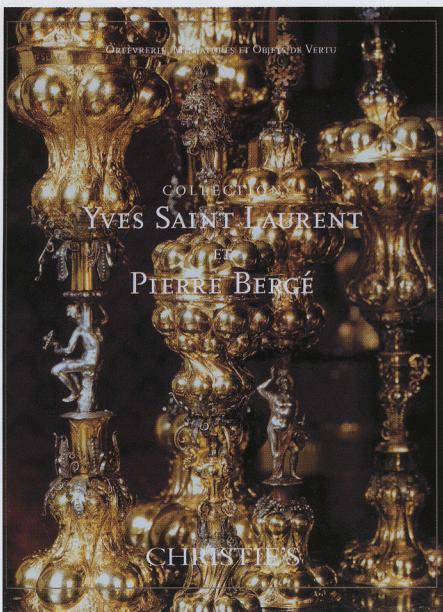
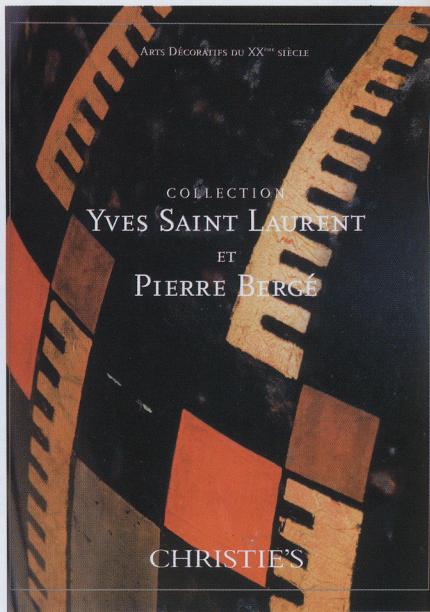


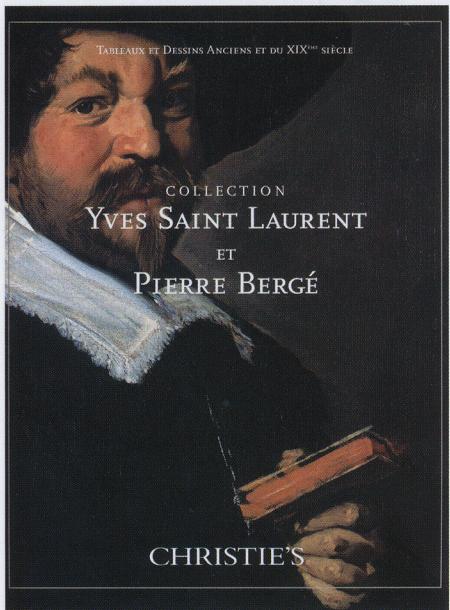
I: Art Impressionniste et Moderne



III: Orfèvrerie, Miniatures  
et Objets de Vertu



IV: Arts Décoratifs du XXème siècle

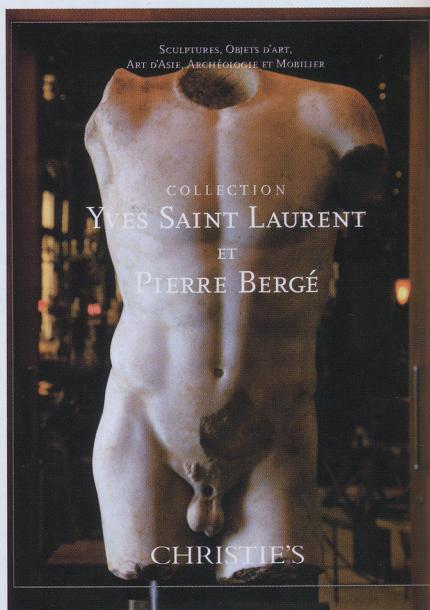


II: Tableaux et Dessins Anciens  
et du XIXème siècle

## SALEROOM NEWS

**CHRISTIE'S PARIS**  
**Collection of Yves  
Saint Laurent and Pierre  
Bergé on February 23rd  
to 25th, 2009**

**ROSEMARY SCOTT**  
International Academic Director,  
Asian Art, Christie's



V: Sculptures, Objets d'art, Art  
d'Asie, Archéologie et Mobilier

THE AIR OF excitement was palpable, but the crowds standing in the rain outside the Grand Palais in Paris were quiet—a display of the reverence due to one of France's great cultural icons. During the two and a half days of viewing, some 35,000 people came from all over the world to see the astonishing collection of art put together by the famous couturier Yves Saint Laurent and his partner Pierre Bergé. The collection was auctioned in seven sessions over three days by Christie's in association with Pierre Bergé & Associates auctioneers, and has earned the epithet the "sale of the century". The collection, which sold for a staggering

€373.9 million (US\$483.8 million, all prices include the buyers premium), not only achieving a record for the most valuable private collection sold at auction, but also the highest total for any auction held in Europe. As François de Ricqlès, Vice President of Christie's France said: "Art has risen above the current world crisis. A tribute to the extraordinary eye of Yves Saint Laurent and Pierre Bergé and an outstanding success for Christie's. Like a ship mocking a storm, the Yves Saint Laurent and Pierre Bergé sale has moved calmly and steadily through three triumphant days of bidding in the Grand Palais in Paris."

As they entered the Grand Palais many visitors could be heard to give a small gasp at what was laid out before them. The first impression was of the vast building itself, a magnificent juxtaposition of classicism and Art Nouveau architecture built for the 1900 Universal Exhibition, the roof constructed of glass held in place by a complex tracery of steel arches, and the interior lit by elegant chandeliers. Visitors' eyes were then led to the more intimate spaces in which the art was displayed. As they walked around some visitors said that it felt like attending a blockbuster exhibition in a major international museum. Others found it hard to