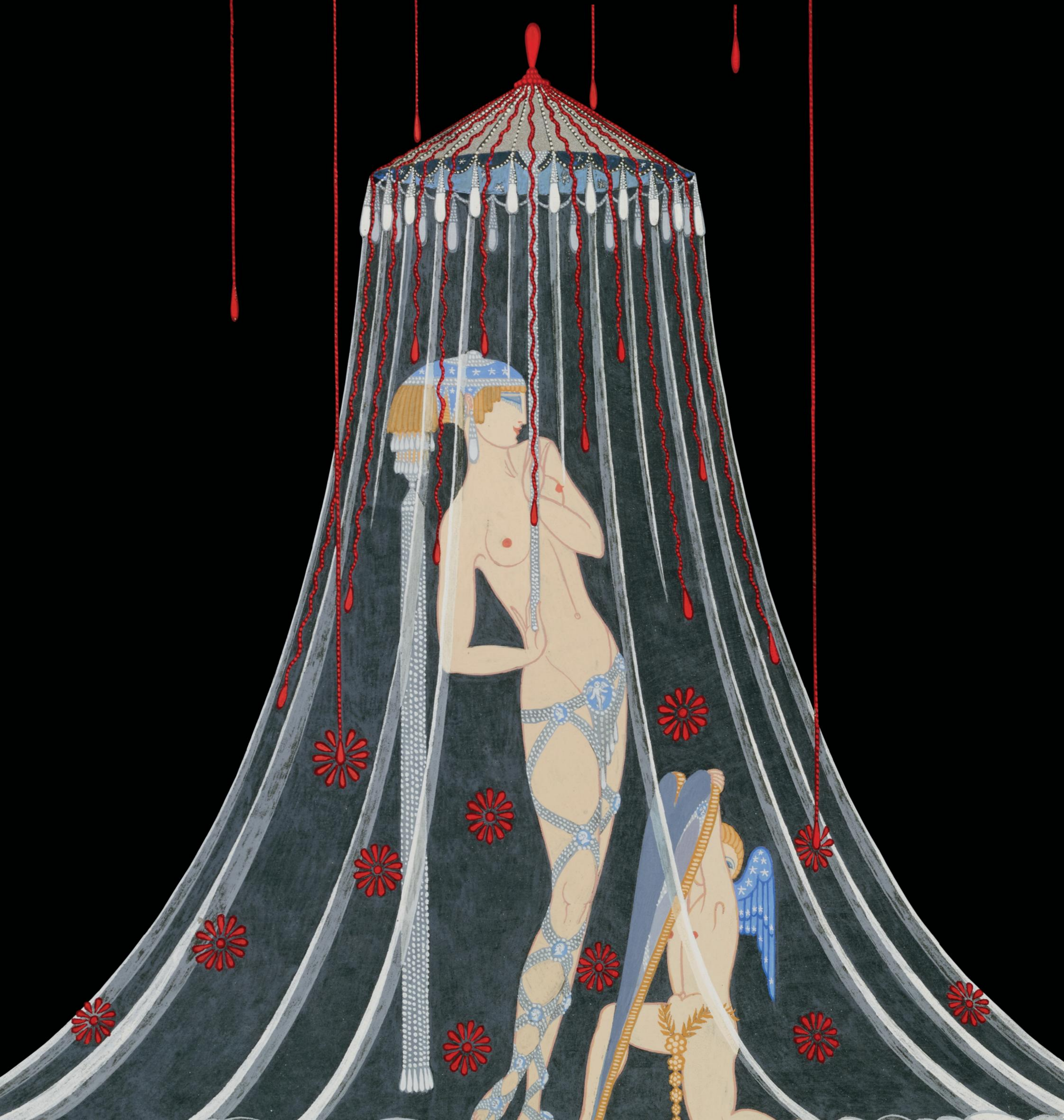
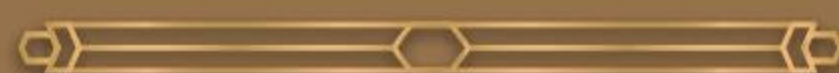


ERTÉ and the era of
ART DECO
an exhibition





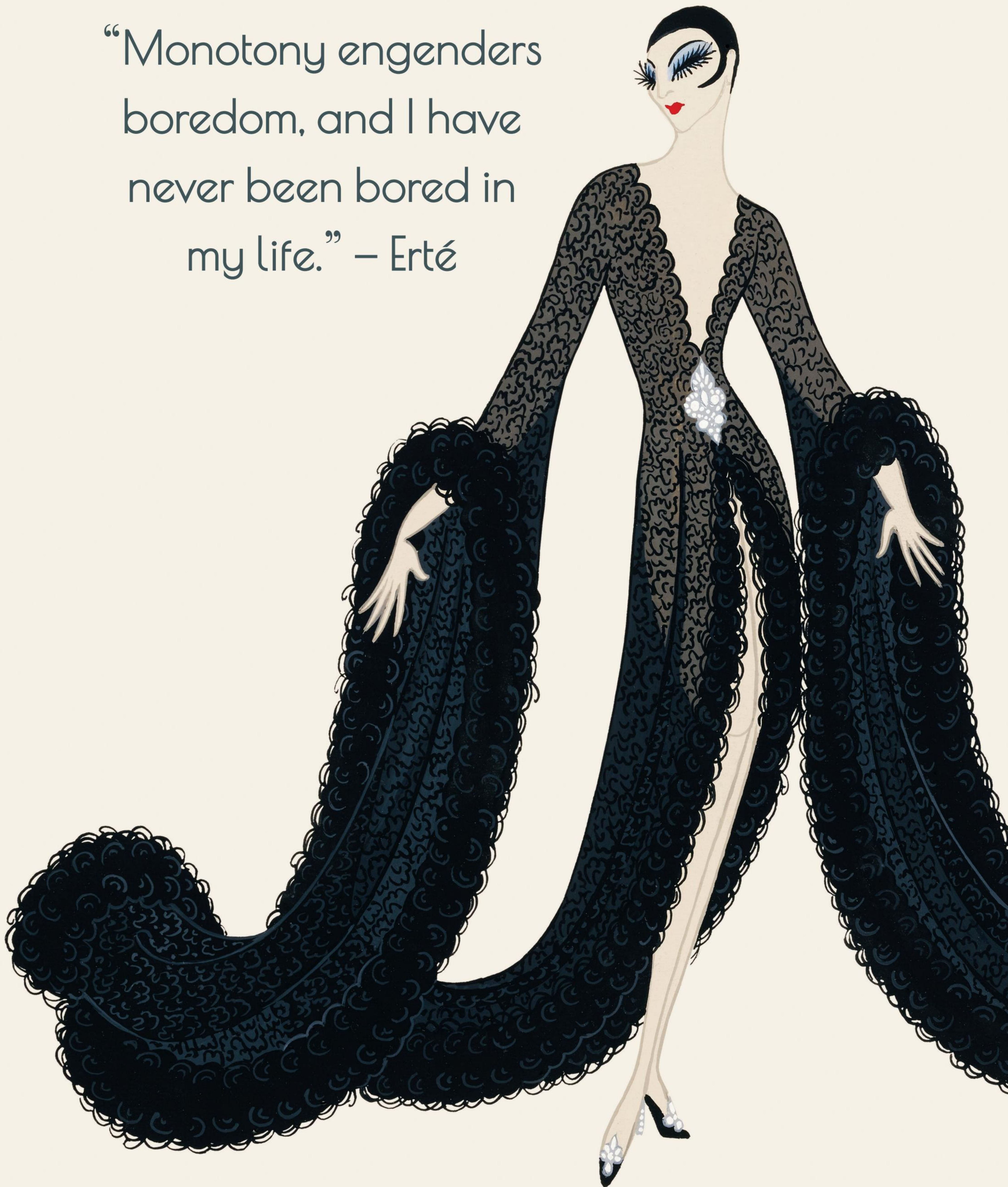
BEWITCHED, BEWILDERED
Gouache on paper



Erté renders famed French ballet dancer, actress and singer Zizi Jeanmaire as the pinnacle of elegance and sensuality in *Bewitched, Bewildered*. Her dramatic heavy-lidded gaze and rouged lips mirror the bold draped sleeves and thigh-high slit in her dress. Married to choreographer Roland Petit, Jeanmaire was among the most famous performers in post-war Paris, mingling with creatives from Yves Saint Laurent to Jean Cocteau. Erté developed a close relationship with the couple, designing them clothing and costumes alike.

Paper: 14⁵/₈"h x 10⁵/₈"w • Frame: 20³/₄"h x 16⁷/₈"w
\$28,500 • #31-7696

“Monotony engenders
boredom, and I have
never been bored in
my life.” – Erté



We are thrilled to present our exhibition *Erté and the Era of Art Deco*, a captivating journey through one of the most influential artistic periods of the 20th century. It would be impossible to understand the period without Erté, the oft-called “Father of Art Deco.” This exhibition showcases the artist’s distinctive style and enduring impact through a collection of over 160 of his original gouaches, paired with treasures from the period’s finest jewelers, glassmakers, furniture designers and more.



Above: *Costume à l'Antique*,
for more information turn to page 72.

Right: diamond Bracelet by Köchert,
for more information turn to page 110.

Emerging between the two World Wars, Art Deco offered a visual escape, a celebration of opulence and a reflection of the modern era’s aspirations. Transforming skylines, furniture, jewelry, art and textiles, Art Deco bridged the gap between the traditional and the avant-garde.

To celebrate this aesthetic’s rich legacy, this exhibition showcases Erté’s artworks alongside exquisite Art Deco jewelry including examples by Boucheron and Raymond Yard, important glass from René Lalique and period clocks from Tiffany & Co. and Cartier. Unique cocktail shakers capture the Roaring Twenties’ thriving nightlife, while an exceptional aquamarine tiara from Raymond Yard, pictured on page 56, exudes the timeless glamour of the era’s high society. Many of Erté’s artworks bear prestigious provenance as gifts from the artist, with a total of seven artworks that were once housed in the collection of Hélène Martini, the longtime director of the Folies Bergère. Highly collectible, groups of Erté’s paintings really make a statement.

Join us as we celebrate the Art Deco movement and its greatest champion, Erté. If you discover something that interests you, please do not hesitate to contact your personal Sales Consultant and we will handle the rest.

Sincerely,

Bill Rau

CEO & Third-Generation Owner

ERTÉ and the era of ART DECO



ERTÉ: THE PAINTER-POET	4
PERFORMING ARTS	8
HIGH SOCIETY	34
CLASSICISM & ORIENTALISM	60
MODERN CULTURE	86



ERTÉ: THE PAINTER-POET



The artist, New York, 1970

Romain de Tiroff (1892-1990) turned the French pronunciation of his initials into the famed Erté pseudonym. Now, his name is forever linked to fashion, music hall shows and the Art Deco spirit, a movement of which he is recognized as the leader.

The genesis of Romain de Tirtoff's art can be found in his native St. Petersburg, a French-speaking city where art was omnipresent in the first decade of the 20th century. Erté began working for opera companies after 1945, and his passion for Russian ballet and memories of performances at the Maryinsky Theatre in his youth always nurtured him. His parents held season tickets to the famed St. Petersburg theater, and the young Erté went nearly every Tuesday to see performers like Sarah Bernhardt in *La Dame aux Camélias*, Serge Prokofie in his 1911 debut and Rimsky-Korsakov, a friend of his father's.

The influence of his hometown also can be seen in the artist's poetic, dreamy and sometimes dramatic character. During his long visits to the Hermitage Museum, Erté assiduously observed Greek vases, Persian miniatures, Oriental arabesques and the solid nobility of Russian art. All these artistic influences would later find their way into his work with infinite subtlety.

Ballet had a strong impact on the young boy, who at the age of nine began dance lessons with the great choreographer Marius Petipa. Torn between dance and drawing, Erté hesitated for a long time between his two passions. Convinced that he couldn't go without drawing every day while he sometimes forgot to dance, in the end, Erté chose drawing.

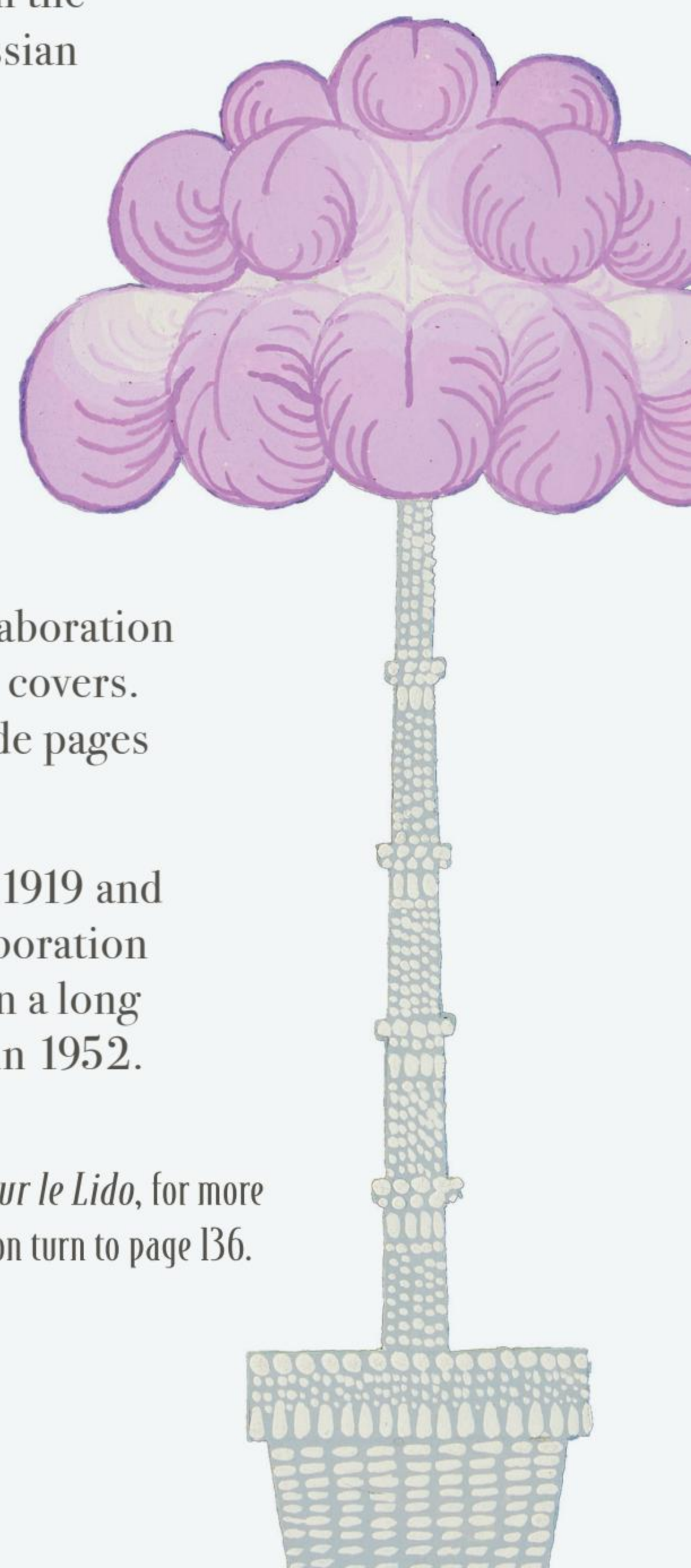
Although he officially left St. Petersburg in 1912 to study architecture at the École des Beaux-Arts in Paris, Erté had already signed his first contract with the fashion magazine *Damiski Mir*. He sent the publication Parisian fashion designs to support himself, in addition to the allowance paid by his sponsor each month. When the young man arrived in Paris, he was alive with the rhythm of Diaghilev's Russian ballets and immediately found his place.

By 1913, Erté was working for Paul Poiret, the most famous couturier of the day, and designed his first theatrical costume for dancer Mata Hari. Despite his short tenure there due to the onset of the first World War, Erté received exceptional training, developing an eye for perfection, a deep respect for the importance of design and an awareness of the many secrets hidden within stage costumes.

Establishing himself in Monte Carlo in 1915, he began sending his first works to *Harper's Bazaar*. This marked the beginning of a remarkable collaboration with the influential fashion magazine, for which he produced a total of 240 covers. Between 1915 and 1936, Erté sent no less than 2,500 drawings for the inside pages of the magazine, which held an exclusive contract with the artist.

Music hall performances enjoyed their greatest success in France between 1919 and 1953, and Erté played a major role in them, thanks in part to his long collaboration with Max Weldy, the costume designer at the Folies Bergère. He also began a long collaboration with Pierre Santini at the Bal Tabarin in 1933, which ended in 1952.

**When the young man arrived
in Paris... he immediately
found his place.**



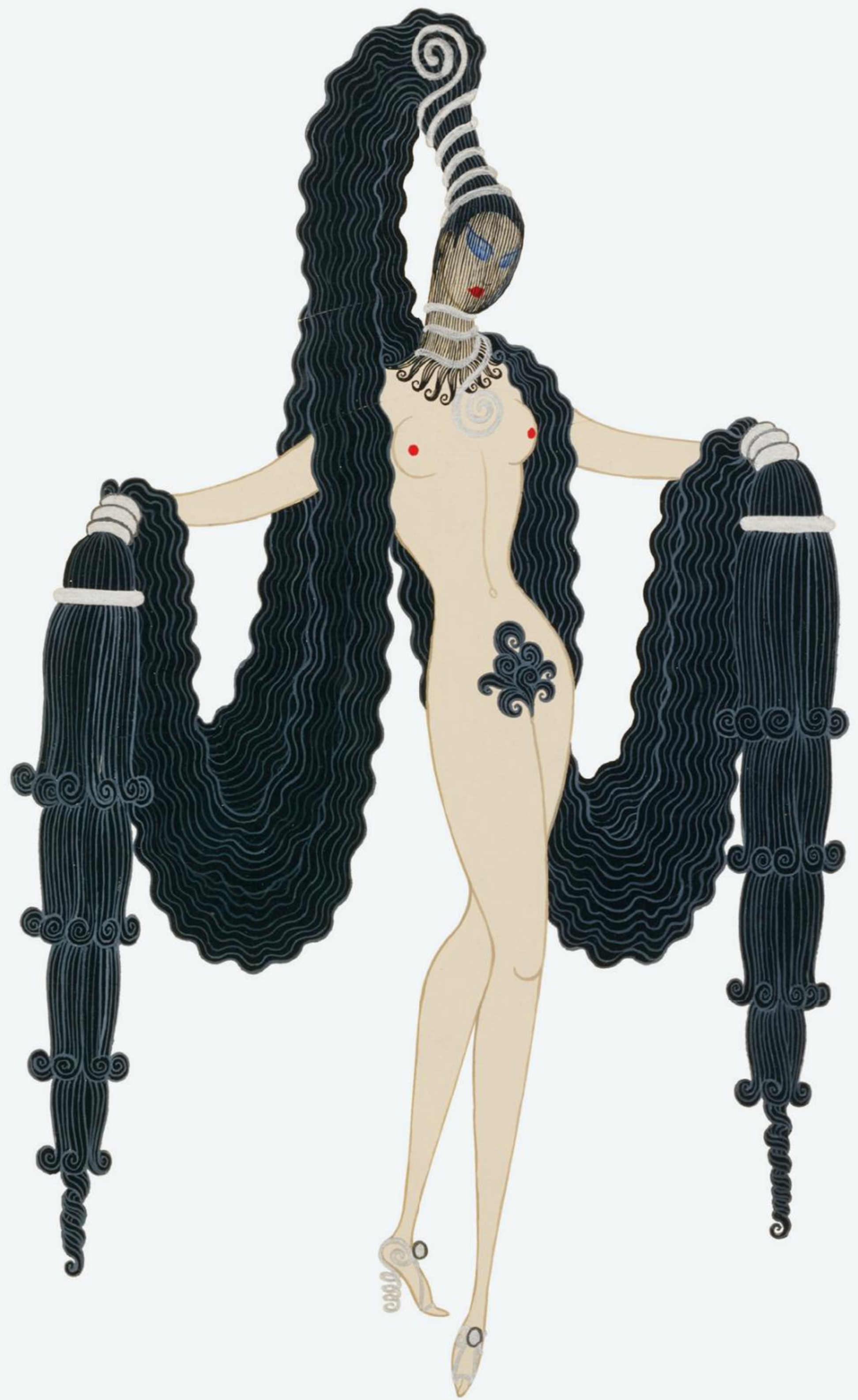
Décors pour le Lido, for more information turn to page 136.

Meanwhile, between 1925 and 1926, Erté's international reputation took him to Hollywood, where he worked for a time for Metro-Goldwin-Meyer. He was commissioned to design sets and costumes for a number of films, including *Ben Hur* and *La Bohème*. His Hollywood adventure was cut short by the inconsistencies of the film *Paris*; the artist felt that the MGM film did not properly showcase his beloved city and Erté ultimately refused to be associated with the film.

Journalist Maurice Feuillet wrote in the *Gaulois Artistique* on April 21, 1927: "Erté is not only an inventor of frivolities, a skilled costume designer, a magician of decor and an enchanter of enchantments, he is above all a creator of symbols, and this is perhaps one of the most endearing forms of his talent." After all, the man's creations possessed form, color and uniqueness that made them in vogue worldwide.

The theater, with its ballets, magic and marvelous shows held under the glare of electric spotlights, was an empire that Erté loved because he could give shape to his fantasies. There, the unreal mingled with the real and fiction became reality. Having already designed costumes for actresses and opera singers for one-off shows, after 1945 he was commissioned to design all the sets and costumes for opera and ballet productions, which brought him immense success. Erté was always uncompromising on the refinement of his sets, all crafted with perfect balance and grace.

Starting in 1916, Erté recorded all his creations in his archives and kept a copy of each of his gouaches. This was almost certainly to ensure that no one would steal his designs, as had happened with Poiret. Each drawing was titled and numbered, and sometimes dated, while commissions and shows were recorded in large registers. The methodical work was reminiscent of the military rigor of the naval officers from whom he descended. Above all, these archives allow us to appreciate the fertility of his imagination today, and to follow the precise evolution of his commissions.



Cheveux Noirs, for more information turn to page 44.

The theater, with its ballets, magic and marvelous shows held under the glare of electric spotlights, was an empire that Erté loved because he could give shape to his fantasies.



A perusal of archives and articles reveals the artist's uncompromising public image became that of a humble and modest man who, despite his many successes, was delighted by the extremely favorable reception of his exhibitions at the Grosvenor Galleries in London and New York in 1966 and 1967. The Metropolitan Museum of Art saluted his genius by acquiring all works presented in a retrospective, which would be shown to the public the following year in the exhibition *Erté and his contemporaries*.

Erté's most famous creations include the anthropomorphic alphabet, in which each letter is represented by a woman's body in motion, designed in 1928. He also created numbers in the same spirit, as well as the seasons, the four emotions and jewelry. Always in search of new adventures, at the age of 70, Erté began a new career as a sculptor and lithographer, bringing his finest artworks to a new audience.

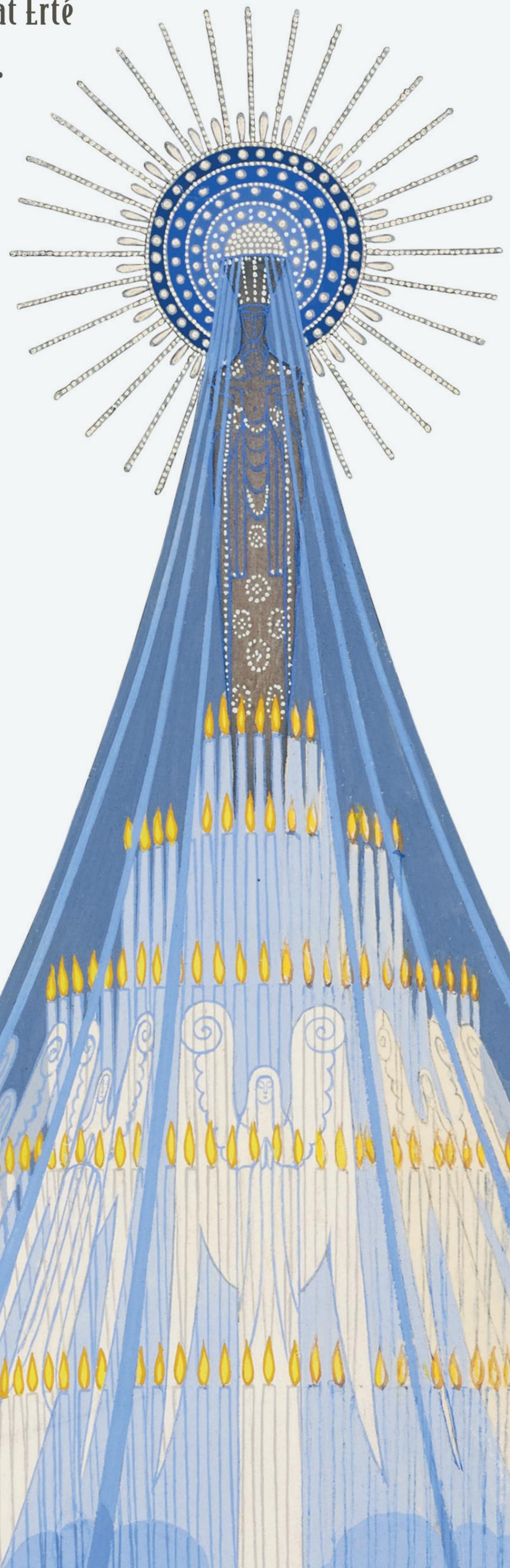
We are particularly proud to have reunited over 160 artworks, covering sixty years of Erté's oeuvre. He was an enthusiastic and sincere man, a sensitive poet who managed to span the 20th century with his talent, expressing himself at the heart of a timeless universe. His drawings are always a surprise, sometimes full of emotion, sometimes pure seduction. Whether capturing a spectacle, dancing or moving, the artist's witty and enchanting artworks are always full of life, transporting us to a special imaginary world.

Mathias and Catherine Ary Jan

Galerie Ary Jan, Paris

Co-Partners of Exhibition and Erté Historians

Ave Maria, for more information turn to page 18.





PERFORMING ARTS



The captivating alliance between the Erté and the vibrant performing arts scene of Paris transported audiences to new realms throughout the early 20th century. Erté emerged as an unmatched and emblematic creative force whose visionary designs were imbued with an otherworldly, transcendent appeal.

Parisian nightlife thrived with unparalleled vibrancy in the Art Deco era, epitomizing the cultural effervescence of the interwar years. Sometimes referred to as the *Années Folles* (“Crazy Years”), the period saw Paris become a nexus of artistic experimentation, literary achievement and musical innovation. Erté’s trajectory converged with this dynamic landscape, as he cultivated affiliations with luminaries of the performing arts world, including legendary figures such as Zizi Jeanmaire, Roland Petit, Mistinguett and Hélène Martini.

Through his mesmerizing costume and set designs, Erté also left an indelible imprint on operatic and theater productions. These

collaborations rose above mere aesthetic embellishments, penetrating to the core of performances and adding greater depth to the narratives on display. The artist possessed a great range, and was equally capable of capturing Rococo decadence in the sets for *Così Fan Tutti* as he was in creating supernatural, moody interiors for *Les Mamelles de Tirésias*. Even exceptionally popular and widely performed productions like *La Traviata* and *Le Baron Tzigane* discovered newfound modernity and whimsy with Erté at the helm.

Parrying the spectacle of these fantastical productions, fashion became a vehicle through which audiences negotiated their relationships with tradition and modernity. Luxury canes, pocketwatches and compacts began to incorporate elements of the Art Deco aesthetic, embracing bold lines, glittering jewels and sleek construction. The era’s fascination with opulence found resonance in the garments donned by Parisian patrons and performers alike, creating a sartorial tapestry as animated as the city’s nightlife.



BALLET ESPAGNOL

La Traviata • Gouache on paper



Erté served as set designer for two renditions of *La Traviata*, an opera in three acts by Giuseppe Verdi that first premiered in 1853 and remained a staple in the European operatic repertoire. Given the era's burgeoning modernism and political upheaval, the opera's narrative of love, sacrifice and societal conventions resonated differently, offering solace and escapism. Erté's set allowed audiences to be transported to Paris of the early 19th century.

Paper: 5¹/₈"h x 7³/₈"w • Frame: 10¹/₂"h x 12⁷/₈"w

\$9,850 • #31-7955



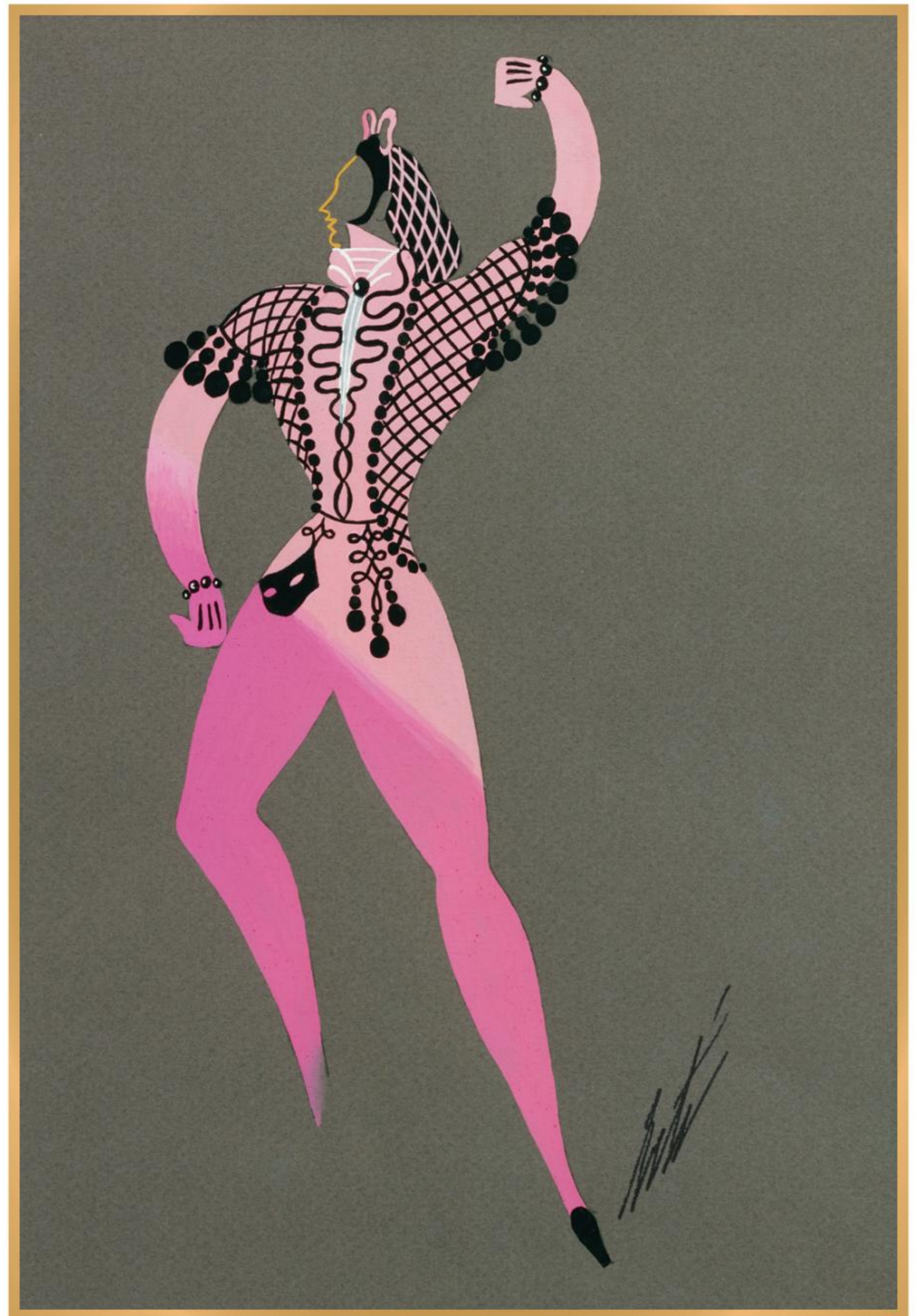
DANSEUSE DU BALLET ESPANGNOL

La Traviata • Gouache on paper

Paper: 12”h x 8¹/₂”w

Frame: 17¹/₄”h x 14¹/₈”w

\$18,850 • #31-7645



DANSEUR DU BALLET ESPANGNOL

La Traviata • Gouache on paper

Paper: 12”h x 9”w

Frame: 17¹/₄”h x 14¹/₈”w

\$18,850 • #31-7646



LE ROI DE PIQUE

La Traviata • Gouache on paper



This costume designed by Erté encapsulates an important symbol in Verdi's *La Traviata*. In Act II, during a gambling scene, the character of Baron Douphol draws attention to *Le Roi de Pique* (King of Spades) in a game of cards. It becomes a catalyst for heated exchange between the protagonists, serving as a visual emblem of their ill-fated love affair's destiny. Erté melds traditional playing card imagery with modern stylized forms to fashion the costume.

Paper: 14³/₈"h x 10³/₈"w • Frame: 20³/₄"h x 16⁷/₈"w
\$24,500 • #31-7643



LA DAME DE TRÈFLE

La Traviata • Gouache on paper



Much like *Le Roi de Pique*, *La Dame de Trèfle* (Lady of Clubs) functions as a metaphorical motif symbolizing the juxtaposition between public appearances and private realities. Erté places the masked woman on a deep grey background, emphasizing the shadowy and unseen forces at play in the scene. Even so, the crowned lady exudes an enigmatic magnetism, holding a flower to her face in a gloved hand.

Paper: 14³/₈"h x 10³/₈"w • Frame: 20⁷/₈"h x 16⁷/₈"w
\$22,850 • #31-7644

MISTINGUETT

Marvels of the Orient • Gouache and silver on paper



Mistinguett, née Jeanne Florentine Bourgeois, was a famous French singer and well-known actress of the early 20th century. She rose to prominence in the cabarets of Paris and rapidly became the highest-paid female entertainer of her era. Celebrated for her vivacious stage presence and unique voice, she was a stalwart at the Casino de Paris, the Moulin Rouge and the Folies Bergère. Given her endless popularity, Erté worked alongside Mistinguett throughout her career. He designed this costume for her performance at the Théâtre du Bataclan in 1917, expertly matching Mistinguett's exuberant personal style with vivid colors and a bold headpiece.

Paper: 11¹/₈"h x 8¹/₄"w • Frame: 17¹/₄"h x 14"w
\$19,850 • #31-7561





COSTUME DE FEMME

Le Baron Tzigane • Gouache on paper



This vibrant and flamboyant costume was designed by Erté for a performance of *Le Baron Tzigane* (The Gypsy Baron). Created for a woman, the attire features bold red cape, tall black boots and a gloved hand. Composed by Johann Strauss II and set in 18th-century Hungary, *Le Baron Tzigane* centers on a young Romani girl who discovers she is heir to a secret treasure. The tale was exceptionally popular across Europe, considered widely to be Strauss' crowning achievement.

Paper: 14¹/₂"h x 11"w • Frame: 20³/₄"h x 16⁷/₈"w
\$29,500 • #31-7659



COURONNE DE LAURIER

Les Monstres Sacrés • Gouache on paper



Erté designed this exceptionally whimsical laurel wreath costume for Jean Cocteau's famed play, *Les Monstres Sacrés*. *Les Monstres Sacrés* was highly successful, popularizing the French idiom *monstre sacré* ("sacred monster"), which refers to a person who has achieved exceptional heights in their field. Fittingly, this bare-breasted beauty envisioned by Erté is a standalone creative, adorned as a timeless symbol of power and triumph.

Paper: 14"h x 10¹/₂"w • Frame: 20³/₄"h x 16⁷/₈"w
\$16,850 • #31-7608

AVE MARIA
Gouache on paper



Designed for a performance in 1928, this grand display reflects the apex of Erté's expertise in set design. Erté's vision for the performance feels otherworldly, and he renders a host of angels within the display. Vibrant blue hues intermingle with the warm light of countless candles, creating a transcendent and ethereal air. Erté's sets were more than a backdrop for the performances they were designed for; his creations elevated the shows to higher levels of emotional and artistic potency.

Paper: 11"h x 15"w • Frame: 16⁷/₈"h x 20³/₄"w
\$34,500 • #31-7589







LE CARNET DE BAL

Gouache on paper

Paper: 14¹/₂"h x 10¹/₂"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,500 • #31-7607



COSTUME DE FEMME

La Comédie Italienne • Gouache on paper

Paper: 14"h x 10"w

Frame: 20³/₄"h x 16⁷/₈"w

\$22,500 • #31-7609



LES POISSONS

Gouache on paper

Paper: 15"h x 10"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,500 • #31-7637



LES CHAINES

Gouache on paper

Paper: 12"h x 9"w

Frame: 17⁵/₈"h x 14¹/₂"w

\$22,500 • #31-7620





LA PRINCESSE LOINTAINE

Gouache on paper



Exuding the grandeur of a distant age, this design sets the scene for a medieval romance entitled *La Princesse Lointaine*. Erté builds an exceptional level of depth in the two-dimensional artwork by playing with light and shadow, overlaying large boats atop each other. The distant cityscape, rendered in purples and reds against a vivid sunset sky, further adds to the drama of the composition. Following the release of the eponymous play by Edmond Rostand, the phrase *la princesse lointaine* came to refer to the archetype of an unattainable or distant princess, often symbolizing an idealized and unreachable love. Erté's choice of colors mirrors the romantic elements of the play, while creating a sense of scale that elevates the performance.

Paper: 10¹/₂"h x 14¹/₄"w • Frame: 16³/₄"h x 20³/₄"w

\$18,500 • #31-7597



ACTE I

Così Fan Tutte • Gouache on paper

Paper: 10”h x 17”w • Frame: 15³/₈”h x 22¹/₂”w

\$24,500 • #31-7654



ENSEMBLE DU DÉCOR

Don Pasquale • Gouache on paper

Paper: 9”h x 16”w • Frame: 15”h x 22¹/₄”w

\$22,500 • #31-7623



DÉCOR FINAL

Les Mamelles de Tirésias • Gouache on paper
Paper: 6”h x 9”w • Frame: 14½”h x 17¼”w
\$12,850 • #31-7639

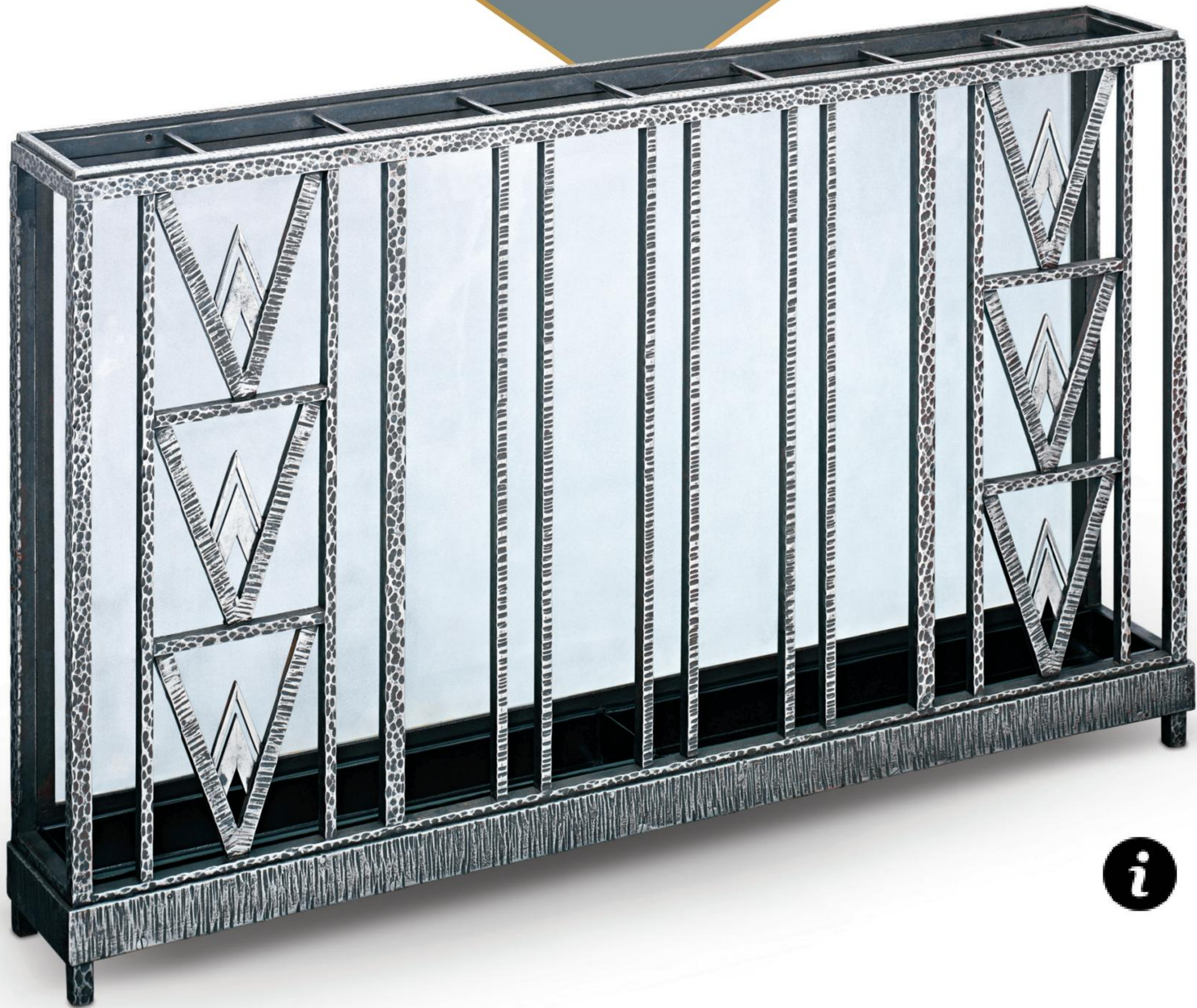


DÉCOR FINAL

Les Mamelles de Tirésias • Gouache on paper
Paper: 6½”h x 9”w • Frame: 14½”h x 17¼”w
\$12,850 • #31-7638

PERFORMING ARTS

If all the world's a stage, these fine objects are suffused with the grandeur, glamour and theatricality that gave the Art Deco era its verve.



UMBRELLA STAND BY EDGAR BRANDT



The leading metal artisan of the Art Deco era, Edgar Brandt fashioned this umbrella stand using his master material: wrought iron. Educated at the prestigious École Nationale Professionnelle de Vierzon, Brandt's career reached new heights in the 1920s with a multitude of important commissions including the Louvre's intricate iron banisters of the Escalier Mollien and the 1925 World's Fair's Porte d'Honneur entrance gates. Originally for umbrellas, this exceptional objet d'art is multifunctional and can also be used to store canes.

Wrought iron and glass

25"h x 39"w x 6"d

\$14,500 • #31-7825



MONOGRAM CANE
 Monogrammed "ADB"
 Ebony
 36" length
 \$985 • #31-2078



GOLD MONOGRAM CANE
 Monogrammed "CBM"
 Gold, bone and ebony
 35 1/2" length
 \$685 • #31-2077



ROUND KNOB CANE
 Ebony
 34 1/2" length
 \$1,785 • #31-2075



RONSON LIGHTER CANE
 Silver and ebony
 36" length
 \$3,250 • #30-6444





PEARL, DIAMOND AND SAPPHIRE COMPACT



Both practical and striking, this compact embodies the highly modern Art Deco style. The creation brings together lustrous natural pearls, brilliant diamonds and dramatic sapphires to form a geometric motif. Finished with a chain for easy transport and storage, the diminutive compact would have been essential for a modern woman on the go.

18K yellow gold • 4”h x 2”w

\$28,500 • #30-9657



MARCUS & CO. BURMA PINK SAPPHIRE BROOCH

18K yellow gold

2" h x 3/4" w

\$42,000 • #31-3864



CARTIER POCKET WATCH

18K gold and guilloché enamel

1 3/4" diameter

\$24,500 • #31-1267





BURMA RUBY BRACELET
Platinum
7½" length
\$120,000 • #31-7730



BURMA RUBY BRACELET
Platinum
7¼" length
\$75,000 • #30-6792





UNTREATED BURMA RUBY & DIAMOND RING
Platinum
\$66,000 • #30-8704

RUBY & SAPPHIRE BRACELET
Platinum
7 1/4" length
\$97,500 • #30-7007



HIGH SOCIETY



Following the upheaval of the First World War, Paris emerged as a beacon of hope and rejuvenation. The city attracted a plethora of international figures, from Ernest Hemingway and Pablo Picasso to Gertrude Stein, each drawn to Paris for its artistic vitality. Members of Parisian high society sought both sophistication and modernity by embracing the avant-garde movements that flourished in the city.

Fashion, too, underwent radical transformation. The designs of Coco Chanel, Elsa Schiaparelli, and Jean Patou, characterized by their boldness and modernity, redefined feminine style. The couture houses of the Avenue Montaigne and Rue du Faubourg Saint-Honoré set global trends, making Paris the undisputed capital of fashion. High society flocked to opulent parties and balls, with the city's elite showcasing the latest haute couture creations. Erté's sartorial masterpieces found acclaim among many fashionistas and socialites, who often viewed his designs in publications including *Harper's Bazaar*.

This period also saw the rise of the Golden Age of Hollywood, a period of unprecedented growth, creativity and influence for the American film industry. Characterized by its star-studded glamour, innovative narrative techniques and influential studio system, the era left an indelible mark on the annals of cinema and established Hollywood as the global epicenter of film. The transition from silent films to movies with synchronized sound revolutionized storytelling techniques as well as audience experience. Films such as *The Jazz Singer*, released in 1927, marked this transformative moment, bringing with them a fresh wave of talent adept at handling both vocal and physical performances. At the heart of the Golden Age was the allure of Hollywood stardom. Studios like Warner Bros., Paramount and MGM expertly marketed their stars, curating their public images. The movie stars became emblems of style, grace and talent, setting the standard for celebrity.







UNE ÉTOILE DE HOLLYWOOD II

Gouache on paper



This series of ensembles exemplifies Erté's dexterity in blending his Art Deco aesthetics with high fashion. Lavishly detailed with a golden hue, each gown's form-fitting silhouette accentuates the figure. Hollywood, since its inception in the early 20th century, has been the bedrock of cinematic innovation. As the American film industry rapidly grew, so did its unique system of promoting its leading actors and actresses, creating to the concept of "stardom." Following his tenure with MGM, Erté was intimately familiar with the glamour and opulence of the silver screen's earliest celebrities.

Paper: 13"h x 10"w • Frame: 19¼"h x 16"w
\$16,500 • #31-7663



UNE ÉTOILE DE HOLLYWOOD I

Gouache on paper
Paper: 13”h x 10”w
Frame: 19¼”h x 16⅛”w
\$16,500 • #31-7662



UNE ÉTOILE DE HOLLYWOOD III

Gouache on paper
Paper: 13”h x 10”w
Frame: 19¼”h x 16”w
\$16,500 • #31-7664



BOUCLES D'OREILLES EN CORAIL

Gouache on paper



Erté designed these bold and sophisticated coral earrings in 1937. Earrings of Art Deco period transitioned from the dangling designs of the Edwardian era to more streamlined and geometric forms. They often incorporated bold combinations of gemstones and precious materials, juxtaposing vibrant colors with the luster of diamonds. Erté's foray into jewelry design in the 1920s and 1930s showcased an extension of his unique and ornate style, mirroring the same luxurious and imaginative aesthetics found in his two-dimensional works. Another example of this bold and timeless image from Erté, though less finished than this version, resides in the permanent collection of the Metropolitan Museum of Art in New York.

Paper: 14¹/₂"h x 10¹/₂"w • Frame: 20³/₄"h x 16⁷/₈"w
\$12,500 • #31-7601





LA VEUVE RUSÉE

Gouache on paper



La veuve rusée, first performed in 1748 in Venice, is a comedy centering on young widow Rosaura Lombardi as she evaluates the merits of four suitors. The widow later disguises herself as a seductress to test each suitor's loyalty and fidelity. The comedy remained popular into the 20th century, and Erté took the performance's costuming to new heights in a rather literal manner.

Paper: 14¹/₄"h x 10¹/₄"w • Frame: 20³/₄"h x 16⁷/₈"w

\$29,850 • #31-7697



CE N'EST QUE VOTRE MAIN, MADAME

Gouache on paper



In *Ce n'est que votre main, Madame*, Erté adeptly renders a design that is both glamorous and humorous. The title translates to “It’s only your hand, Madame,” as one of the model’s gloves has seemingly fallen off and transformed into her long-train skirt. The redhead’s jewels, coiffed hair and elegant pose toe the line between sophistication and camp.

Paper: 14”h x 10³/₈”w • Frame: 20³/₄”h x 16⁷/₈”w

\$29,850 • #31-7690



UNE FEMME AUX BIJOUX: MYLA

Gouache on paper
Paper: 14¹/₂"h x 10"w
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7612



UNE FEMME AUX BIJOUX: SONIA

Gouache on paper
Paper: 14¹/₂"h x 10"w
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7611



LA SOPHISTIQUEE
Gouache on paper
Paper: 14”h x 10”w
Frame: 20³/₄”h x 16⁷/₈”w
\$16,850 • #31-7615



UNE FEMME AUX BIJOUX: GYSIE
Gouache on paper
Paper: 14¹/₂”h x 10”w
Frame: 20³/₄”h x 16⁷/₈”w
\$18,500 • #31-7613





LA LOGE DE ZIZI JEANMAIRE

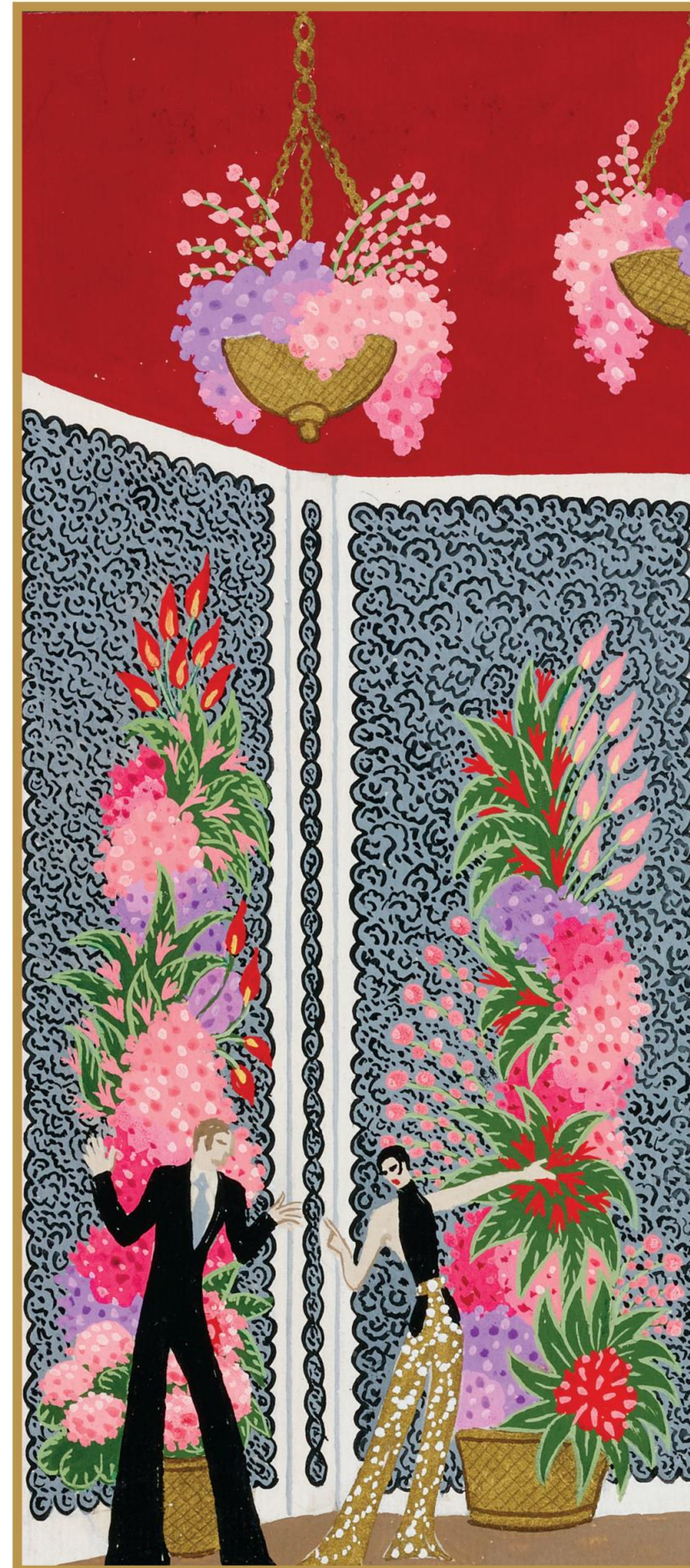
Gouache on paper



A friend and creative collaborator to Erté, Zizi Jeanmaire was a renowned French ballerina and chanteuse. Her illustrious career included performances in the ballet *Carmen*, the Hollywood film *Anything Goes* and numerous Parisian revues. In *La loge*, Erté captures an intimate view of the starlet's dressing room, rendering it in grand style. Colorful florals and bold patterns adorn the walls, and the vanity mirror where Jeanmaire coiffed her signature bob hairstyle takes center stage.

Paper: 7½”h x 12”w • Frame: 13⅛”h x 17⅝”w

\$26,850 • #31-7708







CHEVEUX NOIRS

Gouache on paper

Paper: 13³/₄"h x 9¹/₂"w

Frame: 20³/₄"h x 16⁷/₈"w

\$32,500 • #31-7680



CHANTEUR

Gouache on paper

Paper: 13¹/₂"h x 9⁵/₈"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,500 • #31-7682



QUATRE DANSEURS RENARD

Gouache on paper



Roland Petit was a transformative figure in 20th-century ballet, known for infusing contemporary and theatrical elements into classical ballet traditions.

Petit's innovative choreographies brought him great renown and celebrity, and his partnerships with Erté were characterized by a harmonious synthesis of dance and visual spectacle. In this example, Erté designs four whimsical yet glamorous fox costumes for Petit's show.

Paper: 14”h x 10”w • Frame: 21”h x 17”w

\$24,500 • #31-7681



LE ZINNIA

Gouache on paper



Erté's design for *Le zinnia* blends nature's boundless beauty with sartorial elegance. In addition to being a proponent of the Art Deco period's sleek geometry, the artist frequently drew inspiration from the abundance of the natural world, often looking to flora and fauna as muses for his creations. *Le zinnia* replicates the eponymous flowers on a grand ballgown, with Erté incorporating red, orange and yellow pigments to mimic their natural hues. The ensemble is finished with gloves with floral details, and his model's hair holds a vivid red zinnia as a final artistic touch.

Paper: 14"h x 10"w • Frame: 21"h x 17"w

\$19,850 • #31-7648



UNE BEAUTÉ DU DIABLE

Gouache on paper



At once a celebration of timeless glamour and the surreal, this illustration entitled *Une beauté du diable* showcases Erté's mastery of fashion design. His background in theater and costume design greatly influenced his approach to fashion illustration. His designs often carried a theatrical flair, reflecting the grandeur of stage costumes and creating a sense of drama and movement that captured the era's lively cultural scene.

Paper: 11 $\frac{1}{2}$ "h x 9 $\frac{1}{2}$ "w • Frame: 17 $\frac{1}{4}$ "h x 14 $\frac{7}{8}$ "w
\$14,500 • #31-7582



ROBE D'APRÈS-MIDI

Harper's Bazaar | Ink on paper



Erté designed this luxurious afternoon tea gown in January 1922 for the renowned magazine *Harper's Bazaar*. His elegant designs graced the pages of the magazine from 1916 to 1937, and transformed fashion illustration into a form of visual storytelling that transcended mere representation. His success at *Harper's Bazaar*, along with other fashion publications like *Femina*, heavily contributed to the popularization of Art Deco aesthetics and the sophisticated styles of the era.

Paper: 11½" h x 8½" w • Frame: 19⅛" h x 16" w

\$18,850 • #31-7573



LOUIS XIV

Gouache on paper

Paper: 14 $\frac{1}{2}$ "h x 10"w

Frame: 20 $\frac{3}{4}$ "h x 16 $\frac{7}{8}$ "w

\$19,850 • #31-7674



LA JEUNE FILLE

Le Rêve • Gouache on paper

Paper: 14"h x 10"w

Frame: 20 $\frac{3}{4}$ "h x 16 $\frac{3}{4}$ "w

\$16,500 • #31-7649



VENEZIANI

Maskenball • Gouache on paper

Paper: 14”h x 11”w

Frame: 20³/₄”h x 16⁷/₈”w

\$19,850 • #31-7665

HIGH SOCIETY

Whether a starlet on a silver screen, a popular singer or a famous choreographer, the sophistication of Parisian high society shines in these exquisite objects.



**EDGAR BRANDT &
DAUM NANCY LAMP**
Wrought iron and glass
23”h x 20”w x 8½”d
\$26,850 • #31-6854

**BRACQUEMOND
PANTHER SCULPTURE**
Bronze
12½”h x 8⅞”w x 25¾”d
\$24,500 • #31-7828





EDGAR BRANDT WROUGHT IRON GATE

Wrought iron

63³/₈"h x 23¹/₂"w

\$64,500 • #31-7767



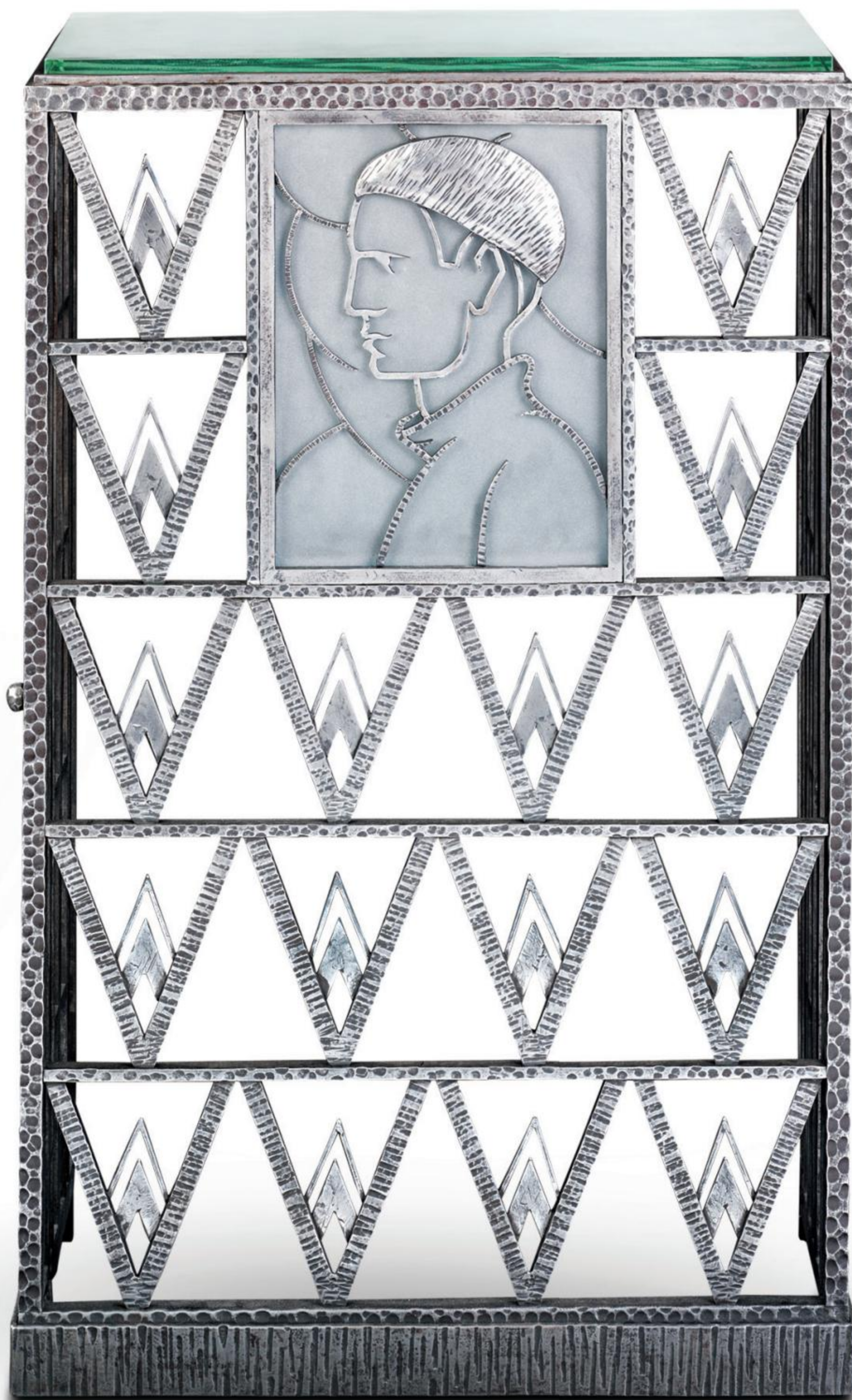
LE VERRE FRANÇAIS CHARDER VASE
 Acid-etched glass
 22”h x 6”dia
 \$17,500 • #31-7827



LE VERRE FRANÇAIS CHARDER VASE
 Acid-etched glass
 20³/₄”h x 6¹/₈”dia
 \$16,850 • #31-7826

CONSOLE TABLE BY EDGAR BRANDT

Wrought iron and glass
 38”h x 24”w x 10”d
 \$12,850 • #31-7824





FRENCH CHEVAL MIRROR
Wrought iron and beveled glass
73½”h x 53”w x 25”d
\$64,500 • #31-7766



TIARA BY RAYMOND YARD
Aquamarine and diamonds
Platinum
\$164,500 • #31-5733



RING BY RAYMOND YARD
Aquamarine and diamonds
Platinum
\$42,500 • #31-6754



CARTIER DESK CLOCK



This elegant desk clock by Cartier features a soft blue guilloché enamel and gold frame. With Roman numerals marking the hours, the dial's radiant pattern is well-complemented by hands studded with fine white diamonds. An outstanding example of 1920s design, the remarkable timepiece comes housed in its original red leather case and remains in excellent condition.

2 $\frac{1}{2}$ "h x 2 $\frac{1}{2}$ "w

\$48,500 • #30-2013





DIAMOND & ONYX BRACELET

Platinum

6³/₄" length

\$88,500 • #31-7940

SWAN BRACELET
Diamonds, onyx and enamel
Platinum
7" length
\$398,500 • #31-6787





UNTREATED COLOMBIAN EMERALD RING

Platinum

\$248,500 • #31-7126



TIFFANY & CO. PENDANT BROOCH

Diamonds and onyx

Platinum

3" length

\$29,850 • #29-8581



COLOMBIAN EMERALD & DIAMOND BRACELET

Platinum

7³/₄" length

\$198,500 • #31-7941



CLASSICISM & ORIENTALISM



Spending a good part of his youth at ballets, operas and the famed Hermitage museum in St. Petersburg, Erté was exposed to a wealth of art and history in his formative years. As he began to develop his own style, he drew heavily on the rich artistic milieu of both his birth country and his new home of Paris. Thanks to the breadth of his cultural experiences, the Art Deco style that he came to pioneer included both Classicist and Orientalist influences, looking to both the glory of the ancient world and the allure of Eastern artistic traditions.

Classicism embodied an enduring pursuit of harmony, proportion and idealized forms, drawn directly from ancient Greece and Rome. Perpetually revisited and adapted by successive generations of artists, this ancient legacy was interpreted in a new way by the Art Deco movement. For the tales of Hercules and Helen of Sparta reinterpreted on Parisian stages, Erté melded the iconic motifs of the ancient world with modern sensuality and style in his costuming and set design.

Paris also witnessed a remarkable cultural synthesis during this period, and Orientalism played a significant role in shaping the city's artistic and intellectual milieu. At the famed 1925 Paris Exposition Internationale des Arts

Décoratifs et Industriels Modernes, often considered the naissance of the Art Deco style, many artisans prominently showcased Eastern-inspired designs and a growing appreciation for non-Western aesthetics. Designer Paul Poiret — one of Erté's great mentors — introduced garments inspired by kimono patterns and silhouettes, moving away from traditional European corseted forms. Notably, the influx of Russian émigrés to Paris after the Russian Revolution brought a profound appreciation for Asian art forms, further melding Chinese, Japanese and Persian aesthetics into the Parisian artistic milieu. This cultural exchange enriched Paris's cultural landscape and fostered dialogues that transcended geographical and cultural boundaries.

These influences did not just impact Erté. The allure of the Orient found resonance within the geometric precision emblematic of Art Deco, and luxury makers from Boucheron and Tiffany & Co. to Cartier also drew inspiration from Eastern cultures. The incorporation of traditional materials such as carved jade and the synthesis of stylized forms popular in Japanese woodblock prints added richness to the burgeoning Art Deco style.







HÉLÈNE DE SPARTE

Gouache on paper



Exuding the grandeur and glory of ancient Greece, Erté's rendering of Helen of Sparta is a supreme example of the artist's interest in Classicism, capturing the myth in striking vibrance. Known as "the face that launched a thousand ships," Helen was considered the most beautiful woman in the world. Her abduction by Paris from her husband Menelaus, the king of Sparta, was the central event that precipitated the decade-long Trojan War. For the costume design of the 1927 production of the myth at the Folies Bergère, Erté renders the classical enchantress as a tall, poised woman adorned with jewels. She stands beneath a large parasol, as vivid red tendrils drip from Grecian medallions above. The deep black background further heightens the scene, evoking the bold lighting of a spotlight stage.

Paper: 14¹/₄"h x 14¹/₄"w • Frame: 20"h x 20"w
\$44,500 • #31-7586



ERICHTONA

Les Travaux d'Hercule • Gouache on paper



Erté's costume design for Erichtona, a character in French play *Les travaux d'Hercule*, is at once classical and modern. Erichtona wears a vivid red and purple Corinthian helmet, reminiscent of the Spartans. Art Deco patterns adorn her armor and draped toga, which match the vibrant hues of her headwear. The blending of ancient styles with modern fashion demonstrates the enduring influence of Greco-Roman mythology on Erté.

Paper: 14 $\frac{1}{2}$ "h x 10 $\frac{1}{2}$ "w • Frame: 20 $\frac{3}{4}$ "h x 16 $\frac{7}{8}$ "w
\$28,500 • #31-7599



EROS

Gouache and silver on paper



Eros is historically portrayed as a mischievous, winged youth armed who induces love or desire in both mortals and deities. Erté's rendition of the Greek god draws from that very mythology. Armed with quiver and bow, the boyish cherub floats above the ground in trousers formed of flowers. His multi-hued wings and vibrant tunic offers a fresh take on the classical myth.

Paper: 12" h x 8⁷/₈" w • Frame: 19¹/₈" h x 16" w
\$16,850 • #31-7562

BALTHASAR

Les Rois des Légendes • Gouache on paper



Erté designed this costume for a 1919 production of *Les Rois des Légendes*, a performance that showcased a variety of legendary kings from throughout history. One of the three Magi, Balthasar is said to have brought the gift of myrrh on his fateful trip to Bethlehem. Erté has carefully rendered the incense in each of the king's hands, while his long braided beard nearly skims the floor. Customarily depicted as a African man in retellings of the tale of the Three Kings, Balthasar is costumed in patterns that appear to draw both on Orientalist depictions of North Africa and Erté's own Art Deco geometries.

Paper: 15¹/₄"h x 11¹/₈"w • Frame: 21¹/₈"h x 17¹/₄"w
\$34,500 • #31-7563





L'ESCLAVE PORTEUSE D'ÉVENTAIL

Les Rois des Légendes

Gouache on paper

Paper: 10⁷/₈"h x 8¹/₄"w

Frame: 17¹/₈"h x 14¹/₈"w

\$16,850 • #31-7568



LE FIANCÉ

Les Rois des Légendes

Gouache and ink on paper

Paper: 11"h x 7⁵/₈"w

Frame: 17¹/₈"h x 14¹/₈"w

\$14,500 • #31-7566



LE ROI DE LAHORE

Les Rois des Légendes

Gouache and ink on paper

Paper: 11”h x 7⁵/₈”w

Frame: 17¹/₈”h x 14¹/₈”w

\$14,500 • #31-7565



LA MAGICIENNE

Gouache on paper



A spellbinding sorceress serves as the subject of *La magicienne*, suffused with an enigmatic allure and sensuality. Ornate embellishments cover the magician's dress, and her ombre-hued hair cascades behind her like a feather boa. An iconic example of Erté's otherworldly aesthetic, the model's ensemble is finished with a pointed silver crown and a magic wand.

Paper: 12"h x 9¹/₂"w • Frame: 17⁵/₈"h x 14⁷/₈"w
\$29,500 • #31-7634



ARTHÉMIS

Gouache on paper



Erté designed this costume of Artemis, the prominent figure within Greek mythology revered as the goddess of the hunt and childbirth. In the artist's vision, the deity wears a star-studded blue toga, sandals and a yellow and blue cap. *Arthémis* once resided in the private collection of Hélène Martini, the famed director of the Folies Bergères and a close personal friend of Erté. In fact, after his death, Erté left his entire art collection to Martini.

Paper: 14 $\frac{1}{2}$ "h x 10"w • Frame: 20 $\frac{3}{4}$ "h x 16 $\frac{7}{8}$ "w
\$18,850 • #31-7635

COSTUME À L'ANTIQUE

Gouache on paper



Erté's design for *Costume à l'Antique* brings the glory of Classical antiquity into modern focus. His subject's thin brows and heavy-lidded eyes, rimmed with a cerulean hue that matches her Greco-Roman inspired attire, imbues the painting with an unmistakable modernity by emulating cosmetic trends of the Jazz Age. The artist also incorporates geometric patterns typically found in Greek pottery and places the woman against a dramatic, dark background to further heighten the image's graphic qualities. Painted circa 1928, *Costume à l'Antique* served as a manifestation of Erté's prowess in melding historical echoes with contemporary sensibilities in a way that pushed the Art Deco style to new heights.

Paper: 14¹/₂"h x 10³/₄"w • Frame: 20³/₄"h x 16⁵/₈"w
\$29,500 • #31-7588





**DAME D'HONNEUR
DE LA PRINCESSE**

Aladin

Gouache on paper

Paper: 11¹/₄"h x 9"w

Frame: 17¹/₄"h x 14"w

\$18,500 • #31-7596



**L'HOMME DE LA SUITE
D'ALADIN**

Aladin

Gouache on paper

Paper: 11¹/₈"h x 9"w

Frame: 17¹/₄"h x 14¹/₈"w

\$18,500 • #31-7595



LA PRINCESSE

Aladin

Gouache on paper

Paper: 13¹/₂"h x 9¹/₂"w

Frame: 20³/₄"h x 16⁷/₈"w

\$28,500 • #31-7591



LES ARMURES

Aladin

Gouache on paper

Paper: 11¹/₄"h x 9"w

Frame: 17¹/₄"h x 14¹/₄"w

\$14,500 • #31-7592





CONTE HINDOU

Gouache on paper



Designed for a 1922 production at the Folies Bergère, Erté looks to the glory of India in *Conte Hindou* (Hindu Story). The central figure wears a towering headpiece encrusted with countless colored gemstones, while long strands of pearls cascade across the nude form. Finished with Art Deco geometric patterns, Erté showcases the Western fascination and infatuation with southeast Asia.

Paper: 12”h x 19”w • Frame: 18³/₈”h x 25³/₈”w

\$44,500 • #31-7571



PRINCESSE D'ASIE

Watercolor and ink on paper



Erté reinvigorated the Orientalist imagery of 19th-century Academic art, offering indulgent glimpses of East Asian fashion and bijouterie through a new modern lens. He imbues *Princesse d'Asie* with an implicit eroticism and allure through the woman's elongated form, heavy-lidded gaze and bejeweled neckline.

Paper: 14" h x 9 1/2" w • Frame: 20 3/4" h x 16 7/8" w
\$24,500 • #31-7600



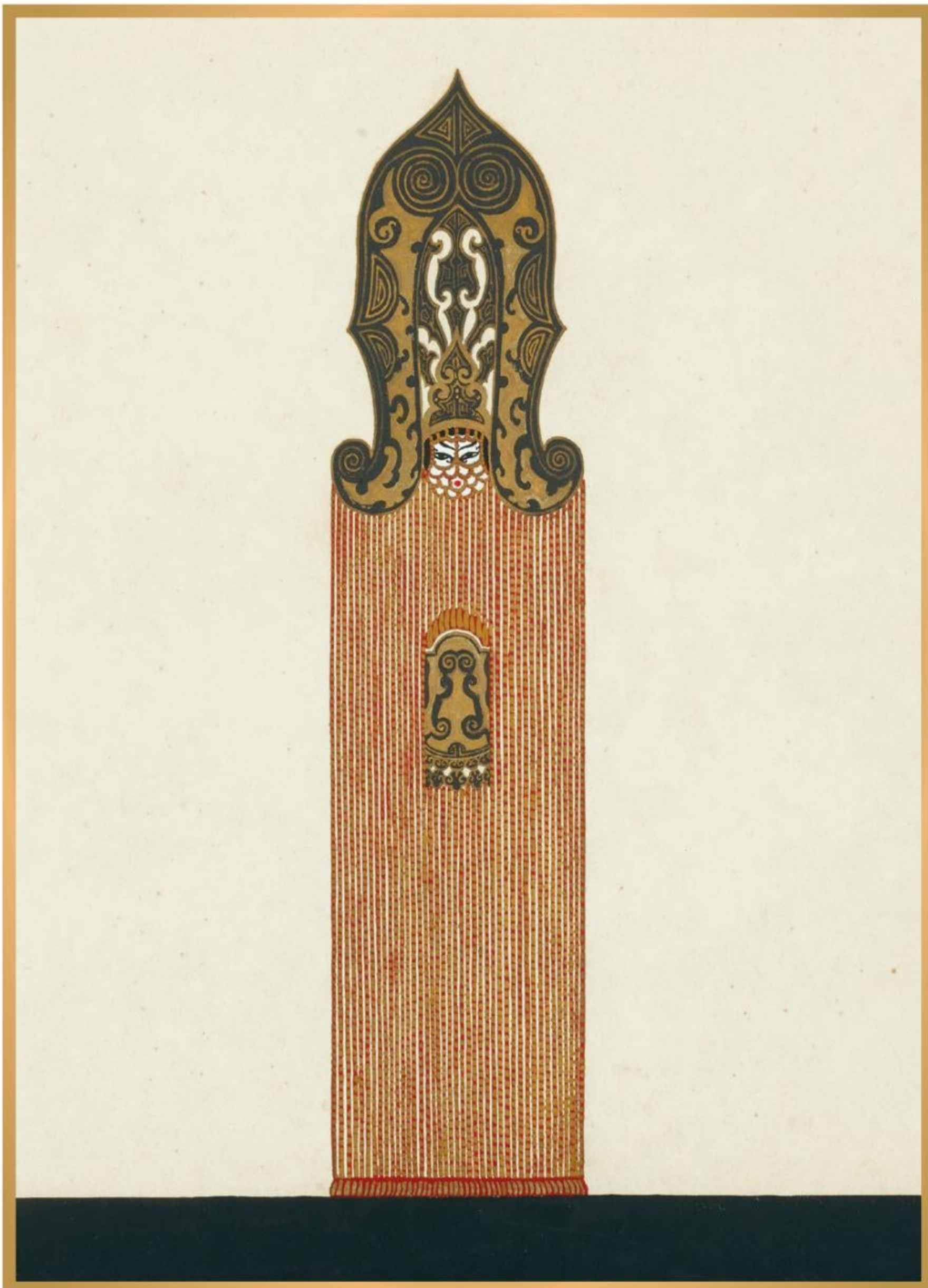
LES DRAGONS

Mah-Jongg • Gouache on paper

Paper: 14”h x 10¹/₂”w

Frame: 20³/₄”h x 16³/₄”w

\$14,500 • #31-7579



MAH-JONGG

Mah-Jongg • Gouache on paper

Paper: 15¹/₈”h x 10³/₈”w

Frame: 20³/₄”h x 16⁷/₈”w

\$12,850 • #31-7577



Clockwise

LES BAMBOUS

Mah-Jongg • Gouache on paper

Paper: 14”h x 10³/₈”w

Frame: 20³/₄”h x 16⁷/₈”w

\$16,850 • #31-7580

L’HIVER

Mah-Jongg • Gouache on paper

Paper: 14³/₈”h x 10³/₈”w

Frame: 20³/₄”h x 16³/₄”w

\$12,850 • #31-7575

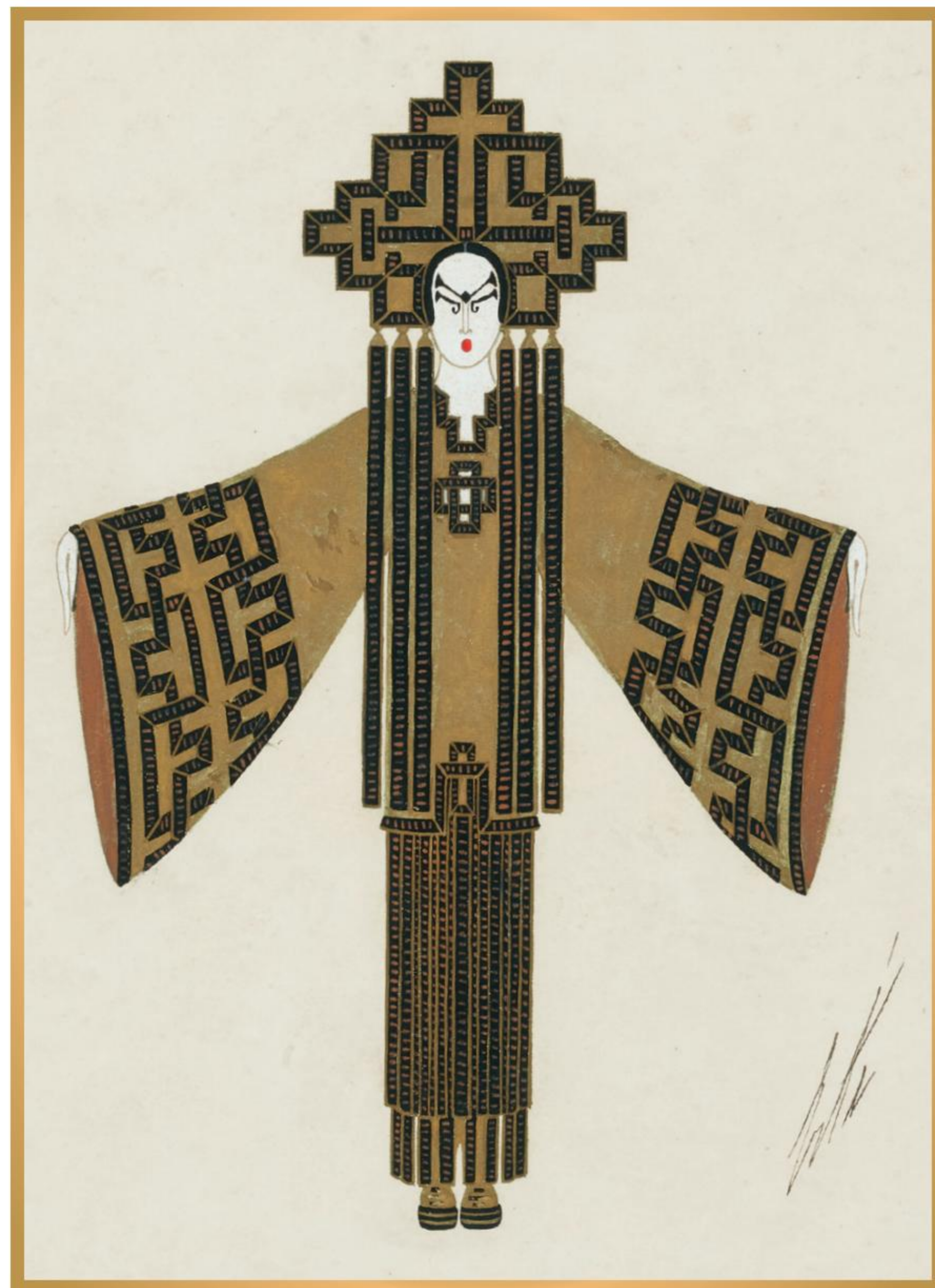
LES FLEURS

Mah-Jongg • Gouache on paper

Paper: 14¹/₂”h x 10¹/₂”w

Frame: 20³/₄”h x 16³/₄”w

\$12,850 • #31-7576



CLASSICISM AND ORIENTALISM

These aesthetics influenced more than the fine arts; Art Deco objets d'art, jewelry and furniture also incorporated influences from bygone ages and distant lands.



ART DECO CANDELABRAS
Gilded bronze
17½”h x 11”w x 4⅝”d each
\$14,850 • #31-7768



LE VERRE FRANÇAIS FLEURS
 STYLISES VASE
 Acid-etched glass
 13³/₄"h x 4¹/₂"dia
 \$8,850 • #31-6851



UMBERTO BELLOTTO
 SERPENTIFORM PEDESTAL
 Venetian glass and wrought iron
 36"h x 19³/₄"dia
 \$38,500 • #31-6032





WOLFERS FRÈRES CANOPIC JAR
Silver-gilt, obsidian and mother-of-pearl
8⁵/₈"h x 4³/₈"dia
\$19,850 • #31-6601



TIFFANY & CO. JADE CLOCK
Nephrite jade, quartz and 14K gold
3³/₄"h x 4"w x 1¹/₈"d
\$44,500 • #31-5575



LE VERRE FRANÇAIS PALMIERS BLEUS VASE
Acid-etched glass
14³/₄"h x 5"dia
\$14,500 • #31-6848



RENÉ LALIQUE DANAIDES VASE
Polished and stained opalescent glass
7¹/₄"h x 5⁵/₈"dia
\$18,850 • #31-7192



LE VERRE FRANÇAIS NÉNUPHARS BLEUS VASE
Acid-etched glass
6¹/₂"h x 7"dia
\$6,850 • #31-6850



JADE JEWELRY SUITE BY BOUCHERON



This suite by famed French jeweler Boucheron combines the beauty of jade with the firm's incomparable artistry. The set includes button jade earrings and a jade pendant adorned with rose-cut diamonds. A carved elephant is suspended just below the pendant, adding further Orientalist charm. Highly prized in East Asia, jade has been favored for jewelry and art for more than 7,000 years, and found new interest with Art Deco artisans. Accompanied by its signed, fitted suede case.

18K white gold and platinum • Pendant: 2" length

\$28,500 • #31-7013



CARTIER GUILLOTINE WATCH



Crafted circa 1935, no detail was spared by Cartier in producing this luxury timepiece. What sets the watch apart as a masterpiece of craftsmanship is the gold-ribbed shutters for the dial, activated by pressing the top and bottom of the timepiece. This coveted feature would allow the owner to carry the watch with them throughout the day, whether on a desk, in a car or in a purse, without worrying about scratching the dial's fine surface.

18K yellow gold • 1²/₃"h x 1¹/₈"w
 \$38,850 • #31-6031



CARTIER JADE JABOT PIN
 Jade, diamond and enamel
 3³/₄" length
 \$44,500 • #30-6050

JADE & DIAMOND EARRINGS
 Jade, diamond and platinum
 3" length
 \$75,000 • #31-6377



MODERN CULTURE



Paris in the Art Deco era stood at the crossroads of tradition and modernity, establishing itself as a global epicenter of art, literature and intellectual thought. Amidst the echoes of World War I, the city became a vibrant tapestry where avant-garde movements like Surrealism and Cubism intermingled with the rhythmic beats of jazz and the allure of cinema. Intellectuals, writers and artists from around the world, drawn to the city's cosmopolitan allure, transformed its cafes, salons and studios into dynamic spaces of creativity and discourse. The era witnessed Parisian culture boldly redefining itself, pushing boundaries and shaping modern sensibilities that would resonate throughout the 20th century and beyond. Erté, with his groundbreaking costuming and otherworldly sets, was perfectly poised to unleash his creativity.

The nightlife of the Art Deco period was a bold expression of the times, synthesizing time-honored entertainment traditions with a new modernist spirit in a dazzling dance of light, sound and movement. Paris' cabarets, particularly in the Montmartre and Montparnasse districts, hosted spirited performances, with establishments like the Folies Bergère and the Bal Tabarin setting global standards for entertainment. The city's vibrant cultural scene also provided an ideal backdrop for the popularization of jazz music,

which quickly became the soundtrack of the era. Erté worked with many of the city's premier entertainment venues, and his striking visuals—full of bold patterns, vivid colors and otherworldly designs—came to define the modernity of the city.

Paris also saw an effervescent rise in cocktail culture during this period, fueled in part by its position as a haven for American expatriates during the Prohibition era in the United States. Parisian bars and cafés became melting pots of cultural exchange, where American bartenders introduced Parisians to the art of the cocktail. Establishments including Harry's New York Bar, which famously claimed to have introduced the Bloody Mary and the Sidecar, became icons of this burgeoning scene. Classic cocktails like the French 75 were popularized during this period. While the sophisticated allure of cocktails found favor with the upper echelons of Parisian society, it was the bohemian artistic communities, inhabited by figures like Ernest Hemingway and F. Scott Fitzgerald, who immortalized the city's spirited nightlife in their writings. As jazz melodies wafted through smoky salons, cocktails became emblematic of the carefree, modern and cosmopolitan spirit that defined Paris during the interwar years.





LES SOURIS

Gouache on paper



Erté adds a touch of his trademark whimsy to this alluring costume entitled *Les souris*. The model dons a headpiece with mouse ears while her fingers, sporting vibrant red polish that matches her jewels, remain stuck in a mousetrap. Her seductive mesh catsuit showcases scurrying mice, formed of glittering diamonds and crimson gemstones. Housed in the personal collection of Hélène Martini for years, the design showcases Erté's more humorous artistic visions.

Paper: 14 $\frac{1}{2}$ "h x 10 $\frac{1}{2}$ "w • Frame: 20 $\frac{3}{4}$ "h x 16 $\frac{7}{8}$ "w
\$38,500 • #31-7673



LE CINÉMA COCHON

Gouache and silver on paper



Many of Erté's costumes incorporate the otherworldly feeling championed by Surrealists of the day, whose studios resided in the very neighborhoods where Paris' most iconic cabarets held nightly performances. *Le cinéma cochon* engages with concepts of the surreal. The figure dons a vivid red hat adorned with stylized eyes, and her dress appears to be composed of film strips depicting pigs. This dreamlike gouache also was once held in the personal collection of Hélène Martini, the famed dancer and owner of the Folies Bergère.

Paper: 14 $\frac{1}{2}$ "h x 10 $\frac{1}{2}$ "w • Frame: 20 $\frac{5}{8}$ "h x 16 $\frac{7}{8}$ "w
\$32,500 • #31-7672



COSTUMES DES PAGES

La Mère l'Oye

Gouache on paper

Paper: 14¹/₄"h x 9⁵/₈"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,500 • #31-7641



LE POKER

Les Jeux

Gouache on paper

Paper: 13¹/₂"h x 10"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,500 • #31-7653



LA NOUVELLE ANGLETERRE

Les Nouvelles

Gouache on paper

Paper: 15”h x 11”w

Frame: 20³/₄”h x 16³/₄”w

\$29,500 • #31-7660

L'OUBLIÉE

Gouache on paper



Erté's *L'Oubliée* appears as the quintessential flapper, exuding the unbridled glamour and opulence of the late 1920s. Flappers defied societal expectations of the time by challenging traditional gender roles, adopting new styles of dress and embracing a lifestyle characterized by newfound freedoms. They were known for their short hairstyles, bold makeup and scandalously short dresses that allowed for movement and dancing. Erté's figure showcases a shock of coiffed red hair, a gown dripping in jewels, rouged lips and shadowed eyes, as if she is ready to step into one of Paris' beloved cabarets.

Paper: 11"h x 7½"w • Frame: 17¼"h x 14⅛"w
\$16,500 • #31-7585





ETUDE DE TENUE

Gouache on paper
Paper: 14¹/₄"h x 10¹/₂"w
Frame: 20³/₄"h x 16⁷/₈"w
\$24,500 • #31-7716



COSTUME POUR TABAC BLONC

Lucky Strike | Gouache on paper
Paper: 14¹/₄"h x 10¹/₂"w
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7616



COSTUME TAILLEUR

Gouache on paper

Paper: 9"h x 6"w

Frame: 14⁷/₈"h x 11⁵/₈"w

\$16,500 • #31-7558



ROBE DU SOIR

Gouache on paper

Paper: 14¹/₂"h x 10¹/₂"w

Frame: 20³/₄"h x 16⁷/₈"w

\$16,850 • #31-7603



DÉCOR

Moi, J'aime le Music-Hall • Gouache and gold on paper



Erté envisioned this boldly colorful set for a performance of *Moi, J'aime le Music-Hall* at the Casino de Paris. Located in the 9th arrondissement, this renowned entertainment venue had a rich history dating back to the 18th century. Following the First World War, it emerged as one of Paris' most beloved music halls, graced by performances from luminaries such as Josephine Baker, Edith Piaf, Marlene Dietrich and many others.

Erté's set design for the show, which shares its name with the iconic Charles Trenet song, incorporates bright splashes of red, gold and black for its backdrop, while performers with feathered fans kick their legs above their heads.

Paper: 7 $\frac{1}{2}$ "h x 12"w • Frame: 13 $\frac{1}{8}$ "h x 17 $\frac{5}{8}$ "w
\$16,500 • #31-7689







LES SISTERS



Moi, j'aime le Music-Hall • Gouache on paper

Also designed for *Moi, j'aime le Music-Hall*, Erté's *Les sisters* offers an intriguing double take. Two sisters, wearing jewel-encrusted gowns, are connected by a large shared boa. Vivid bands of pinks and reds add a pop of color to the costume, and the twins don a matching sleek bob hairstyle, rouged lips and bold makeup on their eyes.

Paper: 14³/₄"h x 10⁵/₈"w • Frame: 20³/₄"h x 16⁷/₈"w

\$24,500 • #31-7692



LES NUS



Moi, j'aime le Music-Hall • Gouache on paper

This ensemble entitled *Les nus* features a glamorous fan attached to a multi-hued feather boa. Wearing only diamonds and a glamorous headpiece, the topless performer epitomizes grace and sensuality. Nudity in cabaret performance has long been a multifaceted aspect of the art form, serving as a means of artistic expression, empowerment and provocation.

Paper: 14¹/₂"h x 10³/₈"w • Frame: 20³/₄"h x 16⁷/₈"w

\$24,500 • #31-7693



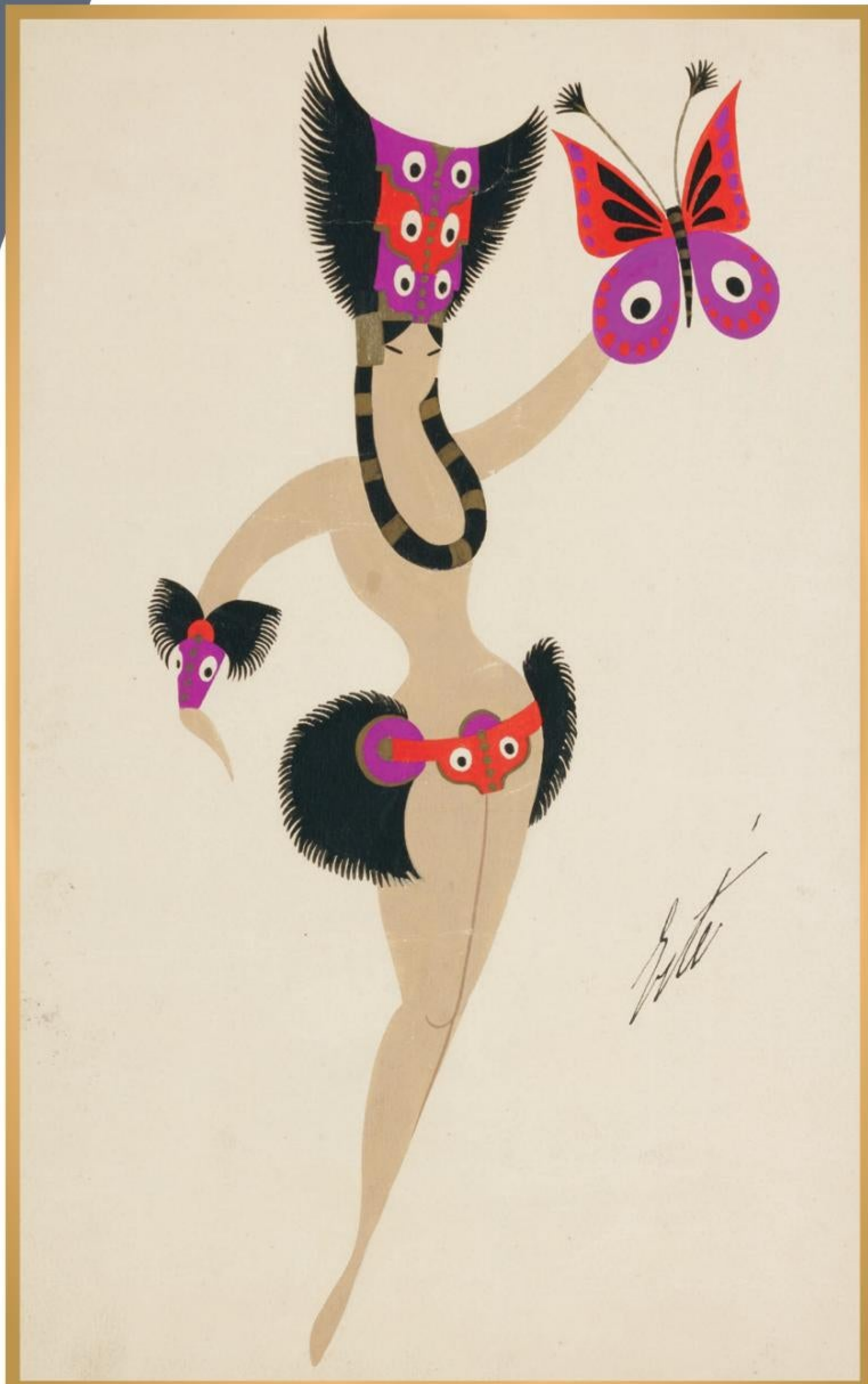
GRAND ARA BLEU ET JAUNE

Gouache on paper

Paper: 12”h x 8”w

Frame: 17⁵/₈”h x 13⁵/₈”w

\$16,500 • #31-7629



LYDIA

Gouache on paper

Paper: 12¹/₂”h x 8”w

Frame: 18”h x 13¹/₄”w

\$16,500 • #31-7632



LES PERROQUETS VERTS

Gouache on paper

Paper: 12"h x 8"w

Frame: 17⁵/₈"h x 13¹/₄"w

\$16,850 • #31-7628



BETTY

Gouache on paper

Paper: 12¹/₂"h x 8"w

Frame: 18"h x 13¹/₄"w

\$19,850 • #31-7633





LE TUMULTE DU JAZZ

Tumultes • Gouache on paper



Erté designed this exceptionally moody set as an ode to jazz for Roland Petit's show *Les Machinistes*. Jazz's energetic rhythms, improvisational nature and evocative melodies quickly became the music of the times and the ever-present rhythm of Parisian nightlife in the early 20th century. Erté renders the surrealist scene in monochromatic shades of black and white, evoking the feeling of sitting in one of the city's famous jazz clubs after dark.

Paper: 11" h x 7½" w • Frame: 17⅛" h x 14" w
\$16,850 • #31-7605



LE TUMULTE DE LA RUE

Tumultes • Gouache on paper



Also created for *Les Machinistes*, this set moves from the hazy interiors of a jazz club to the streets of Paris. Smokestacks in the background nod to the city's continued industrialization, while day workers in the foreground mingle with nighttime performances and residents gaze out curtained windows. With a centrally placed depiction of the Eiffel Tower, Erté pays homage to Paris' bustling streets.

Paper: 10 $\frac{1}{2}$ "h x 7 $\frac{1}{2}$ "w • Frame: 17 $\frac{1}{4}$ "h x 14"w
\$16,850 • #31-7604

MODERN CULTURE

From cocktails and cards with friends to avant-garde furnishings and glittering jewels, the trappings of modern life brought newfound treasures to fine Parisian homes.

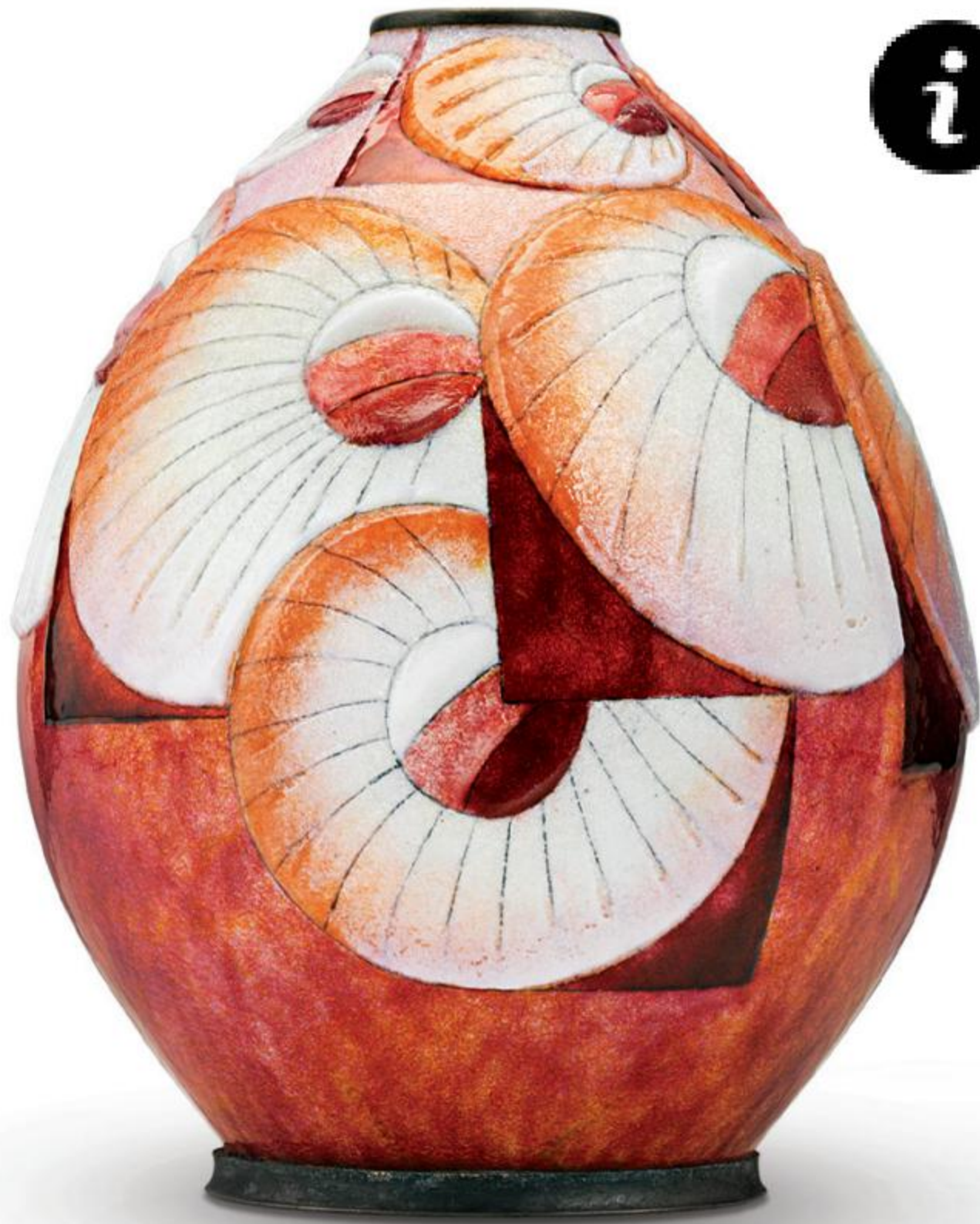


EDGAR BRANDT CONSOLE TABLE
Wrought iron and marble
36”h x 81”w x 19”d
\$64,500 • #31-7823



CAMILLE FAURÉ SUNBURST VASE

Enamel
9½”h x 7”dia
\$26,500 • #31-1226



LE VERRE FRANÇAIS CHARDONS VASE

Glass
20”h x 7¼”dia
\$16,850 • #31-6852



CARD TABLE & CHAIRS

Rosewood



The splendor and elegance of Art Deco design are beautifully illustrated by this fine French card table and chairs set. Crafted of luxurious rosewood, the table features an inlaid leather top, along with surfaces that pull out to hold a player's drink, playing cards or chips. The lushly upholstered seats of the four matching chairs make this a perfect set, and each piece features a chic, glossy finish.

Table: 29¹/₄"h x 35¹/₂"w x 35¹/₂"d • Chairs: 32³/₄"h x 17"w x 18"d

\$44,500 • #29-0211







MULLER FRÈRES LAMPS
Glass
16”h x 13¼”dia
\$44,500 • #31-4670





TROMBONE COCKTAIL SHAKER

Silverplate

15¹/₄"h x 4 ³/₈"dia

\$28,500 • #31-6558



LOUIS PRODHON TANTALUS
Coromandel and chrome plate

11¹/₂"h x 15³/₄"w x 5¹/₄"d

\$9,850 • #31-5932



DIAMOND & SAPPHIRE BRACELET

Platinum

6½" length

\$66,000 | #31-4304



**DIAMOND BRACELET
BY KÖCHERT**

Platinum

6¾" length

\$198,500 | #31-7942



DIAMOND & SAPPHIRE BRACELET

Platinum

7" length

\$75,000 | #30-7006





CARTIER PLAYING CARD BROOCHES & CUFF



This playing card brooch set showcases Cartier's whimsical side. The pins are composed of colored enamel to form the iconic King and Queen of Hearts, and the duo's crowns are encrusted with glittering accent diamonds. Each brooch can be inset into the gold bangle, allowing for a multitude of styling options. For over two centuries, playing cards have among society's most beloved pastimes, finding new popularity in the early 20th century.

18K yellow gold • Brooch: 1½" length • Cuff: 6¾" length
\$64,500 • #31-6915



ADDITIONAL ERTÉ WORKS



Erté enjoyed a remarkably prolific career, spanning over eight decades, during which he left an indelible mark on the world of art and design. His distinctive Art Deco style continues to captivate audiences worldwide. His additional artworks included in the exhibition can be explored here, showcasing the breadth of the artist's skill.



*Scan to view our entire
collection of Erté's artworks*



ADDITIONAL ERTÉ WORKS



Modes printemps, Cover for Femina

Gouache on paper
Frame: 19¹/₈"h x 16¹/₈"w
\$29,500 • #31-7574



Yes Sir

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$24,500 • #31-7695



Les cavaliers blancs, La Reine Margot

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$19,850 • #31-7701



Les cavaliers noirs, La Reine Margot

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$22,850 • #31-7702

ADDITIONAL ERTÉ WORKS



La dionée dite gobe-mouches

Gouache on paper
Frame: 17¹/₈"h x 14¹/₈"w
\$16,500 • #31-7559



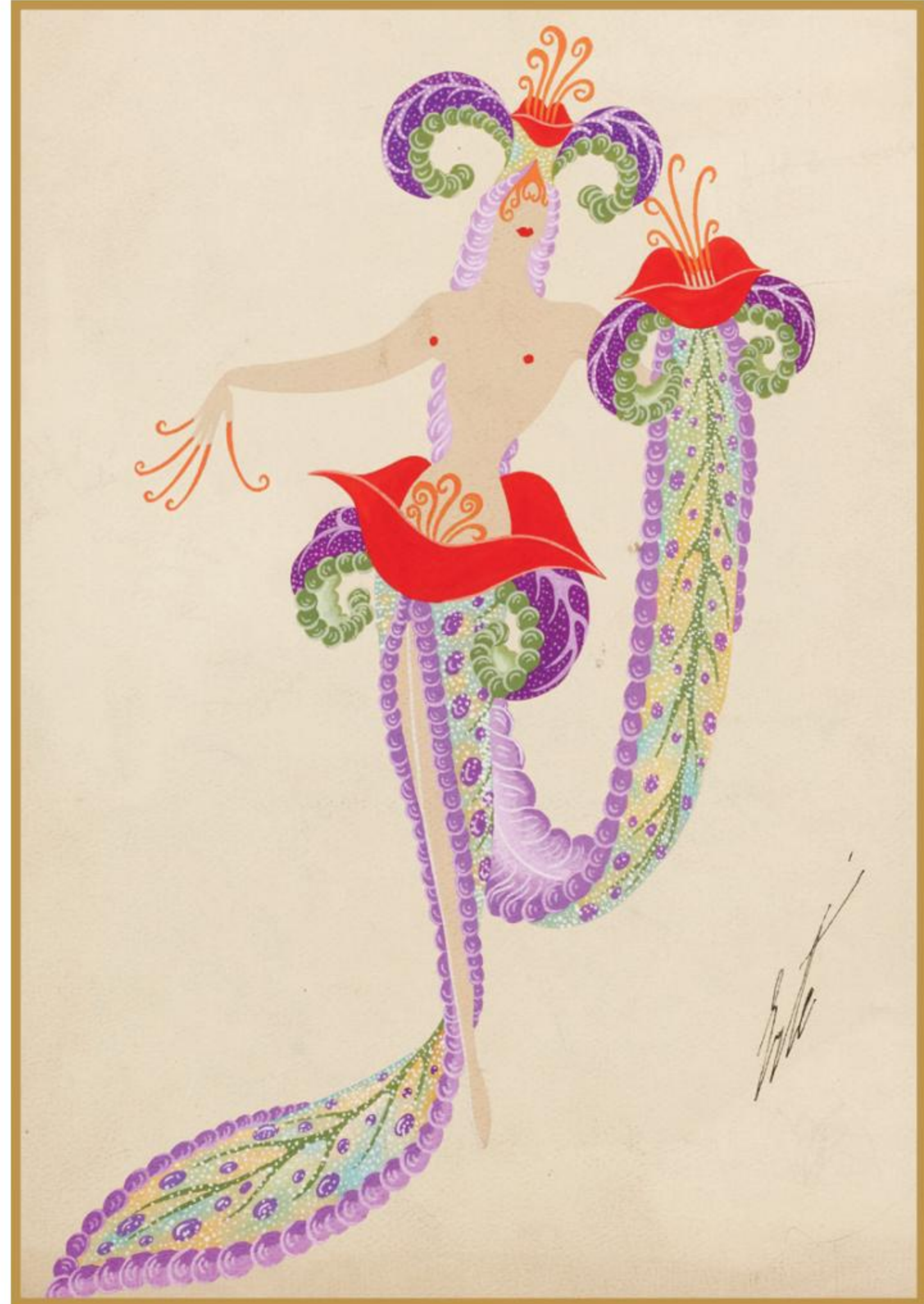
Tableau d'enfer

Gouache on paper
Frame: 25¹/₈"h x 20³/₄"w
\$24,500 • #31-7677



L'Aurore boréale, Les fleurs du mal

Gouache on paper
Frame: 17¹/₄"h x 14¹/₈"w
\$16,500 • #31-7560



Les fleurs du mal

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7631

ADDITIONAL ERTÉ WORKS



Petit chinois, La Dernière Nuit de Don Juan

Gouache on paper
Frame: 17¹/₂"h x 11¹/₂"w
\$14,850 • #31-7570



Eunuque, La Dernière Nuit de Don Juan

Gouache and silver on paper
Frame: 19¹/₈"h x 16"w
\$14,500 • #31-7569



Pung, Mah-Jongg

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,850 • #31-7578



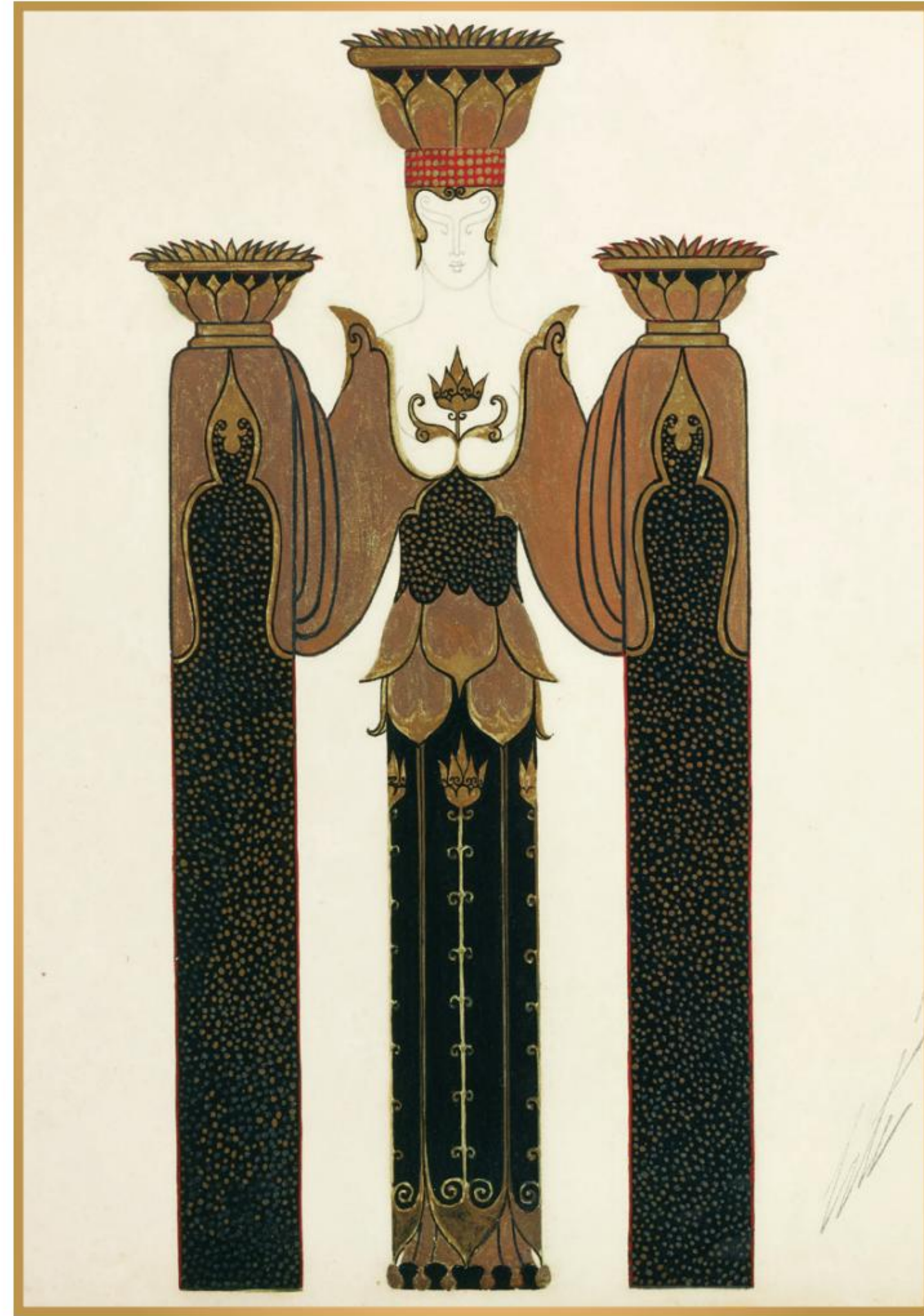
Les jeux, Mah-Jongg

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7657

ADDITIONAL ERTÉ WORKS



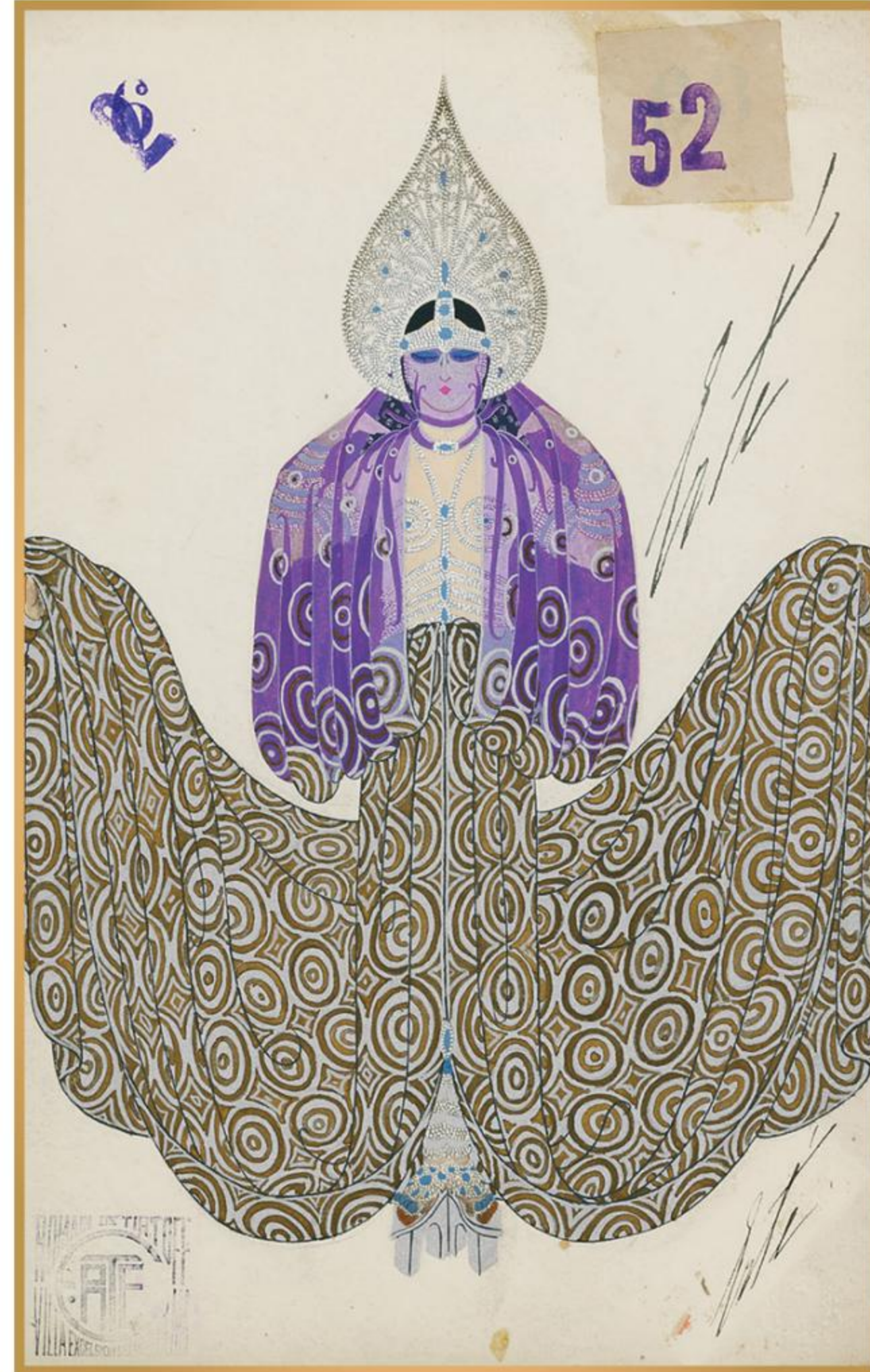
Ailerons de requin, Aladin
 Gouache on paper
 Frame: 17¹/₄"h x 14¹/₈"w
 \$18,850 • #31-7593



Salade de fleurs de lotus, Aladin
 Gouache on paper
 Frame: 17¹/₈"h x 14¹/₈"w
 \$18,850 • #31-7594



Roi Mage Gaspard, Les Rois des Légendes
 Gouache on paper
 Frame: 20³/₄"h x 16³/₄"w
 \$19,850 • #31-7564



La prêtresse, Les Rois des Légendes
 Gouache on paper
 Frame: 20³/₄"h x 16⁷/₈"w
 \$19,850 • #31-7567

ADDITIONAL ERTÉ WORKS



L'Intellectuelle
Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7614



Le petit cardinal noir
Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7684



Première dactylo
Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7617



Fantaisiste
Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7652

ADDITIONAL ERTÉ WORKS



La femme, La Ceinture de Paris

Gouache on paper
Frame: 17¹/₄"h x 14"w
\$12,500 • #31-7650



L'homme, La Ceinture de Paris

Gouache on paper
Frame: 17¹/₄"h x 14"w
\$12,500 • #31-7651



Garçon de chorus finale, Collection de Minuit

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$28,500 • #31-7679



Fille de chorus finale, Collection de Minuit

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$28,500 • #31-7678

ADDITIONAL ERTÉ WORKS



Robe de valse

Gouache on paper
Frame: 20³/₄"h x 16³/₄"w
\$18,500 • #31-7610



La mariée

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7618



Foulques, La Leçon d'Amour dans un Parc

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7658



Raspoutine

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7683

ADDITIONAL ERTÉ WORKS



Le khalife Haroun-Al-Rashid

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$28,500 • #31-7619



Costume oriental, George White's Scandals

Gouache on paper
Frame: 19¹/₄"h x 16¹/₈"w
\$22,850 • #31-7583



Tête de mannequin

Pencil on paper
Frame: 17¹/₄"h x 14"w
\$14,850 • #31-7598



Animal à cornes, Les Orelles du Lièvre

Gouache on paper
Frame: 17¹/₈"h x 14¹/₈"w
\$16,500 • #31-7668

ADDITIONAL ERTÉ WORKS

i



Poisson volant en jaune

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$34,500 • #31-7686

i



Poisson volant en orange

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$34,500 • #31-7685

i



Coquillages et filet poissons

Gouache on paper
Frame: 16³/₄"h x 13¹/₄"w
\$18,500 • #31-7630

i



Ceinture poisson

Gouache on paper
Frame: 17⁵/₈"h x 14¹/₂"w
\$24,500 • #31-7636

ADDITIONAL ERTÉ WORKS



Oiseaux

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$26,500 • #31-7671



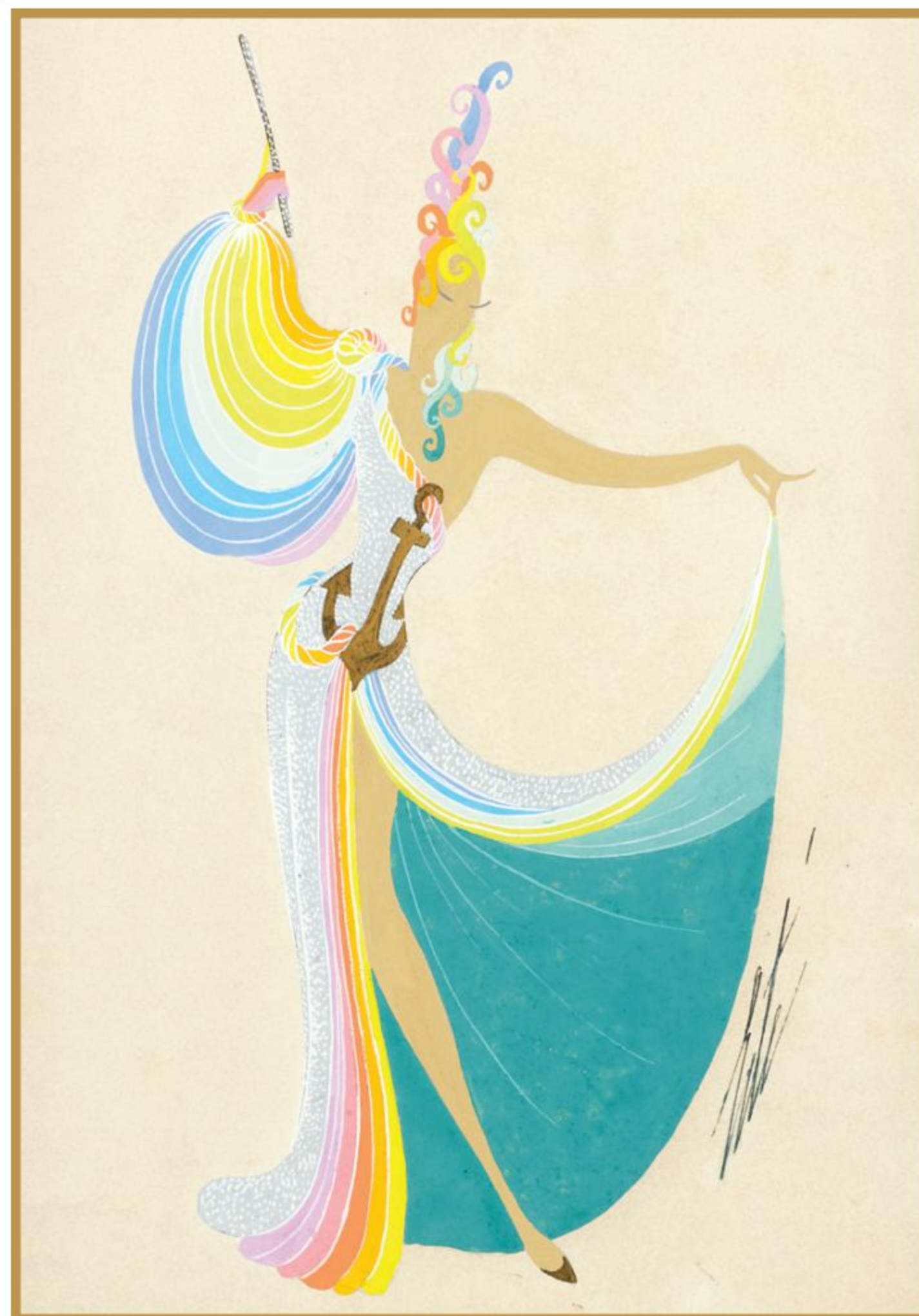
Première porteuse d'oiseaux

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$22,500 • #31-7670



Les filles final, Casino de Paris

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$44,500 • #31-7687



La fée Espérance

Gouache on paper
Frame: 20"h x 14¹/₂"w
\$18,500 • #31-7626

ADDITIONAL ERTÉ WORKS



Le ventriloque, Moi, j'aime le Music-Hall

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,500 • #31-7691



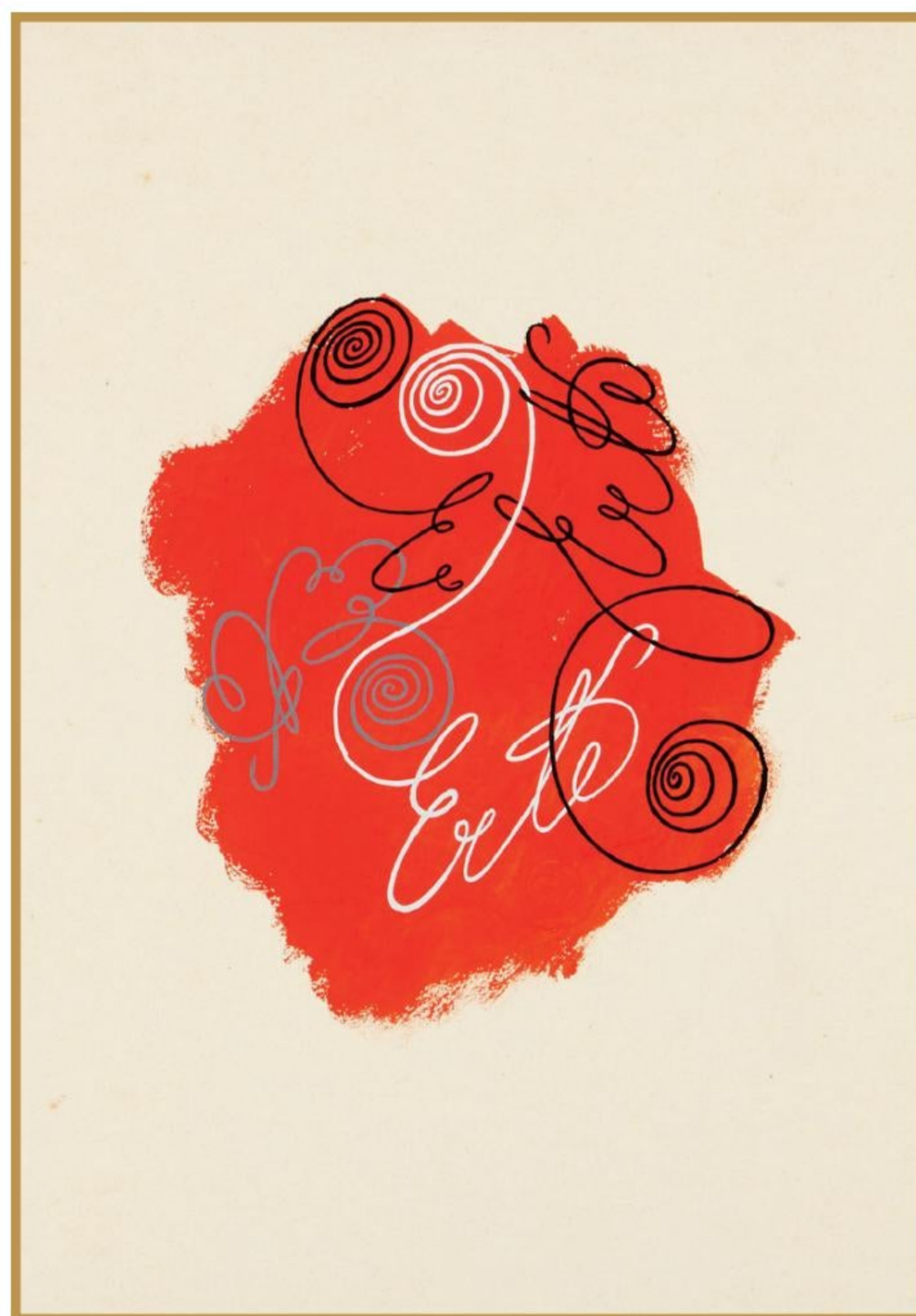
Les travestis, Moi, j'aime le Music-Hall

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$18,850 • #31-7694



La Nouvelle Orléans, Les Nouvelles

Gouache on paper
Frame: 16³/₈"h x 12¹/₂"w
\$24,500 • #31-7661

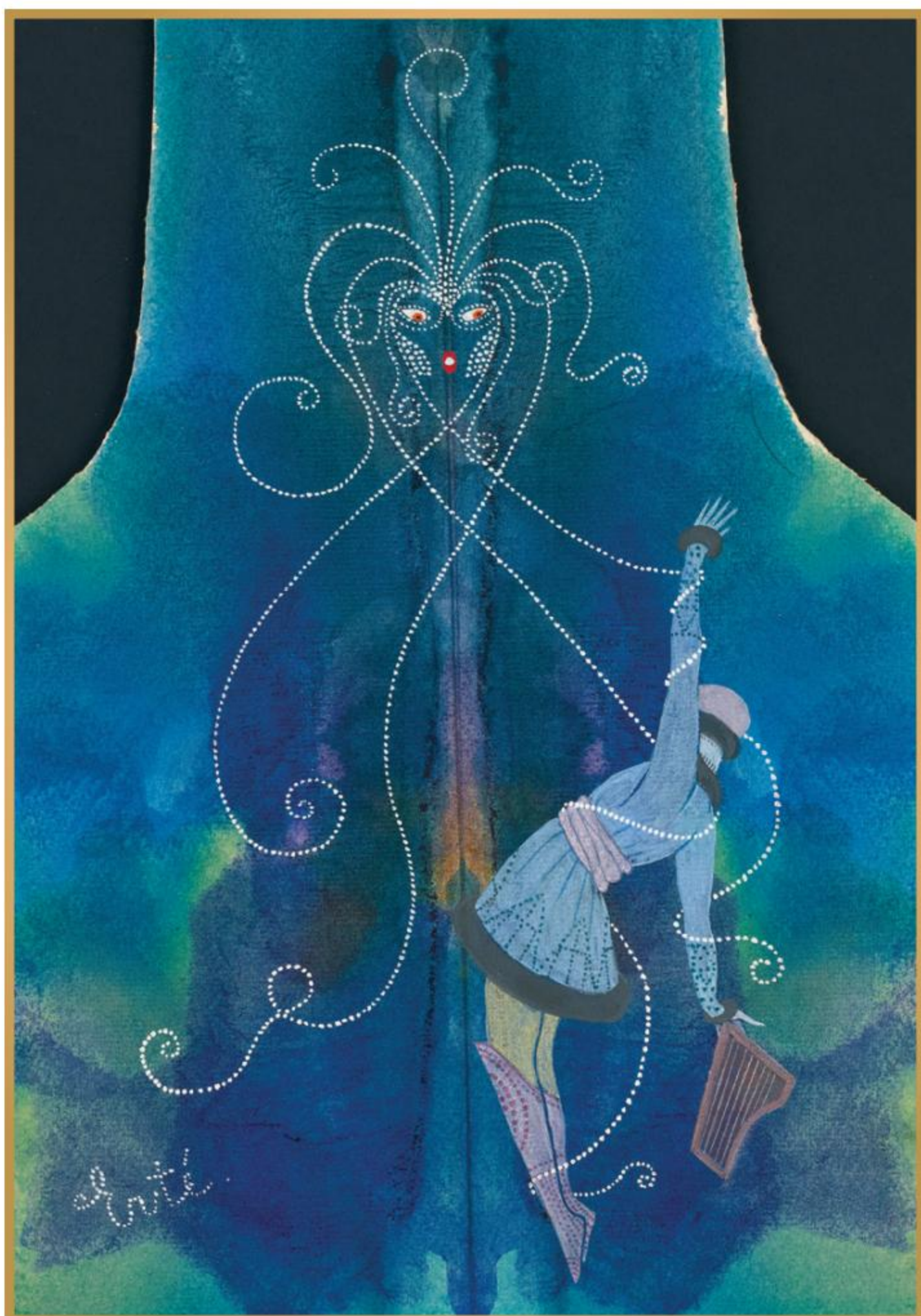


Volute

Gouache on paper
Frame: 19¹/₄"h x 16¹/₈"w
\$7,850 • #31-7715

ADDITIONAL ERTÉ WORKS

i



Fantasme

Gouache on paper
Frame: 17⁵/₈"h x 13⁷/₈"w
\$12,500 • #31-7587

i



La fée Chance

Gouache on paper
Frame: 20³/₄"h x 17"w
\$18,850 • #31-7627

i



Les Écossais, Fleurs de France

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,500 • #31-7624

i



Groupe de danseuses pour Tabarin

Gouache on paper
Frame: 20³/₄"h x 16⁷/₈"w
\$16,850 • #31-7666

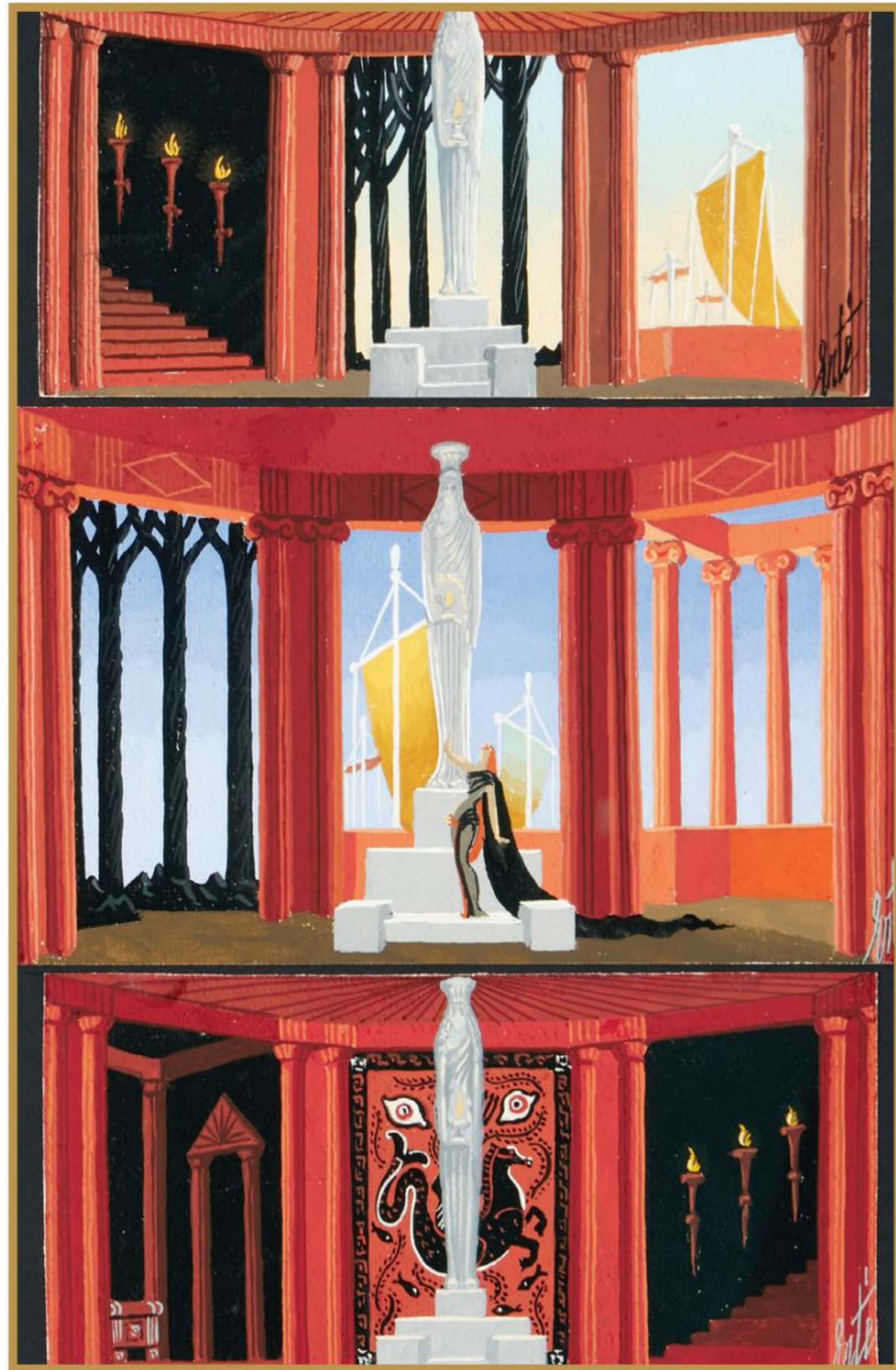
ADDITIONAL ERTÉ WORKS



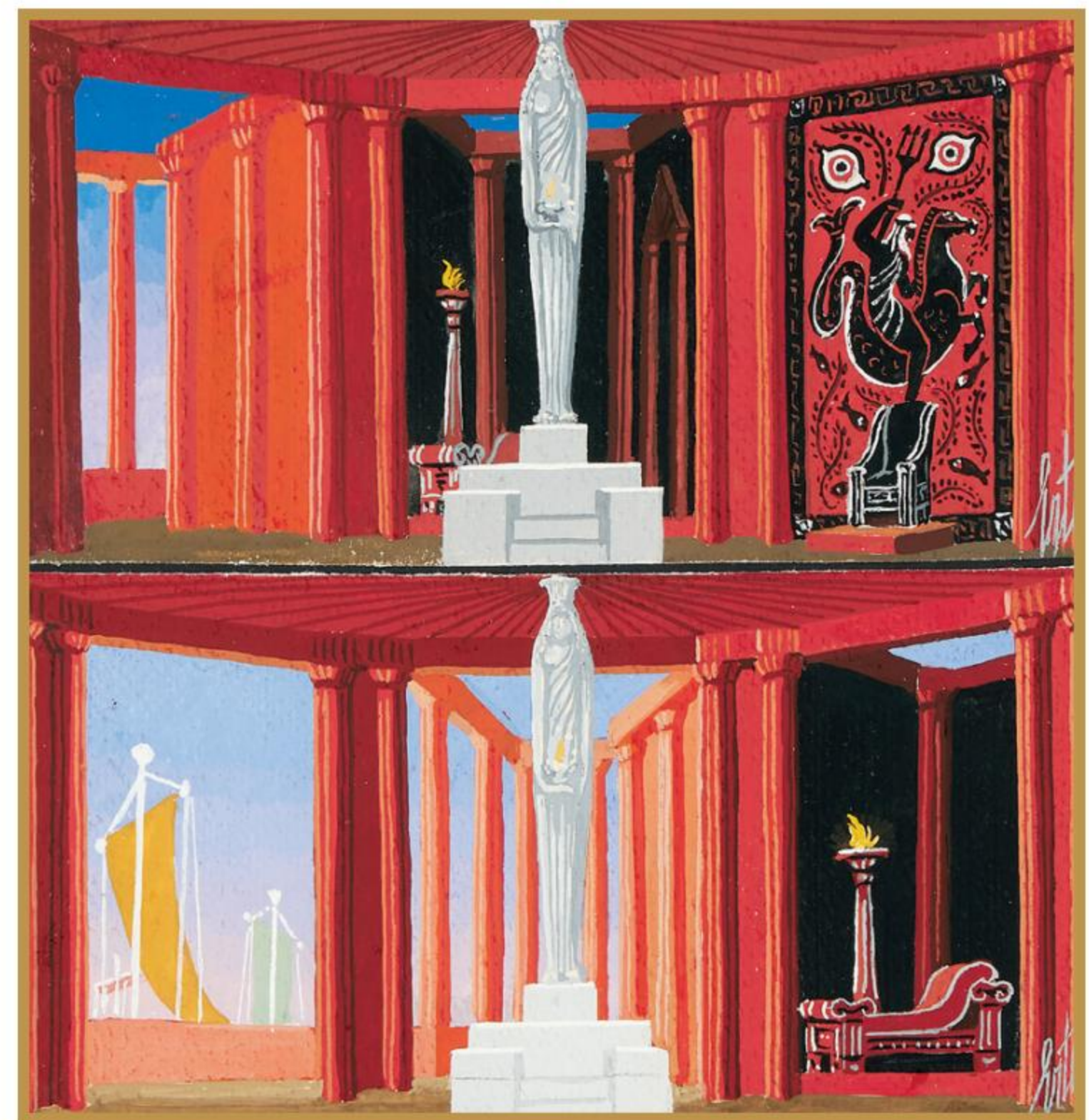
Décor, Ma Mère L'Oye
 Gouache on paper
 Frame: 15¹/₈"h x 15¹/₈"w
 \$18,500 • #31-7640



L'ange et le feu, Pelléas et Mélisande
 Gouache on paper
 Frame: 17³/₈"h x 11³/₄"w
 \$9,850 • #31-7669



Ensemble de trois décors, Phèdre
 Gouache on paper
 Frame: 15⁷/₈"h x 11¹/₈"w
 \$12,850 • #31-7964



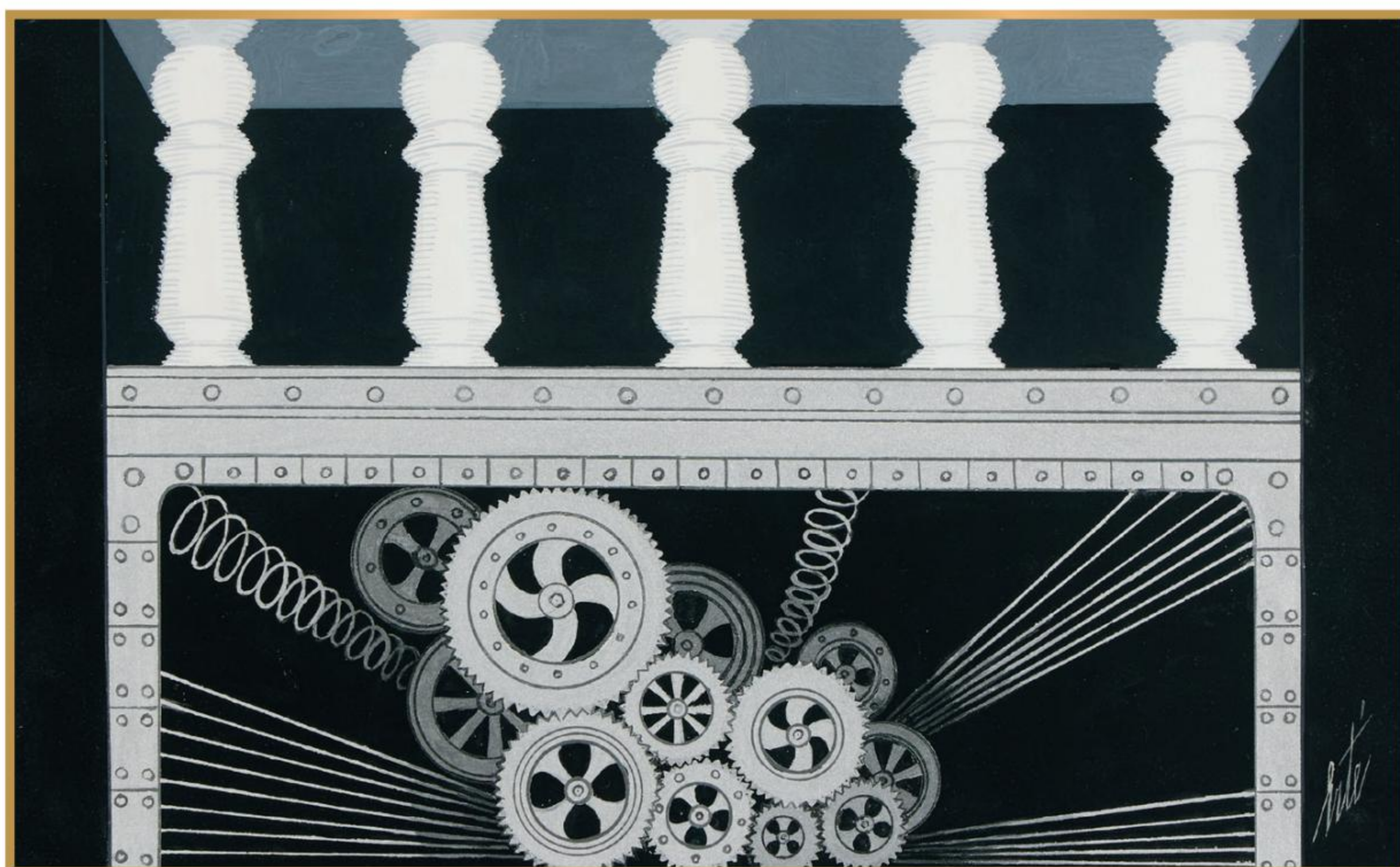
Ensemble de deux décors, Phèdre
 Gouache on paper
 Frame: 11⁷/₈"h x 11³/₄"w
 \$9,850 • #31-7965

ADDITIONAL ERTÉ WORKS



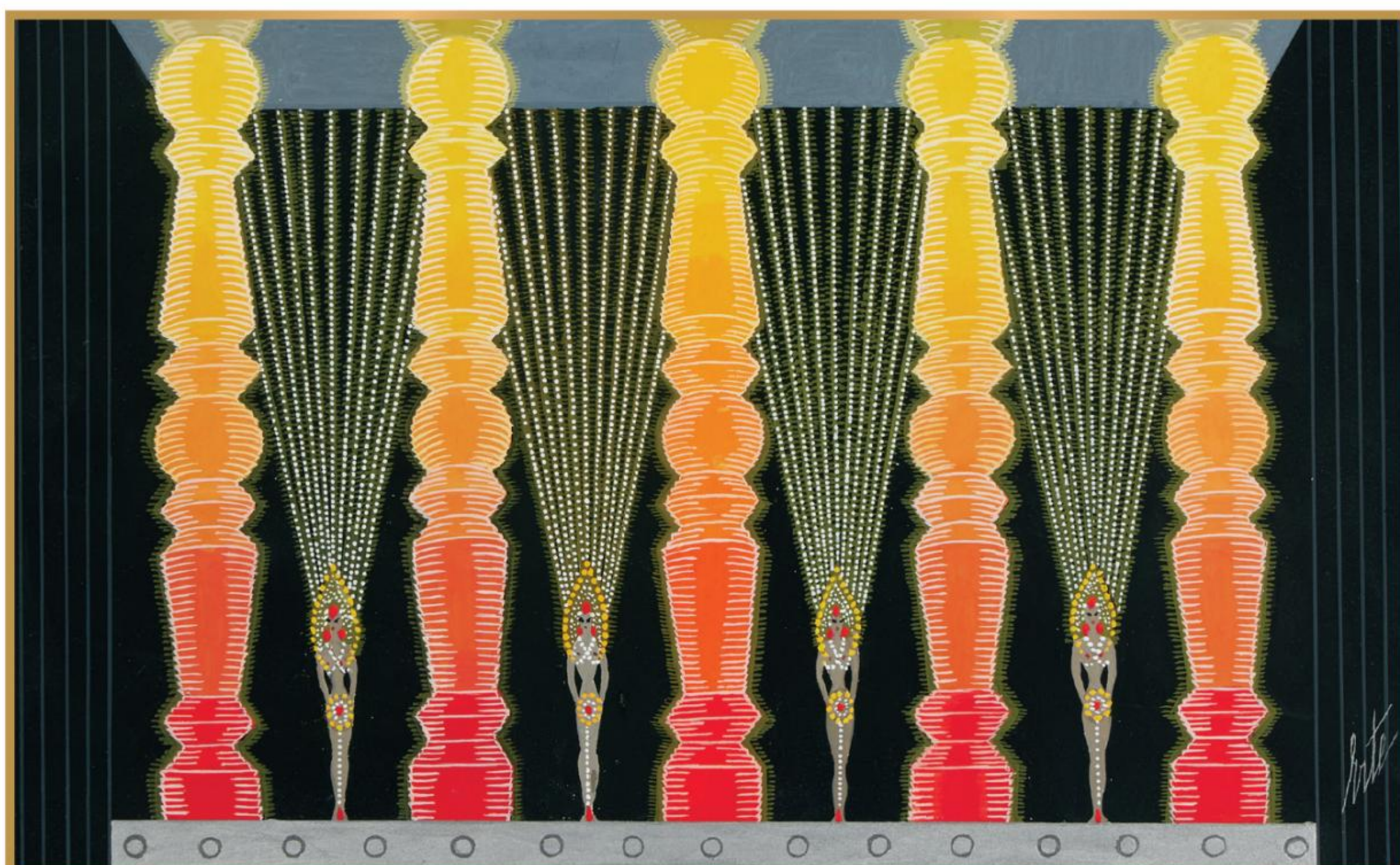
Palais de Forès, Macbeth

Gouache on paper
Frame: 16¹/₄"h x 23¹/₂"w
\$26,850 • #31-7625



Deuxième décor, Les Machinistes

Gouache and silver on paper
Frame: 13¹/₈"h x 17³/₄"w
\$19,850 • #31-7706



Les électriciens, Les Machinistes

Gouache and silver on paper
Frame: 13¹/₈"h x 17³/₄"w
\$26,850 • #31-7707

ADDITIONAL ERTÉ WORKS



Acte I, La grande duchesse

Gouache on paper
 Frame: 18¹/₄"h x 23¹/₂"w
 \$18,500 • #31-7647



Décor de Stormy Weither

Gouache and silver on paper
 Frame: 13¹/₈"h x 17⁵/₈"w
 \$19,850 • #31-7698



Quatrieme décor, La Reine Margot

Gouache on paper
 Frame: 13¹/₈"h x 17³/₄"w
 \$19,850 • #31-7700



ADDITIONAL ERTÉ WORKS



Ave Maria

Gouache on paper
Frame: 16³/₄"h x 20³/₄"w
\$34,500 • #31-7590



Conte Hindou

Gouache on paper
Frame: 19¹/₈"h x 26"w
\$44,500 • #31-7572

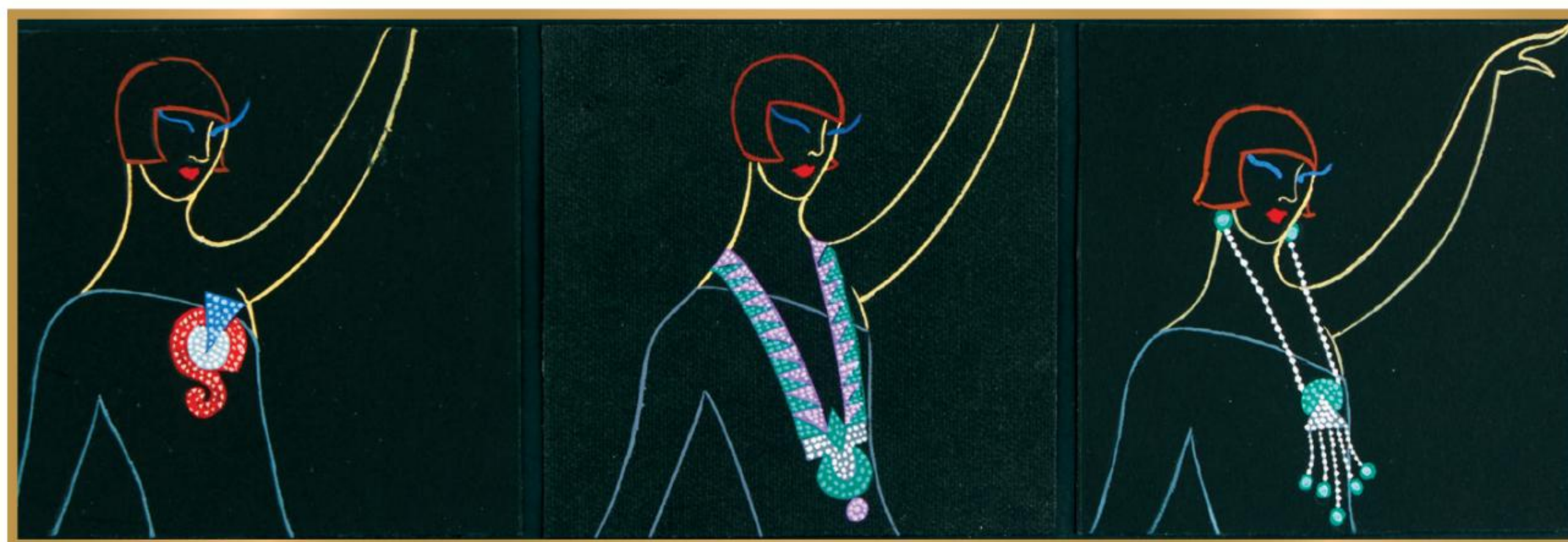


Voiles de Vienne

Gouache on paper
Frame: 13"h x 14¹/₂"w
\$19,850 • #31-7714

ADDITIONAL ERTÉ WORKS

i

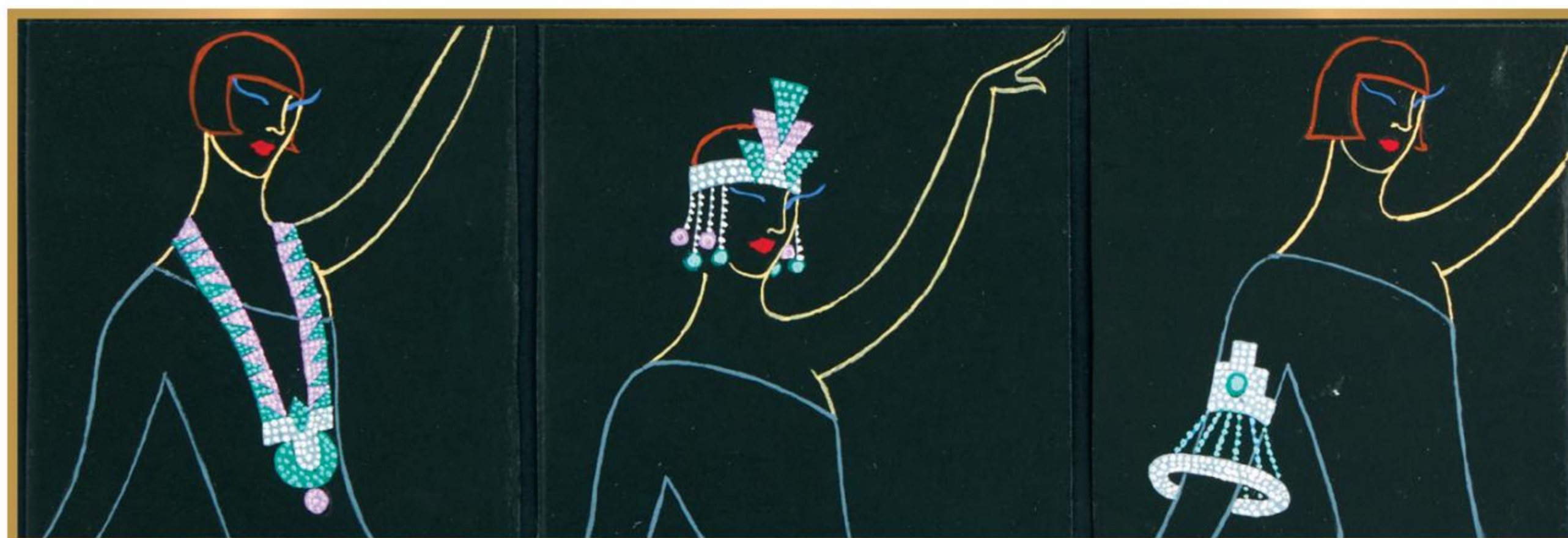


Bijoux lumineux

Gouache on paper • Frame: 9³/₄"h x 17"w

\$18,850 • #31-7709

i

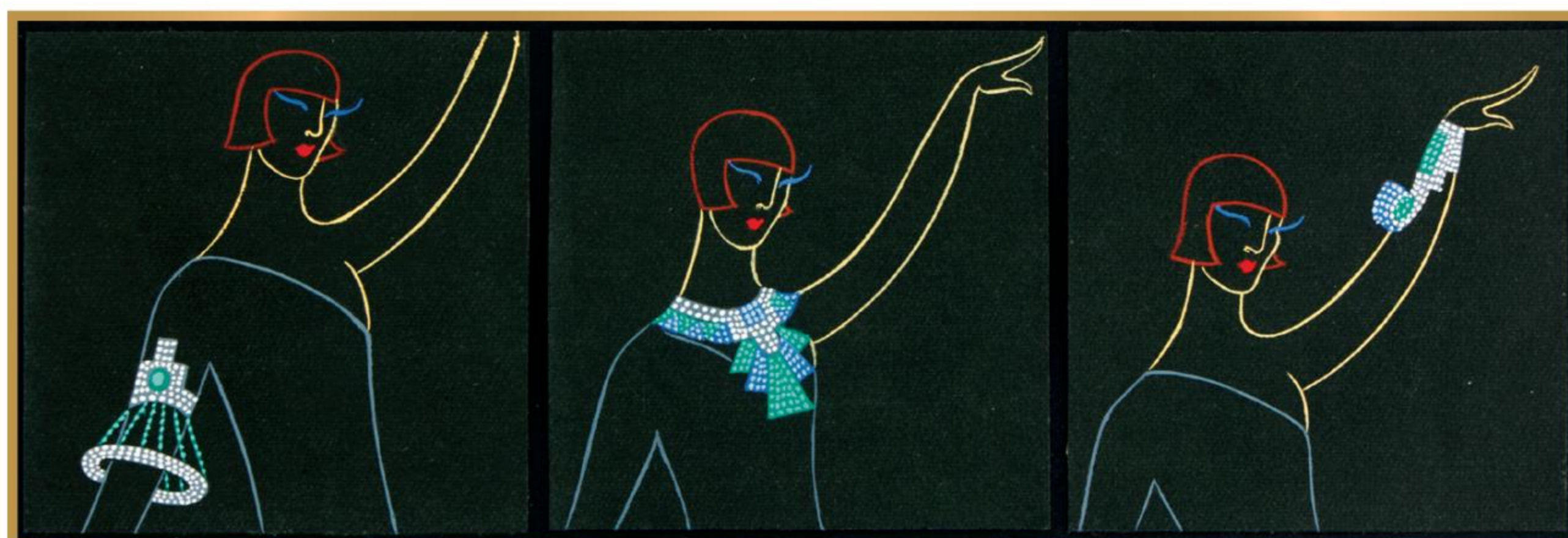


Bijoux lumineux avec une coiffe décorative rose

Gouache on paper • Frame: 9³/₄"h x 17"w

\$18,850 • #31-7710

i



Bijoux lumineux avec un col

Gouache on paper • Frame: 9³/₄"h x 17"w

\$18,850 • #31-7711

i



Bijoux lumineux avec une coiffe décorative vert

Gouache on paper • Frame: 9³/₄"h x 17"w

\$18,500 • #31-7712



ADDITIONAL ERTÉ WORKS



Tableau II, Don Pasquale
Gouache and watercolor on paper
Frame: 15¹/₄"h x 12¹/₂"w
\$12,500 • #31-7621

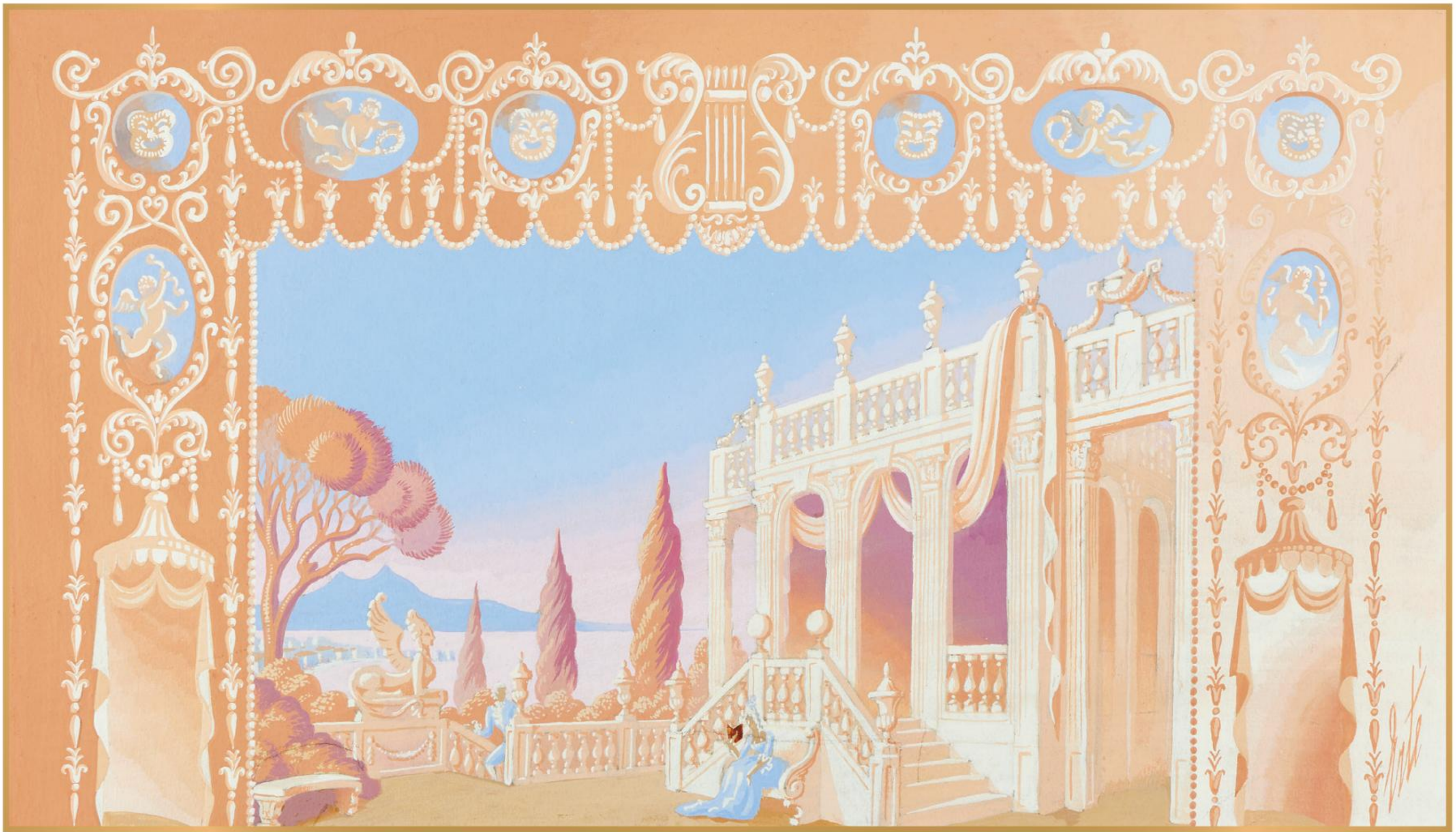


Ivresse - Griserie
Gouache on paper
Frame: 13¹/₄"h x 12⁷/₈"w
\$14,500 • #31-7606



Etude de décor, Don Pasquale
Gouache and watercolor on paper
Frame: 14⁵/₈"h x 24¹/₂"w
\$26,500 • #31-7622

ADDITIONAL ERTÉ WORKS



Acte III, Cosi Fan Tutte

Gouache on paper
Frame: 15½”h x 22½”w
\$19,850 • #31-7655



Acte IV, Cosi Fan Tutte

Gouache on paper
Frame: 15½”h x 22½”w
\$19,850 • #31-7656

ADDITIONAL ERTÉ WORKS



*Décor pour le Casino de Paris,
Moi, j'aime le Music-Hall*

Gouache and gold on paper
Frame: 13¹/₈"h x 17⁵/₈"w
\$24,500 • #31-7688



Le chien qui fume
Gouache on paper
Frame: 15"h x 19¹/₄"w
\$28,500 • #31-7713



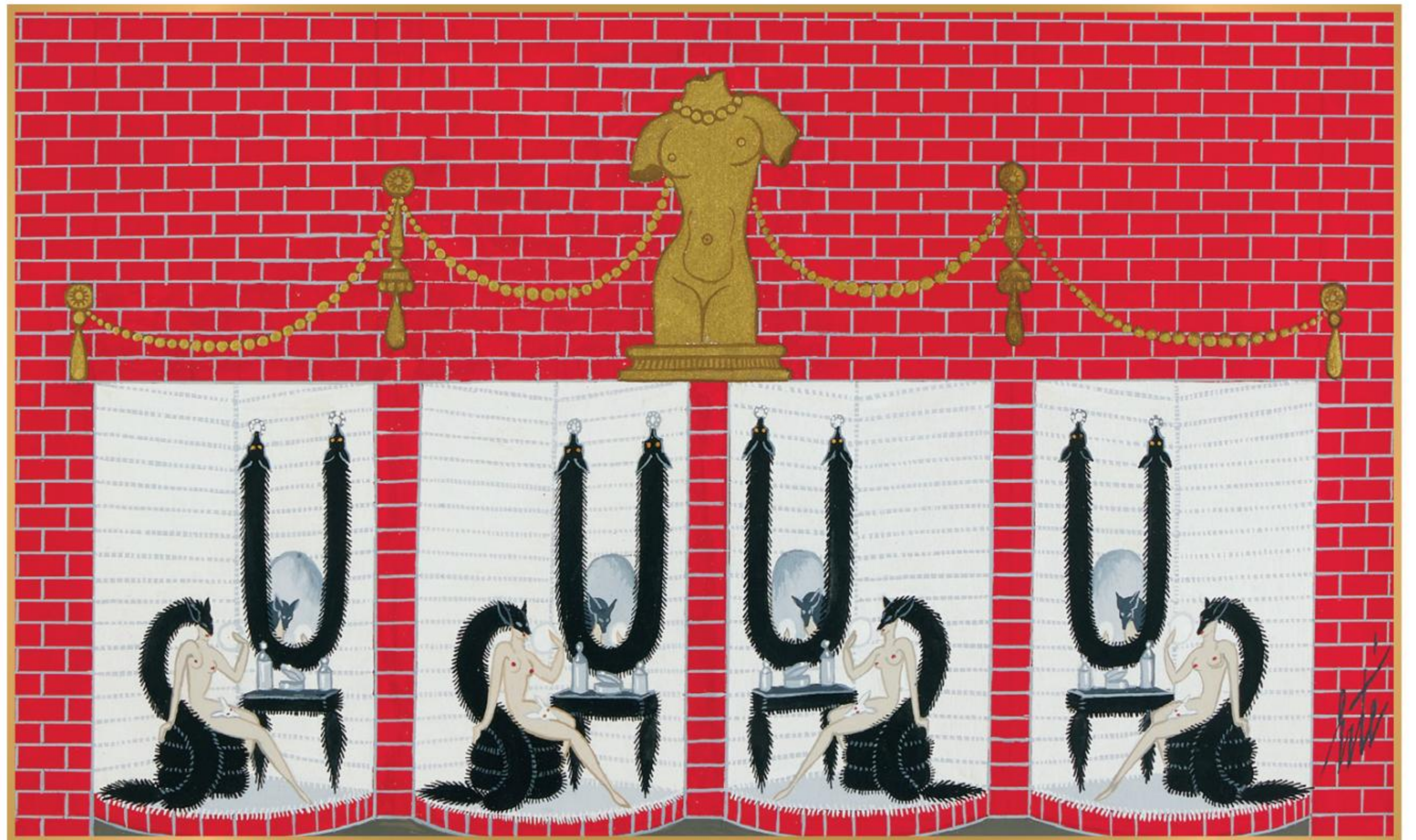
Décor, Begin the Beguine
Gouache and gold on paper
Frame: 13¹/₈"h x 17⁵/₈"w
\$16,500 • #31-7699

ADDITIONAL ERTÉ WORKS



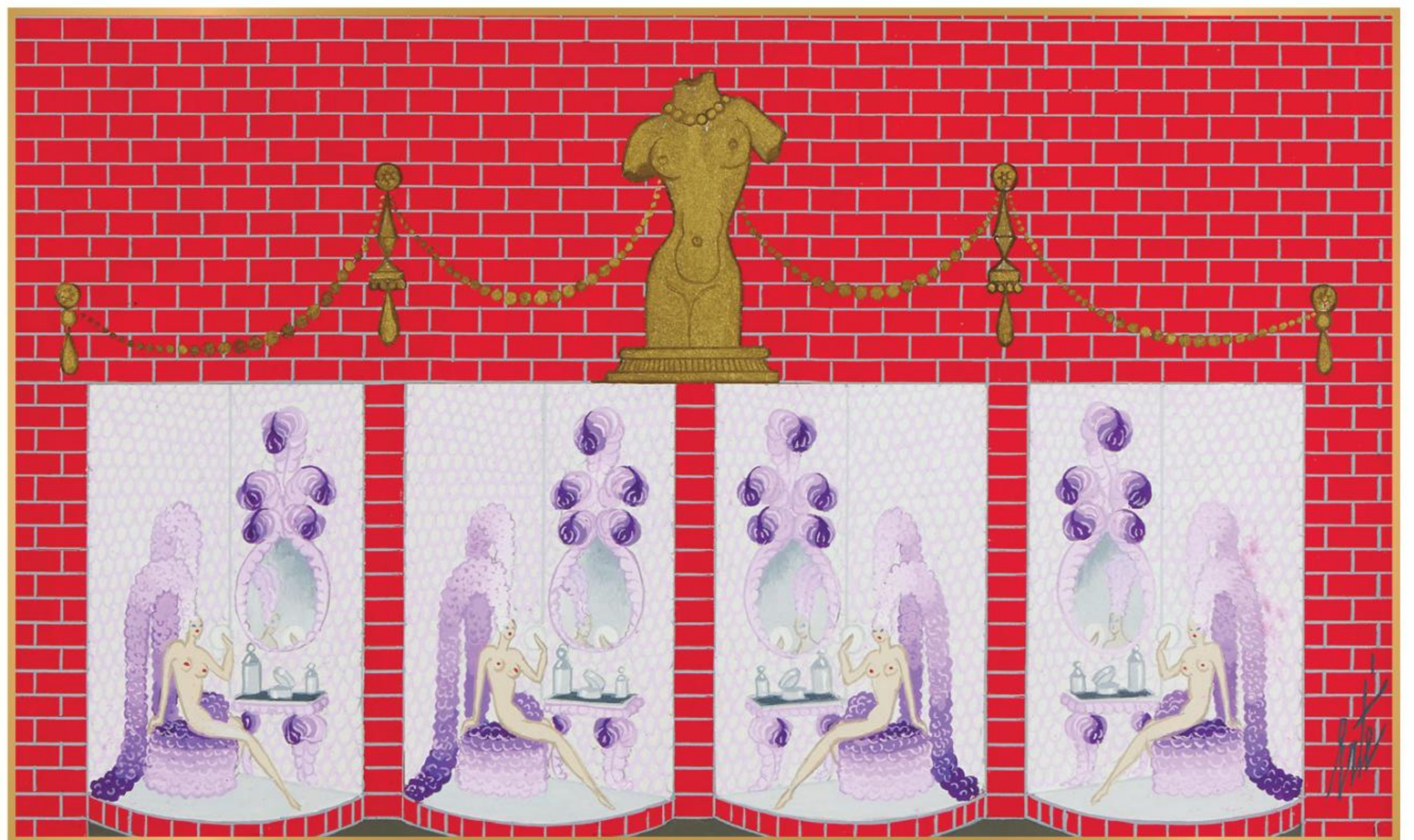
Première décor, Chez les Nues

Gouache and gold on paper
Frame: 12³/₄"h x 17¹/₄"w
\$24,500 • #31-7703



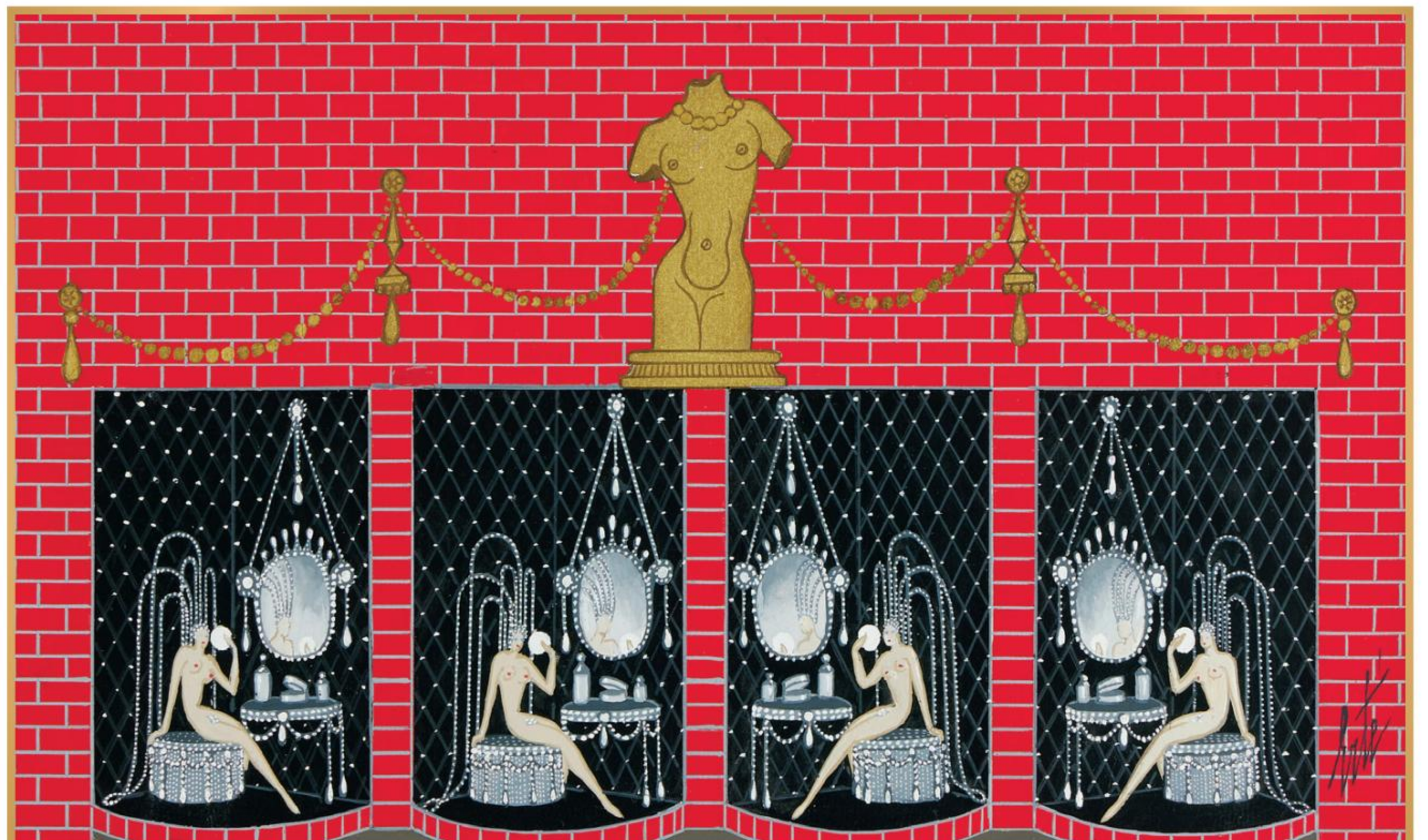
Deuxième décor, Chez les Nues

Gouache and gold on paper
Frame: 12³/₄"h x 17¹/₄"w
\$24,500 • #31-7704



Troisième décor, Chez les Nues

Gouache and gold on paper
Frame: 12³/₄"h x 17¹/₄"w
\$24,500 • #31-7705



ADDITIONAL ERTÉ WORKS



Le souper, La Traviata
Gouache on paper
Frame: 10 $\frac{1}{2}$ "h x 12 $\frac{7}{8}$ "w
\$9,850 • #31-7959



La valse, La Traviata
Gouache on paper
Frame: 10 $\frac{1}{2}$ "h x 12 $\frac{7}{8}$ "w
\$9,850 • #31-7957



Acte II Scène IV, La Traviata
Gouache on paper
Frame: 10 $\frac{1}{2}$ "h x 12 $\frac{7}{8}$ "w
\$9,850 • #31-7956

ADDITIONAL ERTÉ WORKS



Entrée des invités, La Traviata

Gouache on paper
Frame: 10¹/₂"h x 12⁷/₈"w
\$9,850 • #31-7642



Acte III Scène VII, La Traviata

Gouache on paper
Frame: 10¹/₂"h x 12⁷/₈"w
\$9,850 • #31-7958

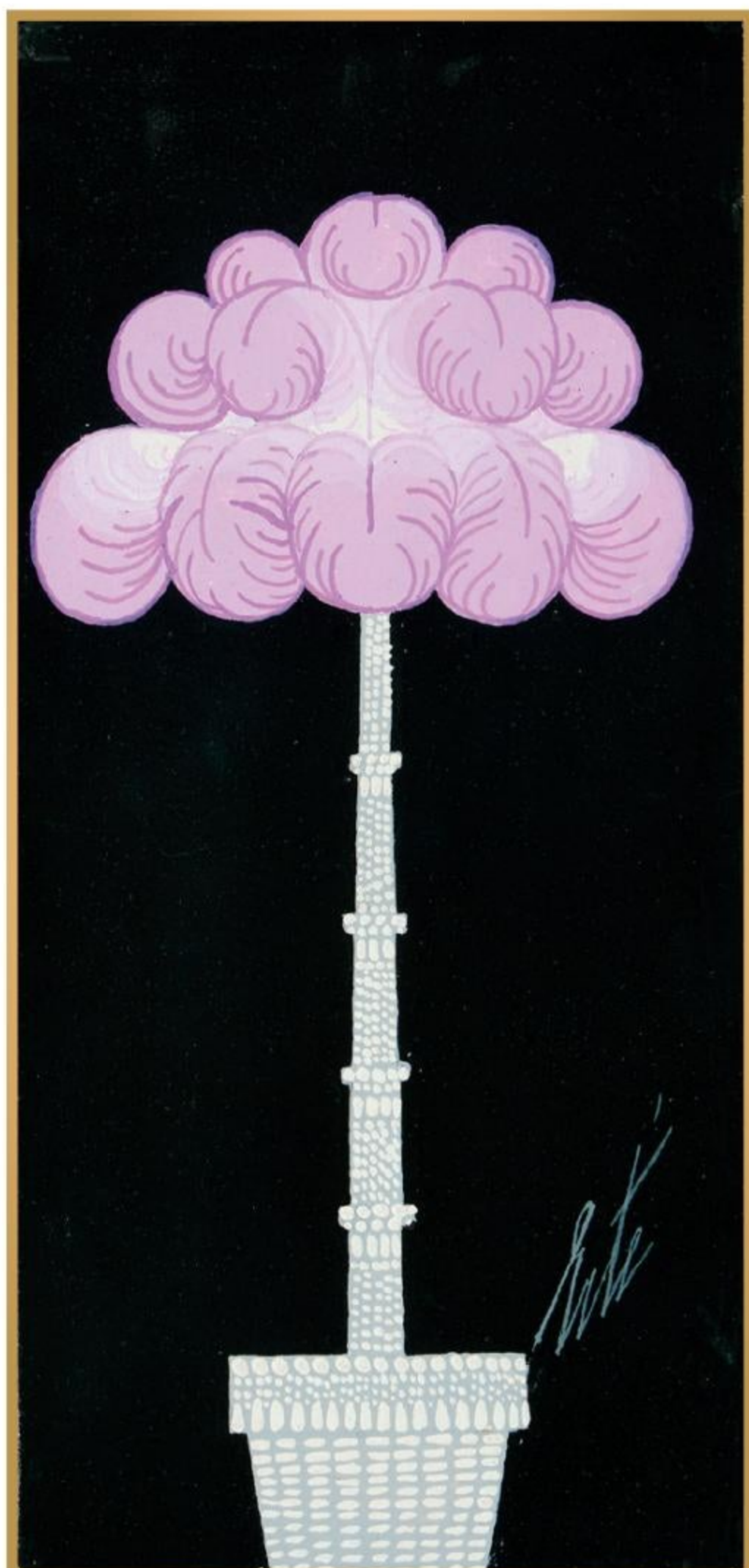
ADDITIONAL ERTÉ WORKS



A



B



C



D



*Ensemble de décors,
Le Lido*
Set of four

Gouache on paper
Frame A: 9³/₈"h x 18"w
Frame B: 11⁷/₈"h x 15¹/₂"w
Frame C: 14³/₄"h x 10¹/₈"w
Frame D: 11³/₄"h x 9³/₈"w

\$44,500 • #31-7717



La suivante du saphir, Les Trésors

Gouache and crayon on paper

Frame: 16"h x 19 1/4"w

\$24,500 • #31-7584

BUY WITH CONFIDENCE



EXPERT INSIGHTS



Everything in our gallery has been thoroughly researched and expertly vetted for quality and authenticity.

ON APPROVAL



Many items can be sent to you on approval to view in your home to ensure they are the perfect fit.

125% GUARANTEE



Each piece we sell is backed by our 125% Guarantee, which offers 5% interest annually for up to five years.

M.S. Rau
FINE ART • ANTIQUES • JEWELS

622 Royal Street, New Orleans, LA • 888-959-5044 • msrau.com

