

CHRISTIE'S

MAGAZINE

November – December 2017



SPECIAL **DECORATIVE ARTS** ISSUE

Terry DE GUNZBURG – the consummate collector

FOUR CUTTING-EDGE CONTEMPORARY *SILVERSMITHS*

Nirmal Sethia's *treasure trove* of teaware

THE REVOLUTIONARY POWER OF SOVIET PORCELAIN

PLUS

Auction highlights: THE COLLECTOR *London*, THE EXCEPTIONAL SALE *Paris*, DESIGN *New York*

Below, a feature on Eugenia Errázuriz in *Harper's Bazaar*, February 1938, with text by Jean-Michel Frank

and photographs by François Kollar. The 'painting by her friend Picasso' is *Comptoir, Bouteille et Guitare*, 1925



The front hall, scrubbed and polished, with humble household implements for decoration

MADAME ERRAZURIZ

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Madame Errázuriz and a magnificent painting by her friend Picasso

To the friends, I was about to say the disciples, of Madame Errázuriz, the words elegance, taste, love of the beautiful have recaptured meaning. They define her better than any encyclopedia. You can forget that she left Chile at a very early age to take up life in London and then later in Paris. You can forget that she is no longer young. She has no age, no attachment to any soil. She is profoundly human, touched by the beauty of form and color, sensitive to the special quality of an intelligence or a personality. Her influence is indisputable.

In a salon of Madame Errázuriz—whether it is her little house in Paris or her villa in Biarritz—the walls (Continued on page 139)

AT HOME

Buenos Aires 6.5 de mayo de 1940
 para sus amigos Castros Saavedra
 tres años solamente
 un momento / un instante
 / de un instante / 1940

Eugenia ERRÁZURIZ

CHOSEN BY ROSE UNIACKE

'THE DAUGHTER OF A BOLIVIAN silver magnate, Eugenia Errázuriz was born in Chile, but moved to Paris after marrying the painter José Tomás Errázuriz. There, she became a great patron of the arts, with a circle that included Cocteau, Diaghilev, Stravinsky and, in particular, Picasso, who adored her. Her husband, meanwhile, developed a relationship with John Singer Sargent, for whom she sat several times. Towards the end of her life, she became a tertiary

Franciscan nun, and dressed in a sober black habit she had commissioned from Coco Chanel in keeping with her mantra: "Elegance means elimination." She was also a mentor to Jean-Michel Frank [whom she met in 1927], and was ahead of her time in promoting a strict simplicity in design, relentlessly stripping away the grandiose in her interiors. She hated knick-knacks.'

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