

CHRISTIE'S

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HUBERT^{DE} GIVENCHY COLLECTIONNEUR



Hôtel d'Orrouer, Lounge on garden
© François Halard



Hôtel d'Orrouer, courtyard lounge
© François Halard



Château du Jonchet, the grand salon
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CHRISTIE'S UNVEILS FIRST HIGHLIGHTS FROM THE HUBERT DE GIVENCHY COLLECTION & ANNOUNCES INTERNATIONAL EXHIBITION TOUR

Alberto Giacometti, *Woman Walking* (€20,000,000-30,000,000)

Joan Miró, *Passage of the Migratory Bird* (€2,500,000-3,500,000)

Attributed to **François Girardon**, *Bacchus* (€1,500,000-2,500,000)

Pablo Picasso, *Faun with a Spear* (€1,500,000-2,000,000)

Martin Biennais, Gilt bronze table (€400,000-600,000)

Attributed to **Joseph Baumhauer**, Flat desk (€800,000-1,200,000)

David Roetgen, Mechanical desk (€500,000-800,000)

Paris - Christie's unveils the first major works from Hubert de Givenchy's collection. With over 1,200 lots dating from the 17th to the 20th century, this collection features a remarkable gathering of nearly 800 pieces of French and European furniture, including many masterpieces of classical furniture from the French Regency period to the Neoclassical period and onwards.

In the decoration of his homes, Hubert de Givenchy always considered the furniture 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 of modern art: from the couturier's friend and collaborator Alberto Giacometti's *Woman Walking*, a key painting by Joan Miró never before presented on the market, several works by Alberto's brother, Diego Giacometti and more contemporary works by Claudio Bravo and François-Xavier Lalanne.

Already underway in Palm Beach, a selection of works from the collection will be previewed in several cities around the world this March, offering those able to visit insight into this extraordinary collection.

HUBERT DE GIVENCHY AND THE GIACOMETTI BROTHERS, A LONG FRIENDSHIP



The *Woman Walking* by Alberto Giacometti (1901-1966) greeted visitors to the first drawing room in Hubert de Givenchy and Philippe Venet's Parisian home on Rue de Grenelle. This bronze, a masterpiece of the artist, was a gift to Hubert de Givenchy from the great American collector Bunny Mellon, a client who became a very close friend. It testifies to the deep friendship that united them, based on their common passions for contemporary art and gardens. During their long friendship Bunny Mellon and Hubert de Givenchy exchanged numerous gifts signed by Diego, Mrs Mellon being one of the most important patrons of the artist.

In addition this piece was the first sculpture conceived by the artist to use the motif of a walking figure. The original plaster version was made by Alberto Giacometti in 1932-1936 during his surrealist period. The proposed bronze was among the firsts cast by Fiorini in 1955 (estimate €20,000,000-30,000,000). After this sculpture, the artist would not come back to the theme of the figure on the move until after the war, and this subject would mark his mature work.

Also from Alberto Giacometti's Surrealist period, a plaster bird, created for interior designer Jean-Michel Frank around 1937, from the grand salon of the Château du Jonchet (estimate €200,000-300,000). Although for many artists, plaster is only a stage leading to the finished work, Alberto Giacometti produced some of his sculptures in this material, which he appreciated for its whiteness.



"The relationship I had with Diego for almost twenty years quickly turned into a friendship. (...) He started creating furniture for (...) the Jonchet manor house in the early 1970s". This is how Hubert de Givenchy described his relationship with Diego Giacometti, Alberto's brother.

In 2017, Christies presented 23 works by Diego Giacometti from the Château du Jonchet at an exceptional sale. The collection still holds several works by the artist, including tables and decorative elements, as well as this doorknocker designed for the front door of the Jonchet (estimate: €80,000-120,000).

HUBERT DE GIVENCHY'S TASTE FOR MODERN AND CONTEMPORARY ART

A painting by Joan Miró dating from 1968, *The Passage of the Migratory Bird*, will be offered on the market for the first time (estimate €2,500,000-3,500,000). With great plastic audacity, the artist juxtaposes in this monumental canvas a blue monochrome, a white spot and a line of dense and pure black, illustrating a quest for infinity and a meditative process dear to Miró. These characteristics make this work similar to the series of *Dream Paintings* he executed between 1925 and 1927. Acquired shortly after its creation through the intermediary of Bunny Mellon, the painting, owned by Philippe Venet, never left the walls of their successive residences and was to always hung by Hubert de Givenchy in his bedroom during the last years of his life.



Along with Giacometti, Miró and Picasso, the artists represented among the modern works in the collection are 20th century classics. This characterises the taste shared by the two men for timeless works, which could hold a dialogue across periods and styles.



Such is the case with Pablo Picasso's large black chalk drawing on paper, *Faun with a Spear*, made in 1947 (estimate €1,500,000-2,500,000). Inspired from Roman mythology, its line is emblematic of Picasso's drawing, which gave a modern appeal to Latin Antiquity and its influence through the centuries. This mischievous character looks very much at ease among pieces of period furniture as he welcomes visitors to the first drawing-room in the Rue de Grenelle.

The faun hung above a Directoire style console from the Maison Meilleur (estimate €20,000-40,000), surrounded by Louis XV period armchairs “à la Reine” with their stunning leather and suede trim in three colours made by the fashion house's glove makers (estimate €100,000-200,000 for the six armchairs). The ensemble perfectly illustrates Hubert de Givenchy's unique taste for mixing and matching.



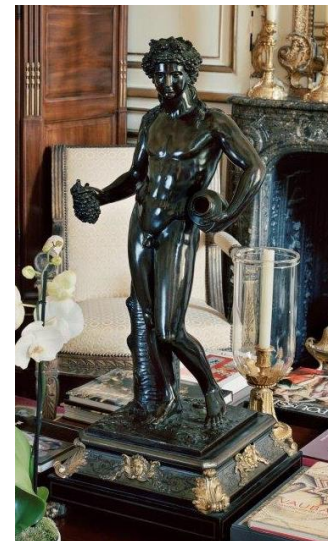
This marriage of modernity and classicism, can also be seen in two hyper-realistic paintings by Claudio Bravo, *Bacchus* (1997) and *Apollo* (1998). The two works, which face one another in one of the salons, were an integral part of Hubert de Givenchy's last decoration scheme for the pavilion fronting the Parisian mansion. 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 piece that best illustrates Hubert de Givenchy's dream: his aim was "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 "Girardon's gallery", evoking the collection of antique works that the sculptor of Louis XIV had assembled, and which was a profound source of inspiration for his work. Hubert de Givenchy never parted with this masterpiece of classical sculpture, probably inspired by a 2nd century marble in the Louvre. Probably the result of a single casting, this *Bacchus* concentrates all of Girardon's intentions for the central figure of the Baths of Apollo created for the Park of the Château de Versailles. Testifying to Hubert de Givenchy's enduring taste for the Grand Siècle, the work will be sold with its Louis XIV period 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



The collection of furniture and classical art objects is a celebration of 18th century decorative arts, the golden age of French design. The designer has chosen the most exceptional and architectural pieces of the classical period. The sumptuousness of the materials is perfectly matched by the simplicity and elegance of the lines, as in the case of this magnificent middle table from the Empire period, in chased and gilded bronze, signed by Martin-Guillaume Biennais (estimate 400,000-600,000€).

The late Louis XVI period ebony flat desk attributed to Joseph Baumhauer, a masterpiece of Greek taste is a perfect example of the balance between purity of lines and elegance of decoration; it sums up the excellence of 18th-century furniture design in Paris, illustrating once again the taste of the collector for antiquity (estimate €800,000-1,200,000). The remarkable quality of its ornaments reflects the summits then reached by the art of bronze work.



A monumental desk with a step and mechanism by David Roentgen from the late 18th century is surprising beyond its spectacular ingenuity. Louis XVI and the Count of Provence each owned a version (estimate €500,000-800,000). The desk was in Hubert de Givenchy's bedroom. Other examples of this ambitious model are also at Buckingham Palace and the Château de Versailles. These two desks perfectly illustrate Hubert de Givenchy's taste for works with clear lines and a strong architectural profile.

Beside these often majestic pieces, the collection is also a celebration of seating furniture, a field in which the 18th century brilliantly expressed all its refinement and creativity. Hubert de Givenchy was a great collector of chairs, bringing together a large number of models, thus paying tribute to the incomparable and unequalled talent of the great carpenters of this period.



armchair was one of his commissions from Nicolas-Quinibert Foliot (estimate €40,000-60,000).

For Hubert de Givenchy, the chair is also a formidable medium for expressing himself 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 armchairs à la Reine with breathtaking leather and suede upholstery in three colours.



Also worthy of mention are absolute masterpieces of patinated and gilded bronze, the monumental girandoles by Pierre-Philippe Thomire (1751-1843), which were commissioned for the Russian Emperor Paul I (estimate: €700,000-1,00,000). The creative skill of the bronzemakers is another strong theme in the collection. Again, there is an extraordinary range of gilt bronze works, candlesticks and candelabras, clocks and many other objects

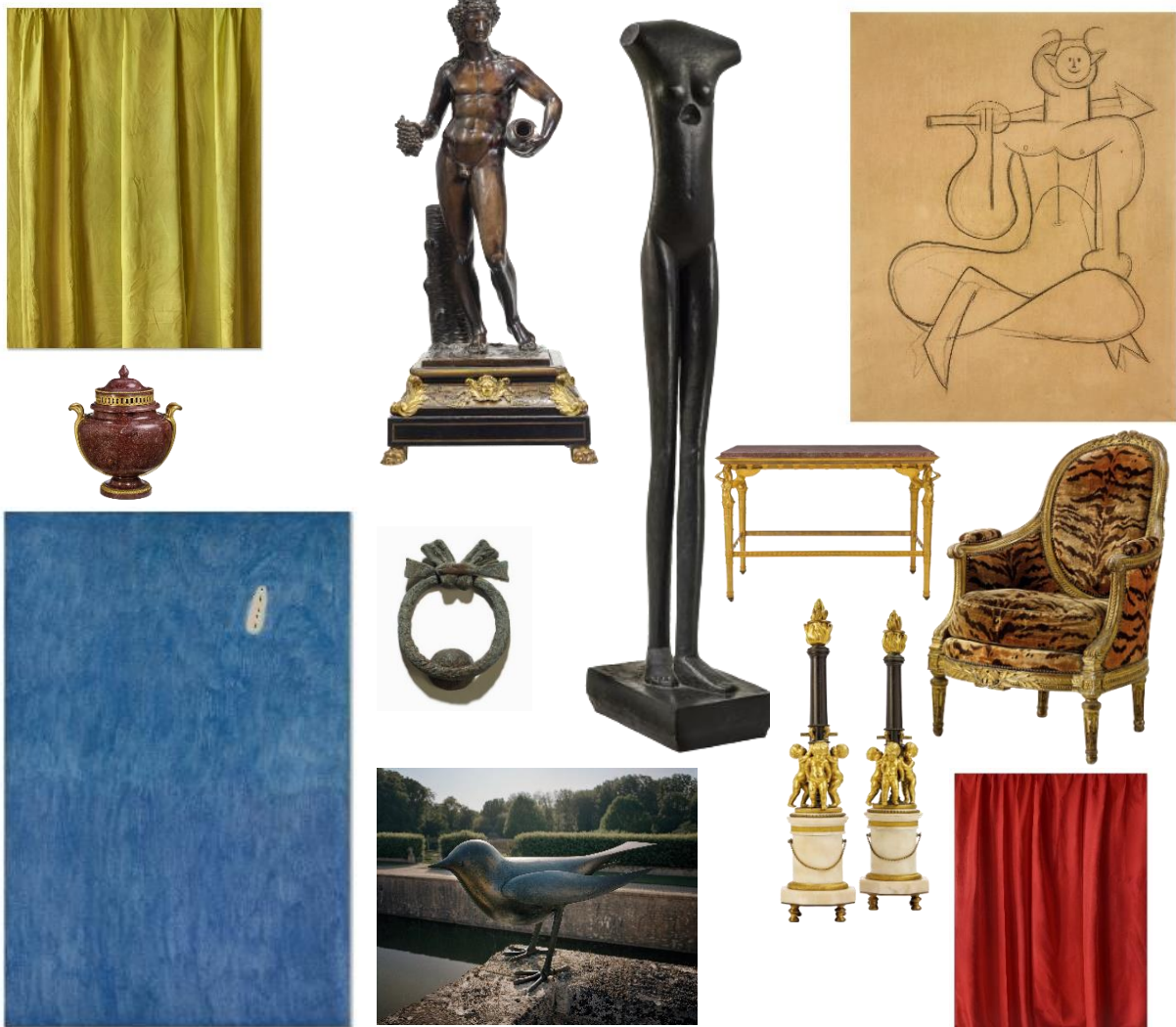
that demonstrate Hubert de Givenchy's great interest and understanding of this area. A pair highly architectural Louis XVI torches signed by the most important bronzemaker of the period, Pierre Gouthière (1732-1813) is a perfect illustration (estimate €60,000-100,000).

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", *Woman Walking*, 1932-36, Bronze with patina, 150.5 cm, €20,000,000-30,000,000
- **Pablo Picasso**, *Faun with a Spear*, 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, 45.5x42cm, €40,000-60,000
- **Diego Giacometti**, Door knocker, 1970, patinated bronze, 29x19x5cm, €80,000-120,000
- **Martin-Guillaume Biennais**, Empire period middle 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, 95x66.5cm €20,000-40,000
- **Joan Miró**, *The Passage of the Migratory Bird*, 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 47,5x11cm €15,000-25,000
- **Claudio Bravo**, *Bacchus*, signed "MCMXCVII", 1997, 199.5 x 149.5 cm, €500,000-700,000

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

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