

Auction Action In Detroit

Craftsmanship, Luxury & Design Meet
At DuMouchelles

DETROIT — More than 900 lots crossed the block during DuMouchelles’ June 18-20 auction series that saw strong prices across the board, led by an exuberantly carved American piano, statement jewelry and vibrant artworks.

The top lot of the auction hearkened back to the golden age of American pianos with a Mason & Hamlin Rococo-style

hand-carved walnut Model BB seven-foot semi-concert grand piano and matching bench. Pianos by this company, established in 1854, remain collectible today, and this example, dating to 1927, was heavily carved. Estimated at \$10/30,000, the piano opened for bids at \$7,500 and battling bidders drove the price up to \$80,600.

Bob DuMouchelle, general manager, said, “The Mason & Hamlin hand-carved walnut grand is a limited-edition instrument that has been meticulously maintained by three generations of a prominent Grosse Pointe Shores, Mich., family of pianists. Strong interest from bidders on the phones and internet drove competitive bidding — with the winning bidder calling in from California.”

Another standout amid a small grouping of musical instruments was a Swiss Victorian rosewood and marquetry tabletop cylinder music box with automata. The “Sublime Harmonie” box, made 1875-95, sold mid-estimate

for \$8,060.

The jewelry category was a high flyer on the first day, accounting for seven of the session’s top ten lots, and totaling nearly \$80,000 for just those seven. The trend seemed to favor big and bold pieces that had striking presence. Among the statement necklaces was a Trisko Jewelry 14K yellow gold and diamond omega chain necklace centering a 45-carat cushion-cut tanzanite surrounded by channel-set round diamonds in removable bar links. The Modernist piece outperformed its \$12/14,000 estimate to sell for \$19,840.

Colorful statement pieces were popular with bidders, from veteran collectors to new buyers, searching for something extraordinary. Selling early on was a 23K yellow gold, enamel, emerald and diamond necklace that was

handmade and featured 60 emerald beads. It more than doubled its high estimate to attain \$13,640. A few minutes later, an 18K white gold, ruby and diamond heart-shaped pavé brooch, centered with 172 faceted rubies, also did well at \$9,920 (\$3/5,000).

Classic tennis bracelets are timeless and always in fashion, as evidenced by an Edwardian platinum and old European-cut diamond tennis bracelet, circa early 1900s, that went over estimate at \$13,640.

The second day offered a wide-ranging selection of fine art, kicking off with Italian and European paintings before moving into Asian decorative arts and collectibles from area estates.

A standout, prized for its fine coloration and masterful carving, was a Chinese coral carving of the immortal Guanyin riding a phoenix bird and holding an urn. Made in 1900 and standing 13½ inches tall, the piece sold over its \$10,000 high estimate at \$16,120.

Fine artworks accounted for



This fancy 1910 silverplate flower centerpiece of oval form on scrolled feet made \$1,240 (\$100/300).



This image shows detail of the exuberant carving on the Mason & Hamlin piano that sold for \$80,600 (\$10/30,000).



The top lot of the auction was this Mason & Hamlin Rococo-style hand-carved walnut Model BB 7-foot semi-concert grand piano with bench, 1927, that played for \$80,600, well over its \$10/30,000 estimate.



This 1900 Chinese coral carving of the immortal Guanyin riding a phoenix soared to \$16,120, exceeding its \$5/10,000 estimate.

Review by
Andrea Valluzzo, Editor
Photos Courtesy DuMouchelles



By Alfred De Breanski, Sr, RBA (British, 1852-1928), this circa 1880 oil on canvas titled “Near Keswick, Derwentwater” doubled its high estimate to attain \$11,160 (\$4/5,000).



Selling in the first session was this 23K yellow gold, enamel, emerald and diamond necklace that clasped a winning bid of \$13,640 (\$4/6,000).



Leading the jewelry category was this Trisko Jewelry Modernist 14K yellow gold omega chain necklace with a 45-carat tanzanite and diamonds that sold for \$19,840 (\$12/14,000).

some of the day's highest prices, led by a John Rutherford Boyd watercolor and pencil on paper titled "Flower Garden, Irises and Poppies," which depicted a riotous garden and bested its high estimate to bring \$22,320. Also performing well was an oil on canvas landscape by Alfred De Brianski, Sr. RBA. The circa 1880 "Near Keswick, Derwentwater" portrayed a setting sun with waterfowl flying amid marshes near Lodore, where the River Derwent enters the lake. Estimated at \$45,000, the painting sold for \$11,160.

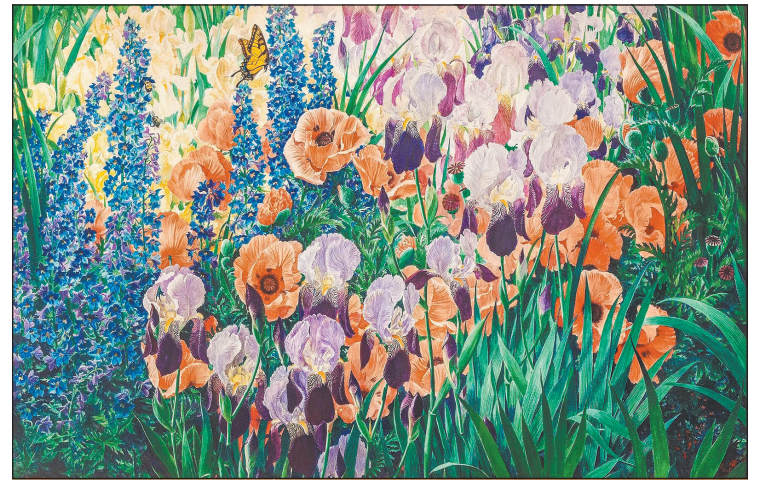
A circa 1920-30 "Panther" sculpture by Charles Delhommeau (French, 1883-1970) pounced past its \$400/600 estimate to achieve \$8,385. The bronze, having a fine green patina, was signed at the base and had a foundry mark for L.B., Cire Perdue, Paris (Leblanc-Barbedienne).



This eight-piece set of Bernardaud (French) porcelain salad plates in the Aux Oiseaux pattern flew to \$992 (\$100/300).

Highlights from the online-only session on June 20 included a lavishly-decorated silverplate flower centerpiece. Made in 1910, the centerpiece was of oval form, raised on scrolled feet and had a pierced frame and openwork, as well as winged cherubim motifs on

either side. Conservatively estimated at \$100/300, the piece shone at \$1,240. Also performing well was an eight-piece set of Bernardaud (French) porcelain salad plates in the Aux Oiseaux pattern. Done in a Japanese style and depicting birds



“Flower Garden, Irises and Poppies” by John Rutherford Boyd (American, 1882-1951), watercolor and pencil on paper, bloomed at \$22,320 (\$12/16,000).

perching on raised gilt trees, the plates realized \$992 (\$100/300).

Prices quoted include the buyer's premium as reported

by the auction house. Dumouchelles' next auction will be July 23-24. For information, www.dumoart.com or 313-963-6255.

Alberto Giacometti Works Installed In The Met's Temple of Dendur

NEW YORK CITY — The Metropolitan Museum of Art presents “Giacometti in the Temple of Dendur,” a presentation that brings the work of renowned modern artist Alberto Giacometti (1901-1966) into dialogue with the Temple of Dendur, one of the museum’s and New York City’s most iconic spaces.

On view through September 8, the exhibition, in co-organization with the Fondation Giacometti, features 17 sculptures — 14 figures in bronze and plaster on loan from the Fondation Giacometti, including rarely seen painted plasters, and three from The Met collection — installed in and around the temple and highlighting the enduring impact of ancient Egyptian art on one of the defining figures of Twentieth Century art. Long preoccupied with how sculpture might convey solitude, vulnerability, and the persistence of the

human figure, Giacometti found in ancient Egyptian art a model of formal restraint and spiritual intensity that would shape his mature work.

"The Met is not only a collection of extraordinary works but also of outstanding sites for the display of seminal works of art. By situating Giacometti's work in dialogue with the Temple of Dendur, this installation underscores how deeply the ancient world shaped modern artistic expression," said Max Hollein, the Met's Marina Kellen French director and chief executive officer. "Giacometti in the Temple of Dendur reflects The Met's unique ability to offer new perspectives by bringing works of art from different times and cultures into conversation — an approach that also informs the vision for the Museum's Tang Wing for Modern and Contemporary Art, opening in

2030.”

Throughout his career, in his search for the means to express the experience of human existence, Giacometti was profoundly shaped by the art of ancient Egypt. Early encounters with Egyptian sculpture in Florence and Rome in 1920-21 left a lasting impression on the young artist, who was drawn to their stillness, rigid frontality, and enduring composure.

After moving to Paris in 1922, he spent considerable time in the Egyptian galleries of the Louvre, where sustained study refined his understanding of form, proportion, and the symbolic power of the human figure.

Completed around 10 BCE, the Temple of Dendur was dedicated to the goddess Isis and two deified brothers, Pedesi and Pihor. Priests performed rituals within the temple and on its terrace, medi-

ing the human and divine realms. Gifted by Egypt to the United States in 1965 and awarded to The Met in 1967, the temple debuted at the

museum in 1978.

The Metropolitan Museum of Art is at 1000 Fifth Avenue. For information, www.metmuseum.org or 212-535-7710.



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'From Rubble To Roots' Shares Stories Of Survival & Resilience

NEW YORK CITY — The Center for Jewish History presents “From Rubble to Roots: Six Stories of Survival and Resilience,” through December 31. The exhibition is based on the Center’s internationally recognized podcast of the same name. Created with support from Ancestry®, the exhibition introduces the stories of six Holocaust survivors, as shared by their children and, in one case, by the survivor himself. Some of these stories had remained unspoken for decades until now.

Through carefully selected images, artifacts and first-person testimony, the exhibition traces each survivor's journey from prewar life through persecution and ultimately to rebuilding their lives in the United States.

"From Rubble to Roots' brings forward voices that might otherwise have gone

unheard, revealing both the devastation of the Holocaust and the remarkable resilience of those who rebuilt their lives afterward,” said Gavriel Rosenfeld, president of the Center for Jewish History. “By sharing these personal histories, we aim to highlight the countless stories of survival and renewal that remain untold, and to remind people how recent this history is, and how profoundly it continues to shape real lives.”

Visitors will encounter Judith Koppel, who survived the Nazi occupation of her hometown of Trembowla with the help of a Polish woman who hid her and her father at great personal risk. They will learn about Isak Borenstein, who escaped death repeatedly, including while defusing bombs in a Nazi labor camp, and went on to build a new life in New Orleans.

The exhibition also shares

the story of Erica Gorin, who witnessed her Berlin synagogue burn during Kristallnacht before escaping on the Kindertransport, and Ernie Brod, whose survival began with a moment of chance when his crying as an infant prompted a guard to release him and his mother, setting them on a path to safety in America.

Other stories highlight acts of resistance and endurance, including Samuel Goldstein's role in the Treblinka uprising and Michal Boruch Knaster's survival through multiple camps after losing his entire family. Together, these narratives show the horrors of the Holocaust yet, also the determination to rebuild, remember and carry forward that survivors have and had.

The Center for Jewish History is at 15 West 16th Street. For more information, www.cjh.org or 212-294-8301.



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