

PRESS RELEASE
26 September 2008

THE YVES SAINT LAURENT AND PIERRE BERGÉ COLLECTION

"Pierre Bergé and I wished for our selection to reflect our favourite pieces and for it to evolve with them, quality being the only criterion to guide us."

Yves Saint Laurent

Paris - Christie's is honoured to announce the sale of the Yves Saint Laurent and Pierre Bergé Collection, which will take place in Paris on the 23rd, 24th and 25th February 2009 at the Grand Palais, in association with the Pierre Bergé & Associates auction house.

As in many instances where an artist's signature style defines a décor, the word "Collection" is uniquely qualified by Yves Saint Laurent and Pierre Bergé. The works of art found in their respective apartments at the rue de Babylone and the rue Bonaparte, are brought together to become one of the most important collections ever to come onto the art market. A reflection of 50 years of passionate and detailed search for rare and unique pieces, this shared collection is a truly moving exhibition of their affinities with one another. It is one of the most sumptuous private collections of our time, a French paragon of quality and taste, consisting of masterpieces of Modern Art, Art Deco, European furniture and works of art, antiquities, Old Master and 19th century paintings and drawings. The works, amounting to more than 700 in total, are estimated at between 200 and 300 million Euros.

Yves Saint Laurent bequeathed his joint share of the Collection to the Pierre Bergé – Yves Saint Laurent Foundation. Pierre Bergé has since decided to put the entire Collection up for sale and to create a new foundation dedicated mainly to scientific research and the fight against AIDS.

The Collection, put together by Yves Saint Laurent and Pierre Bergé, not only displays great quality but is also an expression of creative harmony; alluding to a dialogue between the objects, their owners, their admirers and their settings. Pierre Bergé acknowledged that the art and lifestyle of the Viscount and Viscountess of Noailles served as a source of inspiration to them. He pays ardent homage to these aristocrats and patrons of the arts: *"They have been indispensable to the making of me"* and, he adds, *"it was them who taught us to mix styles, eras and continents."*

THE SHOWCASING OF THE COLLECTION

HISTORY

In 1972 Yves Saint Laurent and Pierre Bergé left their apartment on the place Vauban and moved to one on the rue de Babylone.

This apartment had previously been owned by an American who had decorated it in a minimalist style, covering the walls with oak panelling. Ruined by the crash of 1929, the owner never in fact lived there.

It was Marie Cuttoli (1879-1973) who settled there during the early 1930s. Passionate about art, she played a key role in the wallpaper revival. This was the beginning of a great artistic venture which led Marie Cuttoli to frequent the greatest artists of her time: Picasso, Léger, Matisse and Le Corbusier, from whose portfolios she was able to create wallpapers in very limited editions.

Her admirable collection, brought together at the rue de Babylone and combining masterpieces by Picasso, Braque, Calder, Klee, Miró, Laurens, Dufy, Léger and even Rouault was, at her wish, partly bequeathed to the Museum of Modern Art in Paris.

THE ENTRANCE HALL

Reminiscent of one of J-K Huysmans' novels, one must pass through a discrete black door in order to access this cathedral consecrated to Art. The hallway, with its graceful curves, lacquered in opium red and crowned by a dome gilded with gold-leaf, provides the setting for a great white-marble Roman torso which greets you in slight *contraposto*.

THE MAIN DRAWING ROOM

The main drawing room, whose oak panels are hung with a tapestry of paintings, is a triumphant ode made to celebrate the "Collection". The works bear the signatures of Théodore Géricault, Jean-Auguste-Dominique Ingres, Fernand Léger, Paul Klee, Henri Matisse, Paul Cézanne, Pablo Picasso, Juan Gris, Edward Munch ... The most emblematic and rarest creations of the greatest names in Art Déco ensure the presence of these artists: Miklos, Legrain, Eileen Gray, Jean Dunand ... And upon the pedestal tables of Rateau and Ruhlmann, upon the coffee tables of Jean-Michel Frank, Yves Saint Laurent and Pierre Bergé have placed spectacular objects of gold, silver, vermeil and ivory from the Renaissance and 18th century - a transfiguration reminiscent of the Hôtel Noailles on the Place des Etats-Unis.

THE MUSIC ROOM

Aesthetes and patrons, Yves Saint Laurent and Pierre Bergé called upon Claude and François-Xavier Lalanne, whose poetic and plant-inspired universe reflected their taste. From the commissioning of a simple pair of mirrors from Claude Lalanne in 1974, their influence escalated until the walls of this room eventually were covered by fifteen bronze mirrors decorated in a plant-like style and with light brackets to illuminate the room with candlelight which, at night, is subtly reflected in the faces of their multiple twins, a brotherhood of Narcissi.

It was after a journey to Bavaria and Austria that the idea of this décor entered Yves Saint Laurent's thoughts. The halls of mirrors found in baroque castles, where people and objects are transformed into shimmering enchantment reflected into infinity, were the source of inspiration for this, "*much more so than the Galerie des Glaces at Versailles*", explained Pierre Bergé.

"What charmed me from my first encounter with Yves was the great affection that we shared. It has stayed with me throughout the years and enabled me to succeed with the fanatical accomplishment of the hall of mirrors, which remains my most precious memory." **Claude Lalanne**

THE CURIOSITY CABINET

The staircase leading to the lower floor ends in a landing from which appears, like the guardian of the Temple, an Egyptian sarcophagus cover from the Ptolemaic era, wooden and standing over two metres high. One must come via this route to discover the Curiosity Cabinet: a little room covered with display cases emulating the *Schatzkammer* of the German Prince-Electors. It was created in the 1980s by the interior designer Jacques Grange to display an enthusiastically collected set of cameos, enamels, jewels, agate chalices and crosses, chalcedony, jasper, ivory, mother-of-pearl, lapis lazuli and rock crystals.

A calming, gold and red lacquered wooden Buddha in the dhyanasana position, from the Ming dynasty, presides serenely over all, lending grace to its surroundings.

THE LIBRARY

Yves Saint Laurent and Pierre Bergé also brought their shared taste into this bright room overlooking the garden, which, though inspired by that of the Noailles apartment, has been wholly renovated to arrive at a style and taste that is unique to them. Thus, they in turn became key players in the history of good taste and collecting.

A series of partitions of all sizes, in straw, wood or parchment marquetry, accompanied by coffee tables or side tables, themselves in straw marquetry, shagreen, oak or in ivory veneering, are all tributes to the talent of Jean-Michel Frank, and who Yves Saint Laurent and Pierre Bergé were among the first to make in the 1970s.

Noone could fail to be impressed by the three oil paintings emblematic of Piet Mondrian, dating from 1914, 1920 and 1921 or to be reminded of the *Hommage à Mondrian* collection compiled by Yves Saint Laurent in 1965, which to this day lingers on in memory.

One's gaze then lights upon *Le Danseur*, a jagged gouache by Matisse from 1937, produced long before *Le Jazz* which it foreshadows. It faces the tapestry of Edward Burne-Jones, *L'Adoration des Mages*, a unique piece commissioned in 1904 by the Mallets for their property in Varengeville, 'Les Bois de Moutiers'.

Lamps and standard lamps by Alberto Giacometti and Jean-Michel Frank, antique marbles, 17th and 18th century bronzes and a small landscape by Douanier Rousseau, hung alongside a portrait of Jean Cocteau by Modigliani, surround the awestruck visitor with their presence. And, almost despite themselves, they will enter into their own dialogue with Art.

THE GARDEN

In the spirit of this place, placed at the very centre of the garden, stands a Minotaur, a fabulous monster with the body of a man and the head of a bull dating from Roman times, reigning with benevolence and authority over the 'Oiseaux de marbre' chairs created specially by François-Xavier Lalanne for Yves Saint-Laurent and Pierre Bergé in 1974.

RUE BONAPARTE

At the end of the 80s, Pierre Bergé moved into the house on rue Bonaparte which had witnessed the birth of Edouard Manet and the death of Marshal Lyautey. This apartment, decorated by François-Joseph Graf, and which style could be described as "ancien régime modernism", reflects his passion for Art.

Both gracious and majestic, four 18th century female busts, allegories of the continents in wood, sculpted then painted and gilded, stand ready to greet you as you enter. Europe is crowned by a horse, America by an eagle, Asia an elephant and Africa a lion.

James Ensor, David and Ingres, Géricault, Degas, Gauguin, Toulouse-Lautrec, Edouard Manet, Edouard Vuillard, Picasso and Braque decorate the walls of the drawing-room, whose tables bear sculptures dating from the 16th and 17th century, and German plate of such rarity and quality that renders it indisputably as one of the most exquisite collections to be privately owned.

Naturally, one's attention is captured by James Ensor's *Le désespoir de Pierrot*, a magnificent composition by the artist, perfect in its layout. Harlequin departs with Colombine; masks originating from the *commedia dell'arte* and masquerades fill the canvas. This painting has been loaned by Pierre Bergé to the Musée d'Orsay to be a part of the exhibition *Masques, de Carpeaux à Picasso* from October 2008 to February 2009.

The library resembles the *studiolo* of a *conoscenti* (connoisseur), the walls covered with souvenirs of long-gone, inspirational presences, described by Mario Praz as "The House of Life". One can see an antique marble head, Renaissance bronzes, 17th century German towers in turned ivory, a vermeil gladiator... and an extraordinary collection of Limoges enamels: dishes, plates and chandeliers from the former Hubert de Givenchy collection, bought as one lot from Nicolas and Alexis Kugel. Covering the walls are a portrait of a man by Frans Hals, a young woman feeding her parrot by Pieter de Hooch, a portrait of a woman with a large ruff by Cornelis de Vos, Iznik pottery as well as majolica ware from Montelupo.

On the first floor, in a separate apartment with pale grey walls and a neoclassical feel to it, one finds heads of a rats and a rabbit immediately upon entering, originating from the zodiac clepsydra from the Old Summer Palace of the Emperor Qianlong in Peking. They belonged to José Maria Sert who was, without a doubt, one of the greatest art lovers and collectors of the 20th century.

The small drawing room holds cups thought to be of Hanoverian origin. A spectacular collection of ceremonial plate gathered by Prince Georg-Wilhelm boasts fountains, silver or gilded silver cups and beakers unrivalled in private collections.

CHATEAU GABRIEL

In 1983, Yves Saint Laurent and Pierre Bergé purchased Château Gabriel in Benerville-sur-Mer in Normandy. Included in the auction from this property is a work by Edouard Vuillard, *Les Lilas*, depicting Misia Sert, the patron and friend of numerous artists; *Luna* executed by Burne-Jones in 1875, a love seat and candelabrum by Claude Lalanne and large cloisonné birds, a monumental marble basin and a silver canteen of cutlery by Christoffle comprising more than 1,200 pieces.

MODERN ART

“The Yves Saint Laurent and Pierre Bergé Collection is one of the most significant collections of Modern art still held in private hands today. It was a truly unique experience to discover so many works of such historic magnitude, quality, and outstanding condition. As such, it is among the most important collections of Modern art ever to be offered on the market.

From the late Cubist paintings by Pablo Picasso and by Juan Gris, to the Constantin Brancusi sculpture carved in wood and through to the sumptuous still-life by Henri Matisse, one marvels before this collection that is so avant-garde, yet so well-balanced and elegant.

The Piet Mondrian compositions are absolute masterpieces, each expressing degrees of tension between line, form and colour, and all are moving testimonies to the artist's pursuit for purity and equilibrium.

Size is no substitute for quality either. Smaller scale works such as the wonderful Juan Gris collage, an early Italian landscape by Edgar Degas, or the ready-made masterpiece 'La Belle Haleine' by Marcel Duchamp maintain the same level of quality and outstanding presence. Not to be forgotten is Ensor's monumental 'Pierrot', the most important work by the artist to be presented at auction in the last 25 years, in fact since that very same composition was last seen at auction in the early 1980s.

It is a great joy and privilege to take part in the sale of such an important collection. The numerous masterpieces included in this collection are testimonies to the highest achievements from the greatest artists of the twentieth century, a very humbling experience indeed.”

Thomas Seydoux,

International Head of the Impressionist and Modern Art Department

Pablo Picasso (1878-1973)

Instruments de musique sur un guéridon, 1914

Estimate: €30,000,000-40,000,000

Fernand Léger (1881-1955)

La tasse de thé, 1921

Estimate: €10,000,000-15,000,000

Henri Matisse (1869-1954)

Les coucous, tapis bleu et rose, 1911

Estimate: €15,000,000-20,000,000

Henri Matisse (1869-1954)

Le Danseur, 1937-38

Paper collage and gouache mounted on canvas

(Most likely a study for the curtain in *Rouge et Noir*)
Estimate: €5,000,000-7,000,000

Piet Mondrian (1872-1944)

Composition avec bleu, rouge, jaune et noir, 1922
Estimate: €8,000,000-12,000,000

Constantin Brancusi (1876-1957)

Madame L.R. (Portrait de Madame L.R.) 1914-1917
Sculpted wood, 120 x 35 cm.
Estimate: €15,000,000-20,000,000
Former Fernand Léger collection

James Ensor (1860-1949)

Le désespoir de Pierrot, 1892
Estimate: €2,000,000-3,000,000

ART DECO

“It was in November 1972, at the very beginning of my career in the auction business, that I had the good fortune to attend the sale in Paris of the Art Deco furniture of Jacques Doucet – a sale that has since become legendary. During the view in the galleries of the Hôtel Drouot I noticed a tall, elegant young man in thick-framed glasses, deep in concentration before the treasures on display. He was of course instantly recognisable as Yves Saint Laurent – and he was about to become the owner of pieces from this historic collection.

What an extraordinarily privilege, after all these years, to be playing a part with my international Christie’s colleagues in the dispersal of the Collection assembled by Yves Saint Laurent and Pierre Bergé. What could be more fascinating than such an opportunity to trace the lives of individual objects as they reflect the cycles of construction and dispersal of these distinguished collections, and in the process to savour the significant ways in which the collectors have contributed to our culture through their distinct visions and sensibilities.

The dominant style in the apartment is that of the 1920s and 1930s; here is a meticulous assemblage of Art Deco treasures that expresses the collectors’ unerring search for refinement and elegance, their rare balance of instinctive passion and deep connoisseurship. The end result is a sophisticated celebration of one of the most brilliant chapters in Parisian cultural life and a homage to the great personalities, designers, collectors, patrons, who so marked their era – Jacques Doucet, Marie-Laure de Noailles, Eileen Gray, Pierre Legrain, Jean-Michel Frank and numerous others, for whom Yves Saint Laurent and Pierre Bergé have proved themselves the most noble of champions.”

Philippe Garner,

International Head of the 20th Century Decorative Art & Design

Eileen Gray (1878-1976)

Fauteuil decorated with dragons in lacquered brown ochre on wood, circa 1920-1922
Estimate: €2,500,000-3,500,000

Gustave Miklos (1888-1957)

Pair of stools with palm veneering, circa 1920-1922
Estimate: €2,000,000-3,000,000

Eileen Gray (1878-1976)

Enfilade, circa 1920-1922

Estimate: €3,000,000-5,000,000

Jean Dunand (1877-1942)

Pair of large vases, copperware and lacquer, 1925

Estimate: €1,000,000-1,500,000

Claude Lalanne (born 1925)

Set of fifteen mirrors decorated with branches, 1974-1985

Bronze and galvanised copper

Estimate: €800,000-1,200,000

EUROPEAN SCULPTURES and WORKS OF ART from the RENAISSANCE

“The collection is remarkable for the wide range of disciplines it encompasses, and for the rarity of many of the individual items. There is an extremely strong section of renaissance enamels, with unusually large collections of both Venetian and Limoges examples. The latter includes some extremely fine pieces, including an oval platter Depicting the Rape of Europa by Jean de Court, and a pair of portraits of Christ and the Virgin signed by Leonard Limousin and dated 1554. There are also wonderful bronzes such as a model of the Hermaphrodite attributed to Gianfrancesco Susini, and ivories by artists such as the Austrian sculptor Simon Troger. Finally, there is a very strong section of hardstone works of art, including a sumptuous collection of cameos which have been beautifully mounted, and examples in rock crystal including an urn which was formerly in the French royal collection.”

Donald Johnston,

Head of the Sculpture Department

Hercule et Nessus and Hercule terrassant Achille sous la forme d'un taureau

Pair of groups in bronze, after Giambologna and Tacca, probably French craftsmanship dating from late 17th century – early 18th century

Estimate: €300,000-500,000

Pot for flowers

Rock crystal, Milan late 17th century - early 18th century, mounted in vermeil set with 24 rubies

Estimate: €100,000-150,000

Polychrome enamelled dish by Jean de Court, late 16th century, depicting *l'enlèvement d'Europe*

Estimate: €300,000-400,000

EUROPEAN FURNITURE & WORKS OF ART

“The furniture fits into the Art Deco collection with surprising ease, thus confirming the skill with which Yves Saint Laurent and Pierre Bergé knew how to juggle different styles. Witness to this, a superb set of Italian chairs from the Rococo period from the Palazzo Carrega-Cataldi in Genoa which surround a monumental Art Deco dining table in marble and silvered bronze, an unexpected but successful coupling.”

Adrien Meyer,

Head of the Furniture and Works of Art Department

Set of eighteen Italian chairs, mid-18th century
Estimate: €300,000-500,000

Pair of dwarf cabinets in ebony veneer and hardstone, England, 19th century
Estimate: €200,000-300,000

Drawing-room table, Louis XVI period, by Adam Weisweiler
Estimate: €200,000-300,000

SILVER

“The silver, or perhaps more correctly, the silver, silver-gilt and gold collection is breathtaking. Table after table are crammed with displays of outstanding German 16th, 17th and early 18th century pieces ranging from mounted exotic nautilus shells and ostrich eggs, to models of ships known as nefs, to drinking cups in the form of lions, bears, horses, deer, a unicorn, bull, swan, owl and even an elephant with soldiers in the castle turret on its back. Walls are decorated with a magnificent group of huge standing cups - one over 100 cm high - formerly in a German royal collection while extraordinarily rare table-fountains and trick drinking cups embellish tables and mantelpieces. It is without doubt one of the most exciting collections of early German silver made by leading silversmiths in the great centers of Augsburg, Nuremberg and Hamburg to appear on the market for years rivaled perhaps only by the silver in the Wernher collection sold at Christie's in London in 2000 which established the record for a silver sale in Europe.”

Anthony Phillips,
International Head of the Silver Department

Vermeil statue, probably by Andreas I Wickert, Augsburg, circa 1630-1650
L'enlèvement de Déjanire par le centaure Nessus, after the drawing by Jean de Bologne
Estimate: €300,000-500,000

Pair of gold display stands, Germany, circa 1730
Estimate: €200,000-300,000

Le Temps, in vermeil and silver, Troppau, circa 1675
Estimate: €200,000-300,000

ANTIQUITIES

“The collection includes several magnificent works of art from the ancient world, which complimented the paintings and décor of the residence. The most significant of these are an exquisite Roman marble torso of Apollo and an impressive torso depicting the Minotaur. The first object seen upon entering the foyer is the Apollo, an over life-sized and imposing nude torso, a Roman work inspired by the Apollo Lykeios, traditionally associated with the 4th century BC Greek sculptor Praxiteles. The central focus of the apsidal terrace is the Minotaur, an exceedingly rare and interesting Roman work depicting the bull-headed monster. It was likely once part of a sculptural group showing the mortal combat in the Cretan labyrinth between the monster and the hero Theseus.”

Max Bernheimer,
International Specialist for Antiquities

Rome, 1st-2nd century AD
Male torso, marble
Estimate: €200,000-300,000

Rome, 1st-2nd century AD
Minotaur, marble
Estimate: €200,000-300,000

Egypt, Ptolemaic era, 4th century BC
Anthropomorphic Sarcophagus cover
Estimate: €50,000-70,000

OLD MASTER AND 19th-CENTURY PAINTINGS

“This taste for a mixture of styles, eras and continents is reflected in the choice of old master paintings, chosen amongst different centuries and schools. The Portrait of the Comtesse de Larue is the first known female portrait by Jean-Auguste-Dominique Ingres and one of the rare cases in which the model is depicted outdoors. Painted when the artist was only 24 years old, this 'jewel' presents the elegant line, sophisticated colour scheme and perfect rendering of the rich clothing which characterized the artist's style and technique throughout his career. The collection also features a major “Portrait of a man” by Frans Hals, a pair of works depicting Children playing by the Venetian artist Francesco Fontebasso, and an “Interior scene” by Peter de Hooch.”

Cécile Bernard,

Head of the Old Master Paintings Department

“The 19th-century paintings in the Yves Saint Laurent and Pierre Bergé collection bear testimony to a sophisticated taste independent of the fashions and whims of the art market. Notwithstanding the rarity of so many masterpieces by Géricault in a private collection, the three portraits of children are particularly unusual within the work of this romantic artist. The Portrait of Elisabeth and Alfred de Dreux, for example, is a very modern painting marked by a profound intensity, disturbing in a way reminiscent of Goya.

It is equally worth noting the unexpected presence in a French private collection of a number of pre-Raphaelite works. Among the several works by Sir Edward Burne-Jones “Luna” is an important rediscovery, while the monumental cartoon for a stained glass window stands out for its extraordinarily fresh condition.”

Sebastian Goetz,

Specialist in 19th Century Paintings

Théodore Géricault (1791-1824)

Portrait d'Alfred et d'Elisabeth de Dreux, 1816-1817
Estimate: €4,000,000-6,000,000

Jean-Auguste-Dominique Ingres (1780-1867)

Portrait de la Comtesse de Larue, 1804
Estimate: €2,000,000-3,000,000

Frans Hals (1580/85-1666)

Portrait d'homme tenant un livre
Estimate: €800,000-1,200,000

OLD MASTER AND 19th-CENTURY DRAWINGS

“There are five drawings of really lovely quality from the 19th century, predominantly portraits, signed David, Ingres and Delacroix. The most important drawing is a tondo portrait by David. It belongs to a

famous series of portraits executed by the artist during his incarceration in 1795 and depicts all the imprisoned revolutionaries. This has long been thought to be a self-portrait. It belonged to the Goncourt brothers.”

Benjamin Peronnet,

International Head of the Old Master Drawings Department

Jacques-Louis David (1748-1825)

Portrait d’homme, formerly entitled autoportrait

Black chalk, pen and black ink, wash

Estimate: €400,000-600,000

Jean-Auguste-Dominique Ingres (1780-1867)

Portrait d’André Benoît Barreau dit Taurel, 1818

Graphite on paper

Estimate: €400,000-600,000

Jean-Auguste-Dominique Ingres (1780-1867)

Portrait de Victor Baltard, 1837

Graphite on brown paper

Estimate: €200,000-400,000

ASIAN ART

“The Asian works in the collection convey Yves Saint Laurent and Pierre Bergé’s taste for exceptional decorative works such as the Chinese statue of Buddha in lacquered wood from the 16th century and the imposing incense-burning tripod of the 17th century in bronze and cloisonné enamels which, decorated with orchids, reflect with originality their refinement.

However, the two main pieces are undoubtedly the two animal heads in bronze. Representing a rat and a rabbit, they formed part of the zodiacal clepsydra that decorated the Calm Sea Pavilion in the Old Summer Palace (Yuan Ming Yuan) of Emperor Qianlong (1736-1795). Constructed between 1756 and 1759 under the supervision of the famous Jesuit priest Giuseppe Castiglione, the heads are characterised by a distinctly Western style. The clepsydra comprised the twelve animals of the Chinese zodiac each of which, in their turn, spouted water to mark the various hours of the day with the exception of midday, when this elaborate hydraulic mechanism triggered all of the animals simultaneously.”

Mathilde Courteault,

Head of the Asian Art Department

Rabbit’s head in bronze from the zodiacal clepsydra from the summer palace of the Emperor Qianlong (Yuanming Yuan)

China Qing Dynasty, Qianlong era (1736-1795)

Estimate: €8,000,000-10,000,000

Rat’s head in bronze from the zodiacal clepsydra from the summer palace of the Emperor Qianlong (Yuanming Yuan)

China Qing Dynasty, Qianlong era (1736-1795)

Estimate: €8,000,000-10,000,000

Statue of Buddha in red and gold lacquered wood

China, Ming Dynasty, 16th century

Estimate: €30,000-40,000

Images on request
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SALE - Grand Palais – Paris
EXHIBITION - Grand Palais – Paris

23, 24 and 25 February
21 to 23 February

INTERNATIONAL VIEWING

NEW YORK

Christie's, Rockefeller Plaza

5 to 7 November

LONDON

Christie's, King Street

31 January to 3 February

BRUSSELS

Pierre Bergé and Associates

7 to 10 February

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About Pierre Bergé and Associates

Since the establishment of its Paris auction house in 2002, Pierre Bergé & Associates has solidified its presence in the European art market. Energized by the opening of a Swiss affiliate in 2003, and a second location in Brussels in 2006, Pierre Bergé & Associates has received much acclaim for its jewellery sales and its emerging design department. The auction house also received particular attention for its books and manuscripts department since the sale of the personal reserves of rare book collector Pierre Berès (which achieved more than €35 million over six sale sessions).

About Christie's

Christie's is the world's leading art business with global art sales in 2007 that totalled £3.1 billion/\$6.3 billion. This marks the highest total in company and in art auction history. For the first half of 2008, art sales totalled £1.8 billion / \$3.5 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's conducted the greatest auctions of the 18th, 19th and 20th centuries, and today remains a popular showcase for the unique and the beautiful. Christie's offers over 600 sales annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$80 million. Christie's has 85 offices in 43 countries and 14 salerooms around the world including in London, New York, Los Angeles, Paris, Geneva, Milan, Amsterdam, Tel Aviv, Dubai, Hong Kong and Zurich. Most recently, Christie's has led the market with expanded initiatives in emerging and new markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*Estimates do not include buyer's premium