



Jean-Paul Gaultier
The Haute Couture Years

The Mouna Ayoub Collection

Lundi 25 novembre
Vente Live





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VENTE LIVE | AUCTION

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Gaultier Masterpieces from the Mouna Ayoub collection

By Kerry Taylor

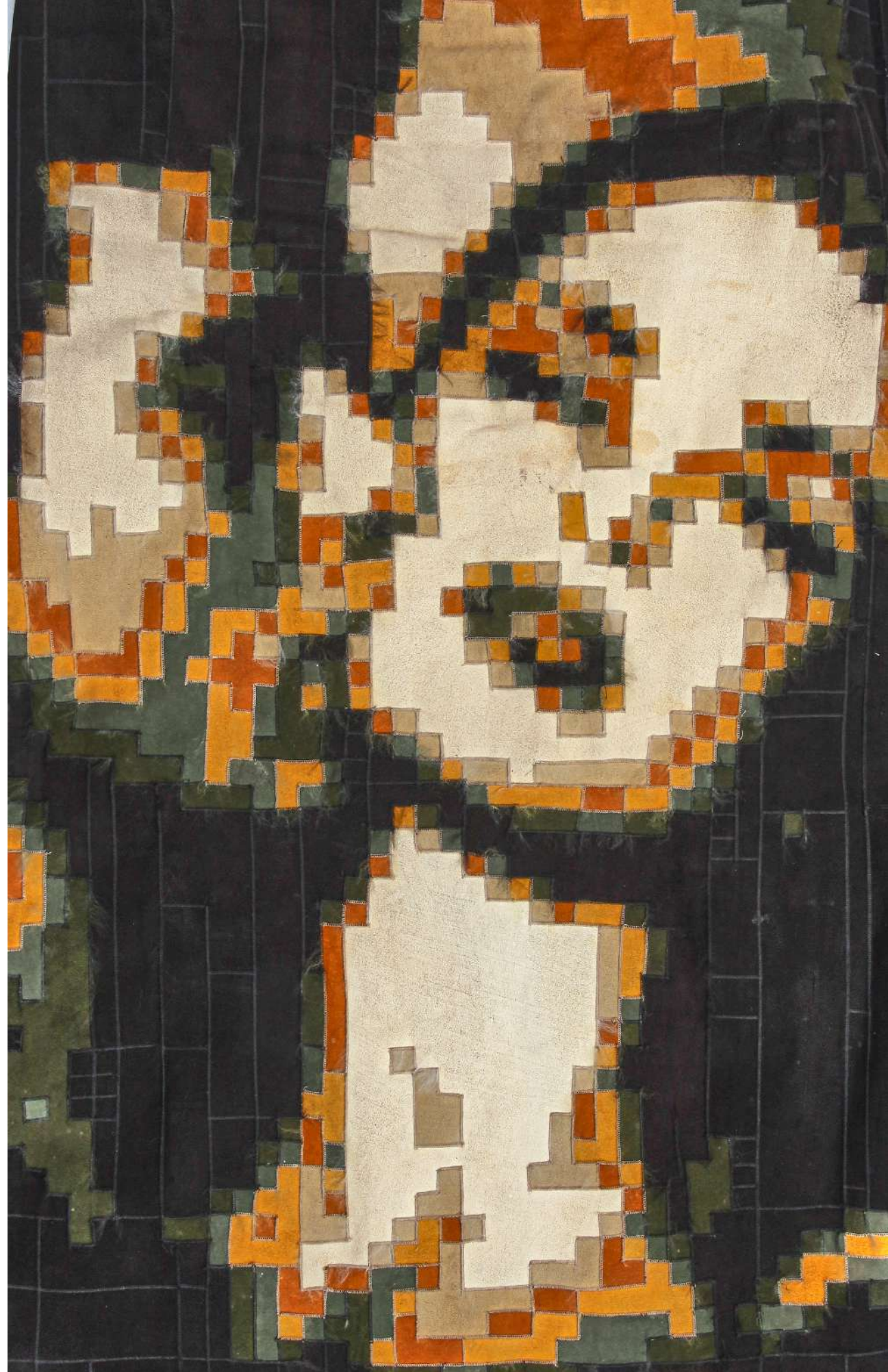
Mouna Ayoub opens the doors of her wardrobe to us once more – this time enticing us with exceptional haute couture by Jean Paul Gaultier. Having been a loyal couture customer since the late 1970s she is undisputedly the Queen of Haute Couture.

It is her wish that these unique garments, having lain dormant for more than a decade (beautifully packed with acid-free tissue in archive boxes) - will once more see the light of day. Although this collection is unquestionably museum quality - it is also highly wearable. Fine haute couture is timeless. Some of these gowns were memorably worn by Mouna on the Cannes red carpet. She acquired other pieces ostensibly for their aesthetic beauty and exquisite workmanship and they have never been worn at all; she just couldn't resist them! The condition overall is impeccable. It is her hope that they will be worn and enjoyed once again on red carpets the world over or will be preserved in major public collections.

"I no longer wear these outfits, so I felt it was the right time for me to sell them and selling them by auction - people would be able to fully appreciate the art and know-how of the JPG House. Gaultier's haute couture is a fine representation of French design and quality craftsmanship. His creations are sexy and are very, very wearable. Most of them are museum pieces, so I wanted to share with as many people as possible what Couture represents through my eyes and through the eyes of the House of Gaultier." Mrs. Ayoub

Mouna Ayoub's discerning taste is legendary. Comprising just 41 exquisite lots, the collection ranges in date from Autumn-Winter 1998-99 to Autumn-Winter 2022-23. Well represented in this collection (which bear Gaultier's specially woven lace haute couture labels) are numerous examples of his legendary tailoring – a first class investment, as they are cut to last a lifetime. Also included are pieces reflective of Gaultier's inspirations and fascinations throughout the decades – the corset, the trench coat, androgyny, world cultures, music, cinema, his lifelong love of Paris. He has a talent for taking the ordinary and making it extraordinary – such as a traditional trench coat, for example (lot 1), transforming the elements into a seductive evening gown fit for a siren.

Gaultier's start as a couturier was unconventional by modern standards. Brought up in the outskirts of Paris Gaultier received no formal training. It was watching old movies with his grandmother that first gave him the idea of becoming a fashion designer-





“It was Jacques Becker’s movie ‘Falbalas’ that made me want to become a designer. The Parisienne played by Micheline Presle is the first one I have seen moving in designer clothes. She was very inspiring. Paris evokes nostalgia and elegance for me. As a suburban ‘provincial’ I associate her with the image conveyed by magazines and television shows that I discovered as a child.” “The Fashion World of Jean-Paul Gaultier”, published by Abrams, edited by Thierry Maxime Lorient, p112)

As a young man Gaultier approached several fashion houses with sketches which he thought would appeal to their styles (including YSL who turned him down). It was on Gaultier’s 18th birthday that Pierre Cardin, recognising his nascent talent took him on as his assistant. By 1976 having served his apprenticeship in the business, he set up his own label, self-financing his first four shows (which weren’t selling) and with models walking for free. By the 1990s, with proper financial backing he had become commercially successful. His shows were renowned for the explosive mix of irreverence, wit, sheer energy and fun. He favoured unconventional types of beauty and, unusually for the time, his models were taken from a mixture of races, ages, sizes and genders, often with a sprinkling of celebrities. Even Carla Bruni had to queue up alongside other hopefuls taken from the street!

After 20 years dominating French ready to wear – in 1997 Gaultier became the only couturier to own the house he had founded. Despite being dubbed ‘The enfant terrible of French fashion’ for his first haute couture show, S/S 1997 he confounded his critics, as the collection was a resounding success both critically and financially.

“The haute couture that I had dreamed so much about as a childhood become a reality. I wanted to do everything by the book such as devising shows without music. Each outfit was announced by name as it came out, the way it used to be done. Despite this decorum, my haute couture is designed for the modern client, who is nothing like those of the old days. My runway shows don’t serve to promote my brand or decorate red carpets. My haute couture dream is haute couture that sells.” “The Fashion World of Jean-Paul Gaultier”, published by Abrams, edited by Thierry Maxime Lorient, p29

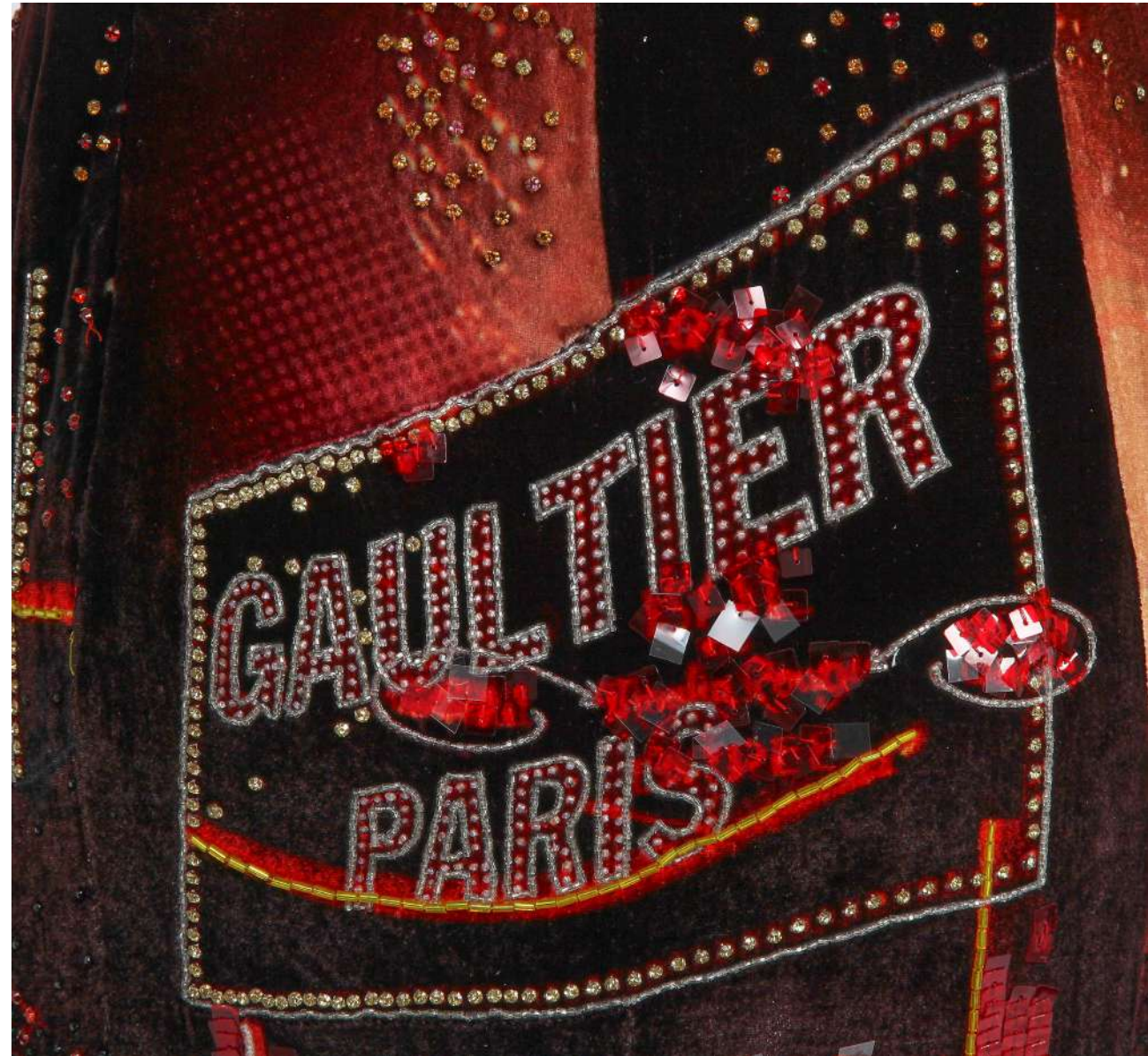
From the outset Gaultier’s reverence for the traditions of haute couture was clearly demonstrated and he insisted on the highest standards from his atelier. Although a “new kid on the block”, the superb craftsmanship of his creations was immediately on a par with long established Houses such as Chanel and Dior. Mouna Ayoub knows quality when she sees it and she quickly became a client.

Mouna Ayoub's professed favourite in the sale is lot 6, the fabulous denim and ostrich feather evening gown, 'L'Écume des Jours' from the Spring-Summer 1999 'The Divine Jacqueline' collection. With his ironic gaze Gaultier transforms a mundane pair of jeans into the most romantic ball gown - the trained mermaid hem applied by hand with thousands of individual ostrich plumes which flutter with each movement. In the tradition of great couturiers of the Golden Age, Gaultier christened each design with a unique name which often serves as an intimation of the original inspiration for the piece or can sometimes be a reflection of his wit. Gaultier's sense of humour and irony is partly what sets his creations apart. For this work he uses the nuances of dégradé floating feather strands to simulate the foam on sea waves (maritime themes being a favourite of his) but also plays on the title of the literary work by surrealist novelist Boris Vian of the same name, published in 1947. It took 64 hours for the basic construction of the dress excluding the feather embroidery.

Although Gaultier says of himself that he is an 'Artisan not an Artist', Andy Warhol demurred, "Art lies in the way the whole outfit is put together. Take Jean Paul Gaultier; what he does is really art".

Artist or artisan – it is for you to decide. If you have a passion for haute couture to admire, to wear or to preserve for posterity -- this is a once in a lifetime opportunity to acquire Jean Paul Gaultier masterpieces from couture's most legendary collector – Madame Mouna Ayoub. Bid now or forever hold your peace!

Kenny Taylor



collection

Automne - Hiver

1998-99

Élégance Parisienne



1

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble de soirée « Robe-Trench » en crêpe noir, collection « Éléance Parisienne », Automne-Hiver 1998-1999

A black crepe “Robe-Trench” evening ensemble, “Parisian Elégance” collection, Autumn-Winter 1998-1999

Look no 19, labelled, the fitted halter-neck gown with double-breasted front closure panel, slanted front pocket vents, attached internal black silk and stretch-elastane long-line corset with attached pants, the low back with rear belt and buckle, long trained skirt with tab and button to back, mermaid hem, bust approx. 86cm, 34in; with matching flared short bolero-style jacket (imitating the shoulder panels of a trench-coat), with buckle side fastening to neck, tabbed épaulettes, flared sleeves with buckled bands to cuffs, lined in silk

(2)

It took 88 hours to make this ensemble. The trench raincoat was originally designed by Burberry and Aquascutum for officers to wear in the trenches during World War I - hence the name.

4,000-6,000 €





Jean-Paul Gaultier loves 'the trench' and has included them in many guises in his ready to wear and haute couture collections over the decades it has become a recognised part of his design vocabulary.

Popularised and made timeless by fashion icons such as Dietrich, Deneuve, Hepburn - for this his third haute couture collection Gaultier transforms it from a utilitarian garment to a slinky bias-cut evening gown and bolero jacket worthy of a silver screen goddess.

PUBLISHED

- « Jean Paul Gaultier A-Z », edited by Thierry Maime Lorient, published by nai010, p134, for a photograph by Patrick Demarchelier, Maggie Rizer for Harper's Bazaar 1998.

- « The Fashion World of Jean Paul Gaultier », published by Abrams, edited by Thierry Maxime Lorient, p 65.



2

JEAN PAUL GAULTIER HAUTE COUTURE

Bombers en taffetas kaki et kilt trompe-l'œil brodé écossais, collection « Éléance Parisienne », Automne-Hiver 1998-1999

A fine Scottish inspired ensemble, "Parisian Éléance" collection, Autumn-Winter 1998-1999

Look no 21, comprising black organza tartan kilt entirely embroidered and beaded by Maison Lesage in red and black plaid patterns with yellow and white beaded bars, the faux front closure edged in beaded fringes, kick splits to front sides, the rear hem formed from five floating panels which give the impression of pleats, over-beaded invisible zip closure to side waist; with khaki/pink changeant taffeta bomber jacket, the full sleeves with integral/attached gloves, vented front pockets, the broad elasticated waistband overlaid with panels of silk to form ribs, similar collar, with collar and lining of red fox fur; and a simple ribbed-knit cashmere vest, jacket chest 102cm, 42in, skirt waist 66cm, 26in

(3)

It took 68 hours to make this ensemble excluding the lavish embroidery.

12,000-15,000 €





Jean-Paul Gaultier has always loved tartan.

At first glance this appears to be an 'ordinary' kilt and jacket. It is only upon close inspection that the supposedly woven wool kilt is revealed to be of breathtakingly complex Maison Lesage embroidered beadwork. Weighing more than 10kg, it has beaded fringes and beautifully concealed closures with the beaded plaid pattern exactly matched. The khaki bomber jacket is shot with pink silk which changes with the light; for extra warmth it is lined in fox fur and in case gloves should be required- they are attached and cut in one with the sleeves. However, it is unlikely that anything as luxurious as this has ever been spied on the Scottish Highlands!



3

JEAN PAUL GAULTIER HAUTE COUTURE

**Veste finement perlée, collection « Éléance Parisienne »,
Automne-Hiver 1998-1999**

**A finely beadworked jacket, “Parisian Éléance” collection,
Autumn-Winter 1998-1999**

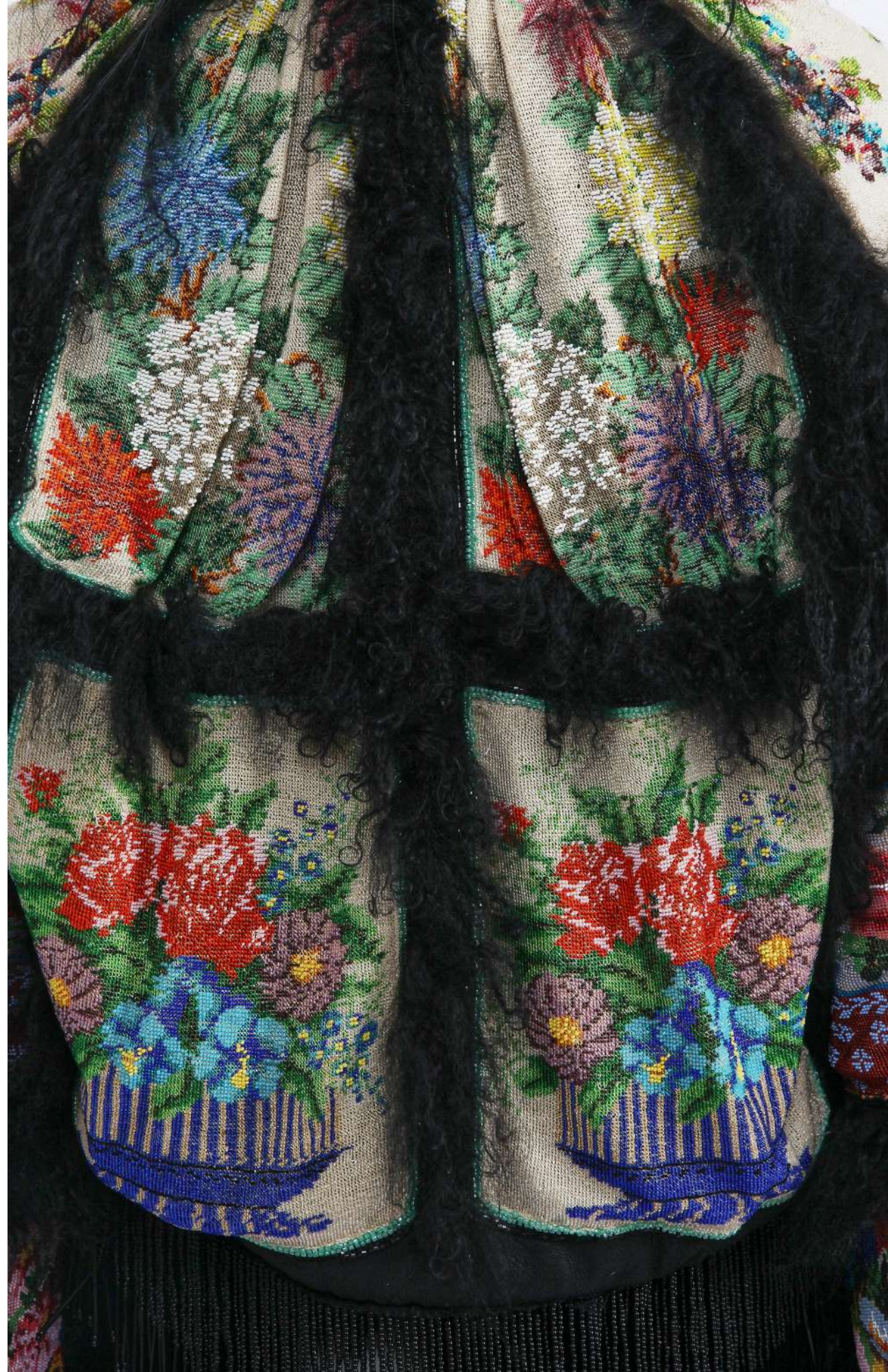
Look no 27 unlabelled, the black leather applied with early 19th century floral beadworked purse panel within Mongolian lamb fringed bands, with deep cuffs and collar of Mongolian lam also, zip fronted closure edged in black and white chequered seed beads, deep fringes of long black bugle and seed beads to hem, lined in soft black rabbit fur, bust 102cm, 40in; with a bias cut slim fitting black velvet skirt, labelled, waist 62cm, hips 86cm, 34in

(2)

6,000-8,000 €



This is the actual runway piece as it would have been difficult and time consuming to acquire more antique purse panels to make another and Mouna Ayoub did not wish to wait. Jean-Paul Gaultier obviously admired the fine workmanship of these 1820s-30s beaded reticules and upcycled them to form the panels of this exquisite jacket.



collection

Printemps - Été

1999

Divine Jacqueline

4

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir « Cordoue » en macramé de soie et de cuir, collection « Divine Jacqueline », Printemps-Eté 1999

A fine silk and leather macramé evening gown, “Cordoue”, “Divine Jacqueline” collection, Spring-Summer 1999

A fine silk and leather macrame evening gown, “Cordoue”, “Divine Jacqueline” collection, Spring-Summer 1999

Look no 40, unlabelled, figure hugging, formed from ox-blood red and black interwoven silk braid and leather thongs, with row of wooden beads to bodice and hips, with openwork midriff, the upper skirt with scallops of silk braid above a long fringed hem, chiffon stole, bust approx. 81cm, 32in, waist 71cm, 28in

(2)

It took 50 hours to complete this dress which is the actual defile/runway piece. This is the unique defile/runway piece.

8,000-12,000 €





Mouna Ayoub wore this dress to attend the 54th Cannes film festival, 17th May, 2001. It is one of her favourite pieces in the collection due to the complexity and artisanal skills required to make it. She states "It represents a crazy amount of work and unequalled expertise".

The collection was named as a tribute to the designer Countess Jacqueline de Ribes, who was in the audience and ordered one of the pieces.

I LIKE STRONG WOMEN.

Jean-Paul Gaultier



5

JEAN PAUL GAULTIER HAUTE COUTURE

**Pantalon palazzo Flamenco en zibeline noire « Antonio »,
collection « Divine Jacqueline », Printemps-Eté 1999**

**A black zibeline 'Flamenco' combination palazzo pants "Antonio",
"Divine Jacqueline" collection, Spring-Summer 1999**

Look no 44, labelled, the strapless corseted bustier bodice with wide flared trouser hems with pronounced triple-tiered goffered tulle tiers, bust approx. 86cm, 34in, waist 7cm, 28in

Madame Ayoub modified the bodice on this look from that on the runway.
It took 64 hours to make.

4,000-6,000 €





6

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir en denim et plumes d'autruche, « L'Écume des Jours », collection « Divine Jacqueline », Printemps-Eté 1999

A fine denim and ostrich feather evening gown, “L'Écume des Jours”, “Divine Jacqueline” collection, Spring-Summer 1999

Look no 49, unlabelled, the denim jeans bodice with metal fly buttons to centre front, pocket vents to upper bodice sides, the jeans waistband forming the upper bodice edge with pockets applied to back, the sinuous mermaid hem dyed denim blue to white, bust 92cm, 36in, waist 66cm, 26in; with matching ivory silk and stretch lace corset

(2)

It took 64 hours to make this dress, excluding the lavish ostrich feather embroidery. This is the key look of the collection.

25,000-35,000 €





During World War II, when deprivation forced people to be inventive Jean-Paul Gaultier's grandmother often recycled clothes - a pair of trousers could become a skirt.

Jean-Paul Gaultier is a couturier with a punk soul. With his ironic gaze he transforms a mundane pair of jeans into a sensational evening sheath - the trained mermaid hem applied by hand with thousands of individual ostrich plumes which flutter with each movement. In the tradition of great couturiers of the Golden Age, Jean-Paul Gaultier christened each design with a unique name which often serves as an intimation of the original inspiration for the piece or can just be a reflection of his humour. Gaultier's wit and sense of irony is partly what sets his creations apart and makes them so appealing. For this work he uses the nuances of dégradé floating feather strands to simulate the foam on sea waves (maritime themes being a favourite of his) but also plays on the title of the literary work by surrealist novelist Boris Vian of the same name, published in 1947.



PUBLISHED

- « Jean Paul Gaultier A-Z » published by nai010, pp58-59, photograph by Damien Beneteau & Xavier Couriou, Mademoiselle Paris (Flaunt Magazine) 1999
- « Jean Paul Gaultier » by Colin McDowell, published by Viking studio p 63 catwalk image by Niall McInerney.



7

JEAN PAUL GAULTIER HAUTE COUTURE

Corsage en satin noir, *circa* 1999

A black satin corsetted bodice, *circa* 1999, labelled, with boned front panels, curved front basque, stretch lace side panels and rear zip closure

400-600 €



collection

Automne - Hiver

1999-2000

Paris Gaultier

8

JEAN PAUL GAULTIER HAUTE COUTURE

Redingote bordée de renard blanc « Imperiale », collection « Paris Gaultier », Automne-Hiver 1999-2000

A redingote with white fox trim, “Imperiale”, “Paris Gaultier” collection, Autumn-Winter 1999-2000

Look no 33, the textured black faille coat with plunging neckline, no closures but with inner wiring to hips and front opening to invisibly prevent the coat from gaping, with deep shawl collar of arctic fox and matching cuffs, lined in beige/pink satin, the full skirt flaring from the narrow waist to the trained hem, entirely interlined with crin to hold the shape; with pair of matching beige/pink satin crepe flared trousers, chest approx. 86cm, 34in, trouser waist 71cm, 28in

(2)

It took 92 hours to make this ensemble.

6,000-10,000 €





The clever invisible wired supports within the elegant coat gives total confidence to wear nothing underneath except the soft, fluid flared trousers. As the model's name suggests - with its regal fur trim and trained hem it could make the wearer feel like an empress.



9

JEAN PAUL GAULTIER HAUTE COUTURE

**Robe fourreau asymétrique en crêpe de soie noir
« Dissimulée » collection « Paris Gaultier »,
Automne-Hiver 1999-2000**

An asymmetric black silk crepe sheath “Dissimulée”, “Paris Gaultier” collection, Autumn-Winter 1999-2000

Look no 50, labelled, the figure-hugging gown with single shoulder strap, light boning to waist on one side, long trained mermaid hem with finger loop, worn with matching body of grey silk tulle with Maison Lesage embroidered foliate bands in long copper and silver toned paillettes, pearlized, florets formed from opalescent and gilt petal shaped paillettes, bugle beads in gilt tones, the left side worn inside the dress and attached to the pants, the other side floating free like a cardigan, bust 86cm, 34in

(2)

It took 30 hours for the basic construction of this garment, excluding the Maison Lesage embroidery.

The name “Disimulée” translates to concealed or hidden. The figure-hugging gown with fitted embroidered body is concealed within the dress to one side; the other side with cardigan like closure.

7,000-10,000 €





10

JEAN PAUL GAULTIER HAUTE COUTURE

Robe fourreau en velours noir et veste dorée « Fragile », collection « Paris Gaultier », Automne-Hiver 1999-2000

A black velvet sheath and golden jacket “Fragile”, “Paris Gaultier” collection, Autumn-Winter 1999-2000

Look no 51, labelled, the strapless boned gown with trained mermaid hem, worn with corset-like under-bodice of black silk faille, the voluminous jacket of silk gauze, painted in gold paint and scattered with nugget-like gilt beads and sequins, with wide kimono-like sleeves, lined in gold satin, bust 86cm, 34in, waist 66cm, 26in

(3)

It took 87 hours for the basic construction of this ensemble without the jacket embellishments.

The figure-hugging black velvet sheath contrasts with the outsized golden jacket intended to be worn draped. The nugget-like stones decorating the jacket are placed in lava-like formations.

8,000-12,000 €







collection

Printemps - Été

2000

Inde Romantique



11

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble pantalon en gabardine noire « Lucknow », collection « Inde romantique », Printemps-Eté 2000

A black stretch-gabardine trouser ensemble “Lucknow”, “Romantic India” collection, Spring-Summer 2000

Look no 2, labelled, the sleeveless top with asymmetric draped neckline, pockets to front, attached draped, long scarf/stole-like panel to rear shoulder, with pair of matching wide legged-trousers, bust 86cm, 34in, trouser waist 76cm, 30in

(2)

It took 92 hours to make this garment.

1,500-2,500 €



12

JEAN PAUL GAULTIER HAUTE COUTURE

**Ensemble du soir orientalisant en tulle orné d'argent
« Apsara », collection « Inde romantique »,
Spring-Summer 2000**

**An orientalist silver embellished tulle evening ensemble “Apsara”,
“Romantic India” collection, Spring-Summer 2000**

Look no 37, labelled, comprising: nude stretch-tulle body embellished with Indian silvered paillettes forming a necklace-like band, together with a pair of black silk crepe culottes, the sides attached to long trained and weighted hem; the matching jewellery comprising two beaten silver armlets; six bracelets in three patterns and a choker necklace with lobed quatrefoil repeats, bust approx. 86cm, 34in, waist 71cm, 28in

(11)

It took 60 hours to make this ensemble excluding the embroidery.

6,000-8,000 €





Jean-Paul Gaultier repeatedly demonstrated his fascination with India's culture throughout his career. Apsaras are celestial beings in Hindu and Buddhist cultures, Beautiful, youthful and elegant, they are said to be able to change their shape at will so that literally anyone will fall for their beauty. This was one of the most lavish looks in the "Romantic India" collection. Jean-Paul Gaultier's models wore turbans, sari inspired chiffons sashes and (as in this case) multiple silver choker, bangles and armlets of varying textures and patterns. The bodice is covered in shimmering silvered metal paillettes and beads.



collection

Automne - Hiver

2000-01

Paris et Ses Muses

13

JEAN PAUL GAULTIER HAUTE COUTURE

Tailleur pantalon à carreaux Prince de Galles « Piéton de Paris », collection « Paris et ses muses », Automne-Hiver 2000-2001

A Prince of Wales checked trouser suit “Piéton de Paris”, “Paris and Its Muses” collection, Autumn-Winter 2000-2001

Look no 6, labelled, the double-breasted jacket with sharp lapels, lined in pink satin printed in striped bands to form a portrait of Kiki de Montparnasse, the matching flares with pleated hems with pale pink tulle and chiffon body overlaid with grey and white milliner's veiling with matching broad cravat panels which can be worn over the head to form a face veil jacket chest 92cm, 36in, body bust 86cm, 34in, trouser waist 76cm, 30in

(3)

It took 104 hours to complete the suit and 32 hours for the body. “Pietons de Paris” translates as Paris Pedestrian. Wearing this superbly tailored suiy on the Paris streets with its fabulously flared hems would probably stop the traffic.

LITERATURE

Erin O'Connor is photographed wearing this suit in « The Fashion World of Jean Paul Gaultier », published by Abrams, edited by Thierry Maxime Lorient, p65.

4,000-6,000 €





14

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble de soirée noir et or, « Paris Calin », collection « Paris et ses Muses », Automne-Hiver 2000-2001

A black and gold evening ensemble, “Paris Cuddle”, “Paris and Its Muses” collection, Autumn-Winter 2000-2001

Look no 27, labelled, comprising gold sequined nude elastane chainmail effect sleeveless bodice/body, the skirt of trimmed black mink with suede side outermost, appliqued in pixilated-effect patterns with an image of silver screen embrace, worked in yellow, ochre, green and ivory suede, overlaid with large-scale black hat/face veil mesh, bust approx. 86cm, 34i, skirt waist 79cm, 31in; with pair of long kid leather evening gloves; and a panel of rhinestone studded veiling

(5)

It took 42 hours for the basic construction of this ensemble without additional embroidery.

7,000-10,000 €





Jean-Paul Gaultier admits that cinema has been a huge influence on his creative career and a constant source of inspiration. His interest range from the flickering black and white movies of the early years of cinema (which as a boy he used to watch with his grandmother) through to films of the late 20th/21st century including the memorable RTW A/W 1995-96 collection based on the 1979 "Mad Max" movie.

"Because I learned fashion from looking, I think I was more free," says Jean-Paul Gaultier. "I owe my vocation to the cinema." Seeing Jacques Becker's film "Falbalas" (1945) was a turning point for me, as I realized that I wanted to be a couturier. Watching the fashion show at the end of the film, I just knew that presenting shows is what I wanted to do. That is why my fashion shows were always a bit cinematic. Interview with Vogue magazine, 2012.



15

JEAN PAUL GAULTIER HAUTE COUTURE

Robe perlée inspirée des années 1920 « Paris, C'était Hier », collection « Paris et Ses Muses », Automne-Hiver 2000-2001

A 1920s inspired beaded flapper dress “Paris, Was Yesterday”, “Paris and Its Muses”, Autumn-Winter 2000-2001

Look no 36, labelled, the black satin ground embroidered to form a portrait of Kiki de Montparnasse in black bugle beads and tiny sequins in shades of green, yellow, pink and orange, low, square back, deep black beaded hem, integral black stretch body within, with underwiring, bust approx. 92cm, 36in

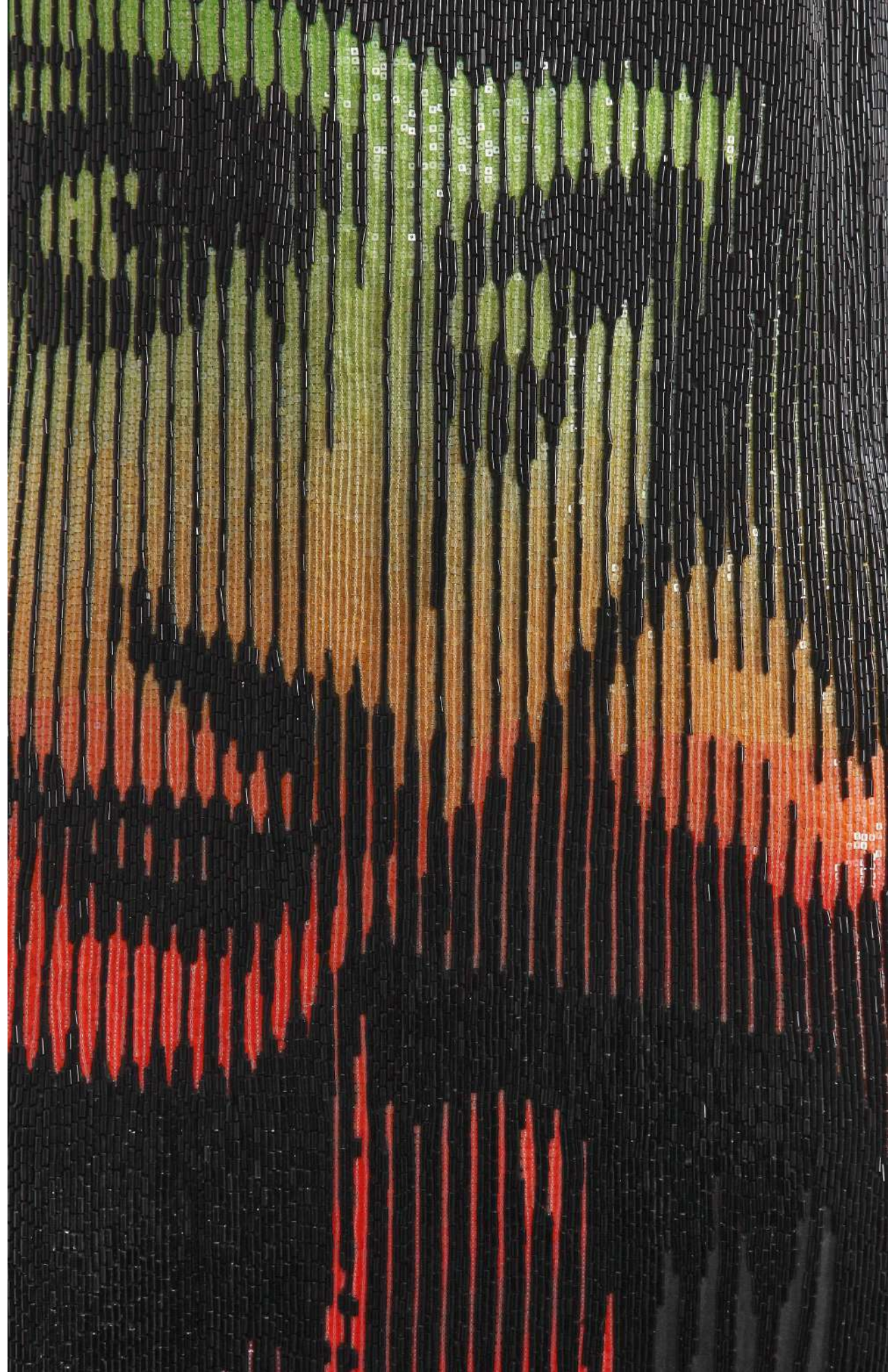
It took 91 hours to make this dress.

5,000-7,000 €



Jean-Paul Gaultier makes Kiki de Montparnasse his muse for this collection, using her portrait not only as the main feature of this flapper-style dress but also printed onto silk linings of jackets and coats. She was the 'It Girl' of the Paris avant-garde during the interwar period. An artist's model, performer, and painter, she became the muse of artists including Calder, Modigliani and Utrillo to name but a few and collaborated on photographic works with Man Ray. In 1929 the journalist Henri Broca crowned Kiki the "Queen of Montparnasse" for her central role as a member of the Parisian avant-garde community.

"Paris, C'était Hier" is also the title of a book written by Jane Flanner the chronicle of an American in Paris 1925-1939.





16

JEAN PAUL GAULTIER HAUTE COUTURE

Bracelet et barrette, non signés, probablement Automne-Hiver 1999

A bracelet and a hairclip, unsigned, probably Autumn-Winter 1999

the bracelet formed from square cushion shaped panels inset with rhinestone studs and edged with 20cm, 8in long; the grey metal hair clip inset with stepped square smoke grey rhinestones

(2)

250-500 €

17

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir en jersey de soie noire « Paris Tendreuse », collection « Paris et Ses Muses », Automne-Hiver 2000-2001

A black silk jersey evening gown, "Paris Tendreuse", "Paris and it's Muses" collection, Autumn-Winter 2000-2001

Look no 38, labelled, with high, draped neckline, single long dolman sleeve, pink leather tie belt that slots through at the waist, integral corset, side slit to hem, bust approx. 86cm, 34in

Erin O'Connor modelled this look on the runway. She says of him: "He takes very simple, traditional things and reinvents them with disconcerting ease - everything is always possible with him. It's almost as if his life's mission is to re-energise those pieces every season".

PUBLISHED

« The Fashion World of Jean Paul Gaultier », published by Abrams, edited by Thierry Maxime Loriot, p160.

1,000-1,500 €



18

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir en velours imprimé et brodé, inspirée des années 1930, « Néons de Pigalle », collection « Paris et Ses Muses », Automne-Hiver 2000

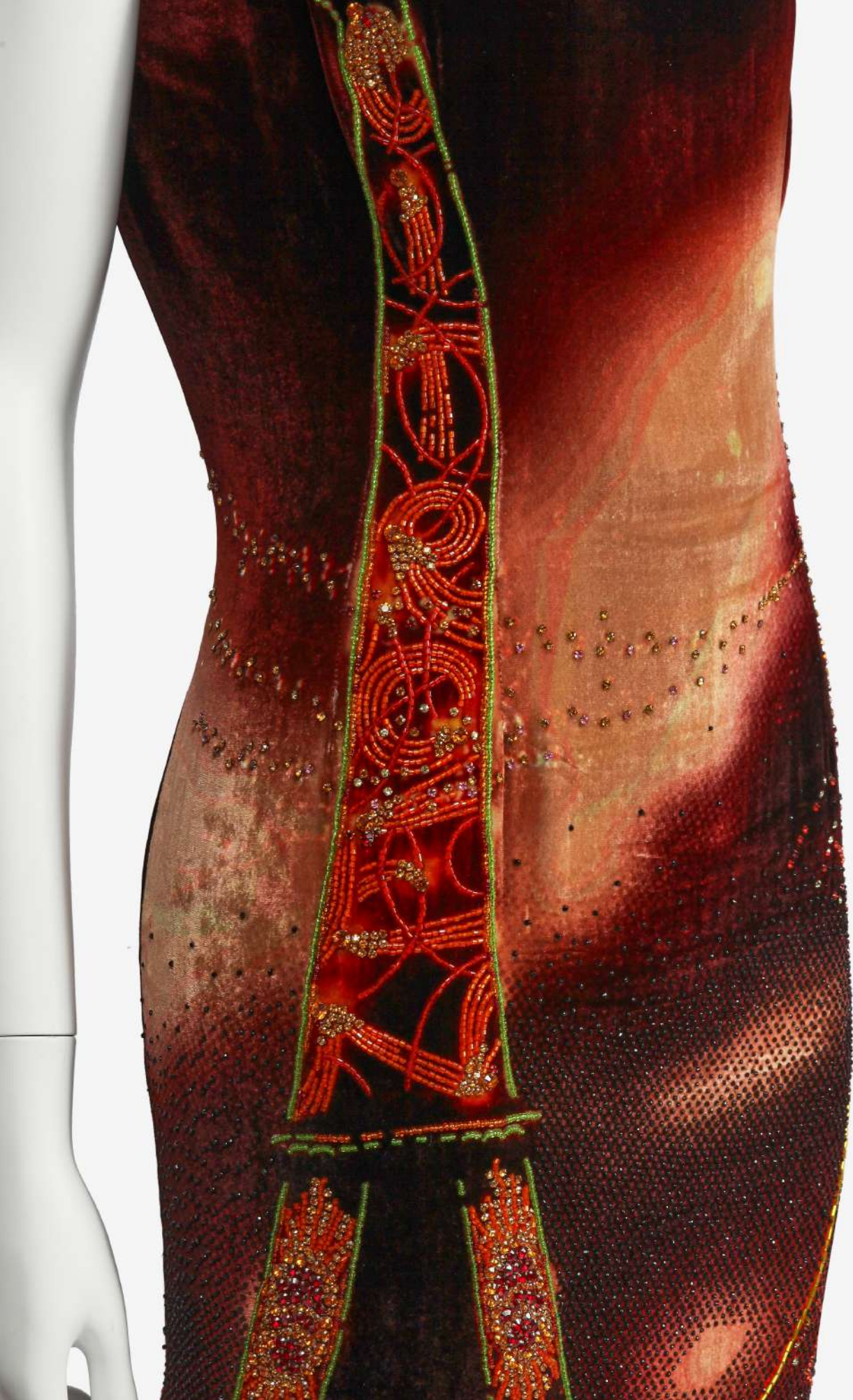
A printed and embroidered 1930s inspired velvet evening gown, "Néons de Pigalle", "Paris and its Muses" collection, Autumn-Winter 2000

Look no 49, labelled, the soft silk velvet ground printed with the Paris sky at night in shades of brown to burgundy with scattered tiny black seed beads, an embroidered and beaded Eiffel tower to the front right side, 'Pigalle' printed to left side and edged in orange bugle beads, scattered overall with multi-coloured rhinestones, large square paillettes, other landmarks printed and embroidered include the 1930s 'Sphinx' brothel, Moulin Rouge, the rear skirt with printed and beaded neon signs "Gaultier Paris" and embroidered silver beaded scissor motifs, trained skirt with finger loop, bust approx. 86cm, 34in

It took 350 hours to make this dress.

7,000-10,000 €







No dress in this collection more clearly demonstrates Jean-Paul Gaultier's love of Paris. Taking as his inspiration the brilliant neon-lit night sky of La Pigalle and Paris' most famous landmark - The Eiffel Tower, the hand-dyed silk velvet ground is embellished with brilliantly coloured beads, plastic strip and embroidery to imitate flashing neon signs, which also incorporates his own name 'in lights' and his couturier scissors.

"I have created numerous collections, both in haute couture and *prêt à porter* on the theme of Paris, its muses and characters its monument and its neighbourhoods".

PUBLISHED

- « Jean-Paul Gaultier A-Z » published by nai010
- « The Fashion World of Jean Paul Gaultier » by Abrams, edited by Thierry Maxime Lorient, p112.

Mouna Ayoub wore this dress to attend the 54th Annual Cannes Film Festival, 18th May 2001.



19

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir brodée d'un poème, « Les Mots de Paris », collection « Paris et ses Muses », Automne-Hiver 2000-2001

Embroidered evening gown “Paris Words” “Paris and its Muses” collection, Autumn-Winter 2000-2001

Look no 53, of the pale pink/nude satin overlaid in pale pink silk tulle, appliqued and encircled overall with large-scale three dimensional silk lettering, of black organza wrapped shaped coils which graduate in size from bodice to hem, signed to the neckline front and back with “Jean Paul Gaultier” “chère amie” and with “Couture” applied over the shoulder straps, with names and words including “Mouna” “Les amoureux s'embrassent” “Amusement”, “Seine” fastened centre back bodice with press studs, chain-weightened hem, bust 86cm, 34in

10,000-15,000 €





chèvre



Moussa

This dress serves as Jean-Paul Gaultier's love letter to Paris and its women.

"The Parisienne is the woman I know best. I've designed many runway shows, both for my haute couture and pret a porter collections around the theme of Paris, its female icons and characters, its monuments and neighbourhoods. For me, Paris always evokes a feeling of nostalgia and brings elegance to mind." Jean-Paul Gaultier interview with Vogue magazine 2012.

PUBLISHED

« The Fashion World of Jean-Paul Gaultier », published by Abrams, edited by Thierry Maxime Lorient, p65.



collection

Printemps - Été

2002

Ze Parisienne

20

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble brodé de motifs de constellations « Funambule », collection « Ze Parisienne », Printemps-Eté 2002

A 'Constellations' embroidered ensemble "Tightrope Walker", "Ze Parisienne" collection, Spring-Summer 2002

Look no 45, comprising: pink tulle vest/body, overlaid with a silver thread and rhinestone mesh edged in black seed beads and adorned with metal strip, sequined and beaded with constellations and shooting stars, with black beaded fringed hem; the pair of black wool breeches with turn-up hems, bust approx. 86cm, 34in, low trouser waist 81cm, 32in with matching accessories comprising a black beaded baker boy cap; five clear and black plastic bangles, and a set of seven silvered verre églomisé bracelets, all with Gaultier tags in three sizes, a medium sized example with remains of clear glass leaf decoration, all fastened with silver chain fastenings 10cm, 4in wide (3); 11cm, 4½in wide (2), 12cm, 4¾in wide (2)

(16)

It took 123 hours to complete this ensemble.

3,000-5,000 €





Jean-Paul Gaultier described this collection as being about “a woman who dresses and then heads out for a torrid night”. On the runway this « string » vest finely embroidered with shooting stars and breeches was worn by Carla Bruni.

Vogue reported that “Backstage Gwyneth Paltrow in an emerald-green Jean-Paul Gaultier cheongsam top, declared the show “fantastic”. Andrée Putman uttered “merveilleux” and Mouna Al-Ayoub cooed “I’m speechless - and that doesn’t happen too often”.



21

JEAN PAUL GAULTIER HAUTE COUTURE

Smoking-robe de bal en satin noir « Cabaret », collection « Ze Parisienne », Printemps-Eté 2002

A black satin 'Le Smoking' combination ball gown and trousers "Cabaret", "Ze Parisienne" collection, Spring-Summer 2002

Look no 60, labelled, the back-laced bodice with hook and eye closures to front, curved pannier-like hip panels, the attached skirt with curved rear tails, lined in tiers of goffered black tulle, the black wool trousers with 'le smoking' style satin side stripes, dress bust approx. 92cm, 36in, waist 56cm, 22in; the trouser waist 66cm,

(2)

It took 236 hours to complete this ensemble.

8,000-10,000 €





Mouna Ayoub liked this collection so much that she commissioned three looks - "Cabaret" being the most opulent. Jean-Paul Gaultier's love of corsets is of course legendary. Mouna Ayoub also confesses that she "really loves a corset!".

While some might consider the corset as a symbol of female oppression, Jean-Paul Gaultier regards them as symbols of sexual freedom and empowerment.

His famous muse Madonna agrees stating: "The practice is oppressive only if it is forced, and women today can choose to wear them or not; it is up to them. Plus, I wore those corsets as garments - on the outside - not as underwear hidden beneath my other clothes... I think that inversion of the concept of the corset is what turns it into a symbol of feminine power and sexual freedom." 'The Fashion World of Jean Paul Gaultier' published by Abrams, edited by Thierry Maxime Lorient, p71.

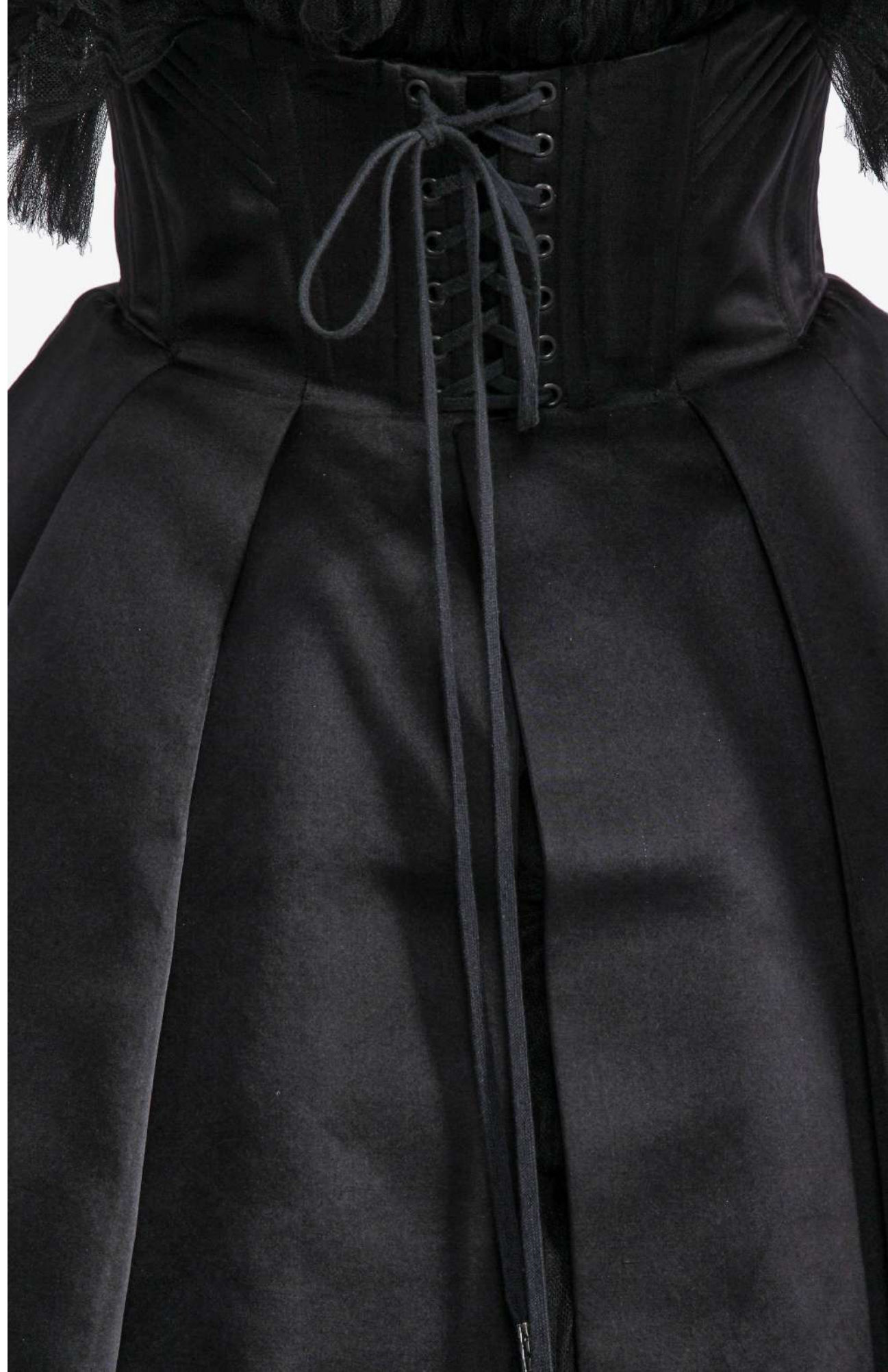
Jean-Paul Gaultier in an interview with Vogue Magazine 2012 confirmed "I always saw a corset as an armour, and the women wearing it as warriors. I think women are the stronger sex, and even if they used corsets to seduce it would be on their own terms."

For this ensemble Jean-Paul Gaultier eschewed the 40s pin-up style corsets he favoured in the 80s and 90s and instead chose a beautifully constructed, heavily boned 19th century inspired example, more typical of Toulouse Lautrec's Paris. The ensemble was time consuming and therefore expensive to make due to the numerous fittings required for the corset. Mr Pearl (aka Mark Pullin) is a renowned corset maker, who has also collaborated with couturiers -Thierry Mugler and John Galliano states. He describes the painstaking process:

"It takes a minimum of three fittings and about a month to make one corset, which has to be made to the specific measurements of the person who will wear it", 'The Fashion World of Jean Paul Gaultier', published by Abrams, edited by Thierry Maxime Lorient, p156.

The wide pannier-like rounded hips of the corset-basque which attach to the 'Le Smoking' overskirt and tails is also redolent of 18th century open robes. The ultra-femininity of the corset with frou-frou edging and can-can frills to the skirt lining sharply contrasts with the severe masculinity of a man's black tuxedo - the trousers with traditional side-stripes.

Mouna Ayoub wore this ensemble to the Annual Cannes Film Festival, 24th May, 2005.



22

JEAN PAUL GAULTIER HAUTE COUTURE

Robe/redingote en faille noire « Degas », collection
« Ze Parisienne » Printemps-Eté 2002

**A black faille redingote/dress “Degas”, “Ze Parisienne” collection,
Spring-Summer 2002**

Look no 55, labelled, double-breasted and cut wide to reveal the shoulders, the elongated sleeves with slashed side openings, long, trained tails to rear skirt, bust approx. 86cm, 34in; with a bugle beaded scarlet organza cravat/ necktie (2)

It took 80 hours to complete this ensemble, which is inspired by the traditional silhouette of a 19th century hunt coat.

5,000-8,000 €



collection

Printemps - Été

2005

Boutons

23

JEAN PAUL GAULTIER HAUTE COUTURE

Salopette en faux denim et perles « Courson », collection « Boutons » Printemps-Eté 2003

A fine pair of sable-beaded faux-denim dungarees “Courson”, “Buttons” collection, Spring-Summer 2003

Look no 26, unlabelled apart from the hat, the dungarees of pale blue silk crepe, couched and embroidered with miniscule beads in shades of blue and green to imitate distressed/worn denim, of loose cut, the trouser hems with turn-ups; with Irish crochet blouse/body with pendant blossoms to the short sleeves; with straw hat and pair of long brown leather evening gloves, the blouse approx. 86cm, 34in

(5)

This is the unique defile/runway model. It took 358 hours to complete.

7,000-12,000 €

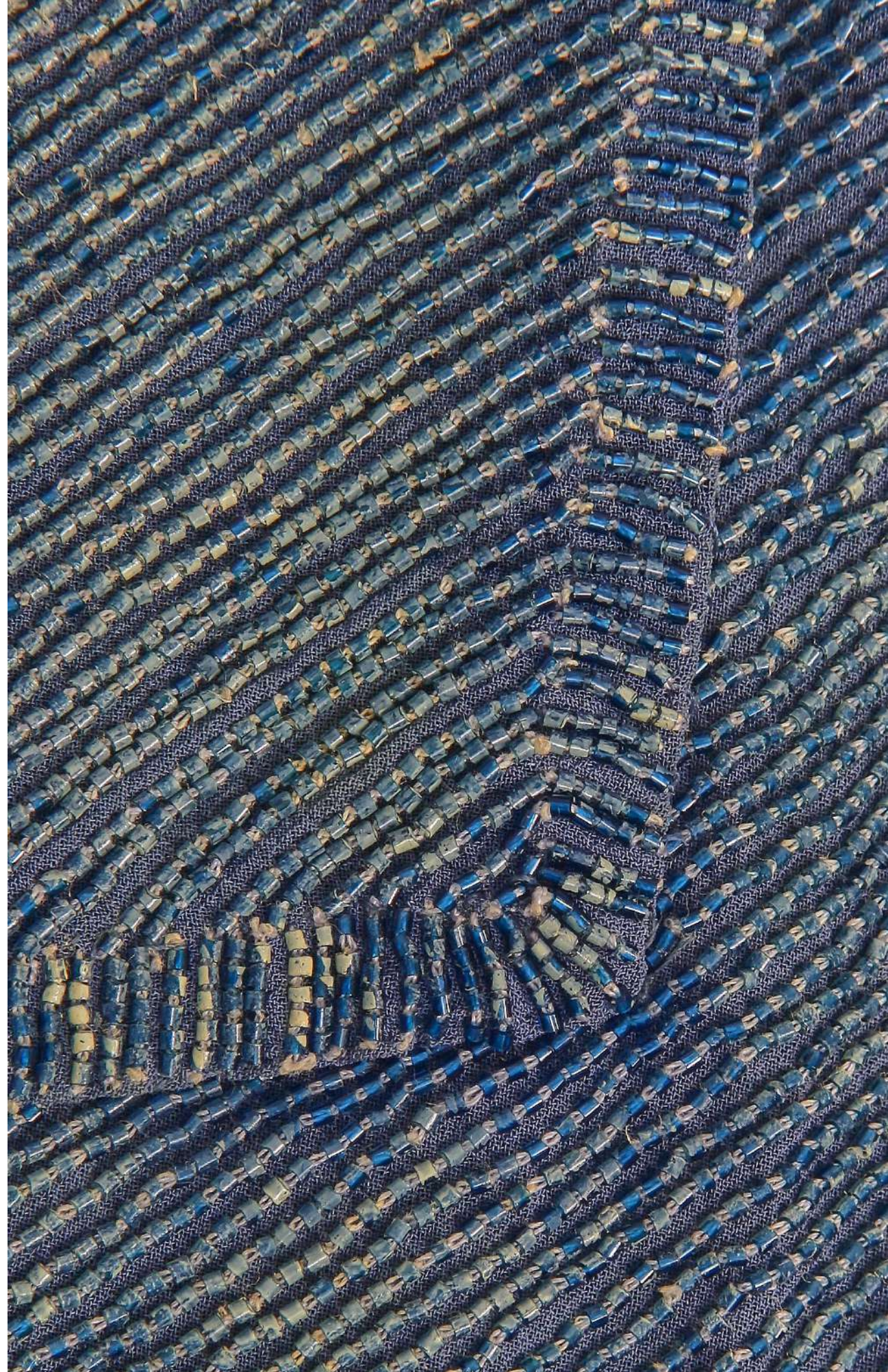




Vogue's Sarah Mower reported "Nobody keeps the flag of haute couture flying quite like Jean Paul Gaultier. Immaculate tailoring, aching beauty and a playful sense of the absurd - all these were whipped up into a collection that reached the wildest shores of aspirational fashion."

As Jean-Paul Gaultier himself said "My clothes are lifted from life itself". The "Courson" (a commune in the Calvados region of France) ensemble is a perfect example of that. At first glance it appears to be a just an old pair of dungarees - just perfect for picking grapes in. The designer's cheeky sense of humour is illustrated by the inclusion of masterful trompe l'oeil pieces. Upon closer inspection, the tired-looking denim is in fact millions of coloured glass beads hand embroidered onto silk and is high luxury. The shirt worn below it is of the finest Irish crochet lace with three dimensional flowerheads and is an astonishing demonstration of the skills of his atelier.

Mouna Ayoub wore this ensemble to attend the Annual Cannes Film Festival, (without the straw hat) 15th May, 2003.



collection

Printemps - Été

2005

Hommage à l'Afrique

24

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir finement brodée « Mozambique », collection « Hommage à l'Afrique », Printemps-Eté 2005

A fine embroidered evening gown “Mozambique”, 'Tribute to Africa' collection, Spring-Summer 2005

Look no 22, labelled, the black tulle ground embroidered to the front shawl-style with peonies and peacocks in silver-grey silk, with black lace covered breast cups, the skirt with handkerchief drapes in cigaline and organza in shades of brown, the back-straps formed from painted wooden beads and porcupine quills, the rear bodice and skirt with ivory on black silk Cantonese shawl embroidered panels, edged in black lace, weighted hem; with optional bright orange cigaline bikini top and knickers

(3)

This is the unique défilé/runway model from the show. It was enlarged down the back and sides by the Maison for Madame Ayoub. The tulle ground is delicately worked in Spanish shawl inspired embroidery, the bright orange bikini intended to be seen below. This is a technically brilliant piece, with wooden 'tribal' beads threaded throughout.

It took 200 hours to make this dress.

7,000-10,000 €





collection

Printemps - Été

2011

Punk Cancan

25

JEAN PAUL GAULTIER HAUTE COUTURE

Combinaison pantalon en organza brodé de passementerie « Bastringue », collection « Punk Cancan » Printemps-Eté 2011

A soutache embroidered organza trouser suit “Bastringue”, “Punk Cancan” collection, Spring-Summer 2011

Look no 9, labelled, the single-breasted jacket entirely covered in beige and black soutache braid patterns, with silk wrapped, embroidered hook and loop closure, concealed internal front zip closure from waist to hem, the sharp lapels couched in narrow black silk braids, with soutache signature across the rear shoulders 'Gaultier Paris', the matching slightly flared trousers worked in bands of beige and black soutache on an organza ground, chest approx. 92cm, 36in, waist 66cm, 26in

It took 200 hours to make this suit. It represents a crazy amount of work and unequalled expertise, with miles and miles of silk thread. “It’s a miracle.” Madame Ayoub said.

5,000-7,000 €



The soutache braid is applied in varying patterns over jacket and pants and over the rear shoulders spells out the legend 'Gaultier Paris.' Although the runway models wore towering mohawk hairdos, the clothes were utterly at odds with a rough and ready Punk aesthetic. The workmanship and tailoring has be seen to be fully appreciated. Vogue Magazine singled out this model for praise in their show review "A tux like pantsuit- with frog closing - in an organza covered with passementerie. That item was the sort of thing you'd only see at a couture show - and probably only this one, to boot". Tim Blanks 26th, January 2011.



26

JEAN PAUL GAULTIER HAUTE COUTURE

Robe en tulle ivoire « La Mariée », collection
« Punk Cancan », Printemps-Eté 2011

An ivory tulle gown “The Bride”, “Punk Cancan” collection,
Spring-Summer 2011

Look no 46, unlabelled, the pale shell pink tulle ground edged and covered in graduated concentric rings of white and ecru silk tulle ribbons graduated in width to the hem, bust approx. 86cm, 34in, waist 66cm, 26in

It took 300 hours to make this dress.

Mouna Ayoub wore this dress to attend the 65th Annual Cannes Film Festival, May 27, 2012.

Tim Blanks reporting for Vogue “As far as the punk theme went, there were elaborate Mohawk hairdos (tulle cascaded from the bride's at the finale.”

PUBLISHED

Photograph of Mouna Ayoub wearing this dress by Ali Mahdavi, 2015,
« The Fashion World of Jean Paul Gaultier » published by Abrams, edited
by Thierry Maxime Lorient, p154

3,000-5,000 €



collection

Printemps - Été

2012

*Hommage
à Amy Winehouse*



27

JEAN PAUL GAULTIER HAUTE COUTURE

Tailleur de soirée en soie noire « It Took Me By Surprise », collection « Hommage à Amy Winehouse », Printemps-Eté 2012

A complex black braid dinner suit “It Took Me By Surprise”, “Tribute to Amy Winehouse” collection, Spring-Summer 2012

Look no 3, labelled, the jacket formed from black silk braids linked by hand embroidered fagotted bands, angular notched lapels, curved 'Bar'-style hips, fastened by two jet-like glass buttons, lined in pale pink chiffon; the matching skirt with similar braid to hem, chest 92cm, 36in, waist 66cm, 26in

(2)

It took 200 hours to complete this ensemble. Mouna Ayoub wore this suit to attend the Jean Paul Gaultier haute couture show in 2015.

4,000-6,000 €



I AM NOT AN ARTIST. I AM AN ARTISAN.
Jean-Paul Gaultier



28

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble cocktail en perles « What a Fuckery » collection
« Hommage à Amy Winehouse », Printemps-Eté 2012

A beaded and woven braid cocktail ensemble “What a Fuckery”,
“Tribute to Amy Winehouse” collection, Spring-Summer 2012

Look no 18, labelled, comprising: black, white and red rickrack braid halter neck top and pencil skirt, joined by bands of black silk faggoting and embellished with black jet like faceted glass beads, the skirt with black Chantilly hem, concealed rear zip closure; the short sleeved jacket with zip fastening to front, formed from stripes of black bugle beads, interspersed with dark red bugle beaded looped bands mounted over black stretch jersey; together with a beaded scarlet beret, labelled, bust approx. 86cm, 34in, waist 71cm, 28in

(4)

It took 230 hours to complete this ensemble.

7,000-10,000 €



Tim Blanks of *Vogue* initially found the idea of combining Amy Winehouse as the muse with haute couture fashion to be something of a mismatch - but after viewing the show - he changed his mind, January 25th, 2012. "Yet, unlikely as the union may seem, Jean-Paul Gaultier managed to turn his couture présentation into both a celebratory send-off for Winehouse and a colourful addition to his gallery of beautiful oddities". This is one of the most technically brilliant works in this collection.







30
JEAN PAUL GAULTIER HAUTE COUTURE

Huit bracelets en résine rouge

Eight scarlet foil-backed resin bangles, in three widths, 9cm, 3in diam

200-300 €

29
JEAN PAUL GAULTIER HAUTE COUTURE

Manteau de soirée à paillettes rouges inspiré d'un teddy-boy « Physical », collection « Hommage à Amy Winehouse », Printemps-Eté 2012

A scarlet sequined teddy-boy inspired evening coat “Physical”, “Tribute to Amy Winehouse” collection, Spring-Summer 2012

Look no 19, labelled, the coat entirely covered in overlapping square sequins, with red satin lapels and lining, satin edged faux pocket vents to sides, chest approx. 97cm, 38in

It took 150 hours to make this coat.

1,500-2,500 €





© Getty Images

31

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble de soirée en maille noire et mousseline de soie
« Rehab », collection « Hommage à Amy Winehouse »,
Printemps-Eté 2012

Black mesh and chiffon evening ensemble “Rehab”, “Tribute to Amy Winehouse” collection, Spring-Summer 2012

Look no 34, labelled, comprising: transparent black mesh top/ body with couched soutache braid collar and short sleeves, the matching long skirt with flared cigaline hem, bust approx. 86-92cm, 34-36in, waist 71cm, 28in

(2)

It took 150 hours to complete this ensemble. Mouna Ayoub wore this look to attend the Cannes 65th Annual Film Festival, 28th May, 2012.

3,000-5,000 €



32

JEAN PAUL GAULTIER HAUTE COUTURE

Robe de soirée en dentelle orange fluo « Valerie », collection « Hommage à Amy Winehouse », Printemps-Ete 2012

A Fluorescent orange lace evening gown “Valerie”, “Tribute to Amy Winehouse” collection, Spring-Summer 2012

Look no 39, labelled, the figure-hugging gown with orange reflective strip edgings to the neck opening and short sleeves, the raised rear collar with exactly matching press-stud lace patterns, bias-cut with flared mermaid hem, bust approx. 92cm, 36in, waist 64cm, 25in

It took 200 hours to make this dress.

Mouna Ayoub wore this dress to attend the Cannes 65th Annual Film Festival, 16th May, 2012.

6,000-7,000 €



collection

Automne - Hiver

2012-3

*Les Confessions
d'un Enfant du Siècle*

33

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir et manteau en lamé coupé en biais d'inspiration Art-Déco « Myrifique » collection « Les Confessions d'un Enfant du Siècle », Automne-Hiver 2012-2013

An Art-Deco inspired bias cut lame evening gown and coat “Myrifique”, “The Confession of a Child of the Century” collection, Autumn-Winter 2012-2013

Look no 44, unlabelled, the bias-cut black chiffon dress with high neck, open back, woven with Delaunay inspired diamond lozenges in black and silver lamé, with long scarf-like ties to neck, pleats to rear hem; the voluminous kimono style coat of black lurex lattice patterned dévoré, wide satin sleeves with art-deco inspired lettering to cuffs “Paris Gaultier” with a rhinestone studded black mesh face/head veil; dress bust approx. 86cm, 34in, the outsized coat chest 112cm, 44in

(3)

It took 70 hours to complete this ensemble.

Mouna Ayoub wore this dress to attend the 66th Cannes Annual Film Festival, 19th May, 2013.

3,000-5,000 €





This collection took as one of its themes the singer/actor Pete Doherty who starred in the movie, “Confession of a Child of the Century,” Although the film was poorly received by critics, Jean-Paul Gaultier loved it. After watching a screening he declared, “My god he is so seductive, a decadent dandy - and that’s my collection.”

The early looks in the collection are androgynous, inspired by Doherty and often teamed with battered top hats but as the show progresses Jean-Paul Gaultier turns his gaze to early cinematic masterpieces such as Fritz Lang’s 1927 *Metropolis* and used metallic and Art-Deco inspired fabrics as in this dress.

Tim Blanks reporting for *Vogue*, July 4, 2012. “The designer also paraded silken kimono-styled eveningwear that conveyed the fin de siècle feel... The colours absinthe, coral, gold, papal purple were the colours of opium dreams... Gaultier’s collections are always a love song for Paris.”



collection

Printemps - Été

2013

Les Gitans du Rajasthan

34

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir en jersey bleu encre finement plissée
« Mahabharata » collection « Les Gitans du Rajasthan »,
Printemps-Eté 2013

A finely pleated ink-blue jersey evening gown “Mahabharata”,
“The Rajasthan Gypsies” collection, Spring-Summer 2013

Look no 13, labelled, Madame Grès inspired, the bandeau top with intricately pleated breast cups, open midriff framed by a drape of jersey, jersey covered side boning, draped, trained panel to rear skirt, with shocking pink chiffon stole/scarf, bust approx. 81-86cm, 32-34in, waist 71cm, 28in

(2)

It took 100 hours to complete this gown.

Mouna Ayoub wore this dress to attend the 66th Cannes Annual Film Festival, May, 15th May, 2013.

2,500-3,500 €



Jean-Paul Gaultier's celebrated use of pleated jersey in this gown, is redolent of that great sculptress of fabric - Alix, Madame Grès.

Gaultier had recently added to his atelier one of Grès' workroom directors who had the skills to recreate this complex work.

This gown is a mixture of east&west. He combines French draped pleats, bare midriff with a shocking-pink sari-like chiffon stole, to produce an effect that was at once Parisienne but with intimations of India.



collection

Automne - Hiver

2013-4

Big Cats



35

JEAN PAUL GAULTIER HAUTE COUTURE

Quatre bracelets à enroulements ornés de perles, collection « les gitans du Rajasthan », Printemps-Eté 2013

Four coiled and beaded bangles, "The Rajasthan Gypsies" collection, Spring-Summer 2013

(worn with Nirvana, look no 44), unsigned, the silvered metal bands entirely covered in faux black pearls, rhinestones and crystals smoke-grey to clear

(4)

1,200-1,800 €

36

JEAN PAUL GAULTIER HAUTE COUTURE

Ensemble de soirée en mousseline de soie noire et cuir « Lili la Tigresse », collection « Big Cats », Automne-Hiver 2013-2014

A black chiffon and leather evening ensemble "Lili The Tigress", "Big Cats" collection, Autumn-Winter 2013-2014

Look no 34, labelled, comprising: transparent chiffon dress, the front bodice caught in tight pleats from neck to waist, then falling in a central pleat to the front, with deep stiffened angular, pannier-like pockets to the hips, worn with a single black leather glove, narrow black patent belt, the black leather stole/shrug edged in black fox fur, bust approx. 86cm, 34in, waist 66cm, 26in

(4)

It took 140 hours to make the dress, and 30 hours to make the stole/shrug.

3,000-5,000 €





Tim Blanks reporting for Vogue remarked “His couture collection was a celebration of Woman as Predator. The outfits and the names that Jean-Paul Gaultier gave them - had a man-eating subtext. There was exaggeration too in the peculiar pannier/pocket hybrid that helped shape the silhouette.”

37

JEAN PAUL GAULTIER HAUTE COUTURE

Combinaison pantalon en crêpe noir « Unchain my heart », collection « Big Cats », Automne-Hiver 2013-2014

A black crepe trouser suit “Unchain my heart”, “Big Cats” collection, Autumn-Winter 2013-2014

Look no 26, labelled, the front panel of the jacket side fastened with gilt clips to the shoulders and concealed hooks and loops, lined in black leather, adorned with elaborately draped and interwoven silvered and gilt chains in varying patterns and widths, wide hip pockets and cuffs also lined in leather, with matching trousers, bust 86cm, 34in, waist 66cm, 26in (3)

It took 125 hours to make this ensemble. Mouna Ayoub wore this suit to attend the Jean-Paul Gaultier Spring-Summer 2014 Haute Couture show.

3,000-5,000 €



collection

Printemps - Été

2014

Butterfly Showgirls

38

JEAN PAUL GAULTIER HAUTE COUTURE

Combinaison pantalon en crêpe d'alpaga noir « Vol de Nuit », collection « Butterfly Showgirls », Printemps-Eté 2014

A black alpaca crepe trouser suit “Night Flight”, “Butterfly Showgirls” collection, Spring-Summer 2014

Look no 6, labelled, the single breasted jacket with butterfly wing lapels formed from layers of cigaline and organza in shades of dark ink to bright royal-blue tulle, straight legged trousers, chest 86cm, 34in, waist 66cm, 26in (2)

It took 140 hours to make this suit.

2,000-3,000 €



EX-TRA-OR-DI-NA-RY !

Madonna



39

JEAN PAUL GAULTIER HAUTE COUTURE

Robe du soir en crêpe bleu persan/violet « Sur un Nuage », collection « Butterfly Showgirls », Printemps-Eté 2014

A Persian-blue/purple crepe evening gown “On a Cloud”, “Butterfly Showgirls” collection, Spring-Summer 2014

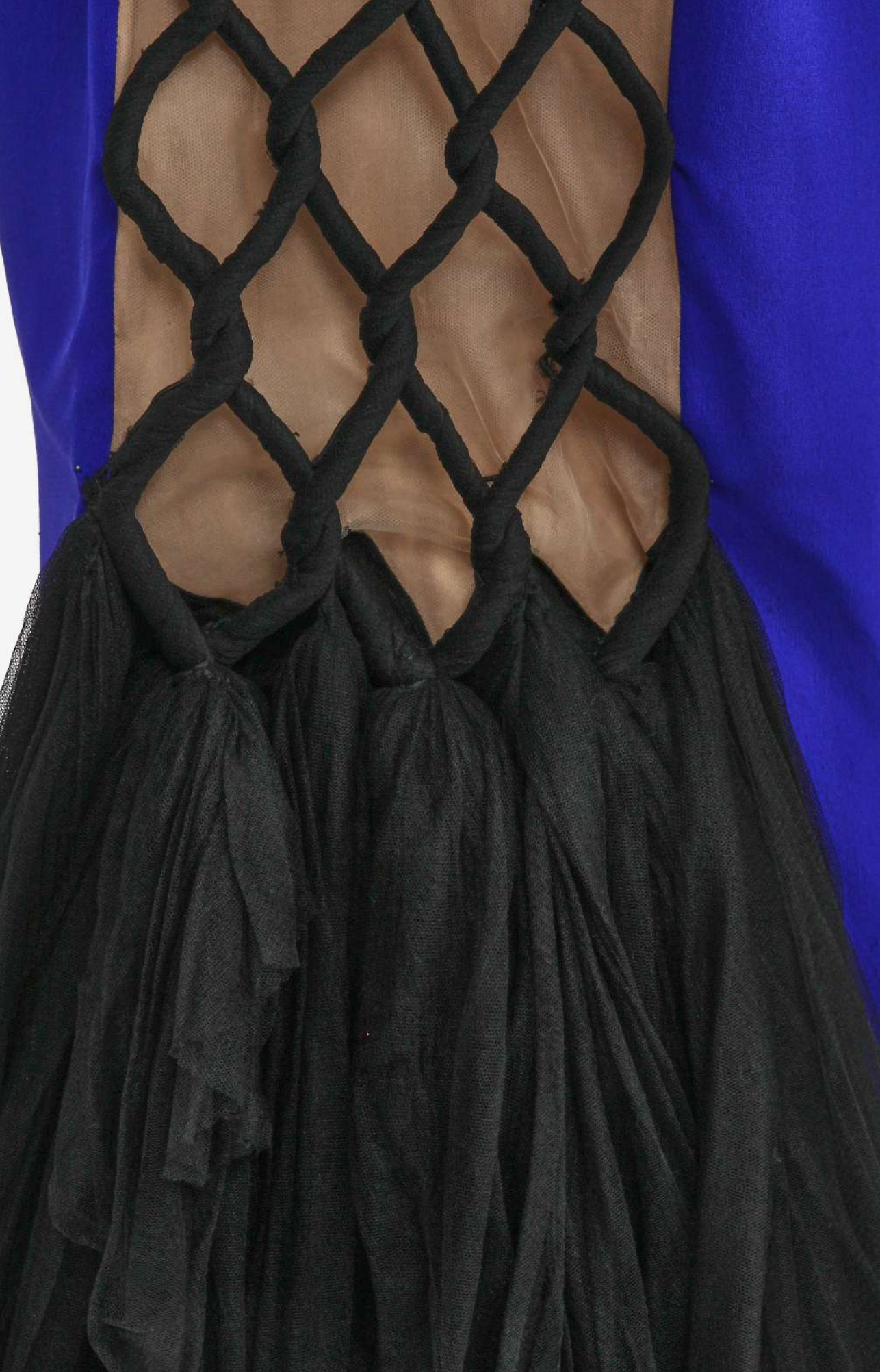
Look no 30, labelled, with exaggerated wide padded shoulders, central front panel with graduated rope twist-effect wire mesh wrapped in black tulle culminating in tulle flounces to front hem, backed in pale pink tulle, bust 86-92cm, waist approx. 71cm, 28in

This is the unique défilé/runway model. It took 130 hours to complete this dress.

Hamish Bowles reviewing the collection for Vogue stated, “In Jean-Paul Gaultier’s cavernous show space it was all glittering showtime on the runway, but in the hand these pieces dazzle with the intricacy of their workmanship.” January 22nd 2014.

2,500-3,500 €





collection

Printemps - Été

2015

Les Mariées
ou *61 Manières de dire Oui*

40

JEAN PAUL GAULTIER HAUTE COUTURE

**Combinaison asymétrique en gabardine bleue marine
« garçon d'honneur », collection « Les Mariées »
ou « 61 Manières de dire Oui », Printemps-Eté 2015.**

**An asymmetric navy gabardine jumpsuit, 'Groomsman', "Les
Mariées" or "61 Ways to Say Yes" collection, Spring-Summer 2015**

Look no 5, labelled, sleeveless to one side with pleats forming a
disappearing lapel, to the other - a single-breasted half jacket, with
ruched chiffon insert to front décolleté, wide legged trousers with side
slits chest approx. 92cm, 36in

1,500-2,500 €





Most haute couture shows show a single resplendent bride as the very last look of the show, but Jean-Paul Gaultier decided to use marriage as the theme for every single look.

The introduction of same sex marriages lent an elegant twist and many of the looks were superbly tailored and androgynous. Show names included "To Bi or Not to Bi", "The Bipolar Bride"; and "Be My Baby". It seemed there was a bridal outfit for every occasion and for the final look Naomi Campbell was dressed up as a bridal bouquet, wrapped up in cellophane with strategically placed flowers and bow.

**THE LINE BETWEEN MASCULINITY AND FEMININITY
CAN BE A VERY TROUBLED FRONTIER, MY CLOTHES
ARE VERY EXHIBITIONIST.**

Jean-Paul Gaultier



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JEAN PAUL GAULTIER HAUTE COUTURE

Robe à pincés, Automne-Hiver 2022-2023

A pinafore dress, Autumn-Winter 2022-2023

Look 22, labelled, of lightweight black pinstriped suiting, the rigid bodice covered in black satin and inset with tan leather breast cups, bust approx. 86cm, 34in

For this look Olivier Rousteing reprised the moment in 1992 when Madonna decided to go topless and wear a Gaultier pinafore dress back to front for the based on the back to front, when she walked in an Aids fundraiser for AmfAR.

1,000-1,500 €





CONDITIONS GÉNÉRALES D'ACHAT

La société par actions simplifiée MAURICE AUCTION est un opérateur de ventes volontaires de meubles aux enchères publiques régi par les articles L. 321-4 et suivants du Code de commerce. En cette qualité MAURICE AUCTION SAS agit comme mandataire du vendeur qui contracte avec l'acquéreur par son intermédiaire. Les rapports entre MAURICE AUCTION SAS et l'acquéreur sont soumis aux présentes conditions générales d'achat qui peuvent être amendées par des avis écrits ou oraux avant la vente et qui sont mentionnés au procès-verbal de vente.

Les conditions générales d'achat de MAURICE AUCTION exposées ci-dessous sont acceptées en tant que contrat d'adhésion par toute personne portant une enchère, quel qu'en soit le moyen.

AVANT LA VENTE

1. INDICATIONS RELATIVES AUX LOTS

Les notices d'information contenues dans le catalogue sont établies, en l'état des connaissances au jour de la vente, avec toutes les diligences requises, par MAURICE AUCTION et l'expert qui l'assiste le cas échéant, sous réserve des notifications, déclarations, rectifications, annoncées verbalement au moment de la présentation du lot et portées au procès-verbal de la vente.

1.1 État des lots

Les lots sont vendus dans l'état dans lequel ils se trouvent au moment de la vente et il relève ainsi de la responsabilité des futurs enchérisseurs d'examiner chaque lot avant la vente. L'absence de mention dans le catalogue n'implique aucunement que le lot soit en parfait état de conservation ou exempt de dommages, accidents, incidents ou restaurations. Seule l'existence de réparations, ainsi que de restaurations, manques et ajouts significatifs dont le lot peut avoir fait l'objet a vocation à être indiquée. Les dimensions et poids des lots sont donnés à titre indicatif. De même, la mention de défauts n'implique pas l'absence d'autres défauts. Des constats d'état ou de conservation des objets peuvent être établis sur demande et par commodité pour tout lot supérieur à une valeur de trois-cents euros. Les couleurs des œuvres reproduites dans le catalogue peuvent différer des couleurs réelles.

1.2 Œuvres d'art et objets de collection

MAURICE AUCTION rappelle que l'emploi du terme « attribué à » suivi d'un nom d'artiste garantit que l'œuvre ou l'objet a été exécuté pendant la période de production de l'artiste mentionné et que des présomptions sérieuses désignent celui-ci ou celle-ci comme l'auteur vraisemblable. « Entourage de » signifie que le tableau est l'œuvre d'un artiste contemporain de l'artiste mentionné qui s'est montré très influencé par l'œuvre du maître. L'emploi des termes « atelier de » suivis d'un nom d'artiste garantit que l'œuvre a été exécutée dans l'atelier du maître cité mais réalisé par des élèves sous sa direction. Les expressions « dans le goût de », « style », « manière de », « genre de », « d'après », « façon de » ne confèrent aucune garantie particulière d'identité d'artiste, de date de l'œuvre ou d'école.

1.3 Bijoux

MAURICE AUCTION rappelle que les pierres précieuses de couleur (comme les rubis, les saphirs et les émeraudes) peuvent avoir été traitées pour améliorer leur apparence, par des méthodes telles que la chauffe ou l'huilage. Ces méthodes sont admises par l'industrie mondiale de la bijouterie mais

peuvent fragiliser les pierres précieuses et/ou rendre nécessaire une attention particulière au fil du temps. Tous les types de pierres précieuses peuvent avoir été traités pour en améliorer la qualité. Tout enchérisseur peut solliciter l'élaboration d'un rapport de gemmologie pour tout lot, dès lors que la demande est adressée à MAURICE AUCTION au moins trois semaines avant la date de la vente, et que l'enchérisseur accepte de s'acquitter des frais. MAURICE AUCTION ne fait pas établir de rapport gemmologique pour chaque pierre précieuse mise à prix dans ses ventes aux enchères. Les estimations reposent sur les informations du rapport gemmologique ou, à défaut d'un tel rapport, partent du principe que les pierres précieuses peuvent avoir été traitées ou améliorées. Les techniques d'identification et les conclusions d'analyse concernant l'origine, la classification, le traitement, le niveau de traitement ou la permanence du traitement des pierres et perles peuvent varier d'un laboratoire à un autre et sont établies au regard des connaissances acquises au jour du rapport gemmologique. En conséquence, il est possible d'obtenir, dans certains cas, un résultat différent en fonction des laboratoires consultés. MAURICE AUCTION et ses experts ne sauraient en aucun cas en être tenus responsables.

1.4 Montres et horloges

MAURICE AUCTION rappelle que presque tous les articles d'horlogerie sont réparés à un moment ou à un autre et peuvent ainsi comporter des pièces qui ne sont pas d'origine. MAURICE AUCTION ne donne aucune garantie que tel ou tel composant d'une montre est authentique. Les bracelets dits « associés » ne font pas partie de la montre d'origine et sont susceptibles de ne pas être authentiques. Les horloges peuvent être vendues sans pendules, poids ou clés. Les montres de collection ayant souvent des mécanismes très fins et complexes, un entretien général, un changement de piles ou d'autres réparations peuvent s'avérer nécessaires et sont à la seule charge de l'acheteur. MAURICE AUCTION ne donne aucune garantie qu'une montre est en état de fonctionnement ou que l'état des cadres soit bon. La plupart des montres-bracelets ont été ouvertes pour connaître le type et la qualité du mouvement. Pour cette raison, il se peut que les montres-bracelets avec des boîtiers étanches ne soient pas waterproof et MAURICE AUCTION recommande à tout enchérisseur de les faire vérifier par un horloger compétent avant utilisation.

1.5 Provenance

MAURICE AUCTION rappelle que les mentions concernant la provenance d'un lot sont fournies sur indication du vendeur et ne sauraient entraîner la responsabilité de MAURICE AUCTION. Si le vendeur a requis la confidentialité ou si l'identité des précédents propriétaires est inconnue du fait de l'ancienneté du lot, aucune indication relative à la provenance n'est portée au sein de la notice d'information.

1.6 Modifications

Les informations figurant au catalogue peuvent faire l'objet de modifications ou de rectifications jusqu'au moment de la vente. Ces changements sont portés à la connaissance du public par une annonce faite par le commissaire-priseur habilité au moment de la vente et par un affichage approprié en salle. Ces modifications sont consignées au procès-verbal de la vente.

1.7 Lot suivi de *

Les lots suivis d'un signe * sont vendus par MAURICE AUCTION ou par un membre de la société MAURICE AUCTION ou encore par un expert sollicité par MAURICE AUCTION.

1.8 Illustration des lots

Les photographies des lots mis en vente figurant au catalogue et sur le site Internet de MAURICE AUCTION, ainsi que sur les plateformes des opérateurs intermédiaires de MAURICE AUCTION n'ont pas de valeur contractuelle supérieure à la description opérée dans le catalogue.

2. ESTIMATIONS DES LOTS

MAURICE AUCTION rappelle que les estimations sont fondées sur l'état, la rareté, la qualité et la provenance des lots et sur les prix récemment atteints aux enchères pour des biens similaires. Les estimations peuvent changer. Les estimations sont ainsi fournies à titre purement indicatif et elles ne peuvent être considérées comme impliquant la certitude que le lot soit vendu au prix estimé ou même à l'intérieur de la fourchette d'estimations. Les estimations ne sauraient ainsi constituer une quelconque garantie. Les estimations ne comprennent ni les frais de vente ni aucune taxe ou frais applicables.

3. RETRAIT DE TOUT LOT

MAURICE AUCTION peut librement retirer un lot à tout moment avant la vente ou pendant la vente aux enchères. Cette décision de retrait n'engage en aucun cas la responsabilité de MAURICE AUCTION à l'égard de tout enchérisseur.

LA VENTE

En vue d'une bonne organisation des ventes, les enchérisseurs sont invités à se faire connaître auprès de MAURICE AUCTION, avant la vente, afin de permettre l'enregistrement de leurs données personnelles. MAURICE AUCTION se réserve le droit de demander à tout enchérisseur de justifier de son identité, ainsi que de ses références bancaires et d'effectuer un dépôt de garantie, dont le montant est restitué dans les soixante-douze heures après la vente si le lot n'a pas été adjugé à l'enchérisseur. MAURICE AUCTION se réserve le droit d'interdire l'accès à la salle de vente de tout enchérisseur pour justes motifs.

L'enchérisseur est réputé s'inscrire et enchérir pour son propre compte. S'il enchérit pour autrui, l'enchérisseur doit indiquer à MAURICE AUCTION qu'il est dûment mandaté par un tiers pour lequel il communiquera une pièce d'identité et les références bancaires. Toute fausse indication engagera la responsabilité de l'enchérisseur. Si l'enchérisseur agit en tant qu'agent pour un mandant occulte il accepte expressément d'être tenu personnellement responsable de payer le prix d'achat et toutes autres sommes dues.

Les enchères peuvent être portées de plusieurs manières.

1. ENCHÈRES EN SALLE

MAURICE AUCTION rappelle que le mode usuel pour enchérir consiste à être présent en salle pendant la vente, à moins que la vente ne soit réalisée de manière totalement dématérialisée.

2. ORDRES D'ACHAT

MAURICE AUCTION se propose d'exécuter les ordres d'achat selon les instructions de l'enchérisseur absent et s'engage à faire son possible pour acquiescer dans les meilleures conditions le lot

convoité. Dans le cas de plusieurs ordres d'achat identiques, la priorité sera donnée à celui reçu en premier. Dans certains cas, la prise en compte d'un ordre d'achat peut être conditionnée à un dépôt de garantie.

3. ENCHÈRES TÉLÉPHONIQUES

MAURICE AUCTION accepte gracieusement de recevoir les enchères téléphoniques à condition que l'acquéreur potentiel se soit manifesté avant la vente. MAURICE AUCTION décline toute responsabilité en cas d'erreurs éventuelles, d'insuccès si la liaison téléphonique ne peut être établie ou de non réponse suite à une tentative d'appel. MAURICE AUCTION peut enregistrer les communications et peut les conserver jusqu'au règlement des éventuelles acquisitions. Dans certains cas, la prise en compte d'enchères téléphoniques peut être conditionnée à un dépôt de garantie.

4. ENCHÈRES EN LIGNE PAR DES PLATEFORMES TIÈRES

MAURICE AUCTION peut proposer d'enchérir en ligne par le biais de tout site Internet de plateformes d'opérateurs intermédiaires relayant la vente. Ces sites Internet constituent des plateformes techniques permettant de participer à distance par voie électronique aux ventes aux enchères publiques ayant lieu dans des salles de ventes. L'utilisateur souhaitant participer à une vente aux enchères en ligne via ces sites Internet doit prendre connaissance et accepter, sans réserve, les conditions d'utilisation de ces plateformes, qui sont indépendantes et s'ajoutent aux présentes conditions générales d'achat, et notamment vérifier l'application de tout frais éventuel pour l'utilisation de ces sites Internet tiers.

DÉROULEMENT DE LA VENTE

Le commissaire-priseur habilité organise et dirige les enchères de façon discrétionnaire, la conduite de la vente suit l'ordre de la numérotation du catalogue et les paliers d'enchères sont à sa libre appréciation. Le commissaire-priseur habilité veille au respect de la liberté des enchères et à l'égalité entre les enchérisseurs. Il dispose de la faculté discrétionnaire de refuser toute enchère, de retirer un lot de la vente et de désigner l'adjudicataire, c'est-à-dire le plus offrant et le dernier enchérisseur sous réserve que l'enchère finale soit égale ou supérieure au prix de réserve et que le terme « adjugé » ait été prononcé. Les enchères en salle priment sur toute autre enchère.

Lors de la vente MAURICE AUCTION est en droit de déplacer des lots, de réunir ou de séparer des lots ou de retirer des lots de la vente. En cas de contestation au moment de l'adjudication, c'est-à-dire s'il est établi que deux ou plusieurs enchérisseurs ont simultanément porté une enchère équivalente, soit à haute voix, soit par signe, et réclament en même temps cet objet après le prononcé du mot « adjugé », ledit objet est immédiatement remis en vente au prix proposé par les enchérisseurs et tout le public présent est admis à enchérir à nouveau.

La vente se fait expressément au comptant et est conduite en euros. MAURICE AUCTION peut toutefois offrir, à titre indicatif, la retranscription des enchères en devises étrangères. En cas d'erreur de conversions de devises, la responsabilité de MAURICE AUCTION ne peut être engagée.

Prix de réserve

Sauf indication contraire, tous les lots sont soumis à un prix de réserve. MAURICE AUCTION signale les lots qui sont proposés sans prix de réserve par le symbole # à côté du numéro du lot. Le prix de réserve s'entend du prix minimum confidentiel au-dessous duquel le lot ne sera pas vendu. Le prix de réserve ne peut dépasser l'estimation basse figurant au catalogue ou modifiée publiquement avant la vente et le commissaire-priseur habilité est libre de débiter les enchères en dessous de ce prix et de porter des enchères pour le compte du vendeur. En revanche, le vendeur ne peut porter aucune enchère pour son propre compte ou par le biais d'un mandataire.

Préemption

Les articles L. 123-1 et L. 123-2 du Code du Patrimoine autorisent, dans certains cas, l'État à exercer un droit de préemption, c'est-à-dire la faculté pour l'État de se substituer à l'acquéreur, sur les œuvres d'art mises en vente publique ou à l'occasion de ventes de gré à gré après une vente aux enchères publiques préalable infructueuse. Le représentant de l'État présent lors de la vacation formule sa déclaration auprès du commissaire-priseur habilité juste après la chute du marteau. La décision de préemption doit ensuite être confirmée dans un délai de quinze jours et MAURICE AUCTION ne peut assumer aucune responsabilité du fait des décisions administratives de préemption.

EXÉCUTION DE LA VENTE

L'adjudication réalise le transfert de propriété. Dès l'adjudication, les objets sont placés sous l'entière responsabilité de l'acquéreur qui doit les enlever dans les plus brefs délais. Le transport des lots doit être effectué aux frais et sous l'entière responsabilité de l'adjudicataire.

La vente est faite au comptant et est conduite en euros. Aucun lot n'est remis aux acquéreurs avant l'acquittement de l'intégralité des sommes dues.

En cas de paiement par virement, la délivrance des objets, pourra être différée jusqu'à l'encaissement. Les frais de dépôt sont, en ce cas, à la charge de l'adjudicataire.

1. FRAIS DE VENTE

En sus du prix d'adjudication, c'est-à-dire du « prix marteau », l'adjudicataire doit acquitter des frais de 25% HT (soit 30% TTC), de 20% HT (soit 24% TTC) pour les ventes exclusives de vin et de 20% HT (soit 21,10% TTC) pour les ventes exclusives de livres. Ces frais peuvent être modulés pour certaines ventes particulières. Des frais additionnels peuvent être facturés lorsque l'enchère est portée par le biais de plateformes de ventes en ligne tierces.

Le paiement du lot par l'adjudicataire se fait immédiatement pour l'intégralité du prix d'achat, c'est-à-dire le prix d'adjudication, plus les frais et les taxes éventuelles. Cette condition s'applique également à l'adjudicataire souhaitant exporter le lot et même en cas de nécessité d'obtention d'une licence d'exportation.

MAURICE AUCTION étant sous le régime fiscal de la marge prévu à l'article 297A du Code général des impôts, elle ne peut délivrer aucun document faisant ressortir la TVA.

Les lots en provenance d'une zone en dehors de l'Union européenne, et dont la présentation est précédée par le symbole ● sont soumis à des frais additionnels pouvant être rattrapés à l'adjudicataire sur présentation des documents

douaniers d'exportation hors Union Européenne dans un délai de trois mois. Ces frais sont de 5.50% sur le prix de l'adjudication (sauf pour les bijoux, montres, automobiles, vins et multiples ou les frais additionnels sont de 20% sur le prix d'adjudication.)

Les lots dont la présentation est précédée par le symbole ◆ sont soumis à des frais additionnels de 20% sur le prix de l'adjudication. L'adjudicataire justifiant d'un numéro de TVA intracommunautaire et d'un document prouvant la livraison dans son État membre de l'Union européenne peut obtenir le remboursement de la TVA sur les commissions.

La répartition entre prix d'adjudication et commissions peut être modifiée par convention particulière entre le vendeur et MAURICE AUCTION, sans conséquence pour l'adjudicataire.

2. PAIEMENT

L'adjudicataire peut effectuer son règlement par les moyens suivants :

- en espèces : jusqu'à 1.000 euros frais et taxes compris pour les particuliers français et pour les commerçants, jusqu'à 15.000 euros frais et taxes compris pour les ressortissants étrangers non commerçants sur présentation de leur pièce d'identité avec une adresse à l'étranger ;
- par carte bancaire Visa ou Mastercard ;
- sur notre site en ligne dans la rubrique Paiement en ligne ;
- par virement bancaire avec cet IBAN, les éventuels frais additionnels de transfert étant à la seule charge de l'adjudicataire :

FR69 3000 2004 3400 0044 6976 W09

Les règlements par chèque ne sont pas acceptés.

Le règlement doit intervenir dans les 15 jours après la vente. Des pénalités de retard de 45€ par semaine seront dues en cas de non réception des fonds dans le délai requis ainsi qu'un blocage de compte Drouot.com. et Invaluable.

Le paiement doit être réalisé au seul nom de l'adjudicataire. MAURICE AUCTION rappelle qu'aucun paiement ne peut être réalisé pour un tiers et qu'aucune modification de l'identité de l'adjudicataire ne peut intervenir postérieurement à la vente aux enchères publiques.

Le transfert de propriété ainsi que le transfert des risques s'opérant au prononcé du terme « adjudgé » par le commissaire-priseur habilité, MAURICE AUCTION rappelle à l'acquéreur qu'il est lui-même chargé de faire assurer ses acquisitions et décline toute responsabilité quant aux dommages que l'objet pourrait subir ou faire subir dans le cas où l'adjudicataire n'aurait pris aucune disposition.

3. DÉFAUT DE PAIEMENT

Conformément à l'article L. 321-14 du Code de commerce, à défaut de paiement par l'adjudicataire, après mise en demeure adressée à l'acquéreur par lettre recommandée avec accusé de réception, restée infructueuse, le bien est remis en vente à la demande du vendeur sur réitération des enchères ; si le vendeur ne formule pas cette demande dans un délai de trois mois à compter de l'adjudication, MAURICE AUCTION a mandat d'agir en son nom et pour son compte et peut : - soit notifier à l'adjudicataire défaillant la résolution de plein droit de la vente, sans préjudice des éventuels dommages-intérêts. L'adjudicataire défaillant demeure redevable des frais de vente ; - soit poursuivre l'exécution forcée de la vente et le paiement du prix d'adjudication et des frais de vente, pour son propre compte et/ou pour le compte du vendeur.

MAURICE AUCTION se réserve le droit d'exclure des ventes futures tout adjudicataire ou représentant de tout adjudicataire qui a été défaillant ou qui n'a pas respecté les présentes conditions générales d'achat.

MAURICE AUCTION est adhérente au Registre central de prévention des impayés des commissaires-priseurs auprès duquel les incidents de paiement sont susceptibles d'inscription. Les droits d'accès, de rectification et d'opposition pour motif légitime sont à exercer par le débiteur concerné auprès du SYMEV 15, rue Freycinet – 75016 PARIS.

4. DÉLIVRANCE DES LOTS

Tout lot ne peut être délivré à l'acquéreur qu'après paiement intégral du prix, des frais et des taxes. A compter du lundi suivant le 30^e jour après la vente, le lot acheté réglé ou non réglé restant dans l'entrepôt, fait l'objet d'une facturation de 50 euros HT par semaine et par lot, toute semaine commencée étant due dans son intégralité au titre des frais d'entreposage et d'assurance.

L'acquéreur est lui-même chargé de faire assurer ses acquisitions, et MAURICE AUCTION décline toute responsabilité quant aux dommages que le lot pourrait encourir, et ceci dès l'adjudication prononcée. Toutes les formalités et transports restent à la charge exclusive de l'acquéreur. MAURICE AUCTION peut recommander sur simple demande des entreprises de transport qui prennent alors en charge l'emballage et le transport des achats réalisés. Les sociétés de transport n'étant pas les préposées de MAURICE AUCTION, MAURICE AUCTION ne peut être responsable de leurs actes ou omissions. L'adjudicataire ayant opté pour un envoi de ses achats par une société de transport adhère aux conditions générales de ce prestataire et écarte la possibilité d'engager la responsabilité de MAURICE AUCTION en cas de préjudice subi dans le cadre de cette prestation de services.

CITES ET EXPORTATION DES BIENS CULTURELS

L'exportation hors de France ou l'importation dans un autre pays d'un lot, peut être affectée par les lois du pays vers lequel il est exporté ou importé. L'exportation de tout lot hors de France ou l'importation dans un autre pays peut être soumise à l'obtention d'une ou plusieurs autorisation(s) d'exporter ou d'importer. Certaines lois peuvent interdire l'importation ou interdire la revente d'un lot dans le pays dans lequel il a été importé. L'exportation de certains lots dans un pays de l'Union Européenne est subordonnée à l'obtention d'un certificat d'exportation délivré par les services compétents du Ministère de la Culture, dans un délai maximum de 4 mois à compter de sa demande.

La réglementation internationale du 3 mars 1973, dite Convention de Washington a pour effet la protection de spécimens et d'espèces dits menacés d'extinction. L'exportation ou l'importation de tout lot fait ou comportant une partie (quel qu'en soit le pourcentage) en ivoire, écailles de tortues, peau de crocodile, corne de rhinocéros, os de baleine, certaines espèces de corail et en palissandre, etc. peut être restreinte ou interdite. Il appartient, sous sa seule responsabilité, à l'acheteur de prendre conseil et vérifier la possibilité de se conformer aux dispositions légales ou réglementaires qui peuvent s'appliquer à l'exportation ou l'importation d'un lot, avant même d'enchérir.

Dans certains cas, le lot concerné ne peut être transporté qu'assorti d'une confirmation par expert, aux frais de l'acheteur, de l'espèce et ou de l'âge du spécimen concerné. MAURICE AUCTION peut, sur demande, assister l'acheteur dans l'obtention des autorisations et rapport d'expert requis. Ces démarches seront conduites aux frais de l'acheteur. Cependant, MAURICE AUCTION ne peut garantir que les autorisations seront délivrées.

En cas de refus de permis ou de délai d'obtention de celui-ci, l'acheteur reste redevable de la totalité du prix d'achat du lot. Un tel refus ou délai ne saurait en aucun cas justifier le retard du paiement ou l'annulation de la vente.

PROPRIÉTÉ INTELLECTUELLE

MAURICE AUCTION est seule titulaire du droit de reproduction de son catalogue. Toute reproduction de celui-ci est interdite et constitue une contrefaçon à son préjudice. En outre MAURICE AUCTION dispose d'une dérogation lui permettant de reproduire dans son catalogue les œuvres mises en vente, alors même que le droit de reproduction produirait encore ses effets. Toute reproduction du catalogue de MAURICE AUCTION peut donc constituer une reproduction illicite d'une œuvre exposant son auteur à des poursuites en contrefaçon par le titulaire des droits d'auteur sur l'œuvre. La vente d'une œuvre n'emporte pas au profit de son nouveau propriétaire le droit de reproduction et de représentation de l'œuvre.

DONNÉES PERSONNELLES

MAURICE AUCTION est autorisée à reproduire sur le procès-verbal de vente et sur le bordereau d'adjudication les renseignements qu'a fournis l'adjudicataire avant la vente. Toute fausse indication engage la responsabilité de l'adjudicataire. Dans l'hypothèse où l'adjudicataire ne se serait pas fait enregistrer avant la vente, il doit communiquer les renseignements nécessaires dès l'adjudication du lot prononcée. Toute personne s'étant fait enregistrer auprès de MAURICE AUCTION dispose d'un droit d'accès et de rectification aux données nominatives fournies à MAURICE AUCTION dans les conditions de la loi du 6 juillet 1978 et dans celles rappelées par MAURICE AUCTION à l'adresse URL suivante relative aux données personnelles des enchérisseurs : <https://mauriceauction.com/politique-confidentialite>

LOI APPLICABLE ET ATTRIBUTION DE COMPÉTENCE JURIDICTIONNELLE

Conformément aux dispositions de l'article L. 321-17 du Code de commerce, l'action en responsabilité d'un opérateur de ventes volontaires se prescrit par cinq ans à compter de la prise ou de la vente aux enchères publiques. MAURICE AUCTION rappelle à ses clients l'existence de codes de conduite applicables aux ventes volontaires aux enchères publiques, en l'espèce du Recueil des obligations déontologiques des opérateurs de ventes volontaires pris par arrêté ministériel du 21 février 2012. Ce recueil est disponible sur le site du Conseil des ventes volontaires. MAURICE AUCTION informe également ses clients de la possibilité de recourir à une procédure extrajudiciaire de règlement des litiges en saisissant le commissaire du Gouvernement près le Conseil des ventes volontaires, en ligne ou par courrier avec accusé de réception. Seule la loi française régit les présentes conditions générales d'achat. Toute contestation relative à leur existence, leur validité, leur opposabilité à tout enchérisseur et acquéreur, et à leur exécution est tranchée exclusivement par le Tribunal judiciaire de Paris.

GENERAL CONDITIONS OF PURCHASE

The *sociétés par actions simplifiée* MAURICE AUCTION is an operator carrying out voluntary sales of moveable property by public auction (*opérateur de ventes volontaires de meubles*) governed by articles L. 321-4 et seq. of the French Commercial Code. In this capacity, MAURICE AUCTION SAS acts as an agent of the seller who contracts with the buyer via MAURICE AUCTION SAS. The relationships between MAURICE AUCTION SAS and the buyer are subject to these general conditions of purchase which may be amended by written or oral notices prior to the auction and which are mentioned in the record of auction.

MAURICE AUCTION'S general conditions of purchase set out below are accepted as a pre-formulated standard agreement (*contrat d'adhésion*) by any person making a bid, whatever the means thereof.

BEFORE THE SALE

1. INDICATIONS CONCERNING THE LOTS

The information notices contained in the catalogue are drawn up, based on the available knowledge as at the date of the sale, with all the necessary diligences, by MAURICE AUCTION and, as the case may be, the expert assisting the latter, subject to the notifications, representations, rectifications outlined verbally at the time of the presentation of the lot and included in the record of sale.

1.1 Condition of the lots

The lots are sold "as is", i.e., in the condition in which they are at the time of the auction, and it is therefore the future bidders' responsibility to view each lot before the sale. Because the lots can be viewed before the sale, no claim as to their condition will therefore be admissible upon the hammer having been struck. The absence of indication in the catalogue does not imply that the lot is perfectly preserved or free from damages, accidents, incidents or restorations. Only the existence of repairs, as well as of significant restorations, missing parts or additions to which the lot may have been subject should be indicated. The dimensions and weights of the lots are given for information only. Similarly, the indication of imperfections does not imply that there are no other defects. Condition or preservation reports may be drawn up upon request and for convenience with respect to any lot of a value exceeding three hundred euros. The colours of the works reproduced in the catalogue may differ from the actual colours.

1.2 Artworks and collectibles

MAURICE AUCTION notes that the use of the term "attributed to" followed by the name of an artist guarantees that the artwork or the object was made during said artist's production period and that serious presumptions designate the latter as the likely author. "Entourage of" means that the painting is the work of an artist who lived at the same time as the artist referred to and who was very much influenced by the master's work. The use of the terms "studio of" followed by the name of an artist guarantees that the work was produced in the relevant master's studio but was made by students under said master's direction. The expressions "in the taste of", "style", "in the manner of", "kind of", "after", "in the way of" do not give any specific warranty as to the artist's identity or as to the date or school of the work.

1.3 Jewels

MAURICE AUCTION notes that coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating or oiling.

These methods are accepted by the global jewellery trade but may make the gemstones more fragile and/or require special care over time. All types of gemstones may have been improved by some method. Any bidder is entitled to request that a gemmological report be drawn up for any lot, if the request is made to MAURICE AUCTION at least three weeks before the date of the auction and if the bidders agree to bear the costs thereof. MAURICE AUCTION does not have a gemmological report drawn up for each gemstone sold at its auctions. The estimates are based on information contained in the gemmological report, or, in the absence of such report, assume that the gemstones may have been treated or improved. The identification techniques and analysis findings concerning the provenance, categorization, treatment, level of treatment or permanence of the treatment of the stones and pearls may vary from a laboratory to another and are established in light of the knowledge acquired as at the date of the gemmological report. As a result, in certain cases, a different result may be obtained depending on the laboratories which were consulted. The liability of MAURICE AUCTION and of its experts may not, under any circumstances, be incurred as a result thereof.

1.4 Watches and clocks

MAURICE AUCTION notes that almost all clocks and watches are repaired at some point and may therefore include parts which are not original. MAURICE AUCTION does not give any warranty that such or such component of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulum, weights or keys. Collectors' watches often have very fine and complex mechanisms, a general service, change of batteries or further repair work may be necessary and are at the buyer's exclusive costs. MAURICE AUCTION does not give any warranty that a watch is in good working condition or that the condition of the frames is good. Most wristwatches have been opened to find out the type and quality of movement. For this reason, wristwatches with water resistant cases may not be waterproof and MAURICE AUCTION recommendation to any bidder is that he/she/it should have them checked by a competent watchmaker before use.

1.5 Provenance

MAURICE AUCTION notes that the indications relating to the provenance of a lot are provided based on the seller's indications and may not incur MAURICE AUCTION's liability. If the seller asked to remain confidential or if the former owners' identity is not known due to the lot's age, no indication relating to the provenance will be included in the information notice.

1.6 Amendments

The information included in the catalogue may be amended or corrected until the time of the auction. These amendments are brought to the attention of the public by way of a statement made by the authorized auctioneer at the time of the auction and via an appropriate display in the saleroom. These amendments are recorded in the record of sale.

1.7 Lot followed by *

The lots followed by a * are sold by MAURICE AUCTION or by an employee of the company MAURICE AUCTION or by an expert solicited by MAURICE AUCTION.

1.8 Illustration

The contractual value of the pictures of the lots for sale included in the catalogue and on MAURICE AUCTION's website, as well as on MAURICE AUCTION's intermediary operators' platforms, does not exceed that of the description made in the catalogue.

2. ESTIMATES

MAURICE AUCTION notes that the estimates are based on the condition, scarcity, quality and provenance of the lots and on the prices recently paid at auction for similar property. Estimates can change. The estimates are thus provided for information only and may not be considered as implying the certainty that the lot will be sold for the estimate price or even within the range of estimates. Therefore, the estimates do not constitute any warranty whatsoever. The estimates include neither the auction costs nor any other applicable taxes or costs.

3. WITHDRAWALS

MAURICE AUCTION may, at its discretion, withdraw any lot from auction at any time prior to, or during, the sale. MAURICE AUCTION will have no liability whatsoever to any bidder for any decision to withdraw.

THE SALE

For a smooth organisation of the auctions, bidders are invited to make themselves known to MAURICE AUCTION prior to the auction, so that their personal data can be registered. MAURICE AUCTION reserves the right to ask any bidder to justify his/her/its identity, as well as his/her/its banking details and to make a security deposit, the amount of which will be repaid within seventy-two hours following the auction if the lot has not been auctioned to the bidder. MAURICE AUCTION reserves the right to refuse access to the saleroom to any bidder for a just cause.

The bidder is deemed to register and bid for his/her/its own account. If the bidder bids for someone else, the bidder shall inform MAURICE AUCTION that the bidder is duly mandated by a third-party for which the bidder will provide an ID and banking details. Any false indication will incur the bidder's liability. If the bidder acts as an agent for an unknown principal, the bidder agrees to be personally liable to pay the purchase price and any other sums due.

Bids can be made by several means.

1. BIDDING IN-PERSON

MAURICE AUCTION notes that the usual bidding mode consists in being present in the saleroom, except if the auction is carried out in a fully dematerialized manner.

2. BUY ORDERS

MAURICE AUCTION proposes to execute the buy orders according to the absent bidder's instructions, and undertakes to do everything possible to acquire the coveted lot under the best possible conditions. In the event of several identical buy orders, priority will be given to the buy order received first. In certain cases, the taking into account of a buyer order may be subject to a security deposit.

3. BIDS BY PHONE

MAURICE AUCTION is willing to receive phone bids provided that the potential buyer has made himself/herself/itself known prior to the sale. MAURICE AUCTION assumes no responsibility in the event of errors, as the case may be, or failure if the call cannot go through or in the absence of answer to an attempted call. MAURICE AUCTION reserves the right to record the communications and to retain such recordings until the payment of the potential acquisitions. In certain cases, the taking into account of phone bids may be subject to payment of a security deposit.

4. ONLINE BIDS VIA THIRD-PARTY PLATFORMS

MAURICE AUCTION can offer to bid online via any website of intermediary operators' platforms relaying the sale. These websites constitute technical platforms enabling to participate, remotely and by electronic means, to public auctions taking place in salerooms. Any user wishing to participate in an online auction via these websites shall review and accept, without any reservation, the conditions of use of such platforms, which are independent and are in addition to these general conditions of purchase, and shall notably check the application of any cost, as the case may be, for the use of these third-party websites.

CONDUCT OF THE SALE

The authorized auctioneer organises and directs the auction in a discretionary manner, the conduct of the sale follows the numbering order of the catalogue and the authorized auctioneer advances the bidding in bidding increments he/she considers appropriate. The authorized auctioneer ensures that the principles of freedom to make bids and of equality between the bidders are respected. The authorized auctioneer may, at his/her own discretion, refuse any bid, withdraw any lot from the auction and designate the successful bidder, i.e., the highest and last bidder, provided that the last bid shall be equal to, or exceed, the reserve and that the term "adjugé" has been uttered. Live bids prevail over any other bid.

During the sale, MAURICE AUCTION can change the order of the lots, divide a lot, combine any two or more lots or withdraw any lot from the sale. In the event of a contestation at the time the lot is auctioned, that is, if it is established that two or more bidders have simultaneously made an equivalent bid, either aloud, or by a gesture, and claim at the same time this object after the word "adjugé" has been uttered, said object is immediately put up for sale again for the price offered by the bidders, and all the persons present are allowed to bid again.

The sale is expressly made in cash and in euros. MAURICE AUCTION can nevertheless offer, for information, the transcript of the auctions in foreign currencies. MAURICE AUCTION's liability may not be incurred in the event of an error in the conversion of currencies.

Reserve

Unless otherwise indicated, all lots are subject to a reserve. MAURICE AUCTION indicates the lots which are offered without reserve with the symbol # next to the lot number. The reserve means the confidential minimum price below which the lot will not be sold. The reserve cannot exceed the lot's low estimate set out in the catalogue or publicly amended prior to the sale, and the authorized auctioneer is free to start the auction below this price and to make bids on behalf of the seller. However, the seller cannot make any bid for his/her/its own account or via an agent.

Pre-emption

Articles L. 123-1 and L. 123-2 of the French Heritage Code authorizes, in certain cases, the State to exercise a pre-emption right, i.e., the right for the State to be substituted to the buyer, on the artworks put up for public auction or in the context of private sales after an unsuccessful prior public auction. The State's representative present during the session delivers his/her statement to the authorized auctioneer just after the strike of the hammer. The decision to pre-empt shall subsequently be confirmed within a period of fifteen days. MAURICE AUCTION will assume no liability resulting from any administrative decisions to pre-empt.

COMPLETION OF THE SALE

The auctioning of the lot completes the transfer of ownership. Upon the auctioning of the lot, the objects become the entire responsibility of the buyer who/which must remove them as soon as possible. The transportation of the lots must be carried out at the final buyer's costs and under his/he/its full responsibility.

The sale is made in cash and in euros. No lot can be handed to the final buyers before the sums due have been fully paid.

In the event of a payment by wire transfer, the delivery of the items may be deferred until full receipt of the payment. The deposit fees are to be borne by the final buyer.

1. SELLER'S COMMISSION

In addition to the final price, i.e., the "hammer price", the final buyer shall pay costs of 25%, Excluding Taxes (i.e., 30%, All Taxes Included), of 20%, Excluding Taxes (i.e., 24%, All Taxes Included) with respect to wine auctions, 20%, Excluding Taxes (i.e., 21.10%, All Taxes Included) with respect to book auctions. These costs can be adjusted for certain particular auctions. Additional costs may apply when the bid is made via third-party online sale platforms.

The payment of the lot by the buyer is made immediately for the full amount of the purchase price, i.e., the final price plus the costs and taxes, as the case may be. This condition also applies to the buyer who/which wish to export the lot and even in the event of the obligation to obtain an export license.

MAURICE AUCTION being subject to the French margin tax system provided for in article 297A of the French Tax Code, it cannot deliver any document showing VAT.

The lots coming from a zone located outside the European Union and which presentation is preceded by the symbol ●, are subject to additional costs which may be passed on to the final buyer on presentation of the custom documents for exportations outside the European Union within a period of three months. These costs are equal to 5.50% of the hammer price (except for jewellery, watches, cars, wines and multiples. The costs for these specialities are equal to 20% of the hammer price).

The lots the presentation of which is preceded by the symbol ◆ are subject to additional costs of 20% of the hammer price. The final buyer justifying an intracommunity VAT number and a document evidencing the delivery in his/her /its member State of the European Union can obtain the repayment of the VAT on the commissions.

The allocation between the final price and the commissions may be amended by specific agreement between the seller and MAURICE AUCTION, without any consequence for the final buyer.

2. PAYMENT

The final buyer may make his/her/its payment via the following means:

- in cash: up to EUR 1,000, taxes and expenses included, for the French individuals and merchants, up to EUR 15,000, taxes and expenses included, for non-merchant foreign residents upon presentation of their ID with an address abroad;
- by Visa or Mastercard;
- by wire transfer with the following IBAN, being specified that the potential additional transfer costs shall be exclusively borne by the final buyer:
- **FR69 3000 2004 3400 0044 6976 W09**

Payments by cheques are not accepted.

Payment must be made within 15 days of the sale. Late payment penalties of 45€ per week will be due in the event of non-receipt of funds within the required period, as well as a blocking of the Drouot.com account and Invaluable.

The payment shall be made in the sole name of the final buyer. MAURICE AUCTION notes that no payment may be made on behalf of a third party and that no change in the final buyer's identity can intervene after the public auction.

Because the transfer of ownership, as well as the transfer of the risks, take place as soon as the word "adjudé" is uttered by the authorized auctioneer, MAURICE AUCTION brings to the buyer's attention the fact that the latter is responsible for having his/her/its acquisitions insured and assumes no liability as to damages which the item might suffer or impose should the final buyer fail to take necessary measures.

3. DEFAULT OF PAYMENT

According to article L. 321-14 of the French Commercial Code, in the event of a default of payment by the final buyer, after a formal request to pay sent thereto by registered letter with acknowledgment of receipt remained without effect, the item is put up for sale again at the seller's request upon reiteration of the auction; in the absence of such a request from the seller within a period of three months as from the final sale, MAURICE AUCTION has a mandate to act in his/her/its name and on his/her/its behalf and can: - either notify to the defaulting final buyer the automatic rescission of the sale, without prejudice to any potential damages. The defaulting final buyer remains debtor of the seller's commission; - or request specific performance of the sale and payment of the final price and seller's commission, for its own account and/or on behalf of the seller.

MAURICE AUCTION reserves the right to exclude from futures sales any final buyer or representative of the final buyer who has been in default or who failed to comply with these general conditions of purchase.

MAURICE AUCTION is a member of the *Registre central de prévention des impayés des commissaires-priseurs* with which payment incidents may be registered. The right of access, rectification and opposition for a just cause may be exercised by the relevant debtor with the SYMEV 15, rue Freycinet – 75016 PARIS.

4. DELIVERY OF THE LOTS

Any lot can be delivered to the buyer only after full payment of the price, costs and taxes. As from the Monday following the 30th day after the sale, any lot bought, whether paid or not, which remains in the warehouse gives rise to the charging of an amount of EUR50, excluding taxes, per week and per lot, being specified that any week started is due in its entirety for storage and insurance costs.

The buyer is personally responsible for having his/her/its acquisitions insured and MAURICE AUCTION assumes no liability as to any damages which the lot might suffer and this, as soon as the hammer is struck. All formalities and transportations remain to be borne exclusively by the buyer. MAURICE AUCTION can recommend, upon simple request, transportation companies which then ensure the packing and transportation of the purchases made. Because the transportation companies are not employees of MAURICE AUCTION, MAURICE AUCTION may not incur any liability for their actions or omissions. The final buyer who/which opted for the sending of his/her/its purchases via a transportation company accedes to this service provider's general conditions and rules out the possibility to incur MAURICE AUCTION's liability in the event of a damage suffered in the context of this provision of services.

CITES AND EXPORT OF CULTURAL GOODS

The export outside France or the import in another country of a lot may be impacted by the laws of the country towards which said lot is exported or imported. The export of any lot outside France or the import in another country may be subject to the obtaining of one or several authorization(s) to export or to import. Certain laws may ban the import or the resale of a lot in the country in which it has been imported. The export of certain lots in a country of the European Union is subject to the obtaining of an export license (*certificat d'exportation*) issued by the *Ministère de la Culture's* competent department, within a maximum period of 4 months as from the request thereof.

The international regulation of 3 March 1973, known as the "Washington Convention" aims at protecting species and specimens considered as endangered. The export or import of any lot made of, or comprising a part (whatever the percentage) in, ivory, tortoise flakes, crocodile skin, rhinoceros horn, whalebone or certain species of coral and rosewood, etc. may be limited or banned. It is the buyer's sole responsibility to seek advice and check the possibility to conform to the legal or regulatory provisions which may apply to the export or import of a lot, prior to bidding.

In certain cases, the relevant lot can be transported only if it is accompanied by a confirmation by an expert, at the buyer's costs, of the species or age of the relevant specimen. MAURICE AUCTION can, upon request, assist the buyer in obtaining the required authorizations and experts' reports. These formalities are carried out at the buyer's costs. However, MAURICE AUCTION cannot guarantee that the authorizations will be granted. In the event of a permit refusal or delay in obtaining said permit, the buyer will remain debtor of the purchase price of the lot. Such refusal or delay may not, under any circumstances, justify a late payment or the cancellation of the sale.

INTELLECTUAL PROPERTY

MAURICE AUCTION is the sole owner of the reproduction right of its catalogue. Any reproduction thereof is forbidden and constitutes an infringement to the detriment of MAURICE AUCTION. In addition, MAURICE AUCTION benefits from a derogation enabling it to reproduce in its catalogue the artworks put up for sale, even though the reproduction right would continue to be effective. Any reproduction of MAURICE AUCTION's catalogue can therefore constitute an illegal reproduction of an artwork exposing its perpetrator to an infringement action by the owner of the copyrights on the work. The sale of an artwork does not entail to the benefit of its new owner the right of reproduction and display of the work.

PERSONAL DATA

MAURICE AUCTION is allowed to reproduce on the record of the auction and on the auction sale slip (*bordereau d'adjudication*) the information provided by the buyer prior to the sale. Any false information incurs the buyer's liability. If the buyer failed to have himself/herself/itself registered prior to the sale, the buyer shall provide the necessary information as soon as the lot is auctioned. Any person who has had himself/herself/itself registered with MAURICE AUCTION has the right to access and rectify the nominative data provided to MAURICE AUCTION under the conditions of the law of 6 July 1978 and the conditions reminded by MAURICE AUCTION at the following URL address relating to the bidders' personal data: <https://mauriceauction.com/politique-confidentialite>

APPLICABLE LAW AND SETTLEMENT OF DISPUTES

According to the provisions of article L. 321-17 of the French Commercial Code, civil liability proceedings brought because of voluntary sales of movable property by public auction are subject to a statutory limitation period of 5 years from the date of the auction. MAURICE AUCTION brings to its clients' attention the existence codes of conduct which apply to voluntary sales by public auction, in this case, the *Recueil des obligations déontologiques des opérateurs de ventes volontaires* adopted by the ministerial decree of 21 February 2012. This *Recueil* is available on the website of the *Conseil des ventes volontaires*. MAURICE AUCTION also informs its clients of the option to use an extra-judicial procedure for settling litigations by referring the matter to the *commissaire du Gouvernement près le Conseil des ventes volontaires*, online or by registered letter with acknowledgment of receipt. These general conditions of purchase are governed exclusively by French law. Any contestation relating to their existence, validity, enforceability against any bidder and buyer, and performance, shall be decided exclusively by the *Tribunal judicia*.

PHOTOGRAPHIES

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CRÉATION GRAPHIQUE

Alexandra de Lambilly
alexandra-de-lambilly.fr

FORMULAIRE D'ORDRE D'ACHAT / ABSENTEE BIDS FORM

DATE DE LA VENTE :

25 Novembre 2024

IMPORTANT

Maurice Auction pourra exécuter sur demande des ordres d'achat par écrit et par téléphone, sans supplément de coût et aux risques du futur enchérisseur. Maurice Auction s'engage à exécuter des ordres sous réserve d'autres obligations pendant la vente. Maurice Auction ne sera pas responsable en cas d'erreur ou d'omission quelconque dans l'exécution des ordres reçus, y compris en cas de faute. Veuillez noter que nous nous réservons le droit de demander des références de votre banque si vous êtes un nouveau client. Merci de joindre au formulaire d'ordres d'achat :
- un Relevé d'Identité Bancaire
- copie d'une pièce d'identité avec photo (carte d'identité, passeport)
- une preuve d'adresse ou, pour une société, un extrait d'immatriculation au RCS.

Maurice Auction may execute written and telephone purchase orders upon request, at no additional cost and at the risk of the prospective bidder. Maurice Auction undertakes to execute orders subject to other obligations during the sale. Maurice Auction will not be responsible for any error or omission in the execution of orders received, including in the event of fault. Please note that we reserve the right to request references from your bank if you are a new customer. Please attach to the purchase order form :
- a bank statement
- a copy of a photo ID (ID card, passport...)
- a proof of address or, for a company, an extract of registration to the RCS.

LES ORDRES D'ACHAT ÉCRITS / ABSENTEE BIDS

Ces ordres d'achat seront exécutés au mieux des intérêts de l'enchérisseur en fonction des autres enchères portées lors de la vente. Les offres illimitées, « d'achat à tout prix » et « plus une » ne seront pas acceptées. Veuillez inscrire vos ordres d'achat dans le même ordre que celui du catalogue. Les enchères alternées peuvent être acceptées à condition de mentionner « ou » entre chaque numéro de lots. Les ordres d'achat seront arrondis au montant inférieur le plus proche du palier des enchères donné par le commissaire-priseur.

These purchase orders will be executed in the best interest of the bidder based on the other bids placed at the sale. Unlimited, «buy at any price» and «plus one» bids will not be accepted. Please place your bidding orders in the same order as in the catalog. Alternate bids may be accepted as long as «or» is entered between each lot number. Bids will be rounded down to the nearest bidding level given by the auctioneer.

LES ORDRES D'ACHAT TÉLÉPHONIQUES / TELEPHONE BIDS

Veuillez indiquer clairement le numéro de téléphone où nous pourrions vous contacter au moment de la vente, y compris le code du pays. Nous vous appellerons de notre salle de ventes peu avant que votre lot ne soit mis aux enchères.

Please clearly indicate the phone number where we can contact you at the time of the sale, including the country code. We will call you from our auction room shortly before your lot goes up for auction.

CIVILITÉ (OU NOM DE L'ENTREPRISE) / TITLE (OR COMPANY NAME - IF APPLICABLE)

NOM / LAST NAME

PRÉNOM / FIRST NAME

ADRESSE / ADDRESS

VILLE / CITY

CODE POSTAL / ZIP CODE

PAYS / COUNTRY

TÉLÉPHONE / PHONE NUMBER

EMAIL / EMAIL

Veuillez inscrire lisiblement vos ordres d'achat. En cas d'ordres d'achat identiques, le premier réceptionné aura la préférence. Les ordres d'achat devront être communiqués en euros au moins 24h avant la vente. Please write your purchase orders legibly. In case of identical purchase orders, the first one received will have preference. The absentee bids must be communicated to us in euros at least 24 hours before the sale.

N° DE LOT DESCRIPTION DU LOT
LOT NUMBER LOT DESCRIPTION

PRIX MAXIMUM EN EUROS
(hors frais de vente et tva)
MAXIMUM PRICE IN EUROS
(excluding sales costs and vat)

_____	_____	_____	€
_____	_____	_____	€
_____	_____	_____	€
_____	_____	_____	€
_____	_____	_____	€
_____	_____	_____	€

Formulaire à retourner par courriel ou voie postale au :
Form to send by email or post to:

Maurice auction, 60 rue la boétie, 75008 Paris
ou/or contact@mauriceauction.com

J'accepte les Conditions Générales De Vente de Maurice Auction, telles qu'elles sont publiées dans le catalogue. Ces dernières régissent tout achat lors des ventes chez Maurice Auction.

I accept the General Terms and Conditions Of Sale of Maurice Auction as published in the catalog. These terms and conditions govern all purchases at Maurice Auction.

Je m'engage à régler à Maurice Auction, en sus du prix d'adjudication, une commission d'achat aux taux indiqués dans les Conditions Générales De Vente, la TVA au taux en vigueur étant en sus. Je consens à l'utilisation des informations inscrites sur ce formulaire et de toutes autres informations obtenues par Maurice Auction, en accord avec le guide d'ordres d'achat et les Conditions Générales De Vente.

I agree to pay Maurice Auction, in addition to the hammer price, a buying commission at the rates indicated in the General Terms And Conditions Of Sale, plus VAT at the applicable rates. I consent to the use of the information entered on this form and any other information obtained by Maurice Auction, in accordance with the purchase order guide and the General Terms And Conditions Of Sale.

SIGNATURE

DATE

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