

# CHRISTIE'S

PRESS RELEASE - PARIS – 10 MARCH 2022 – FOR IMMEDIATE RELEASE

## HUBERT<sup>DE</sup> GIVENCHY COLLECTIONNEUR



Hôtel d'Orrouer, Salon sur Jardin  
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Hôtel d'Orrouer, Salon sur Cour  
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Château du Jonchet, Le Grand Salon  
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### CHRISTIE'S UNVEILS FIRST HIGHLIGHTS FROM THE HUBERT DE GIVENCHY COLLECTION & ANNOUNCES INTERNATIONAL EXHIBITION TOUR

Alberto Giacometti, *Femme qui marche* (€20,000,000-30,000,000)  
Joan Miró, *Le Passage de l'oiseau Migrateur* (€2,500,000-3,500,000)  
Attributed to François Girardon, *Bacchus* (€1,500,000-2,500,000)  
Pablo Picasso, *Faune à la lance* (€1,500,000-2,000,000)  
Martin-Guillaume Biennais, Gilt bronze Centre table (€400,000-600,000)  
Attributed to Joseph Baumhauer, Bureau plât (€800,000-1,200,000)  
David Roentgen, Mechanical cylinder bureau (€500,000-800,000)

**Paris** - Christie's unveils the first major works from Hubert de Givenchy's collection. With more than 1,200 lots dating from the 16<sup>th</sup> to the 20<sup>th</sup> century, this collection features a remarkable group of nearly 800 pieces of French and European furniture, including many masterpieces from the French Régence to the Neoclassical periods.

In the decoration of his homes, Hubert de Givenchy always considered the furniture to be in constant dialogue with the works of art, both ancient and modern. Alongside numerous major sculptures and paintings by old masters such as Hubert Robert, the collection includes several masterpieces from the 20<sup>th</sup> century, such as Alberto Giacometti's *Femme qui marche*, and a key work by Joan Miró never

before seen on the market. Also included are several works by Alberto's illustrious brother, Diego Giacometti, as well as more contemporary works by Claudio Bravo and François-Xavier Lalanne.

A preview of a selection of works from the Givenchy collection is already underway in Palm Beach (5-26 March), and will tour to several cities around the world in the coming months, offering visitors the chance to experience this extraordinary collection first-hand before Christie's Paris sales in June.

#### HUBERT DE GIVENCHY AND THE GIACOMETTI BROTHERS, A LONG FRIENDSHIP



*Femme qui marche* by Alberto Giacometti (1901-1966) was the first artwork to greet visitors in the *Salon sur Cour*, the first room of the Hotel d'Orrouer, Hubert de Givenchy and Philippe Venet's Parisian home on Rue de Grenelle. A masterpiece by the artist, this bronze was a gift to Hubert from the great American collector, Bunny Mellon, a close personal friend who was also an important client of the late couturier. The two shared many interests, from 18<sup>th</sup>-century furniture and contemporary art to landscape design, and were life-long aesthetic companions. This milestone piece, conceived at the same time as his *Femme Egorgée*, was Giacometti's first sculpture to use his signature walking figure motif. The original plaster version was made between 1932-1936 during the artist's Surrealist period. The bronze in de Givenchy's collection was among the first cast by Fiorini in 1955 (estimate €20,000,000-30,000,000).

This sculpture offers a rare hint at the subject that would later come to define the artist's mature period, as Giacometti would not return to the theme of a walking figure until after the end of the Second World War.

Also from Alberto Giacometti's Surrealist period, is *L'Albatross*, a wonderful work in plaster created for interior designer Jean-Michel Frank around 1937, which hung in the grand salon of the Château du Jonchet (estimate €200,000-300,000). Although for many artists, plaster is only the first stage in the creation of a finished work, Alberto Giacometti produced several of his sculptures in this material, demonstrating his appreciation of its unique colour and texture.



In addition to work by Alberto Giacometti, Hubert de Givenchy also collected exquisite decorative pieces by the artist's brother, Diego.



*"The relationship I had with Diego for almost twenty years quickly turned into a friendship. (...) He started creating furniture for (...) le Jonchet in the early 1970s". - Hubert de Givenchy*

In 2017, Christie's presented Les Giacometti de Hubert de Givenchy, comprised of 23 works by Diego Giacometti housed in the Château du Jonchet. Several works by the artist are highlights of the collection, including low tables, console tables and a wonderfully unique knocker (estimate: €80,000-120,000) from the front door of Le Jonchet, amongst other architectural elements.

Bunny Mellon was one of Diego Giacometti's most important patrons, and during her long friendship with Hubert, the two also exchanged numerous gifts by the late artist.

#### HUBERT DE GIVENCHY'S TASTE FOR MODERN AND CONTEMPORARY ART

This will be the first time that *L'oiseau Migrateur* by Joan Miró dating from 1968, will be on the market (estimate €2,500,000-3,500,000). In this monumental canvas, Miró boldly juxtaposes blue monochrome with a white spot and a line of pure black, illustrating his meditative process and his pursuit of infinity. These characteristics are seen in his series of *Dream Paintings* executed between 1925-27. Purchased by Bunny Mellon shortly after its creation, and then acquired by Philippe Venet, this poetic work hung in Hubert de Givenchy's bedroom during the later years of his life.



Among other modern works in the collection are 20<sup>th</sup> century classics by Miró and Picasso. Both Hubert and Philippe had a penchant for collecting works with a timeless beauty, represented across a breadth of periods and styles.



Such is the case with Pablo Picasso's large black chalk drawing on paper, *Faune à la lance*, created in 1947 (estimate €1,500,000-2,500,000). The work, a classic example of Picasso's drawing style, was inspired by Roman mythology, and represents a modern take on Latin Antiquity and its influence through the centuries. The mischievous character depicted sits very much at ease among contrasting pieces of period furniture, welcoming guests into the first drawing-room on the Rue de Grenelle.



This marriage of modernity and classical art, can also be seen in two hyper-realistic paintings by Claudio Bravo, *Bacchus* (1997) and *Apollo* (1998). The two works, which flanked the fireplace in the ground floor salon, were an integral part of Hubert de Givenchy's last decoration scheme for the pavilion in the courtyard of the Parisian mansion. Portraying the couturier's homage to fabric, they also reflect the boldness of his choices as a collector (est. €500,000-800,000 each).



#### HUBERT DE GIVENCHY'S STYLE: A GREAT CLASSICAL SETTING REVISITED

*Bacchus*, a superb bronze made around 1700, attributed to François Girardon, is the work that best illustrates Hubert de Givenchy's vision: "not to reconstitute - an impossible dream - but to evoke a collector's adventure imagined by the sculptor of the Sun King" (1).

In 2012, *Bacchus* was included in Hubert de Givenchy's exhibition at Christie's on the theme of "La Galerie de Girardon," evoking a collection of antique sculpture that Girardon, sculptor to Louis XIV, had assembled, and which was a profound source of inspiration for Givenchy. Hubert never parted with this masterpiece of classical sculpture, probably inspired by a 2<sup>nd</sup>-century marble in the Louvre. Likely cast from a single mould, *Bacchus* is taken from the central figure from Bosquet des Bains d'Apollon in the gardens of the Château de Versailles. Testifying to Hubert de Givenchy's enduring taste for the Grand Siècle, the work will be sold with its original Louis XIV base. The ensemble is estimated at €1,500,000-2,500,000.



(1) Hubert de Givenchy, preface to the catalogue of the exhibition dedicated in 2012 by Christie's to the Galerie de Girardon





Biennais (estimate €400,000-600,000).

The late Louis XV-period ebony bureau plat attributed to Joseph Baumhauer, a masterpiece of the *goût grec*, is a perfect example of the balance between clean, elegant line and exquisite decoration; exemplifying the peak of 18<sup>th</sup>-century furniture design in Paris, and Hubert's distinct taste for the Neoclassical (estimate €800,000-1,200,000). The remarkable quality of its mounts reflect the skill and expert craftsmanship of the bronziers at that time.



A monumental mechanical bureau à cylindre by David Roentgen is a marvel of late 18<sup>th</sup> century engineering and craftsmanship (estimate €500,000-800,000). Similar models were created for Louis XVI and the comte de Provence. These bureaux perfectly illustrate Hubert de Givenchy's taste for works combining strong architectural profile and immense artistic skill. Models of this bureau currently reside in both Buckingham Palace and the Château de Versailles. This bureau was placed in Hubert's bedroom in Paris.

Hubert de Givenchy was also a great collector of chairs, and his collection celebrates this passion, bringing together a broad array of models which pay tribute to the incomparable and unequalled talent of the great menuisiers (carpenters) of this period.



For example, Georges Jacob, the first maître menuisier of the neoclassical period, is represented in the collection by a suite of three fauteuils and one canapé he delivered to the Duc de Choiseul for the Château de Chanteloup (estimate €350,000-500,000). At the same time, the collection also pays tribute to the role of great patrons of the late 18<sup>th</sup> century, including the renowned Comte d'Artois, who commissioned this Louis XVI bergère from Nicolas-Quinibert Foliot (estimate €40,000-60,000).

For Hubert de Givenchy, chairs were a formidable medium for self-expression through the choice of fabrics used to 'dress' them. The designer's collection is full of pieces whose remarkable character owes much to the often exceptional quality of their upholstery. The finest leathers are said to have been embroidered by Givenchy's glove makers, as on a series of Louis XV-period fauteuils à la Reine, featuring breath-taking leather and suede upholstery in three colours.



The creative skill of the bronzier marks another strong theme in the collection. Notable highlights include absolute masterpieces of patinated and gilt bronze: the monumental girandoles by Pierre-Philippe Thomire (1751-1843), which were commissioned for the Russian Emperor Paul I (estimate: €700,000-1,000,000). The extraordinary range of gilt-bronze works, candlesticks and candelabra, clocks and many other objects, demonstrates Hubert de Givenchy's great interest in and deep understanding of this collecting field. A pair of highly architectural Louis XVI candlesticks signed by the most important bronzier of the period, Pierre Gouthière (1732-1813) is a perfect illustration of Hubert's exquisite eye (estimate €60,000-100,000).

## A TOURING EXHIBITION AROUND THE WORLD

**USA | Palm Beach** 5-26 March, **New York** 8-13 April, **Los Angeles** 27-29 April.

**ASIA | Hong Kong** 23-27 May, for a selection of major works.

**PARIS |** 8-15 June for the entire Hubert de Givenchy Collection.



- **Claudio Bravo**, *Apollo*, signed "MCMXCVIII", 1998, 199.5 x 149.5 cm, €500,000-700,000
- **Attributed to François Girardon**, *Bacchus*, France, circa 1700, bronze figure, 81cm, €1,500,000-2,500,000
- **Alberto Giacometti**, Signed and numbered "IIIIIV", *Femme qui marche*, 1932-36, Bronze with patina, 150.5 cm, €20,000,000-30,000,000
- **Pablo Picasso**, *Faune à la lance*, 1947, Black stone on paper, 164.5 x 131 cm, €1,500,000-2,500,000
- Neoclassical Pot-Pourri vase, Italy, circa 1780, porphyry, chased and gilt bronze, 45.5 x 42cm, €40,000-60,000
- **Diego Giacometti**, Door knocker, 1970, patinated bronze, 29 x 19 x 5cm, €80,000-120,000
- **Martin-Guillaume Biennais**, Empire period centre table, chased and gilt bronze, Percier et Fontaine, 86.5 x 128.5 x 67.5cm, €400,000-600,000
- Bergère Coin De Feu, Louis XVI period, last quarter of the 18th century, moulded walnut, gilt, 95 x 66.5cm €20,000-40,000
- **Joan Miró**, *L'oiseau Migrateur* 1968, oil on canvas, 194.5 x 129.5 cm, €2,500,000-3,500,000
- **François-Xavier Lalanne**, *Garden Bird II*, 2001, patinated bronze, €400,000-600,000
- A pair of Directoire period candelabra after Barnabé-Augustin De Mailly, 1800, patinated bronze, chased, gilt and white marble 47.5 x 11cm €15,000-25,000
- **Claudio Bravo**, *Bacchus*, signed "MCMXCVII", 1997, 199.5 x 149.5 cm, €500,000-700,000

## LIVE SALES IN PARIS FROM 14 TO 17 AND ONLINE FROM 8 TO 23 JUNE

### PRESS CONTACTS:

EMEA	Alexandra Kindermann	+41 79 1014196	<a href="mailto:akindermann@christies.com">akindermann@christies.com</a>
PARIS	Briséis Leenhardt	+33 (0)1 40 76 84 08	<a href="mailto:BLeenhardt@christies.com">BLeenhardt@christies.com</a>
US	Deidrea Miller	+1 212 484 48 16	<a href="mailto:dmiller@christies.com">dmiller@christies.com</a>
ASIA	Gigi Ho	+852 2978 6519	<a href="mailto:gigiho@christies.com">gigiho@christies.com</a>

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