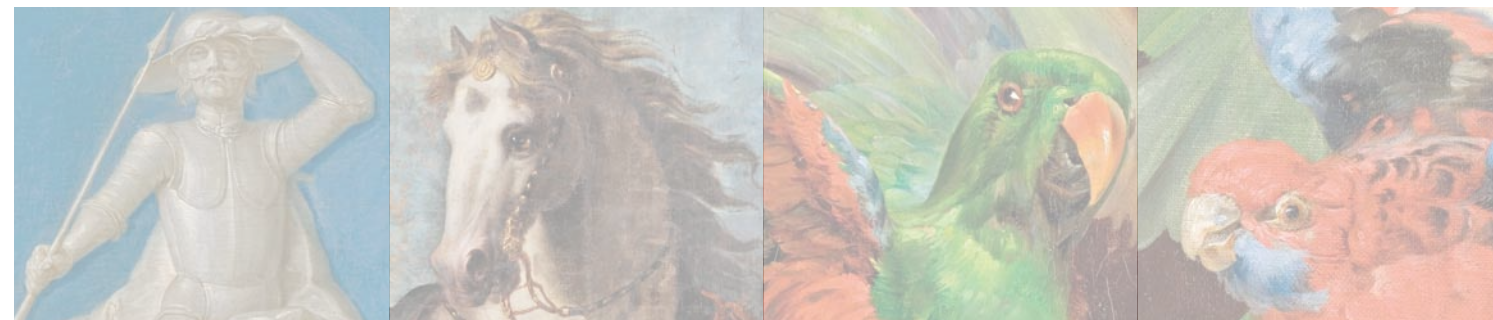


Claude Vittet

EXHIBITION

Hidden Treasures of the Gobelins:
the Mobilier National's collection of painted cartoons

THE MOBILIER NATIONAL, GUEST OF HONOUR, PARIS TABLEAU 2012



Thanks to recent discoveries by curator Arnauld Brejon de Lavergnée, and some patient and rigorous restoration work, a dozen paintings and painted cartoons unearthed from the reserves of the Mobilier National will be shown at Paris Tableau 2012.

From the painted cartoon to the woven work there is just one step, and it is this unique process that the Hidden Treasures of the Gobelins exhibition will highlight.

Spanning several centuries from the 17th to the start of the 21st century, the Mobilier National's collection of painted cartoons incorporates many different aspects, from the small painted autograph sketch to the current document, either electronic or photographic, from the painted cartoon in its proper sense, produced by a practicing painter, to a gouache or aquarelle which will be used by the loom setter. The real process of working on painted cartoons has focused, since December 2003, on painted cartoons from the second half of the 17th century, the 18th century and the 19th century.

Strips in the school of Le Brun (1619 – 1690)

The Mobilier National has preserved a large number of the painted cartoons produced by excellent artists in the school of Le Brun (such as Yvart, Bonnemer, De Sève, etc.) and under his direction. They are presented in the form of strips (bands of linen cloth measuring around 4 x 0.80m) which were slipped under the weaving loom.

As they had been rolled up on themselves, the work consisted of unrolling them, stopping any lifting of the pictorial layer and consolidating adhesion.



Charles Le Brun, *Alexander Entering Babylon* (Entrée d'Alexandre à Babylone), painted cartoon, 400 x 270 cm © Lawrence Perquis

According to the interest in the works and their state of conservation, some of the strips, such as those for Alexander's Entry into Babylon (l'Entrée d'Alexandre à Babylone) by Le Brun, or The Striped Horse (Le cheval rayé) from the workshop of Eckhout were put into a stretcher frame and then restored. Others were stored carefully in cylinders by experienced restorer Ms Haviland, others were reconditioned and carefully rolled out on cardboard rollers (INP workshop). Of 300 to 400 strips from the school of Le Brun, more than half were treated either for fundamental restoration, or for preventative conservation. A private sponsor (in 2010 and 2011) enabled a large number of strips to be treated.

Painted cartoons from the 18th century

These are both tapestries and textile trimmings for seats (sofas, armchairs, seats); with small and large dimensions, they are presented in the form of easel paintings and were painted by two great artists in the school of Boucher (1703 – 1770), Maurice Jacques (1712 – 1784) and Louis Tessier (1719 – 1786).

The Mobilier National also has some beautiful drafts courtesy of the brushwork of Leprince, Casanova and artists from the school of Boucher.

These works mainly relate to the Manufacture de Beauvais, directed by the well-known talent of Jean-Baptiste Oudry.

Similarly, large painted cartoons from the 18th century, preparatory work for tapestries, will be shown at an exhibition at the Galerie des Gobelins at the end of 2014, thanks to sponsorship from the bank BNP.

Charles Le Brun, *Alexander Entering Babylon* (Entrée d'Alexandre à Babylone), painted cartoon, 400 x 270 cm © Lawrence Perquis



Jean-Jacques Lagrenée, *Allegory of the Sovereign as Protector of the Arts*, oil on canvas, 35,5 x 52,5 cm
© Lawrence Perquis

Painted cartoons from the 19th century

The collection, completely unseen, contains treasures from the beginning to the end of the century: Van Pool, Achille, Laugé and Chéret. All generations are admirably represented: from neo-classicism, to neo-impressionism. Here, again, the works are presented as easel paintings.

The Hidden Treasures of the Gobelins exhibition shown at Paris Tableau has also kept some painted cartoons by Friedrich Starke (1802 – 1872), preparatory work for furniture.

This “furniture” consisting of two sofas, an arm chair and thirty chairs and thirty-six folding stools, was ordered in 1829 from Claude-Aimé Chenavard (1798 – 1858). He commissioned its production to Friedrich Starke (1802 – 1872) for the salon of the Duchess of Berry. It was then altered, after 1830 for the salon of the Duke of Orléans at the Tuileries.

Starke would make more “furniture” several years later, with a floral inspiration, for the Guise gallery at Château d’Eu.



Friedrich Starke
Above: foot rest produced from a painted cartoon by the artist
Opposite: painted cartoon for the production of a screen
(private collection), 115 x 51 cm
© Lawrence Perquis

The works shown as part of this exhibition at Paris Tableau, have been selected for the quality of their execution, but also because they are a perfect illustration of the link between painted work and textile translation.

Through these twenty or so paintings or painted cartoons from the 17th to the 19th century, the public will be able to discover that tapestries, rugs, seat trimmings, and screens have always been prepared by the greatest artists.



Arnauld Brejon de Lavergnée, *Curator of the exhibition, former Director of Collections at the Mobilier National.*

PARIS TABLEAU GETS INTO FILM
OLD MASTER PAINTINGS IN THE 7TH ART

In order to promote old master painting and to otherwise increase public awareness, Maurizio Canesso, Hervé Aaron, Eric Coatalem, Bertrand Gautier, Bob Haboltdt, Jean-François Heim, Georges de Jonckheere, Jacques Leegenhoek, Giovanni Sarti, and Claude Vittet have this year chosen to add this *film festival* which offers a fresh look at old master painting.

Ciné d’hier is an association founded in 1997 (law 1901) to promote heritage cinema. To date Ciné d’hier has put on over 200 film shows in cinemas and in the open air, in Paris and the surrounding area, and abroad.

Ciné d’hier ensures that these events are artistically directed by local authorities, cultural centres, Embassies, Cinémathèque Français, etc..

Lucia Dore-Ivanovitch, vice-president of the association Henri Langlois, has been President of Ciné d’hier since it was founded.



SHOWING
Friday 9 November 2012, showing at 14h and 17h.
Saturday 10 november 2012, showing at 14h and 17h.

For the second edition of Paris Tableau, a fair dedicated to old master painting, its ten organising dealers are offering visitors a film festival dedicated to old master painting.

Over two days, visitors to the Paris Tableau fair will be able to access the auditorium of the Palais de la Bourse, free of charge, to watch, or re-watch, a selection of films honouring the fruitful links which have always existed between cinema and painting.

On 9 and 10 November two films will be shown at 14:00 and 17:00. The artistic direction of this festival has been assigned to the association ciné d’hier, which has selected four emblematic films exploring the pictorial world before 1850.

In this first festival, the *Northern School* will be particularly honoured, especially Rembrandt, the light and shade painter: *Rembrandt* by Charles Matton and *Nightwatching* by Peter Greenaway.

There will then be two journeys through painting: *Bruegel, the Mill and the Cross* by Lech Majewski and *Girl with a Pearl Earring* by Peter Webber.



9 & 10 novembre 2012
Palais de la Bourse, Paris 2^e
Séances à 14h & 17h dans l'auditorium
Entrée du salon 15 € / accès libre aux projections

PROGRAMMATION
REMBRANDT, de Charles Matton
LA RONDE DE NUIT, de Peter Greenaway
BRUEGEL, LE MOULIN ET LA CROIX, de Lech Majewski
LA JEUNE FILLE À LA PERLE, de Peter Weber

Two lectures with figures from the world of cinema (actors, directors, technicians, etc.) will take place at 16:00, at the end of the first screening on each day. They will be led by journalist and art critic Bruno Mathon, who has been interviewing artists for the France Culture programme “Peinture fraîche” for 11 years. He will analyse how cinema represents the life of painters and how antique painting influences the aesthetics of the 7th art.



paintings
in
the
7th
art

REMBRANDT

by Charles Matton (1999, 1h43)

with Klaus Maria Brandauer, Romane Bohringer, Jean Rochefort, Johanna ter Steege...

Friday 9 November 2012, showing at 14:00.

Amsterdam, 1669. At the end of his life, Rembrandt reminisces about his past: the early success, his studio, his first orders, the friends who helped him then betrayed him, his wives, and the notable figures who abandoned him and drove him to bankruptcy...

This film masterfully recreates life in 17th century Amsterdam: the colours, lighting, costumes and production design are superb.

Charles Matton, himself a recognised painter, has made a «pictorial biography», which is a feast for the eyes. He succeeds in giving the impression that the paintings are going to come to life on screen (*The Anatomy Lesson*), and the result is technically outstanding. He has also carefully selected actors who resemble the historic figures they are playing.

German actor Klaus Maria Brandauer miraculously revives Rembrandt, alongside Johanna ter Steege who plays the painter's first wife.

The film won a César Award in 2000 for best production design.



© Pyramide



NIGHTWATCHING

by Peter Greenaway (2008, 2h16, in English with French subtitles)

with Martin Freeman, Emily Homes, Michael Teigen...

Friday 9 November 2012, showing at 17:00.

Amsterdam, 1654. Rembrandt awakes with a jolt: he has just dreamed he was blind. This nightmare takes him back to a time 12 years earlier, when he was working on his most famous work, Night Watch...



© Copyright 2007 / Fabryka Obrazu

A gorgeous film where the director turns Rembrandt's most famous painting Night Watch into a jigsaw puzzle. The discovery of a crime is very reminiscent of *The Draughtsman's Contract*, Greenaway's previous film.

We can detect the same sense of theatrical space, the pictorial composition and colourful fantasy as in his previous films.

«Peter Greenaway has come up with a stunning film highlighting his technical mastery, which superimposes three levels of reading: a biography of the artist, a decoding of the painting, and a reflection on the role of sex and money in art (...)» (Jean-Luc Douin, *Le Monde*).

Film competed at the 2007 Venice Film Festival.



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© Bac Films

BRUEGEL, THE MILL AND THE CROSS

by Lech Majewski (2011, 1h32, in English with French subtitles)
with Rutger Hauer, Charlotte Rampling, Michael York...
Saturday 10 November 2012, showing at 14:00.

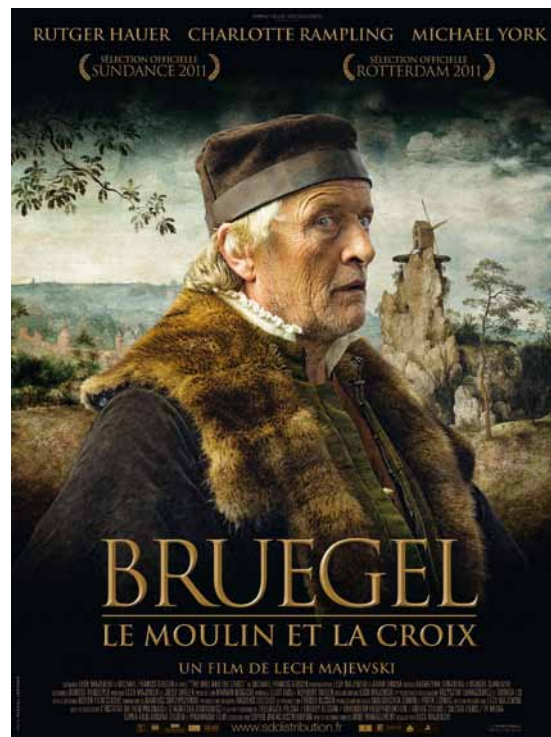
In 1564, with Flanders suffering a brutal occupation by the Spanish, Pieter Bruegel the Elder produced his masterpiece "Christ Carrying the Cross", where, behind the passion of the Christ, we can read the tormented history of country in total chaos. The film literally plunges the viewer into the painting and follows the journey of a dozen characters at the time of the Wars of Religion.

The Polish film maker gives a new lease of life to the work *Christ Carrying the Cross*, painted in 1564 by Bruegel, the greatest painting of its time.

The film is undeniably beautiful, with a mixture of real shots and computer generated and 3D imagery.

«A real journey into the heart of Bruegel's painting, the viewer is literally plunged into the painting.... A surprising, captivating and enchanting visual offering» (Variety).

Film selected for the San Francisco Sundance and Moscow film festivals in 2011.



© Wide Management



GIRL WITH A PEARL EARRING

by Peter Webber (2004, 1h40, in English with French subtitles),
with Scarlett Johansson, Colin Firth...
Saturday 10 November 2012, showing at 17:00.

In the 17th century, Griet, a girl of 16, is engaged as a servant by the Dutch painter Johannes Vermeer. The master quickly notices her, falls under her spell, and makes her his Girl with the Pearl Earring.

A directorial debut which it is a «pearl» of cinema, thanks to the performances, (Scarlett Johansson is particularly moving), its finesse and its grace. Many of its scenes, remarkably lit by cinematographer Eduardo Serra, plunge us into the world of the painter Vermeer. As well as the production design, the costumes and furniture are also perfectly accurate.



© Pathé Distribution 2004



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Opened in 1923, the Galerie Didier Aaron today offers its clients a world-ranking collection of works of art. The collection incorporates furniture, paintings, drawings and objets d'art of the seventeenth, eighteenth and nineteenth centuries, a collection boasting the greatest names in Fine Art alongside the greatest names in cabinetwork and a rigour for quality that has underpinned the gallery's reputation for over eighty years. It is thus equally possible to acquire the works of Fragonard or of Boulle and Oeben, even Sèvres pieces.

The Galerie Didier Aaron operates through its three galleries located in Paris, New York and London. In 2007, the Gallery created an international website, www.didieraaron.com, which presents a selection of works from its collection.

Structured into different departments: «furniture and objects», «paintings» and «the drawing collection», Didier Aaron & Cie possesses unparalleled expertise in art works. It was on the basis of this expertise, for example, that it recently acted in one of the largest transactions ever recorded for an old painting: A canvas by Titian recently acquired for over \$50 million by the John Paul Getty Museum in the United States.



Michel Garnier (Saint-Cloud, 1753 - Paris, 1819)

Le coup de vent sur le Pont Royal

Executed circa 1799

Oil on canvas

H: 45,3 x W: 37 cm

PIETRO ROTARI & CATERINA II OF RUSSIA

Rotari devoted the best part of his career to what he called «passioni», heads showing the facial emotions of girls and young women. Far from being realistic portraits, these pictures constituted a subtle and delicate repertoire of human passions. The models would hold only scant accessories such as fans or jasmine flowers.

After Rotari's sudden death, the Empress of Russia, Catherine II, who had a true passion for these tiny paintings (all of the same format, 45 x 35 cm), purchased 368 of these «passioni» from his widow and in 1764 used them to decorate the walls of her Italian salon at her palace in Peterhof, outside Saint Petersburg. This would henceforth be known as the «Cabinet of Muses and Graces».



Pietro Rotari (Verone 1707 – Saint-Petersbourg 1762)

Portrait of a lady, executed circa 1760

Oil on canvas

H: 45 x W: 35 cm

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Charles Beddington Ltd offers paintings from a broad range of periods and schools, with a particular speciality in eighteenth-century Venetian view painting. Charles Beddington himself is well respected for his role as the pre-eminent scholar of Venetian view painting, and Canaletto in particular.

The gallery's academic background is a strong influence on its activities, and the majority of the paintings offered are either rediscoveries or fresh to the market.



Giovanni Antonio Canal, Il Canaletto
(Venice 1697 – 1768)

*A Capriccio of a Chapel on a Knoll, a church, a tower and the
Pyramid of Caius Cestius beyond*

Oil on canvas
H: 45 x W: 59,3 cm



Pietro Bellotti (Venice, 1725 – c. 1800 France)

The Bacino di San Marco, looking West

Oil on canvas

H: 47,7 x W: 81 cm

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KUNSTHANDEL P. DE BOER GALLERY

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Kunsthandel P. de Boer is a gallery specialising in Old Dutch and Flemish paintings. Although its stock contains paintings of the sixteenth and eighteenth centuries, it focuses primarily on seventeenth century works.

The gallery was established in 1922 and has always occupied a site in the heart of Amsterdam. It is currently located on the Herengracht in a seventeenth century canal house decorated with antique furniture..

The gallery buys and sells paintings, but it also undertakes expert reports for the purposes of insurance and advises on restorations and framing. It possesses a rich library that is open to art historians.



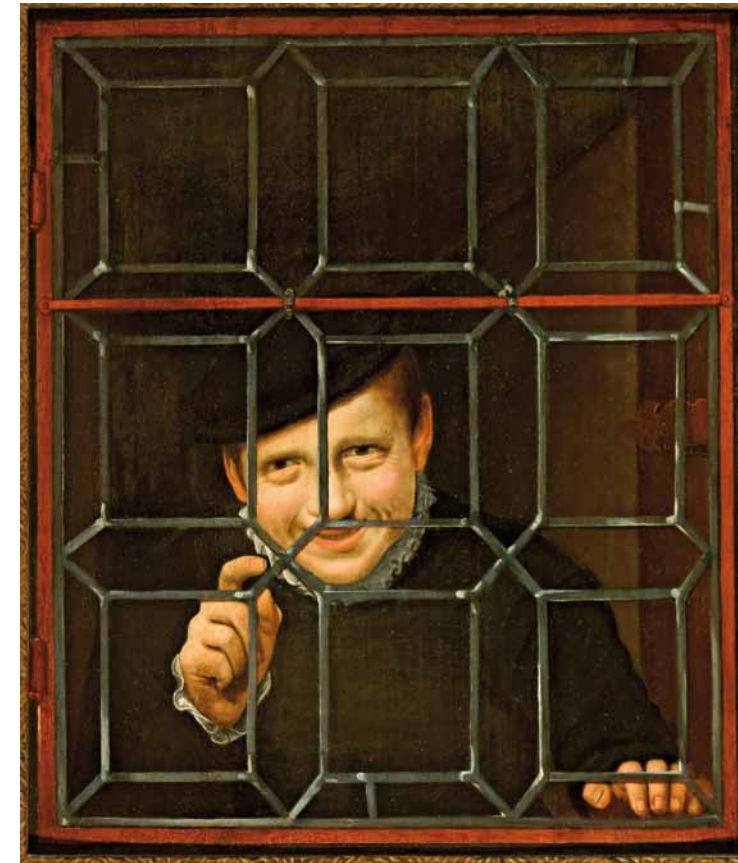
Willem Van Aelst (Delft 1627 –Amsterdam circa 1683)

Still life

Oil on canvas

Signed and dated: 1679

H: 37,4 x W: 31,1 cm



Dutch School, circa 1600

A Jester looking through a grilled window

Oil on panel

H: 70 x W: 60 cm

RARE TROMPE-L'OEIL

This is one of just five known paintings of this genre. One belongs to the Royal Collection at Hampton Court and another was sold at Sotheby's in New York on 26 January 2006, lot number 125, for \$46,000. The Hampton Court painting was purchased by Henry Prince of Wales (d. 1612) in around 1600 and was long thought to be the work of Holbein depicting Will Somers, a harlequin at the court of Henry VIII - this one could be likened to a jester.

These paintings were in all probability designed as trompe-l'oeils, intended to form part of an architectural design such as a false window. The painting by Samuel van Hoogstratens, Old man at a window, painted in 1653 and held at the Vienna Art History Museum, may well have been inspired by this composition.

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CANESSO GALLERY

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The Galerie Canesso was founded in 1994 in Paris by Maurizio Canesso, on the strength of his long experience in ancient Italian painting. His activity focuses exclusively on paintings executed between the fifteenth and eighteenth centuries by Italian artists or by foreign artists residing in Italy. The selection of works - most of them new on the market - place the accent on religious or mythological themes, but there are also portraits, still lifes and landscapes.

To advise and guide the collector is a primary focus for the gallery. Its close collaboration with art historians and museum curators is a mark of its standing among institutions the world over. Maurizio Canesso and his team look forward to welcoming you and sharing their latest discoveries with you.



Filippo Falciatore
(Naples, documented from 1718 to 1768)
The dance or Ball in a garden, and The music or Concert in a garden
Oils on canvas
H: 39.5 x W: 97 cm each



Bernardino Campi (Reggio Emilia 1521 – Reggio Emilia 1591)
Venus, Eros and Anteros, circa 1545 - 1555
Oil on panel
H: 25 x W: 20 cm

DISTINCT EROTICISM AT THE GALERIE CANESSO

Venus, the goddess of love, with her two sons Eros and Anteros - one earthly and sensual, the other spiritual and virtuous - illustrate a theme in which the erotic allusion is unmistakable and without any doubt intentional.

It is set in a context frequently encountered in Renaissance in texts and paintings, from the late fifteenth century onwards. Here, the key to understanding lies in the glance that Venus exchanges with the observer. She is conspicuously showing him the arrow she has stolen from Eros, who is attempting to recover it so as to be able to fire it.

The erotic play lies in this attempt, uncertain as to its outcome. Strategic, its aim seems to be to heighten desire in the observer. The young woman thus remains in charge.

This inestimable composition on panel was undoubtedly designed as a wedding gift. Lascivious and elegant, Venus' naked body reclines on a bed draped in a fabric of lapis lazuli blue, which enhances it to perfection.

The influence of Raphaël shines through in the grace of this clean and slender contour.

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CAYLUS GALLERY

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Founded in 1988 by Enrique Gutiérrez de Calderón, José Antonio de Urbina and Peter Glidewell, the Galerie Caylus is a point of reference for the market in old Spanish painting. The gallery specialises in Spanish painting from the Gothic to the Romantic period and also Spanish Colonial art. The gallery organises monograph exhibitions accompanied by catalogues written in collaboration with art historians and it is also active in the cultural life of Spain. In point of fact, Caylus is a sponsor of the Fundación de Amigos del Museo del Prado, the Fundación de Amigos del Museo de Artes Decorativas, the Asociación del Museo Nacional de Escultura de Valladolid and is a member of the governing board of the Fundación Arte Hispánico.

One of the gallery's major sales to institutions was that by Murillo to the Museo de Bellas Artes de Bilbao and of the Portrait of the Countess of Chichón to the Museo Soumaya de Mexico, together by Goya, considered to be his most important female portrait and now held at the Prado Museum. Other significant sales include a set of twelve paintings by El Greco Y Apostolat de saint Félix sold to the Museo de Bellas Artes in Oviedo, several paintings



Luis Paret y Alcázar
(Madrid 1746 – Madrid 1799)
*Portrait of a woman dressed in the
fashion of the goddess Ceres*
Oil on canvas laid on mahogany panel
H: 20 x W: 15,8 cm



Bartolomé Estéban Murillo (Seville 1617 - Seville 1682)
The vision of Saint Anthony of Padua
Oil on canvas
H: 61 x W: 39,7 cm

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GALERIE ÉRIC COATALEM

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Founded in 1986, the Galerie Éric Coatalem specialises in the paintings, drawings and sculptures of the French masters from the seventeenth to the twentieth century.

In 1994 it staged the first retrospective devoted to the painter Lubin Baugin (1610 - 1663), in 1998 an important set of landscapes by George-Augustus Wallis (1761 - 1847) followed in 2001 by an exhibition on the artist François Perrier (1594 - 1649).

To mark its twentieth anniversary in 2006, the gallery exhibited the paintings of key French masters of the seventeenth century (Baugin, Le Brun, Le Nain, Le Sueur, Perrier, Stella, Vouet, among others) in Paris and later in New York.

Since 1994, the gallery participates in Paris at the Biennale des Antiquaires and Salon du dessin, the Tefaf of Maastricht and the International Fine Art Fair of New York.



Jean-François de Troy (Paris 1679 – Paris 1752)
La toilette d'Esther
Oil on canvas
H: 57 cm x W: 15,1 cm



Gian Paolo Panini (Piacenza 1691/92 - Rome 1765)
Ceremony with Pope Benedict XIV
Oil on canvas
H: 43,5 cm x W: 73,7 cm

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HABOLDT & Co

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A dealer in paintings and drawings with an international reputation, Bob Haboldt founded his gallery in New York in 1983. In 1990, he chose to open his second gallery in Paris. Today, he has showrooms in Amsterdam, Paris and New York. The gallery offers an extensive range of high quality works ranging from the Italian gilded backgrounds up to the early nineteenth century, primarily from the Nordic Schools, but the French, Spanish and Italian Schools are also represented.

A member of the Syndicat National des Antiquaires, Bob Haboldt has participated in the Salon du Dessin and the Biennale des Antiquaires in Paris, the New York International Fine Art Fair and the Mostra dell'Antiquariato in Florence and he has exhibited at the Maastricht TEFAF for 25 years.



Jean-Baptiste Garnier (Meaux 1632 – ?)
Active in Paris, circa 1650

A Still Life with Apricots and Plums on a Stone Ledge

Signed with initials: JB. G. f., stamped with the panelmaker's mark of Melchior de Bout (1604 -1658, active in Antwerp)

Oil on panel

H: 25,1 x W: 33,2 cm



Cornelis van Haarlem (Haarlem 1562 – Haarlem 1638)

Diana, Goddess of hunting and of the moon

Monogrammed and dated on the upper left: CvH. 1607

Oil on panel

H: 66,5 x W: 49 cm

A HAPPY COINCIDENCE IN THE ART MARKET

This picture serves as an illustrative example of some astonishing coincidences that sometimes occur in the art market. This figure of Diana painted by Cornelis van Haarlem in 1607 was owned by a French collector who decided to sell it in December 2011.

This was the painting's first appearance since 1949 and the first opportunity since then to admire the painter's talented portrayal of a Diana, bare-chested and wearing a crescent moon decorated diadem. Cornelis van Haarlem had first depicted the goddess in a similar composition in 1598, and subsequently in a third version painted in 1618, postdating our painting by nine years.

As chance would have it, never having been presented since 1850, this third version came on the market at almost the same time, on 7 December 2011 at Bonham's in London (lot 9). It has since passed into a private American collection.

In the field of old painting, it is highly unusual and quite astonishing to find two paintings on the same theme available at the same time on the market, all the more so since there are only three versions painted by Cornelis van Haarlem in existence in the world.

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JEAN-FRANÇOIS HEIM GALLERY

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For thirty years, Jean-François Heim has taken delight in sharing his passion for paintings, drawings and sculptures by artists of the fifteenth to the twentieth century. Today, he devotes his skill in the profession to the selection of objects, the choice of contacts and expert analysis.

Authenticity, quality, condition, rarity but also the inventiveness of the artist, his virtuosity, the evocative power of the work and emotion are the main factors underlying his artistic choices. Strict adherence to these criteria has established the gallery's reputation and today this professionalism warrants the trust of the art world's greatest collectors and institutions.

The gallery enjoys recognised competence in organising sponsorship operations or donations. A legal professional by training, Jean-François Heim is an independent consultant between a collector, a sponsor and a public collection.



Matteo di Pacino (Florence, documented from 1359 to 1374)
Italian School
«Vir Dolorum» and the symbols of the Passion, 1365 - 1370
Tempera and gold on panel
H: 16,4 x W: 20 cm



Jean Le Clerc (Nancy vers 1585/1587 – Nancy 1633)
French School
La Méditation de Saint François d'Assise, circa 1625
1st label handwritten on the back: *St. François [...] / sur toile / Gérard de la Note / [...]*
2nd label handwritten on the back: *St. François, par Honthorst / souvenir de / Cesse Amédée Visart de Bocarmé / à son neveu / le Cte d'Oultremont*
Oil on canvas
H: 160 cm x W: 130 cm

A DISPUTED ATTRIBUTION

It was several years ago in a castle in the North of Europe that Jean-François Heim first set eyes on this Méditation de Saint François. It is hard to pass by this impressive painting, a work then attributed to Gerrit van Honthorst.

The strong light contrasts and the local logic had naturally connected this painting to the Utrecht Caravaggisti; subsequently family tradition, the inscription on the back of the canvas and the cartel affixed to the painting further reinforced this attribution. The emotional subtlety exuded, the restraint and harmony of the composition soon indicated a connection to French school.

With the help of art historian Jean-Claude Boyer, a specialist in the French seventeenth century and Lorraine Caravaggism, we have been able to confirm attribution to Jean Le Clerc, Georges de la Tour's great rival. After his stay in Italy, Jean Le Clerc introduced the art of Caravaggio, which so influenced Georges de la Tour, in Lorraine.

This is a key work of French Caravaggism. It was a sensitive matter, convincing the Netherlands that a Honthorst was in actual fact a Le Clerc.

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Derek Johns specialises in all major European schools of art from the 12th to the 18th centuries, particularly Spanish and Italian works.

The gallery also offers European works of art and sculpture, and Old Master Drawings and is well known for uncovering neglected masterpieces. Derek Johns counts the world's leading museums and private collections amongst its clients.



Hans von Aachen (Cologne, 1551 – Prague, 1615)
Donna Venusta
Oil on canvas
H: 81,5 x W: 66 cm



Nicolas Lancret (1690 - 1743)
Charms of conversation, circa 1720
Oil on panel
H: 18,9 x W: 28,2 cm



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On show in the world's greatest museums, Flemish painting has always aroused interest and a particular passion among collectors. The De Jonckheere Gallery was founded in 1976 in Brussels. Specialising in the study and sale of Flemish paintings, since then our house has established itself as a leading gallery by selecting the finest works on the market. In 1983, De Jonckheere opened premises in Paris and there it welcomes collectors and art lovers at 100 Rue Faubourg-Saint-Honoré, just a stone's throw from the Elysée Palace. Since then, the rigour of its studies, the quality of its catalogues and the relevance of its choices have enabled the Paris gallery to further consolidate the reputation of the house of De Jonckheere. As a key figure in the world of Flemish and Dutch painting, De Jonckheere then expanded its activity to the eighteenth century masters of Italian Vedute.

This diversity of collections is offered to the most demanding of art aficionados by the De Jonckheere Gallery in Paris and worldwide, in particular at major fine art fairs such as the TEFAF in Maastricht, the Biennale des Antiquaires in Paris, Masterpiece in London, the Florence Biennale or the Moscow World Fine Art Fair. More recently, the year 2010 saw De Jonckheere opening premises in Geneva, in the Rue de l'Hôtel de Ville right in the heart of a district entirely devoted to the arts. Making the most of this new space with its sober and contemporary lines, De Jonckheere has combined its exhibition of paintings with its archives and its library, comprising over ten thousand books.



Lucas Gassel (Helmont circa 1500 - Brussels prior to 1569)

The gardens of a Renaissance palace, with episodes from the story of David and Bathsheba, in a panoramic landscape embellished with mountains and a port

Panel

H: 51 x W: 68 cm



Antonie Verstralen (Gorinchem 1593 – Amsterdam 1641)

Winter landscape with a skating scene on a frozen river edged with windmills

Monogrammed panel

H: 28,5 x W: 38,7 cm

of winter was born in Flemish painting, where pleasures were often associated with the fear of hard times to come. The painted landscape thus possessed a second level of interpretation, more moral and philosophical. No peril looms in this composition by Verstralen, however. 'Autre temps, autre mœurs', here the artist is seeking to share with the viewer the contentment that could be experienced by the Dutch bourgeoisie on a winter's afternoon... This great artist achieves this with great panache.

A JOYFUL WINTER WITH DE JONCKHEERE

The works of Verstralen are characterised by clear exposé and simple composition, in which a wide canal or river, in the grip of ice, is brought to life by a relatively small number of figures. The centre remains unoccupied for the most part, the better to suggest the atmospheric rendering of these tranquil evocations of winter. The figures are depicted caught in the act of their many and various day-to-day activities and, with a growing concern for realism, they demonstrate the artist's particular attention and sense of anecdotal observation that was to form the basis of the rapid success of his works.

In this winter landscape, the sails of two imposing windmills stand out against the snow-laden sky. They are clearly the distinctive sign of a Dutch environment, which Verstralen liked to portray in many of his works. Historically, the illustration

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A specialist in the old paintings of the Dutch, Flemish and Italian Schools, the Koetser Gallery was founded by the Koester brothers in 1923. The company expanded with the opening of a branch in New York, making it possible to forge contacts with private collectors the world over, as well as museums across America.

The Zurich gallery opened in 1967 and is now the main centre of activity. Exhibitions and conferences are regularly organised here. In its permanent collections, the Zurich Kunsthau has on show seventy paintings from the Koetser Foundation. The gallery also contributes to enriching not only museum collections but also those in private hands.



Esaias Van De Velde
(Amsterdam 1587 – The Hague 1630)

Winter Landscape with Skaters on a Frozen River, 1619

Oil on panel, tondo

Signed and dated lower left: E.V. VELDE.

Diameter 17,7 cm



Jan Van Der Heyden (Gorichem 1637 – Gorichem 1712)

View of Goudestein

Oil on Panel

Signed lower right: JvHeyden.

H: 23 x W: 28,5 cm

A COVETED ESTATE

Jan van der Heyden was one of the most successful landscape artists of the seventeenth century. The current composition of the Goudestein country residence was painted by Van der Heyden on a number of occasions, but from different angles. The estate was owned by the influential Huydekoper family and was situated on the River Vecht near Maarssen; it became a popular site among the rich citizens of Amsterdam, who build their country houses on the river banks. The Goudestein House was ultimately demolished and rebuilt in 1754. It remained in the hands of the Huydekoper family until 1955, when it was sold to the town of Maarssen and serves as the Town Hall.

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The Lampronti Gallery was established in Rome in 1914 by Cesare Lampronti, the grandfather of the current proprietor. His son, Giulio, ran it before passing it on to his son Cesare, who took over the gallery in 1961 at the age of just nineteen

Cesare Lampronti is one of the most eminent specialists in seventeenth and eighteenth century painting. An expert in still lifes, landscapes and views by the Flemish and Italian Schools, he also takes in interest in sculpture and old furniture. Vice-President of the Italian Association of Antiquaries until 2005, in 1983 he started to publish many catalogues on the exhibitions he organised.

He has participated at a wide range of international art events such as the Rome Biennale at the Palazzo di Venezia, the Florence Biennale at the Palazzo Corsini, the Milano International Fine Art & Antiques Show, the Paris Biennale des Antiquaires and the prestigious Maastricht TEFAF, where he has exhibited every year since 1999.



Giovanni Paolo Panini
(Piacenza 1691 – Rome 1765)
*Architectural caprice representing Roman
ruins and a fountain*
Oil on canvas
H: 73 x W: 97 cm



Giovanni Paolo Panini
(Piacenza 1691 – Rome 1765)
*Architectural caprice representing Roman
ruins and a fountain*
Oil on canvas
H: 73 x W: 97 cm

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JACQUES LEEGENHOEK GALLERY

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Jacques Leegenhoek was born in Paris to a family of painting dealers and restorers.. He made a name for himself as an expert in old paintings at Sotheby's in London, New York, Brussels and Paris between 1972 and 1986 before setting up as in independent. He chose to locate his gallery in the Rue de Lille in the Carré Rive Gauche, one of the main districts for antiquarians and art dealers in Paris.

There, he exhibits an extensive selection of French paintings, as well as Italian, Flemish and Dutch works. Chosen for their subjects (essentially depictions of history), their quality of conservation and their original character, these paintings regularly attract the attention of private collectors and also that of many museums and foundations in France and abroad.



Nicolas Tournier
(Montbéliard 1590 – Toulouse 1639)
Trio de musiciens
Oil on canvas
H: 122 x W: 166 cm



Lucas Van Valckenborch (Louvain c. 1535 - Francfort-sur-le-Main 1597)
and probably Jacob de Backer for the figures (Antwerp circa 1545 - circa 1600)

Landscape with Venus and Adonis

Oil on panel

H: 79 x W: 109 cm

huntsman destined to be killed by a wild boar.

As frequently seen in Flemish paintings of the sixteenth century, the narrative is spread over several episodes. Here, in the foreground, the departure on the hunt and the goddess trying to hold her handsome lover back, while in the background on the right, we see Venus discovering the injured body of Adonis.

TWO SIGNATURES FOR ONE WORK WITH TWO READINGS

This panel is a significant addition to the work of the Flemish painter Lucas van Valckenborch. Taken from the famous composition by Titian, the figures of Venus and Adonis are clearly executed by another hand, probably that of Jacob de Backer.

These figures are evidence of an aspect hitherto unknown in Valckenborch's work: namely, that he may have worked in collaboration with the Romanist artist Jacob de Backer. This also makes it possible to advance an approximate date for the work, prior to 1585 (when the artist left Antwerp for good).

Here, the landscape is the setting for a classical subject, that of Venus enamoured of Adonis, the young

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Since its foundation in 1960 by Fernando and Fabio Massimo, the Megna Gallery has been located in Rome, in the Via del Babuino.

Today, the team has expanded and benefits from the collaboration of Tommaso. The gallery specialises in Italian painting and objects, particularly Roman, between «Baroque» and «Grand Tour». It has participated at the most important Italian antiquarian exhibitions: Milan (Fiera e Permanente), Torino (Lingotto 1994) as well as the Florence Biennale since 2003 and the Rome Biennale since 1991.



Andrea Locatelli
(Rome 1695 – Rome 1741)

*Scene of Arcadia with nymphs
and satyrs*

Oil on oval canvas

Signed AL on the lower right

H: 48,5 x W: 63 cm



Isaac de Moucheron (Amsterdam 1667 – Amsterdam 1744)

View of the hospital of the Holy Spirit and Saint Peter of the Tiber with bathers

Oil on canvas

Signed on the lower right I. Moucheron f.

H: 41,5 x W: 56,5 cm

A STORY OF BATHING

The viewer discovers a curious thing when looking at this painting by Moucheron.

In fact, there is a preparatory drawing for this work (held at the Kunstmuseum in Dusseldorf, signed and dated) but without the bathers.

This is explained by the fact that nude bathing was prohibited, as evidenced by a variety of edicts. The last one we know of, dated 1612, was clear: «Do not swim or wash without clothing in the river».

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GALERIE SANCT LUCAS

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Since its foundation in 1919, the Galerie Sanct Lucas has been established at the Palais Pallavicini, on the Josefsplatz in the very centre of Vienna. Since its beginnings, the gallery has been exclusively dedicated to the sale of old masters and nineteenth century painting.

The gallery has always been owned by the same family; the current manager-proprietor, Roman Herzig, is the founder's grandson.

For the last 25 years, the gallery has regularly exhibited at the TEFAF in Maastricht and at many other international salons. The most important museums in the world number among its clients.



Charles de Lacroix de Marseille (Marseille 1700 – Berlin 1782)
Italian Harbour at Dusk, 1763
Oil on canvas
Signed and dated 1763
H: 80 x W: 110 cm



ATMOSPHERIC DIALOGUE BETWEEN DAWN AND DUSK

In the foreground of this “Port italien à l’aube” (Italian port at dawn), young men are shown carrying fishing rods and nets from a nearby boat. On the left, opposite a tall crenellated tower, one can see a large gnarled tree with nets hanging from its branches, and in the distance, a Mediterranean town at the foot of a mountain. In the centre of the painting, we see a wide expanse of water with a round citadel on a rocky outcrop and, towards the banks on the right, a crew disembarking from a sailing boat on the canals. Its matching piece «Port au crépuscule» (Port at dusk) depicts men unloading merchandise on a quay in the foreground, a fortress and a broad, classical entrance towards the right, sailors taking to the boats of a Dutch man of war, anchored on the left and a fortified town with a mountain beyond.

The identical dimensions of the two canvases, their similar horizons and particularly the fact that their compositions mirror one another all serve to confirm

that they were intended as a pair and were designed to be hung side by side, the tall tower in the left foreground of «l’Aube» (dawn) and the fortress on the right hand side of «Crépuscule» (Dusk) framing the two harbour scenes. The fine, proficient brush work, the intense, luminous colours in the foreground and the pastel palette applied to the vessels in the background, and to the sky, confer a luminous enamel-like quality on the painting, superlatively rendering the distinctions between the fresh mist of dawn and late afternoon mists. The atmospheric nuances are further supported by closely-observed elements of nature, like the subtle distinction between the calm swell of the water in the morning and the gentle undulations disturbing its surface in the evening.

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In the beautiful town house he occupies at 137 Rue du Faubourg-Saint-Honoré in Paris, Giovanni Sarti presents Italian paintings of the fourteenth to the eighteenth century, together with a selection of exceptional furniture pieces and objets d'art. The gallery regularly organises exhibitions on the Primitives and paintings of the Italian Renaissance, but which also feature other periods, on the occasion of which he publishes an exhaustive bilingual catalogue.

Of the exhibitions presented over the years, of particular note are Views of Venice «Capricci» (1725 - 1835) in 2000, The seventeenth century (2003) and Sumptuous pieces in marble and hardstone (2006), another of the gallery's special areas of expertise since its inception in London in 1976.

This year, 2012, an exhibition will be devoted to the Caravaggesque painters.



Simone di Filippo, called Simone dei Crocefissi
(Bologna, active between 1355 and 1399)

The coronation of the Virgin, circa 1395

Tempera and gold on wood panel

Signed « Symon fecit hoc opus »

H : 90 x W : 56 cm



Giovanni Martinelli

(Montevarchi, 1600 or 1604 - Florence, 1659)

Memento mori: Death comes to the Table, circa 1635

Oil on canvas Monogramme DCI

H: 114,2 x W: 158 cm

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Stair Sainty Gallery are specialists in French, Italian and Spanish seventeenth to early twentieth century painting; we practice rigorous scholarship and value our clients' trust above all.

Stair Sainty was founded in 1982 by Guy Stair Sainty and has been a specialist gallery at the heart of the art market for more than twenty years. The gallery is a member of the Syndicat National des Antiquaires, has exhibited at the Biennale des Antiquaires, Paris and exhibits annually at TEFAF, Maastricht. The gallery's public exhibition space is at 38 Dover Street, Mayfair, London.

Stair Sainty has sold paintings and sculpture to more than 50 museums worldwide and assists both institutional and private clients in collection building. We may help with the acquisition, sale and conservation of works of art with a discretion, thoroughness and guarantee unavailable at auction.

Henri-Joseph Harpignies
(Valenciennes, 1819 – Saint-Privé, 1916)
Rome vue du Mont Palatin
1865
Oil on canvas
H : 90,2 x W : 117,5 cm



Johann Wenzel Peter
(Karlsbad, 1745 – Rome, 1829)
Royal Bengal tigers
Oil on canvas
H : 137 x W : 181,7 cm

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TALABARDON & GAUTIER GALLERY

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Established in the Rue Faubourg-Saint-Honoré between the Élysée and Saint-Philippe du Roule, in the heart of the district that is home to the most prestigious antique dealers and art galleries, Bertrand Gautier and Bertrand Talabardon are recognised specialists in the nineteenth century.

The catalogues they publish on the occasion of their annual exhibitions have become references. They have a number of discoveries to their credit, the most recent of which, a work by Caspar David Friedrich, received wide attention. Curious by nature, they also explore the oldest periods, taking an equal interest in sculpture and drawing as in painting. We would wager that, once again, their original choices will astonish!



Giuseppe Canella (Verona 1788 - Florence 1847)
Paris, the Place de la Bourse in July, 1830
Oil on millboard panel Signed and dated centre right
Canella/1830
H: 13,5 x W: 17,8 cm



THIS IS NOT A VIEW OF THE ERMENONVILLE WATERFALL

It is June 1778, the rocks «appear to have existed for ever» and, as in the time of Jean-Jacques Rousseau, recognisable here from his cane, the waters of the Lannette «leave the lake to feed the waterfall, creating a current that one crosses via a few stones. « On the riverside on the left, we make out, «carpeted with creeping plants», the cave of the «sweet Naiads», guardians of this magical place.

The Marquis René de Girardin is wearing his usual attire of blue English cloth, like all the members of his family. In one hand he brandishes the precious manuscript of Confessions, the posthumous publication of which was entrusted to him by Jean-Jacques, and with the other hand, he is pointing out his gardens to the person that the small company has called «the Admiral of fresh water». A young man of sixteen stands at the tiller, his eldest son Stanislas; seated in the prow is his wife Brigitte-Adélaïde Berthelot



Jean-Joseph-Xavier Bidauld (Carpentras 1758 – Montmorency 1846)
Vue de la cascade d'Ermenonville, 1831
Signed and dated bottom right, on the rocky mound: J. ph. Bidauld /1831
Oil on canvas
H: 90 x W: 116,5 cm

(1744 - 1818); next to Rousseau is his daughter Sophie (1763 - 1845) and his two younger sons, one of whom is Amable-Ours de Girardin (1769 - 1794), in the arms of his sister. Jean Jacques, who accompanies the latter on his morning walks, calls him his «little governor»; Finally, we also see Alexandre, the youngest of the Girardin brothers. The man dressed in red, positioned slightly towards the back, is without doubt Jean-Louis Randon d'Harmeucourt; in the high season, this great friend of the Marquis rents a wing of the Château d'Ermenonville with his wife, who is probably the woman in the white scarf and yellow dress conversing with the Marquise.

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Rafael Valls Limited is a St. James's art gallery mainly dealing in Old Master Paintings with specialist areas in Dutch, Flemish and Spanish paintings. Owned and run by Rafael Valls and his wife Caroline. It has traded for over thirty years and the gallery carries an eclectic and varied stock. The gallery has gained an enviable reputation for trompe l'oeil paintings and for the small exhibitions it holds once a year around Old Master Paintings Week.

The gallery exhibits every year at The European Fine Art Fair in Maastricht, which is now regarded as the finest art and antiques fair anywhere in the world.

We purchase works of art directly from private clients and act as agents for individuals as well as providing valuations for insurance and probate, advice on conservation and advice to buyers and sellers at auction.



Isaac Soreau
(Hanau 1604 – Hanau after 1644)
Dutch School

A Still Life with Grapes, Peaches, Plums and Redcurrants in a Basket
Oil on Panel
H: 48 x W: 64 cm



Henri-Pierre Danloux (Paris 1753 – Paris 1809)
French School
A Young Boy pleading with his older Sister for the Return of his Polichinelle Doll
Oil on Canvas,
Signed: H Danloux
H: 18,4 x W: 16,6 cm

A SAD SEPARATION FILIGREE

This charming depiction of childhood playfulness has a poignant place in the artist's life. De Portalis mentions two tableautins which Danloux had kept in his own collection and which subsequently he wished to sell before his enforced exile to England. They were sold in Pope's sale at Galerie Lebrun in January 1792 and, as Danloux's wife wrote in her Journal «ont été bien vendues». One was La Petite Couturière and its pendant Le Petit Polichinelle (presumably our painting).

This sale and these paintings mark a sad and important moment in the life of Danloux and his wife. Mme Danloux, who starts her Journal as a memento of her husband: «Je veux lui donner une preuve de mon attachement en tenant la promesse que je lui ai faite et je commence ce Journal...», was distraught at his departure: «Aujourd'hui 11 Janvier, à 11 heures du matin, mon mari est parti pour Londres. Cette séparation cruelle pour nous deux me laisse un vide affreux».

She dined that evening with her friend La Comtesse de Busnes, who was to be a great support to her at this time. Two days later, she went with the Comtesse to see her husband's paintings sold at Lebrun.

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Claude Vittet specialises in the Northern Schools of the sixteenth and seventeenth centuries, eighteenth century French landscapes and the art of the miniature. He takes great pains to select every work on the basis of excellence in terms of its state of conservation and rarity.

He satisfies the requirements of collectors and museums seeking out unique pieces in terms both of artistic expression and the subject represented. A man of passion and conviction, his role as a consultant meets a growing demand among art lovers persuaded of the satisfaction of collecting and investing in the paintings of Old Masters. He is a member of the SNA (Syndicat National des Antiquaires) and an expert for the CECO (European Chamber of Expert-Advisors in Fine Art).



Master Johannes
The Baptism of Christ, circa 1510
Ancient Netherlands
Oil on panel
H: 56,2 x W: 42 cm



Abraham Govaerts (Antwerp, 1589 – Antwerp, 1629)
& Frans Francken II (Antwerp, 1581 – Antwerp, 1642)
Landscape with the Rest on the Flight into Egypt
Oil on panel
H: 48,8 x W: 71,7 cm

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The Weiss Gallery is the leading dealer in Tudor, Stuart and North European Old Master portraiture. Our splendid gallery is located at 59 Jermyn Street, in the heart of prestigious St James's. Over the past decades, The Weiss Gallery has made many notable sales, which now grace distinguished private and public painting collections around the world.

One of the gallery's main strengths is its dedication to research. Indeed the many catalogues that we have produced over the years have become essential reading for scholars and collectors alike. We are also pleased to advise clients on all aspects of conservation and restoration, as well as valuations for insurance or other purposes.



Studio of William Scrots (fl. 1537 – r. 1553)

King Edward VI, circa.1547 – 1549

Oil on panel

H: 45 x W: 32 cm



Frans Pourbus the Younger (1569 – 1622)

Louis XIII, King of France, with the Sash and Badge of the Order of Saint Esprit

Oil on canvas

H: 71 x W: 55 cm

A SUCCESSFULL ATTRIBUTION

Pourbus and Louis XIII has become a particular specialism of the Weiss Gallery. The present painting is the second portrait of Louis XIII by Pourbus that the gallery has brought to the market.

In 2002 Mark Weiss spotted an unrecognised masterpiece in Sotheby's first Old Master auction to be held in Paris. Mistakenly catalogued as a copy, and missed by all, Mark bought for about £40,000 a full-length portrait of Louis XIII by Frans Pourbus the Younger. The painting, which was clearly signed and dated, was in virtually pristine condition and on an unlined canvas. What nobody, including the then curator at the Louvre, had failed to notice was that the so-called original, which was in the Pitti Palace in Florence, clearly depicted the sitter at a slightly older age, even leaving aside the subtle changes in design.

Research subsequently proved that The Weiss Gallery painting was the original, likely commissioned as a marriage portrait to be sent to Spain, and that the portrait in the Pitti was a later, second version. The painting quickly sold in 2003 to the Cleveland Art Museum for £650,000.

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THE INTERNATIONAL FAIR FOR OLD MASTER PAINTINGS



FRAME

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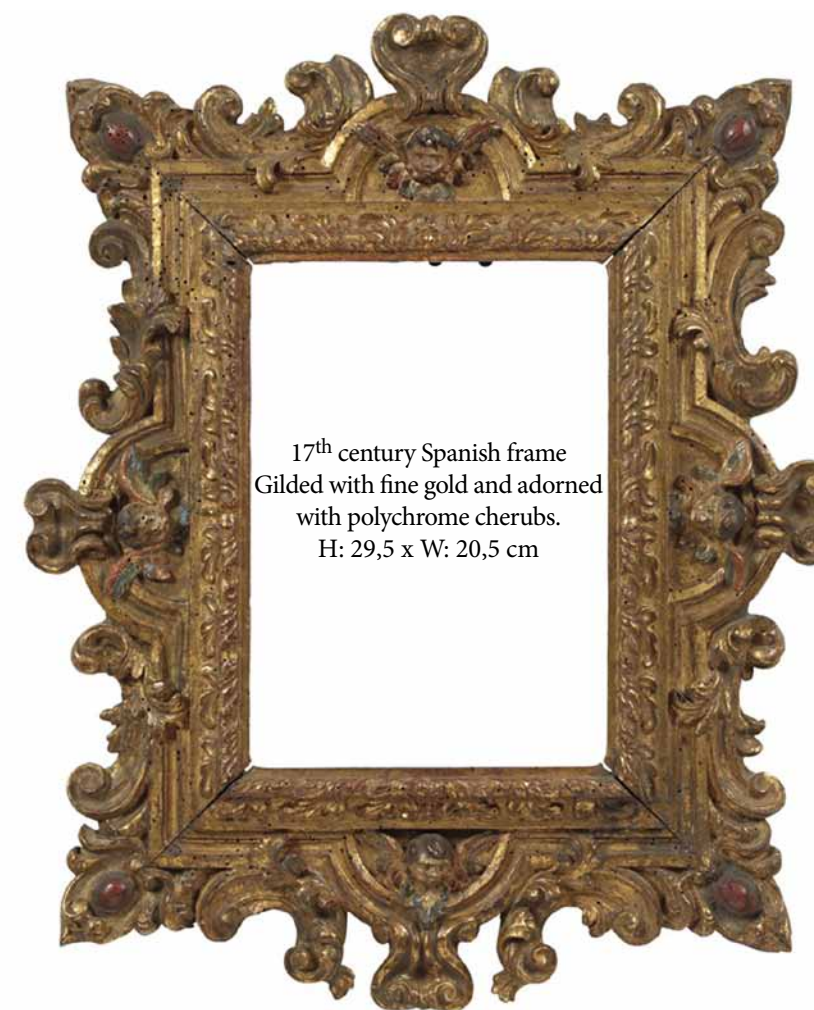
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Founded in 1978 on the Rive Gauche, the Galerie Montanari has been established on the Rive Droite since 2002. The gallery presents a large collection of antique French, Spanish, Dutch and Italian frames, dating from the sixteenth to the twentieth century. Its team, with expertise in antique washes, has developed the skill of creating modern mountings.

Great collectors, public institutions and auction houses are among the gallery's best clients. The gallery participates at major events such as Paris Tableau and the BRAFA.



Louis XIII frame
Carved ornamentation, oak reversed profile,
patina and gilding with vintage gold.
H: 29 x W: 21 cm



17th century Spanish frame
Gilded with fine gold and adorned
with polychrome cherubs.
H: 29,5 x W: 20,5 cm

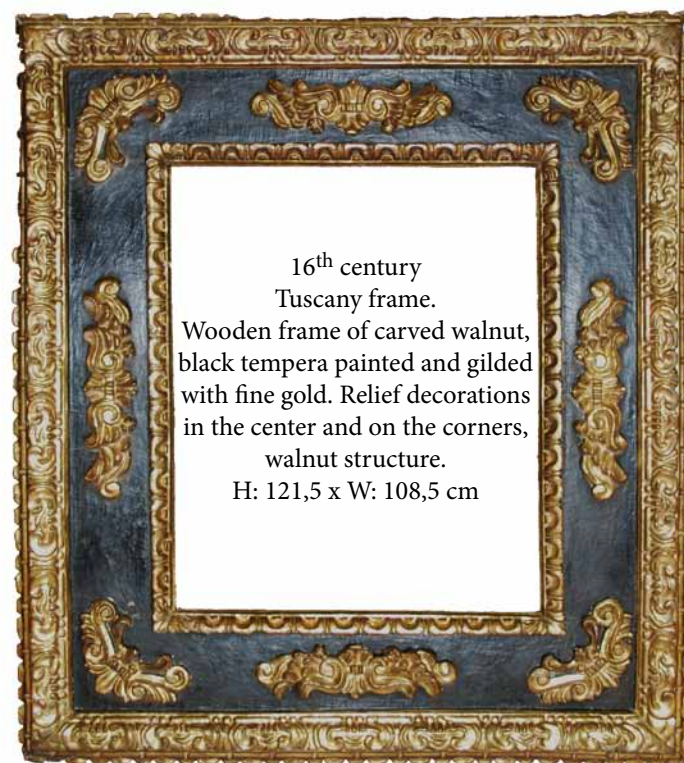
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Enrico Ceci started his business in 1975, continuing a family business established in 1950. Since 1985, he has specialised in the sale of antique frames of the sixteenth to the twentieth century. His clients include private collectors, museums and public and private institutions.

He has participated at a wide range of international art events such as the Rome Biennale at the Palazzo di Venezia, the Florence Biennale at the Palazzo Corsini, The Milano International Fine Art & Antiques Show, the Gotha de Parme and the Moden antiquaria in Modena. He was President of the Independent Association of Art Dealers of Modena from 1997 to 2000 and from 2006 to 2009, and is a member of several expert committees at antique dealers' exhibitions. He was appointed Commander of the Italian Republic in 1999.



16th century
Tuscany frame.
Wooden frame of carved walnut,
black tempera painted and gilded
with fine gold. Relief decorations
in the center and on the corners,
walnut structure.
H: 121,5 x W: 108,5 cm



Early 17th century framework,
Rome.
Octagonal ebony framework
with jasper and lapis-lazuli,
silver threads. Perfect state of
preservation.
H: 38,5 x W: 44,5 cm

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