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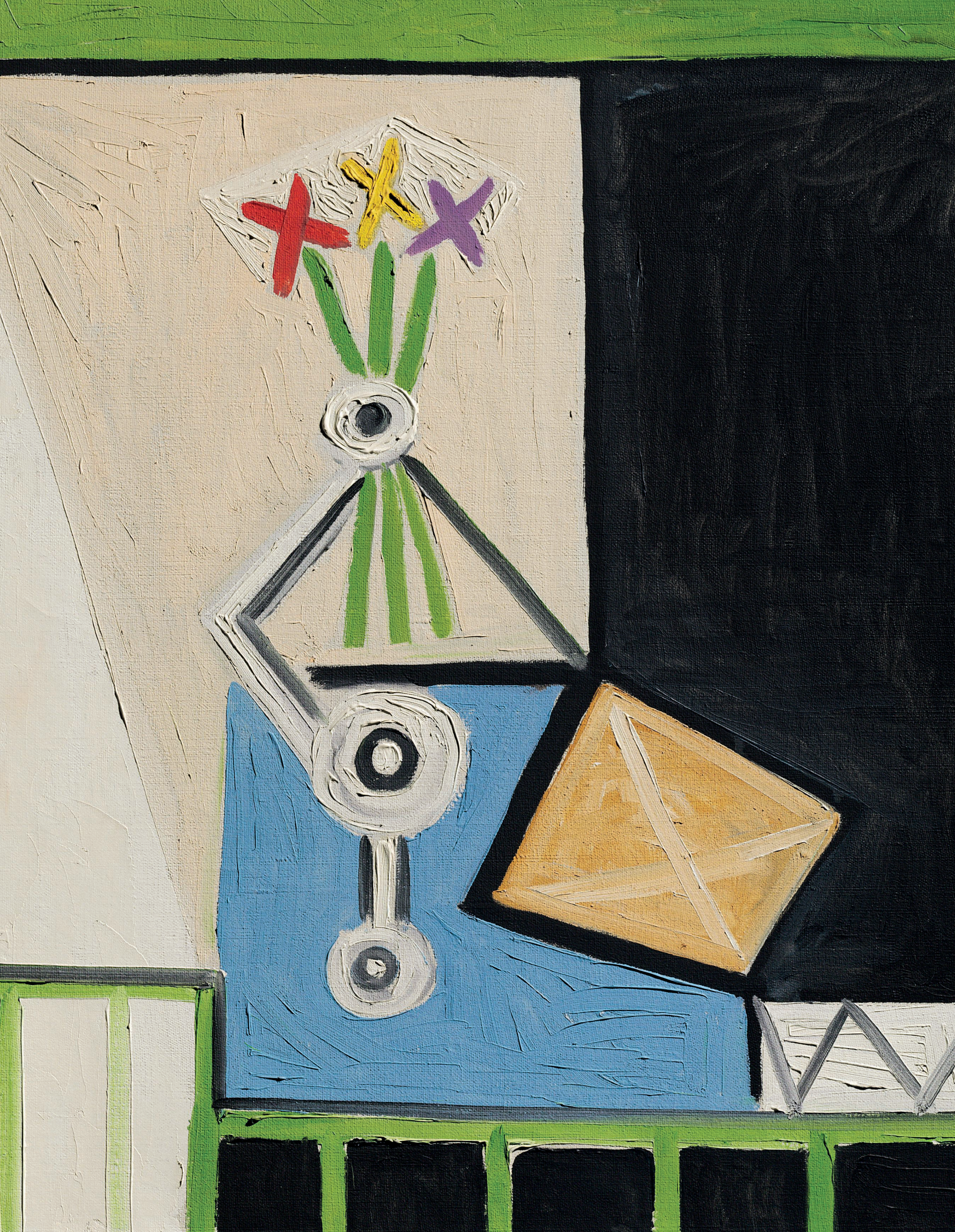




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21 JUNE

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29 JUNE

POST-WAR AND CONTEMPORARY
ART EVENING AUCTION
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30 JUNE

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6 OCTOBER

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POST-WAR AND CONTEMPORARY
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| Saturday | 18 June | 12 noon - 5.00pm |
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Lot 5

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1 PIERRE-AUGUSTE RENOIR (1841-1919)

Rochers de l'Estaque

signed and dated 'Renoir 82.' (lower left)
oil on canvas
12¾ x 15⅞ in. (32.3 x 40.3 cm.)
Painted in 1882

£300,000-500,000

\$440,000-720,000

€380,000-630,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 1191), by 8 September 1886.
Durand-Ruel Galleries, New York (no. 193), by April 1888.
Catholina Lambert, Paterson, New Jersey, by whom acquired from the above on 25 February 1892; her sale, Plaza Hotel, New York, 22 February 1916, lot 114.
Durand-Ruel Galleries, New York (no. 3944).
M.C.J. Cote, by whom acquired from the above on 25 January 1919.
Anonymous sale, Sotheby's, New York, 16 November 1989, lot 318.
Anonymous sale, Sotheby's, London, 24 June 1996, lot 32.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Bridgestone Museum of Art, *Renoir: From Outsider to Old Master 1870-1892*, February - April 2001, no. 25 (illustrated p. 111); this exhibition later travelled to Nagoya, Nagoya City Art Museum, April - June 2001.
London, National Gallery, *Renoir Landscapes 1865-1883*, February - May 2007, no. 66 (illustrated p. 253).

LITERATURE:

E. Fezzi, *L'opera completa di Renoir nel periodo impressionista 1869-1883*, Milan, 1972, no. 509, p. 111 (illustrated p. 112).
G.P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 775, p. 56 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Volland and Wildenstein.

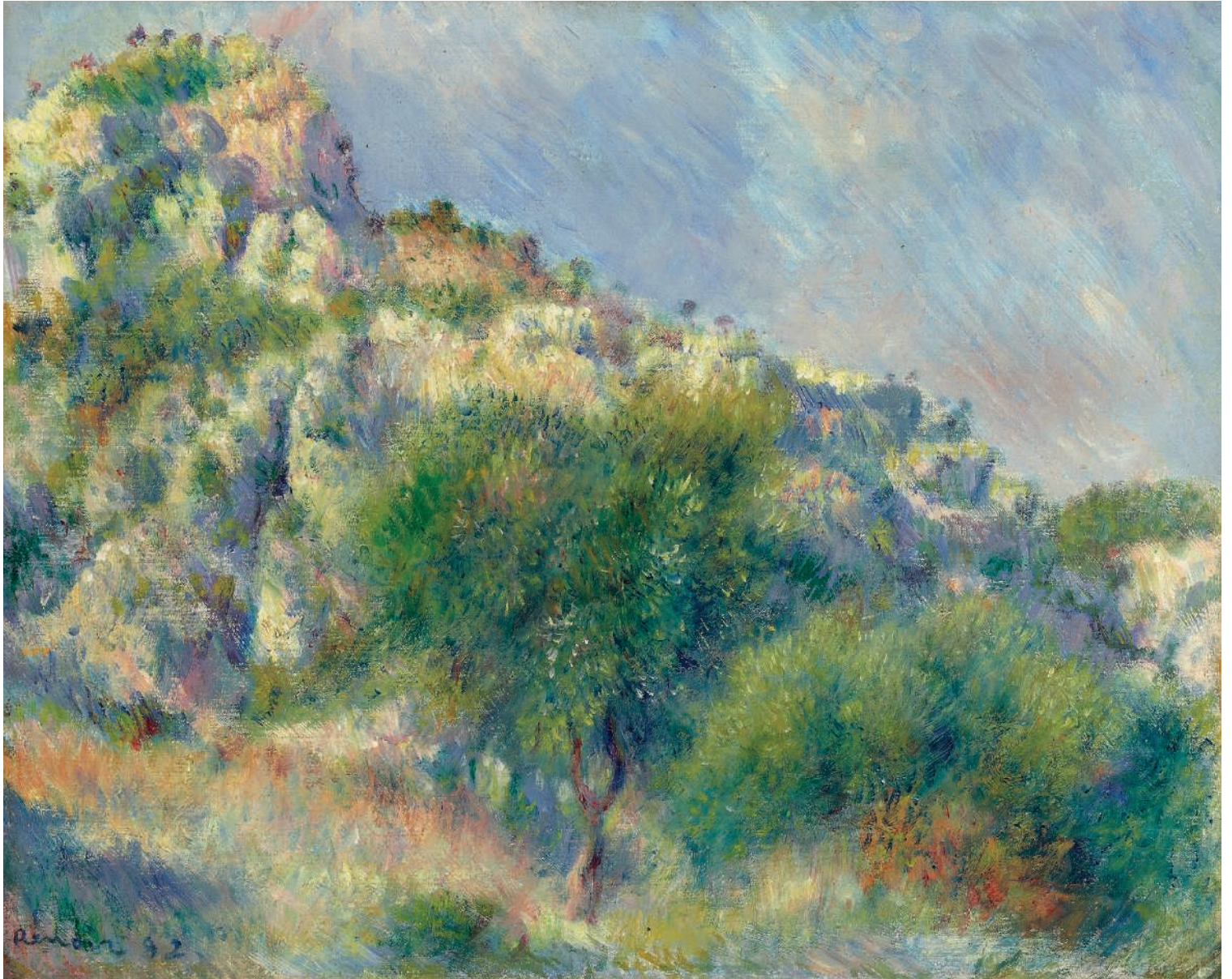
Painted in 1882, Pierre-Auguste Renoir's *Rochers de l'Estaque* is one of a small series of radiant landscapes that the artist painted during a stay with Paul Cézanne in L'Estaque, a small fishing port just west of Marseilles. Renoir, who was travelling back to Paris having spent the previous months in Algeria and Italy, was immediately captivated

by the raw light and rich beauty of the Provençal landscape. 'How beautiful it is!' he wrote to a friend, 'It's certainly the most beautiful place in the world, and not yet inhabited... There are only some fishermen and the mountains...so there are no walls, no properties or few... here I have the true countryside at my doorstep' (Renoir, quoted in *Renoir*, exh. cat., London, Paris & Boston, 1985-86, p. 233). With its luminous blue sky, verdant green vegetation and sun-dappled hills punctuated by delicate, iridescent blue shadows, *Rochers de l'Estaque* demonstrates Renoir's joyful enthusiasm and ardent appreciation for this bucolic and unspoilt natural landscape.

On his arrival in L'Estaque in January 1882, Renoir settled in the Hôtel des Bains where he planned to stay 'for a fortnight'. Cézanne and Renoir soon began painting together, depicting the sun-drenched landscape *en plein air*. At this time, Cézanne was developing his mature style, using his distinctive 'constructive' brushstrokes to render the landscape with the clarity and lucidity that he felt was essential for the depiction of nature. Renoir was a great admirer of Cézanne and his influence can be felt throughout *Rochers de l'Estaque*; Renoir's soft, variegated brushstrokes are smaller and more defined and in some areas, the strokes run parallel to each other, creating small patches of colour that are reminiscent of Cézanne. Yet, unlike Cézanne, in *Rochers de l'Estaque* Renoir has undoubtedly captured an immediate impression of the sun-drenched landscape before him, experimenting with colour, light and texture to capture the gentle play of shadows across the rocky terrain. The rocky outcrop is transformed into an ephemeral and luminescent mirage of colour that immediately conjures the peaceful atmosphere of this quiet corner of the countryside.



Pierre-Auguste Renoir, *Rochers à L'Estaque*, 1882. Museum of Fine Arts, Boston.



2 AUGUSTE RODIN (1840-1917)L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction*

signed 'A. Rodin' (on the right side of the base); with the raised signature 'A. Rodin' (on the inside)

bronze with dark brown and green patina

Height: 17 $\frac{7}{8}$ in. (45.4 cm.)

Conceived between 1887 and 1895; in this reduced size in 1895; this example cast by Alexis Rudier in January 1904

£420,000-620,000

\$610,000-890,000

€540,000-780,000

PROVENANCE:

Maurice Fenaille, Paris, by whom acquired directly from the artist in February 1904. Philippe Cochin de Billy, Paris, by descent from the above; sale, Sotheby's, New York, 14 November 1985, lot 217. Acquired at the above sale by the late owner.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 110-115 (plaster version illustrated p. 52).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, no. 167c (plaster version illustrated p. 60).
L. Goldscheider, *Rodin Sculptures*, London, 1964 (plaster version illustrated pl. 38; another cast illustrated pl. 39).
R. Descharnes & J.F. Chabrun, *Auguste Rodin*, Lausanne, 1967 (plaster version illustrated p. 111; monumental bronze version illustrated p. 114).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 97 (monumental bronze version illustrated pls. 39 & 41).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-13 (another cast illustrated p. 390).
J. de Caso & P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, San Francisco, 1977, no. 44, pp. 215-216 (another cast illustrated p. 223).

C. Judrin, M. Laurent & D. Viéville, *Auguste Rodin: Le Monument des Bourgeois de Calais (1884-1895)*, Paris & Calais, 1977, no. 87, p. 223 (another cast illustrated p. 223).

E. Lewitt, ed., *The Israel Museum*, Jerusalem, 1995, p. 145 (monumental bronze version illustrated).

A. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 30, pp. 137-140 (monumental bronze version illustrated p. 137 & fig. 107, p. 138).

S. Rachum, *Impressionist and Post-Impressionist Painting and Sculpture in the Israel Museum*, Jerusalem, 2006, no. 38, p. 107 (monumental bronze version illustrated p. 106).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of the Works in the Musée Rodin*, vol. I, Paris, 2007, p. 237 (another cast illustrated).

The Comité Auguste Rodin under the direction of Jérôme Le Blay will include this work in their forthcoming *Rodin Catalogue critique de l'oeuvre sculpté* under the number 2011-3399B.

Standing, his head downturned and right arm raised in a dramatic gesture that is at once boldly defiant yet tragically helpless, *Pierre de Wiessant, vêtu, réduction* is one of the six heroic figures that comprise Auguste Rodin's seminal public monument, *Les Bourgeois de Calais*. This compelling and deeply emotive work was created as a monument to the heroic deeds of six men of Calais, who, in 1347 in the midst of The Hundred Years War, offered to sacrifice themselves to King Edward III in return for the liberation of their besieged city. His wife, Queen Philippa, took pity on the men, and after pleading with her husband, persuaded him to spare them.

In 1884, Rodin was introduced to the Mayor of Calais, and on hearing about the commission immediately set to

work on a maquette. Captivated by Jean Froissart's 14th Century *Chronicles*, he plunged into the tragic, noble and heroic tale, choosing to depict all six of the solemn, grief-stricken men as they began what they thought was to be their final journey, clothed in sack cloths and nooses and carrying the keys of the city. Shunning the traditional heroic idealism that usually characterises public monuments, Rodin portrayed these figures with a powerful sense of dramatic expression and a raw humanity, endowing each one with a vivid and poignant individuality. 'I have not shown them grouped in a triumphant apotheosis,' Rodin explained, 'such a glorification of their heroism would not have corresponded to anything real' (Rodin, quoted in J. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 390).

Though this was a radical and unconventional concept for a public monument, at the beginning of 1885, Rodin was awarded the commission and began to develop each of the figures individually, both nude and clothed, before the group was unveiled to the public for the first time in 1895. Between 1895 and 1903, Rodin made individual reductions of 5 of the 6 life-size sculptures (all but the figure of Jacques de Wiessant). Conceived at the beginning of this process, in 1895, *L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction* was cast just a few years later in 1904, during the artist's lifetime. The reductions were immediately popular with collectors. The industrialist, Maurice Fenaille, a friend and important patron of the artist, acquired *L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction* directly from Rodin, endowing this work with a rare and distinctive provenance.



Nude figure of Pierre de Wiessant in the studio, with the second maquette in the right background, circa 1886. Photo: Charles Bodmer.



KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

For over thirty years Wassily Kandinsky and Paul Klee enjoyed one of the most fruitful and lasting friendships in modern art, working, exhibiting and living alongside one another during some of the most ground-breaking years of their careers. Forged in 1911, their relationship went from strength to strength, from its fledgling stages in Munich where the two artists exhibited together as part of the *Der Blaue Reiter* group, to the intense bond they developed during their

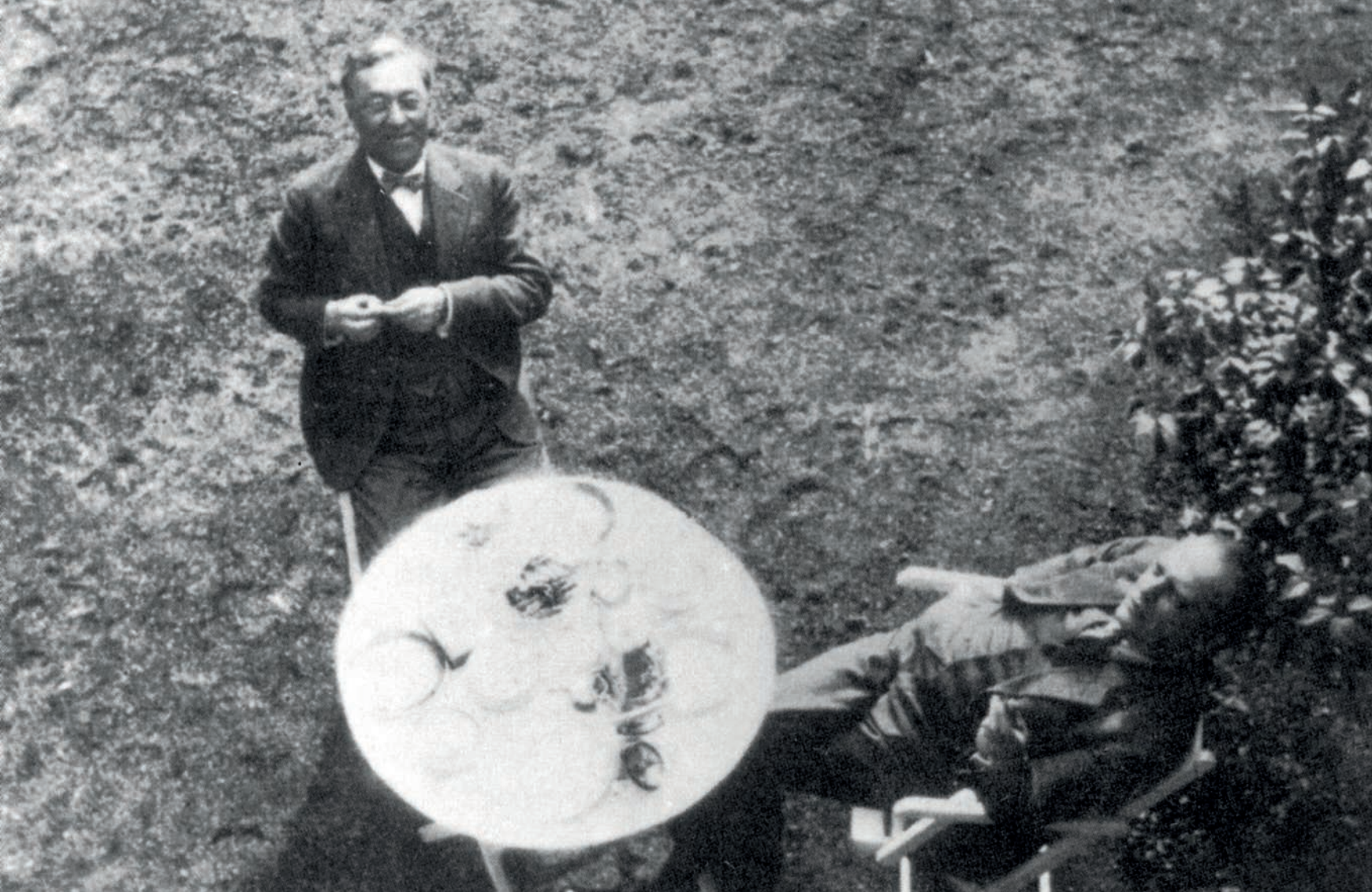
tenures at the Bauhaus, first in Weimar and then in Dessau. This friendship continued into their later years, as they remained in touch via correspondence, despite the geographical distance that separated them. Built on a deep sense of camaraderie and mutual respect, the two artists enjoyed a close bond, sharing important life events and celebrations with one another, offering support in times of conflict and need, and assisting one another with both their personal and artistic affairs.

Throughout their relationship, they engaged in a lively artistic dialogue, and traces of the influence they exerted on each other's working practices remain visible to this day. Although it may be argued that an element of professional rivalry simmered beneath the surface of their friendship, their bond was never tested by petty jealousy or drama. Rather, their individual successes seemed to spur one another on, further encouraging them to boldly experiment in their own work and push the boundaries of their art to new levels.

Klee and Kandinsky both embarked upon their artistic education in Munich during the opening years of the twentieth-century, simultaneously studying at the city's *Kunstakademie* (Academy of Fine Arts) under the tutelage of the greatly admired painter Franz von Stuck. However, their relationship at this time remained quite distant, with Klee claiming he could only 'dimly recollect Kandinsky' from their classes together (Klee, quoted in M. Baumgartner, A. Hoberg, & C. Hopfengart, eds., *Klee & Kandinsky: Neighbours*,



Kandinsky and Klee imitating the Monument to Goethe and Schiller, 1929. Photo: Nina Kandinsky.



Kandinsky and Klee taking tea on the terrace, Dessau, circa 1930. Photo: Nina Kandinsky.

Friends, Rivals, exh. cat., Munich & London, 2015, p. 13). Indeed, it was not until a decade later, in October 1911, that Klee and Kandinsky would become personally acquainted with one another thanks to the intercession of the Swiss artist, Louis Moilliet. By this stage of their lives, the two artists were in fact neighbours, living on the same street in the artist's quarter of Schwabing in Munich. Kandinsky recorded his first impressions of the young artist in a letter to his close friend Franz Marc, explaining that 'There is certainly something there in his soul' (Kandinsky, quoted in *ibid*, p. 36). Klee, meanwhile, noted in his diary that: 'Personal acquaintance [with Kandinsky] has given me a somewhat deeper confidence in him. He is somebody and has an exceptionally fine, clear mind' (Klee, quoted in *ibid*, p. 36). According to Klee, the pair spoke about Kandinsky's plans to establish a new society of artists and agreed on the trolley ride home to meet more often in the future, a promise they kept over the following months with visits from house to house growing increasingly frequent.

Their meeting came at a pivotal time in Kandinsky's career, as he officially departed the artist's group *Neue Künstlervereinigung München* (NKVM), of which he had been a founding member, to establish the *Der Blaue Reiter* group with his friend Franz Marc. Klee, in his role as special correspondent for the Swiss periodical *Die Alpen*, reviewed the *Der Blaue Reiter* Exhibition in December 1911, and delivered a highly positive account of the event to his readers. The article reserved special praise for Kandinsky,

identifying him as 'the boldest' among the artists involved, and emphasising the bravery he showed in following his own artistic path in the face of opposition (Klee, quoted in *ibid*, p. 37). Through his contact with Kandinsky, Klee was soon embraced by the wider circle of artists involved with *Der Blaue Reiter*, and joined the group for their second exhibition in 1912, subtitled 'Black and White' (Schwarz-Weiss), in which he was represented by seventeen drawings.

The friendship between Kandinsky and Klee continued to grow throughout the years immediately preceding the First World War, with the older artist making introductions on Klee's behalf to his various contacts, and encouraging collectors such as Arthur Jerome Eddy to purchase the young artist's work. In 1912, Klee received a copy of Kandinsky's recent publication *On the Spiritual in Art* from the author, and the personal dedication included on the frontispiece points towards the growing warmth of their friendship, reading: 'To my dear friend Paul Klee, affectionately Kandinsky.' Klee's son Felix would later recall numerous visits to Kandinsky's home with his father during this time and as the two men grew closer they began to exchange their own works as tokens of their friendship. Thus began an inspiring and thought-provoking artistic dialogue between the two painters, whose impact could be felt in Klee's oeuvre almost immediately. Indeed, it was as a result of this contact with Kandinsky, and in particular his exposure to the artist's colour experiments, that Klee began to develop a new, and increasingly personal, relationship to colour in his own art.

The outbreak of the First World War led to a prolonged separation between the two artists, as Kandinsky was forced to flee Germany as an enemy alien. Although they met briefly in Switzerland in the summer of 1914, the pair would not reconnect again for almost eight years. By this time, their professional fortunes had dramatically altered – Klee was now a widely acclaimed painter, experiencing critical and commercial success across Europe, and achieving new levels of popularity among the public. In 1921, he had been invited to become a Master at the Bauhaus in Weimar by Walter Gropius, a position which granted him a new degree of financial security, as well as a heightened professional standing. Kandinsky, on the other hand, had been absent from

the German art scene for a number of years, working on the reorganisation of the cultural establishment in Russia following the revolution. He had left his post as a teacher at the Free State Art Studios (SVOMAS) after encountering the ideological limitations of the Constructivists, who rejected his subjectivism and spiritualism, and returned to Germany where he was, once again, the topic of fierce controversy. Upon his arrival in Berlin, he sent a letter to Klee at the Bauhaus, enquiring about the living standards in Weimar and expressing his desire to see his old friend once again. Just a few months later, Klee would assist

Kandinsky and his wife in their own move to Weimar, as his friend also joined the faculty of the Bauhaus. This ushered in a new phase in their friendship, as they came to know each other as colleagues of equal standing.

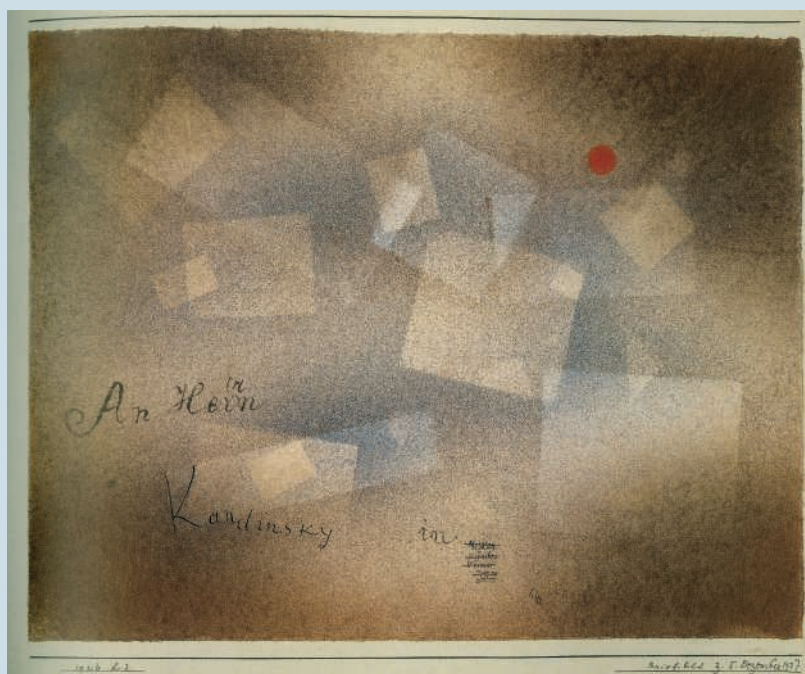
In Weimar, the friends often shared an inexpensive meal together, or visited one another's homes in the evening to listen to jazz and tango records. Kandinsky was one of the few people who could elicit conversation from Klee, often peppering him with questions that were interesting enough for him to answer. Kandinsky, meanwhile, trusted Klee's opinion enough to show his friend his latest experiments. 'There are not many colleagues I like to show my pictures to,' he explained, 'but Klee is a great and very rare exception, and besides, I highly respect his judgement' (Kandinsky, quoted in *ibid.*, p. 267). Their friendship became much closer than it had been in Munich, as they came to know each other on a more personal level, working alongside one another on a daily basis. They revived their tradition of gifting each other works of art on special occasions, exchanging small paintings and works on paper on each other's birthdays and at Christmas. For example, to celebrate Kandinsky's sixtieth birthday, Klee created the work *Letter-Paper Picture for 5 December 1927*, featuring the artist's name alongside inscriptions which refer to the various places Kandinsky had called home over the previous decade: Moscow, Munich, Weimar and Dessau. These works acted as both expressions of their friendship, but also as markers of their ongoing artistic

Lyonel Feininger, Wassily Kandinsky, Oskar Schlemmer, Georg Muche and Paul Klee, at Paul Klee's Bauhaus studio in Weimar, 1925. Photographer unknown.



dialogue with one another, as they pursued similar motifs, themes, and experimental techniques.

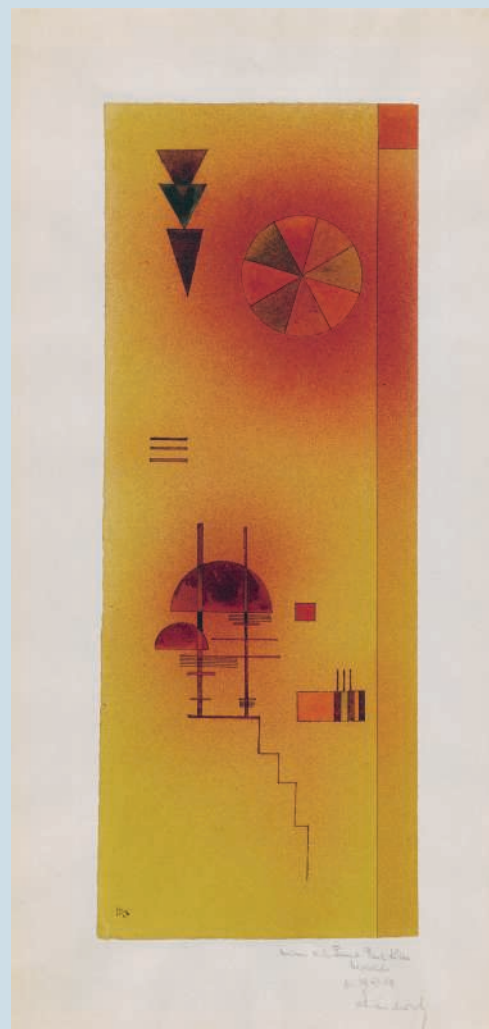
When the Bauhaus moved to Dessau in 1926, the closeness between Klee and Kandinsky increased even further. This was largely driven by the fact that they became, once again, neighbours, living together first in rented accommodation, and then side-by-side in two semi-detached Master's Houses on the new Bauhaus site. With just a single wall separating them in both cases, the pair's friendship reached new levels of familiarity and intimacy. Here, Klee and Kandinsky quickly fell into an easy routine, working and teaching alongside one another, regularly socialising together with their wives, and taking long walks in the valley of the Elbe River. Tea on the terrace became something of an afternoon ritual for the pair, with numerous photographs from the period showing the two at a table outside their house, enjoying one another's company. Indeed, these snapshots, as well as those taken on a joint holiday to France, showcase the camaraderie between the two and the easy friendship they enjoyed. In a now famous photograph in which Kandinsky and Klee pose in the manner of the Goethe and Schiller monument in Weimar, the pair's sense of fun and humour comes to the fore, as they stand among the lapping waves of the Atlantic Ocean, imitating the German literary heroes.



Paul Klee, Letter-paper picture for 5 December, 1927. A gift from Klee to Kandinsky on his 60th birthday.

As they entered the 1930s, the idyllic environment and close working relationship they enjoyed at the Bauhaus disappeared. Changes in the organisation's leadership and an increasingly complex and dangerous political climate in Germany ushered in a period of intense uncertainty and upheaval for the two artists. Klee resigned from his position at the Bauhaus in 1931 in order to begin a new post at the Art Academy in Düsseldorf, while the dissolution of the school in Dessau in 1932 saw Kandinsky move to Berlin. However, with the rise of the National Socialists to power in 1933, Germany became a dangerous place for both artists to live. Klee was first suspended, then dismissed, from his teaching post by the authorities, and both he and Kandinsky were labelled 'Degenerate' artists by the new government, who confiscated their works from public collections. To avoid persecution, they fled the country, Klee travelling to his hometown of Bern in neutral Switzerland and Kandinsky to Paris. The two remained in contact during this time via regular letters, which were often filled with fond recollections from their long friendship. For example, in a 1936 letter from Kandinsky to Klee, the artist remembers the domestic bliss they once enjoyed in Dessau, and laments their separation: 'It would be so nice to once again drink a cup of tea with you, as was so often and so pleasantly the case in Dessau. We frequently think of our former closeness, of watering flowers at the same time, of the bocce battles and – sad thought – of our collective complaints about the BH meetings. How far behind us all of that is!' (16 Dec 1936).

Klee and Kandinsky saw each other for the last time in February 1937, when Wassily and his wife Nina travelled to the Swiss capital for the opening of a retrospective of his work at the Kunsthalle Bern. While there, they made a point of visiting Klee, who was largely housebound due to the debilitating illness which had plagued him since 1935. Kandinsky brought with him the watercolour *Above-Below*, which he dedicated 'To my dear friend of many years.' In a letter Kandinsky wrote to Lily Klee a few weeks later, he expressed his joy at the meeting: 'I was so delighted to be able to see you both again, and the hours we spend together have left such a wonderful memory. In today's cool and increasingly cooler 'atmosphere', the rare warmth does even more good than was the case in old times' (Kandinsky, quoted in *ibid.*, p. 266). Their friendship continued to survive despite their geographical distance from one another and the political unrest which surrounded them, offering them both solace and comfort in a time of great uncertainty and turmoil. They would remain close until Klee's death in 1940, and Kandinsky would continue to remember his friend fondly in his writings for the rest of his life.



Wassily Kandinsky, *Ohne Titel*, 1928. A gift from Kandinsky to Klee. Private collection, on loan to the Zentrum Paul Klee, Bern.

KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*3 PAUL KLEE (1879-1940)

Blumen in der Vase (Flowers in the Vase)

signed 'Klee' (lower left); dated, titled and inscribed
'1929. AE. 9. Blumen in der Vase' (on the artist's mount)
watercolour and pen and ink on paper laid down
on the artist's mount
Image: 12 x 9 in. (30.5 x 23 cm.)
Artist's mount: 15½ x 12½ in. (39.5 x 31.5 cm.)
Executed in 1929

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

Rudolf Probst [Galerie Neue Kunst Fides; Das Kunsthaus], Dresden and Mannheim, by 1930.
Kunsthaus Schaller, Stuttgart.
Robert H. & Ruth S. Weir, Charlotte, North Carolina.
Private collection, United States, until at least 2001.
Galerie Orlando, Zurich.
Acquired from the above by the family of the present owners on 2 March 2007.

EXHIBITED:

Dresden, Galerie Neue Kunst Fides, *Paul Klee zum 50. Geburtstag: Aquarelle aus den Jahren 1920-1929*, February - March 1930, no. 103.
Saarbrücken, Staatliches Museum Saarbrücken, *Paul Klee: Aquarelle aus 25 Jahren, 1905 bis 1930*, March - April 1930, no. 91.

LITERATURE:

A. Janda, 'Paul Klee und Nationalgalerie, 1919-1937', in *Paul Klee: Vorträge der wissenschaftlichen Konferenz in Dresden, 19. und 20. Dezember 1984*, Dresden, 1986, p. 48.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 5025, p. 382 (illustrated).

Painted in 1929, *Blumen in der Vase* (Flowers in the Vase) is a magnificent watercolour made during Paul Klee's last year at the Bauhaus. As is typical of Klee's art, the picture depicts not the outward appearance of its subject - though this itself is discernible in the work's harmonious but near-abstract patterning of colour and form - but its inner nature or 'essence' as Klee called it. As Klee had repeatedly taught his students at the Bauhaus, it was not the look of the object or its outer form that he wanted them to convey in their work, but its true self. As one of his students recalled, Klee 'made us sense how life streamed through its main and subsidiary veins, how its form was determined by this and how the cellular tissue embroidered itself lightly and yet firmly like a net around the veins... we felt this so strongly that the pencil in our hands

became heavy and we had to admit that the first thing we had to do was to learn to see before we could draw another line' (L. Grote, ed., *Erinnerungen an Paul Klee*, Munich, 1959, p. 64).

Like the similar work from this time, *Belichtetes Blatt* (Illuminated Leaf), in which Klee famously articulated the inner life force of a leaf seemingly radiating outwards in a similar manner to the blooming and wilting flowers in the present work, *Blumen in der Vase* presents a pictorial combination of 'outer form' and inner generative impulse. Outward appearance is here linked to 'essence' in a masterfully eloquent form of visual poetics that, as Richard Verdi has pointed out, 'could only have come from the mind of an artist deeply immersed in the workings of nature - one who, only a year later, offered the following advice to the teacher of a group of young art-students: "When they are ready to move onto higher things, guide your pupils towards nature - into nature. Make them experience it, how a bud is formed, how a tree grows, how a butterfly unfolds, so that they may become just as resourceful, flexible and original as great nature. Looking is revelation, is insight into the workshop of God. There, in nature's womb, lies the secret of creation"' (R. Verdi, 'The Botanical Imagery of Paul Klee', in E.G. Güse, ed., *Paul Klee; Dialogue With Nature*, Munich, 1991, p. 29).



Paul Klee, *Belichtetes Blatt*, 1929. Zentrum Paul Klee, Bern.



K. C.

1929. A.E.g. Blumen in der Vase

KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*4 PAUL KLEE (1879-1940)

Zahlenpavillon (Pavilion of Numbers)

signed 'Klee' (lower right); dated, titled and numbered '1918 29 Zahlenpavillon'
(lower left on the artist's mount)
watercolour and pen and ink on paper laid down on the artist's mount
Image: 6 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in. (16.3 x 8.9 cm.)
Artist's mount: 7 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. (18 x 10.5 cm.)
Executed in 1918

£200,000-300,000

\$290,000-430,000

€260,000-380,000

*'Wisdom, consecration, faith in
stars and numbers.'*

(Paul Klee, quoted in W. Grohmann, *Paul Klee*, London, 1954, p. 216)

PROVENANCE:

Marcel Janco, Bucharest, by 1924.
Galerie Thomas, Munich.
Acquired from the above by the family of the present owners in June 2009.

EXHIBITED:

Zurich, Kunstsalon Wolfsberg, *Zweite Herbst-Ausstellung*, September - October 1919, no. 88.
Bucharest, Sala "Sindicatului Artelor Frumoase", *Prima expoziție internațională*, November - December 1924, no. 45.

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. 2, 1913-1918, Bern, 2000, no. 1876, p. 444 (illustrated).

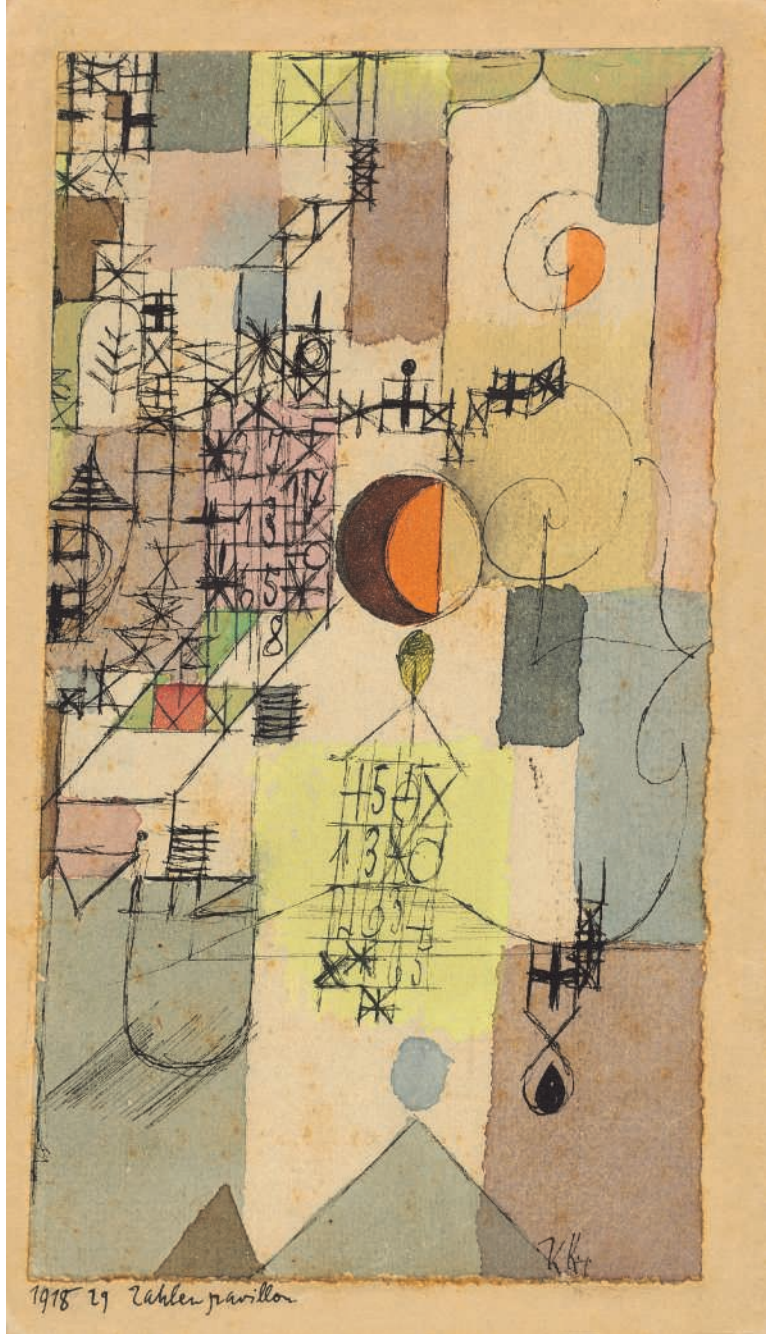
Formerly in the collection of the Zurich Dadaist Marcel Janco, *Zahlenpavillon (Pavilion of Numbers)* is a charming and whimsical abstraction painted in the last year of the First World War while Klee was stationed as a clerk in the paymaster's office of the military flying school based in Gersthofen, near Augsburg. There, as his son Felix recalled, Klee had wisely made himself indispensable to the airfield's paymaster and, as a consequence, was allowed to

'paint whenever he found a moment, storing his works in his desk drawer' (Felix Klee, quoted in *Paul Klee: The Berggruen Klee Collection in The Metropolitan Museum of Art*, New York, 1988, p. 33).

It was during the war that Klee first came to prominence amongst the European avant-garde, but his art of this period tended to eschew the grim realities of the war-torn world all around him. As he sought to explain in his diaries, 'One deserts the here and now to transfer one's activity into a realm of the yonder where total affirmation is possible. Abstraction... The more horrible this world (as today for instance), the more abstract our art, whereas a happy world brings forth an art of the here and now. Today is a transition from yesterday. In the great pit of forms lie broken fragments to some of which we still cling. They provide abstraction with its material. A junkyard of unauthentic elements for the creation of impure crystals. That is how it is today' (Paul Klee, Diary Entry 951, 1915, in Felix Klee, ed., *The Diaries of Paul Klee, 1898-1918*, London, 1964, p. 313).

Zahlenpavillon is a classic example of Klee transforming and abstracting 'unauthentic elements' from 'the great pit of forms' of the 'here and now' into the creation of 'impure crystals' of abstraction and fantasy. In this work, a collation of numbers, reminiscent of the sort of accounting lists Klee must have been all-too familiar with in the Gersthofen paymaster's office, has been magically transformed into the structure of a pavilion. Set upon a coloured mosaic background reminiscent of some of his paintings in Kairouan, these inscribed numerals float into a fantasy landscape of whimsical colour and form.

The present work was made from one background sheet of mosaic-style colour which Klee tore into two parts, a common practice for the artist at this time. Its companion work, made from this same sheet but of a completely different subject - *Distelgarten* (Thistle Garden) - is a similarly styled work, now belonging to the Arkansas Art Center in Little Rock.



KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*5 WASSILY KANDINSKY (1866-1944)

Mit und Gegen (For and Against)

signed with the monogram and dated '29' (lower left); signed with the monogram, dated, titled and numbered 'no. 461 1929. - „Mit und Gegen“' (on the reverse)
oil on board
13¾ x 19½ in. (35 x 48.6 cm.)
Painted in June 1929

£2,000,000-3,000,000

\$2,900,000-4,300,000

€2,600,000-3,800,000

PROVENANCE:

Solomon R. Guggenheim, New York, by whom acquired directly from the artist in Dessau on 7 July 1930.

The Solomon R. Guggenheim Foundation, New York, from 1937.

Hilla Rebay, Greens Farms, Connecticut, by whom acquired from the above.

The Solomon R. Guggenheim Foundation, New York, reacquired from the estate of the above in 1971; sale, Parke-Bernet Galleries, New York, 20 October 1971, lot 36.

Galerie Thomas, Munich, by whom acquired at the above sale.

Acquired from the above by the family of the present owners in June 1991.

EXHIBITED:

Berlin, Landes-Ausstellungsgebäude, *Juryfreie Kunstschau*, September 1929, no. 573.

Charleston, South Carolina, Gibbes Memorial Art Gallery, *Solomon R. Guggenheim Collection of Non-Objective Paintings*, March - April 1936, no. 90, p. 35 (illustrated).

Philadelphia Art Alliance, *Solomon R. Guggenheim Collection of Non-Objective Paintings*, February 1937, no. 103, p. 37 (illustrated).

Charleston, South Carolina, Gibbes Memorial Art Gallery, *Solomon R. Guggenheim Collection of Non-Objective Paintings*, March - April 1938, no. 134, p. 43 (illustrated).

New York, Solomon R. Guggenheim Foundation, *Art of Tomorrow*, June 1939, no. 318, p. 144 (illustrated).

New York, Museum of Non-Objective Paintings, *Wassily Kandinsky 1866-1944*, March - May 1945, no. 152.

LITERATURE:

The artist's handlist, vol. IV, no. 461.

W. Grohmann, *Kandinsky*, Paris, 1930, no. 66, p. 51 (illustrated).

Kandinsky, exh. cat., Berlin, 1931 (illustrated).

W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 461, p. 337 (illustrated fig. 316, p. 375).

H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. II, 1916-1944, London, 1984, no. 905, p. 830 (illustrated).

V. Endicott Barnett, 'Rereading the Correspondence: Rebay and Kandinsky', in *Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim*, exh. cat., New York, 2005, pp. 88, 90, 92-93 (illustrated pl. 74, p. 90).

Set against a rich field of red and pink tones, *Mit und Gegen (For and Against)* is an ambitious exercise in pictorial contrasts by Wassily Kandinsky, in which a fusion of colourful, sharp-edged angular geometric forms – mainly curves, quadrilaterals and triangles – arrange themselves in a complex network across the picture plane. Painted in 1929, at the height of the artist's involvement with the Bauhaus, this striking work artfully demonstrates Kandinsky's indomitable ability to instil a powerful sense of tension and force between independent geometric forms. Drawing on his theoretical explorations of the relationship between abstract line and colour, the painting ties these forms together into an intricate set of structures, which straddle the boundary between pure abstraction and figuration.

At this point in his career, Kandinsky was living, working and teaching at the Bauhaus in Dessau, an institution he had joined seven years previously, following his return to Germany. Attracted by the school's innovative and inclusive educational programme



Irene Guggenheim, Wassily Kandinsky, Hilla Rebay, Solomon R. Guggenheim, outside Kandinsky's house at the Bauhaus, Dessau, circa 1930. Photo: Nina Kandinsky.









Wassily Kandinsky, *Rund und Spitz*, 1930. Städtische Kunsthalle, Mannheim.



Wassily Kandinsky, *Gespannt im Winkel*, 1930. Kunstmuseum, Bern.

and welcoming attitude towards his artistic and theoretical activities, the artist joined the faculty at the invitation of the school's founder, Walter Gropius. It was here that he published his seminal theoretical treatise, *Point and Line to Plane*, in 1926, as the ninth volume in the series of Bauhaus Books edited by Gropius and László Moholy-Nagy. The text was logical, measured, and systematic in the progressive development of its theories, distilling Kandinsky's hypotheses on form and colour into an easy to follow pedagogical monograph. Kandinsky regarded *Point and Line to Plane* as the 'organic continuation' of the ideas he had addressed in his earlier book, *On the Spiritual in Art*, and featured notes the artist had been compiling since before the First World War (Kandinsky, 'Foreword', in *Point and Line to Plane*, reproduced in K.C. Lindsay & P. Vergo, eds., *Kandinsky: Complete Writings on Art*, New York, 1994, p. 530). Drawing elements from his own observations and experimentations on the relationships between form and colour, as well as his extensive readings of perceptual psychology and artistic theory from the Nineteenth and Twentieth Centuries, the book sought to elucidate the fundamental elements of painting, in an effort to develop a science of art. Highly regarded on its publication, the text became an intellectual touchstone for Kandinsky's students and colleagues at the Bauhaus, and subsequently influenced generations of artists throughout the Twentieth Century.

The book offers a key to understanding Kandinsky's paintings of the later Bauhaus years, as the ideas discussed in its pages continued to impact his paintings. For Kandinsky, theory and its application to artistic expression were intricately tied together: he stated that 'the combination of theoretical speculation and practical work is often a necessity for me, but it is at the same time a great joy. I am also convinced that such a combination is the direct line to the future: we must keep them hitched together' (Kandinsky, quoted in W. Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, p. 179). Following this line of thought, Kandinsky continued to explore the visual qualities of different types of lines, shapes and formations in his work following the publication of *Point and Line to Plane*, incorporating clusters of increasingly varied forms into his paintings to achieve this. Playing with the strict geometry of different shapes and the relationships between forms, the artist produced complex and powerful

combinations, held together by an ambiguous internal force. In this way, Kandinsky shows the viewer the many different ways in which a simplified geometric vocabulary can be varied and modulated to create ever more interesting and intriguing visual dynamics.

A central feature of *Point and Line to Plane* was the discussion of energy, movement and rhythm, qualities Kandinsky believed could enliven and animate the pictorial elements of a composition. In *Mit und Gegen*, the artist explores these concepts through the delicate play of forms in the two groups of geometric shapes on either side of the painting. An expressive energy is generated by the forces and tensions both between and within the groupings of triangles, quadrilaterals and crescent forms that populate the picture plane, an effect accentuated by the artist's division of the forms to two distinct clusters. Appearing to hold their own internal centre of gravity, these clusters feature regular repetitions of the same geometric shapes, organised with a sense of clarity and simple order. On the right hand side, the constellation of shapes is dominated by a thick, black, asymmetrical curve, around which a series of smaller rectangles, triangles, grids, and crescent shapes appear to organise themselves in invisible relationships. These forms intersect and connect in a variety of ways, sitting alongside, atop and between one another to create a richly varied grouping of forms. In counterpoint to this, two conjoined quadrilaterals dominate the left hand side of the composition, their edges overlapping like a pair of tectonic plates, their relationship to the crescent shaped line below an apparent inversion of the dynamics in the opposing cluster.

The dynamic tensions that arise from these forms are in part driven by the way they appear to defy the laws of gravity, balancing in a delicate equilibrium that seems simultaneously completely stable and ready to disintegrate at any moment. For example, the pair of overlapping quadrilaterals on the left hand side balances precariously on a single sharp point, the entire weight of their heavy forms concentrated in an impossibly small area. To add to their uneasy equilibrium, they rest on a delicate curving line, whose slender form offers a seemingly futile resistance to the downward force of their weight. This arrangement should generate an inherent sense of instability in the grouping, the forms threatening



Wassily Kandinsky, *Lauisch*, 1930. Museum Boymans-Van Beuningen, Rotterdam.

to topple over like a house of cards with the slightest puff of air. Instead, however, they stand strong, their forms exuding a strangely powerful air of steadiness. The impossibility of this balancing act causes the cluster to appear as if it were floating in mid-air, or underwater, the strength of their internal tensions holding them defiantly in place. Writing in December 1928, Kandinsky explained that following his move to Dessau and the publication of *Point and Line to Plane*, he began to produce paintings that were characterised by a 'great calm, with strong inner tension' (Kandinsky, in a letter to W. Grohmann, quoted in *Kandinsky: Russian and Bauhaus Years 1915-1933*, exh. cat., New York, 1983, p. 81). This phrase aptly describes *Mit und Gegen*, whose delicate balancing acts exude an unexpected sense of serenity, as they remain tied within their own fantastical gravitational field.

Kandinsky's paintings of the late 1920s and early 1930s usually hover on the edge of complete abstraction. While they still make extensive use of strong, geometric components, their formal constellations have associations with the natural or man-made world. In the present work, this manifests itself in way the form on the right hand side of the composition appears to echo the shape of a boat, its curved base suggesting a hull, its clusters of triangles converging in a stack reminiscent of sails. In light of this, the red circle at the centre of the composition may be read as a glowing sun, while the v-shaped form hovering close by recalls a bird, evoking

an impression of a coastal or maritime scene. The boat motif appeared in several compositions by Kandinsky between the years 1928 and 1930, alongside forms suggesting fish, sails and ladders, as the artist explored the figurative potential of different combinations of purely geometric forms. Boats also featured in numerous paintings by his neighbour and close friend, Paul Klee, during this period, and their presence here points to the close friendship and artistic dialogue which existed between the two in Dessau.

The effusive brightness of the coloured ground in *Mit und Gegen*, meanwhile, reflects Kandinsky's turn towards a new chromatic richness in Dessau, as he moved away from the starker, pale, monochromatic grounds of previous years, to a warmer and more variegated colour palette. The dominant red tone infuses the composition with a dynamic sense of energy, causing the picture plane to appear to vibrate with the strength of its colour. For Kandinsky, red was a vital, restless and powerful shade, the middle point between the polar opposites of yellow and blue. 'Red, as one imagines it,' he wrote, 'is a limitless, characteristically warm colour, with the inner effect of a highly lively, living, turbulent colour, which...reveals, for all its energy and intensity, a powerful note of immense, almost purposeful strength' (Kandinsky, *On the Spiritual in Art*, in P. Vergo & K.C. Lindsay, eds., *op. cit.*, p. 186). In the present work, Kandinsky gently modulates the colour across the picture plane in an organic, fluid manner, introducing subtle shades of rose



Paul Klee, *Abfahrt der Schiffe*, 1927. Nationalgalerie, Berlin.

pink, peach, coral, fiery orange, bright scarlet and vermillion at various points in the composition. Gradually shifting from one shade to the other, the artist achieves a chromatic dynamism across the painted ground, as contrasts between brighter and darker shades add a new level of intensity to the composition.

The vivid, bold colours of *Mit und Gegen* and the lightness of the floating structures imbue the painting with a sense of whimsy and playfulness, a common feature of Kandinsky's works from the final years at the Bauhaus, as he enjoyed a period of great happiness in his personal and professional life. Firmly settled into life in Dessau, surrounded by like-minded artists and intellectuals, and actively sharing his artistic beliefs with young students thirsty for knowledge, friends noted that Kandinsky enjoyed a new 'joy of living' during these years (W. Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, p. 210). This spiritual lightness is seen in the artist's choice of an oxymoronic statement for the title of the present painting – *Mit und Gegen* (For and Against). Kandinsky made frequent use of opposites and contradictions in naming his works, opposing incompatible feelings, contrasting colours or antonyms in short, paradoxical statements and antithetical combinations to allow a sense of playful humour to enter into his paintings. In the present work, the title also points to the contradictory tensions which arise out of the two clusters of forms, as they appear to act both in tandem and opposition to one another.

Mit und Gegen holds an illustrious position in the history of twentieth-century collecting, as it was the first Kandinsky work acquired by Solomon R. Guggenheim. The wealthy business mogul began collecting non-objective art in 1929, after the artist Hilla Rebay introduced him to the work of Kandinsky and the German avant-garde. Rebay, recently arrived in New York and a passionate supporter of non-objective painting, had been introduced to Kandinsky's theories more than a decade earlier by her then lover, Jean Arp. Upon moving to America, Rebay began a personal crusade to promote Kandinsky's art and, through her boundless enthusiasm for the artist's experimental theories, persuaded Guggenheim of its merits. Guggenheim's decision to begin purchasing Kandinsky's work may have been driven in part by his own passion for innovation and ingenuity, two concepts which had been the pillars of his numerous business ventures over the years. Describing his desire to collect non-objective art, he explained: 'Pioneering always attracted my attention... The first time I saw non-objective painting in Europe I was enchanted by its appeal and I saw in this art a medium for the American painter to exceed the past...' (S.R. Guggenheim, quoted in *Kandinsky*, exh. cat., New York, 2010, p. 14). Guggenheim would go on to acquire more than one hundred and fifty works by Kandinsky during the course of his life, developing the impressive collection that would form the basis of his iconic museum in New York.



KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*6 WASSILY KANDINSKY (1866-1944)

Esquisse pour Autour du cercle

oil on panel
15½ x 23¾ in. (39.4 x 60 cm.)
Painted in April 1940

£1,500,000-2,500,000

\$2,200,000-3,600,000

€2,000,000-3,200,000

PROVENANCE:

Nina Kandinsky, Paris.
Galerie Beyeler, Basel (no. 7095), by 1976.
International Fine Arts, London.
Private collection, Japan.
Finartis Kunsthandels AG, Zug.
Acquired from the above by the family of the present owners on 17 June 2004.

EXHIBITED:

Paris, Galerie René Drouin, *40 peintures de Kandinsky*, March - April 1946, no. 8.
Paris, Galerie René Drouin, *Kandinsky: Époque parisienne, 1934-1944*, June - July 1949, no. 15.
Paris, Musée d'Art Moderne de la Ville de Paris,

Hommage de Paris à Kandinsky: La conquête de l'abstraction, l'époque parisienne, June - July 1972, no. 51, p. 69 (illustrated p. 46).
Paris, Galerie Karl Flinker, *Kandinsky: Peintures, dessins, graveurs, éditions, oeuvres inédites*, October - December 1972, no. 31.

LITERATURE:

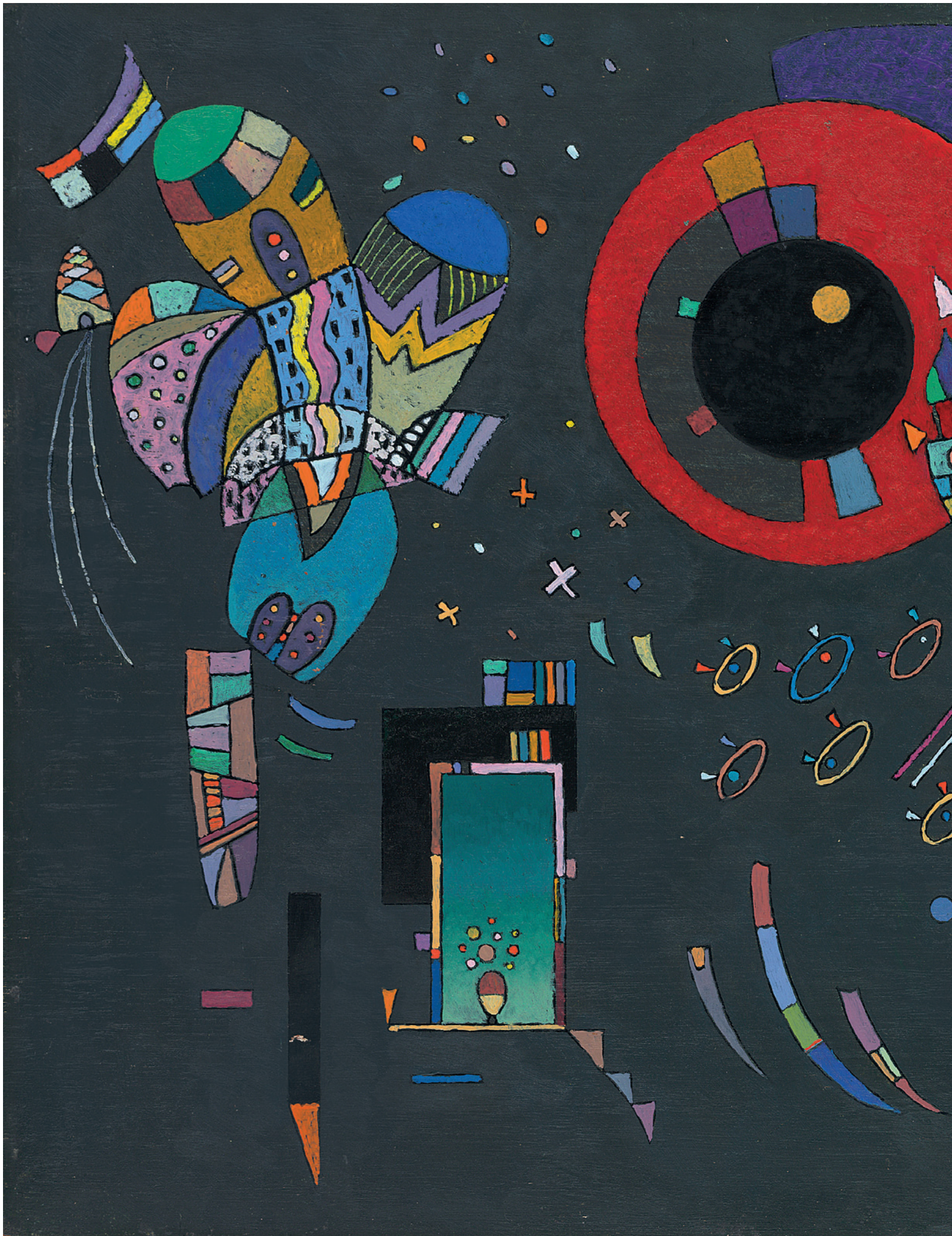
The artist's handlist, vol. IV, no. 675.
W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 675, p. 341 (illustrated fig. 489, p. 390; the final version of the painting now at the Solomon R. Guggenheim Museum, New York, illustrated p. 317).
A.Z. Rudenstine, *The Guggenheim Museum Collection: Paintings 1880-1945*, New York, 1976, p. 374 (illustrated fig. a).
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. II, 1916-1944, London, 1984, no. 1113, p. 1006 (illustrated).



Wassily Kandinsky. Photo: Elfriede Reichelt.

Appearing in a tumult of festive colour, playful forms and swirling movement, *Esquisse pour Autour du cercle* is a striking example of the new artistic vocabulary that emerged in Wassily Kandinsky's paintings during the 1930s, following the closure of the Berlin Bauhaus and his subsequent move to Paris. Drawing inspiration from minute organisms and natural forms, the artist introduced increasingly fluid shapes into his paintings at this time, their organic, undulating lines offering a dynamic contrast to the sharp geometry which had dominated his works of the







previous decade. This novelty of form took its lead from the illustrations of amoebas, embryos and microscopic biology that Kandinsky had discovered in contemporary text books, encyclopaedias, and scientific periodicals, their unusual, otherworldly forms offering him a richly varied set of new visual references to work from.

This interest in the organic and the microscopic was accentuated during a short summer holiday along the Normandy Coast with his wife in 1934, where the artist marvelled at the miniscule life-forms that populated the shoreline. Writing to Will Grohmann about the trip, he explained: 'I have stored up many impressions, and hope to work well. Especially beautiful is the high and low tide. During low tide, the ocean retreats around 400-450 metres, and you can walk along the floor of the ocean, where, you can observe the lives of tiny, almost microscopic animals in little puddles and in the moist sand... I also opened up a little shell and a long, soft, thin horn emerged... The threatening horn says to me: 'Don't eat me – learn from me!' Which I am in fact doing' (Kandinsky, quoted in M. Baumgartner, A. Hoberg, & C. Hopfengart, eds., *Klee & Kandinsky: Neighbours, Friends, Rivals*, exh. cat., Munich & London, 2015, p. 289). Kandinsky continued to draw on the 'impressions' he made during this trip throughout the rest of his career, introducing increasingly stylised iterations of amoebas, underwater animals and diatoms, into complex networks and patterns in his work.

In the present work, Kandinsky incorporates these biomorphic forms alongside a series of carefully delineated circles, rectangles and triangles, to create a kaleidoscopic constellation of forms that appears to float, weightless, in a fantastical pictorial space. These forms coalesce into several distinct clusters, their combinations suggesting figurative elements such as boats, buildings, and serpentine creatures in some cases, while in others remaining completely abstract, fluid forms. Filled with a diverse array of colours and patterns, these clusters contain their own internal sense of gravity, which binds the multiple parts together in a flowing, amorphous shape. At the centre of the composition, a glowing red circle with internal geometric detailing radiates a powerful energy, and imbues the painting with a dynamic sense of movement as it appears to draw the other elements towards its centre. Like a great star pulling a series of planets into its orbit, this lends the painting a cosmic atmosphere, as the shapes appear gripped in a great sweeping wave of motion that flows around the circle.

Conceived as the final study for the major painting now in the Solomon R. Guggenheim Museum in New York, *Autour du cercle*, this work offers us a rare insight into Kandinsky's artistic process at this time, as he gradually developed the visual and chromatic dynamics of his ideas across several different stages before beginning a large composition. In her memoirs, Nina Kandinsky recalls that her husband 'had the rare ability to visualize the world of his paintings in his head, with their colours and their shapes, exactly as he carried them out on canvas later. His flashes of inspiration were like high-speed snapshots that appeared to him in a state of illumination, and he tried to get them down on paper immediately, using small quick strokes' (N. Kandinsky, quoted in *Kandinsky in Paris: 1934-1944*, exh. cat., Solomon R. Guggenheim Museum, New York, 1985, p. 32). Using these sketches as a starting point, Kandinsky would create increasingly detailed studies of these ideas, gradually evolving the design across multiple sketches and drawings, as he defined borders and shapes, introduced new patterns, and played with the scale of different elements, before reaching a composition he was happy with.

Esquisse pour Autour du cercle represents the final, and perhaps most important, stage of this process of adjustment and refinement, as the artist introduced colour into the composition for the first time, testing the relationships and tensions that arise between the various shades and tones he had envisioned. The painting is filled with a vivid array of colour, featuring vibrant reds, purples and greens alongside more delicate notes of blue, pink and orange, in a lustrous colour palette that



Wassily Kandinsky, *Actions variées*, 1941. Solomon R. Guggenheim Museum, New York.



Wassily Kandinsky, *La flèche*, 1943. Kunstmuseum, Basel.



Kandinsky's studio in Neuilly-sur-Seine. On the easel: the version of *Autour du cercle*, 1940, in the Solomon R. Guggenheim Museum, New York. Photographer unknown.

holds close affinities to works from Kandinsky's early oeuvre, particularly his fairy-tale images from the period 1906-1907. Within this cacophony of colour, intriguing juxtapositions of contrasting hues and tonalities emerge, with multiple shades appearing alongside one another in a single form. For example, the cluster of bee-hive shaped structures on the left hand side of the composition features no less than forty different shades within its borders which, when combined, creates a rich, varied pattern that enlivens the internal forms. As the artist explained, minor adjustments to the colour palette could completely transform a work of art: 'A tiny little change of a single colour – almost invisible – suddenly lends the work a boundless perfection' (Kandinsky, quoted in *Kandinsky*, exh. cat. Solomon R. Guggenheim Museum, New York, 2009, p. 89). Thus, *Esquisse pour Autour du cercle* offered Kandinsky an integral space in which to test his ideas, examining how they worked when translated from his mind into paint, and refining the relationships between colour and form in his design.

Although *Esquisse pour Autour du cercle* was executed in April 1940, less than a month before the German invasion of France, the painting's festive and jubilant atmosphere gives little indication of the political tensions and growing fear which were sweeping across Europe at this time. Kandinsky and his wife had fled Germany less than a decade previously, and had watched from afar as the artist's work was removed from state collections as part of the new government's programme of cultural cleansing. However, Kandinsky did not allow the threat of war to negatively impact his art, which he believed to be situated 'outside space and time' (Kandinsky, quoted in W. Grohmann, *Wassily Kandinsky, His Life and Work*, London, 1959, p. 242). When the German army crossed into French territory on 10 May 1940, Kandinsky and his wife moved to the town of Cauterets in the Pyrenees. It was here that the artist continued the ideas explored in the present work, retaining the vibrant and joyful atmosphere and bringing his designs to fruition in the striking *Autour du Cercle* over the course of that summer.

KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*7 PAUL KLEE (1879-1940)

Silbermondgeläute (The Chimes of the Silver Moon)

signed 'Klee' (lower centre)
watercolour, oil transfer drawing and pen and ink on paper
laid down on the artist's mount
Image: 18 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (48 x 31.7 cm.)
Artist's mount: 20 $\frac{1}{4}$ x 13 $\frac{3}{8}$ in. (51.4 x 33.9 cm.)
Executed in 1922

£500,000-700,000

\$730,000-1,000,000

€640,000-890,000

'I lived beautifully only in a dream: the moon I took to be almost the saviour of life. Without it I told myself, everything that the sun conjures and has defined would, in the evening with the sunset, immediately disappear. Yet instead, at dusk, life spontaneously begins anew, without recourse to yesterday. In this way the moon became for me the first architect, building a silver bridge through both the night and the sleep of all beings.'

(Theodor Däubler, *Das Nordlicht*, Leipzig, 1921. p. 36)

PROVENANCE:

Heinrich & Antonie Kirchhoff, Wiesbaden, until 1934.
Galerie Ferdinand Möller, Berlin.
Theodor & Woty Werner, Berlin and Munich, until 1949.
Anonymous sale, Stuttgarter Kunstkabinett, Stuttgart, 28 October 1949, lot 1581a.
Fritz Landwehr, Bopfingen, from 1949.
Anonymous sale, Galerie Kornfeld, Bern, 19 June 1985, lot 323.
Galerie Rosengart, Lucerne.
Heinz Berggruen, Paris and Berlin, until 1990.
Yuji Okusu, Tokyo, 1990-1998.
Anonymous sale, Sotheby's, New York, 17 November 1998, lot 340.
Galerie Jan Krugier, Ditesheim & Cie, Geneva.
Galerie Art Focus, Zurich.
Acquired from the above by the family of the present owners on 21 June 2000.

EXHIBITED:

Dresden, Galerie Neue Kunst Fides, *Paul Klee*, May 1924.
Wiesbaden, Neues Museum, *Herbst-Ausstellung*, Autumn 1924, no. 42, p. 3.
Wiesbaden, Neues Museum, October - November 1924, no. 34.
Munich, Haus der Kunst, *Die Maler am Bauhaus*, May - June 1950, no. 157.
Stuttgart, Staatsgalerie, *Klee und Kandinsky: Erinnerung an eine Künstlerfreundschaft anlässlich Klees 100. Geburtstag*, May - July 1979, no. 54, p. 60 (titled 'Silbermondgeläut').
London, Artemis Fine Arts, *Paul Klee 1879-1940*, October - December 1989, no. 7, p. 26 (illustrated p. 27).

LITERATURE:

H. Hildebrandt, 'Sammlung Dr. h. c. Landwehr', in *Die Kunst und das schöne Heim*, vol. 9, June 1957, pp. 321-323 (illustrated p. 322).
E. Roters, *Maler am Bauhaus*, Berlin, 1965, no. 42, p. 104 (illustrated; dated '1923').
C. Desauer-Reiners, *Das Rhythmische bei Paul Klee*, Worms, 1996, no. 28, p. 208 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. 3, 1919-1922, Bern, 1999, no. 2839, p. 366 (illustrated).





Paul Klee, Dessau, 1929. Photo: Josef Albers.

Charmingly romantic and mysterious, *Silbermondgeläute* (The Chimes of the Silver Moon) is a highly poetic pictorial construction made by Klee in 1922 during his first years at the Bauhaus in Weimar. As its title suggests, the painting purports to be a pictorial articulation of the sound of the moon. Against a warm toned, geometric backdrop of nocturnal colour, the outline of a sickle moon and a collation of peeling, bell-like forms has been graphically represented in such a way as to suggest that, through some prismatic magic of Klee's devising, the chiming sound of the silver moon echoing in the heavens has been made visible and its cosmic effects discernible in light and colour.

Like so many of Klee's works from this period, the present work is a poetic vision of the universe as a synthesis of macrocosm and microcosm in which light, sound, colour, form and poetry are all harmoniously interlinked and discernible to the visionary mind of the artist. The traditionally Romantic subject of the light, influence, mystery and magic of the moon, was, in fact, also a key element in Klee's early work, probably inspired in him by the work of contemporary expressionist poets, especially the writings of one of the first great, early champions of his art, Theodor Däubler. In Däubler's cosmic fantasies, the sun, the moon and the stars were, in the hermetic tradition, cosmic mirrors of human passions and emotions - a macrocosmic echo in the heavens of the microcosm of life below. Such a mystical understanding of the world was also innate within much of Klee's early work and in recognition of this affinity, Däubler had sought out Klee in 1916 to illustrate his latest prose poem *mit silberner Sichel* (With Silver Sickle). After overcoming an initial reluctance towards the project Klee recognised, as he told his wife, that any project involving poetry, 'whether good or bad' was tailor-made for his work and in early 1918 he produced a new series of works, some directly inspired by Däubler's *mit silberner Sichel*. Most notably, the two macro/microcosmic watercolours *Es soll sich der Herr auf uns, nicht wir auf ihn verlassen* (Däubler) (The Lord is supposed to rely upon us not we on Him (Däubler)) and *Die beiden Schreie* (Däubler, *Sichel*) (The Two Screams (Däubler, Sickle)).

Created in 1922, at the height of Klee's involvement with the utopian aesthetic of Walter Gropius' Weimar Bauhaus, *Silbermondgeläute* is a work that combines the mystical cosmic theme of the sickle moon with an almost constructivist sense of poetry and musical harmony. Music was, for Klee, of course, a central part of his life. He was an accomplished violinist and his intense interest in the relationship between musical and pictorial harmony and his visual attempts to parallel the polyphonic structure of the Baroque fugue in some of his works, for example, are elements of his practice that have been well documented.

Here, in *Silbermondgeläute* the essentially poetic concept of the 'sound' of the moon and the cosmic effects of its 'chimes' has been pictorially represented as a harmonious and subtly articulated colour composition that appears to resound, like the contemporaneous abstract colour films of Walter Ruttmann or Hans Richter, in angular blocks of geometric colour. These predominantly rectangular abstractions have been anchored and held together by the lyrical graphic forms of the peeling chimes and the all-important image of the silver sickle moon itself. In this way, in the painting's evocative combination of abstract and figurative form, Klee has pictorially suggested an underlying sense of union and harmony coursing through the universe. It is a vision of a world in which the integral relationship between the macrocosm and the microcosm, between sound and vision, poetry and form, and of all the disparate arts, has been conveyed through the magical, mediumistic perception of the artist's all-seeing eye. 'It as though Klee,' his friend Will Grohmann wrote, 'like the poet [Rilke], had for once "penetrated to the other side of nature", and had approached that "pure space" in which all things are open to each other, without barriers or ties. [Such] pictures lead from apparent nothingness through the veil of the magic square to an ultimate mystery. Already in 1915 Klee had wanted to build a bridge to a region beyond, which "should be all Yes." This goal now attained. "Spontaneously self-creating life" merges with self-creating art, and the magical compositions represent the relatedness of man and the universe' (W. Grohmann, *Paul Klee*, London, 1954, p. 216).



KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*8 WASSILY KANDINSKY (1866-1944)

Zersetzte Spannung (Disintegrated Tension)

signed with the monogram and dated '30' (lower left); signed with the monogram, dated, titled and numbered '„Zersetzte Spannung" No. 507 1930' (on the reverse)

oil on board

19¼ x 13¾ in. (49 x 35 cm.)

Painted in April 1930

£1,000,000-1,500,000

\$1,500,000-2,200,000

€1,300,000-1,900,000

PROVENANCE:

Nina Kandinsky, Paris.
Galerie Maeght, Paris.
Enrico Carimati, Milan.
Private collection; sale, Christie's, London, 2 April 1990, lot 40A.
Galerie Thomas, Munich.
Acquired from the above by the family of the present owners on 18 June 1994.

EXHIBITED:

New York, Marlborough-Gerson Gallery,
Kandinsky: The Bauhaus Years, April - May 1966, no. 37 (illustrated).
London, Achim Moeller, *Fifteen Paintings by Wassily Kandinsky*, 1978, no. 3 (no catalogue).

LITERATURE:

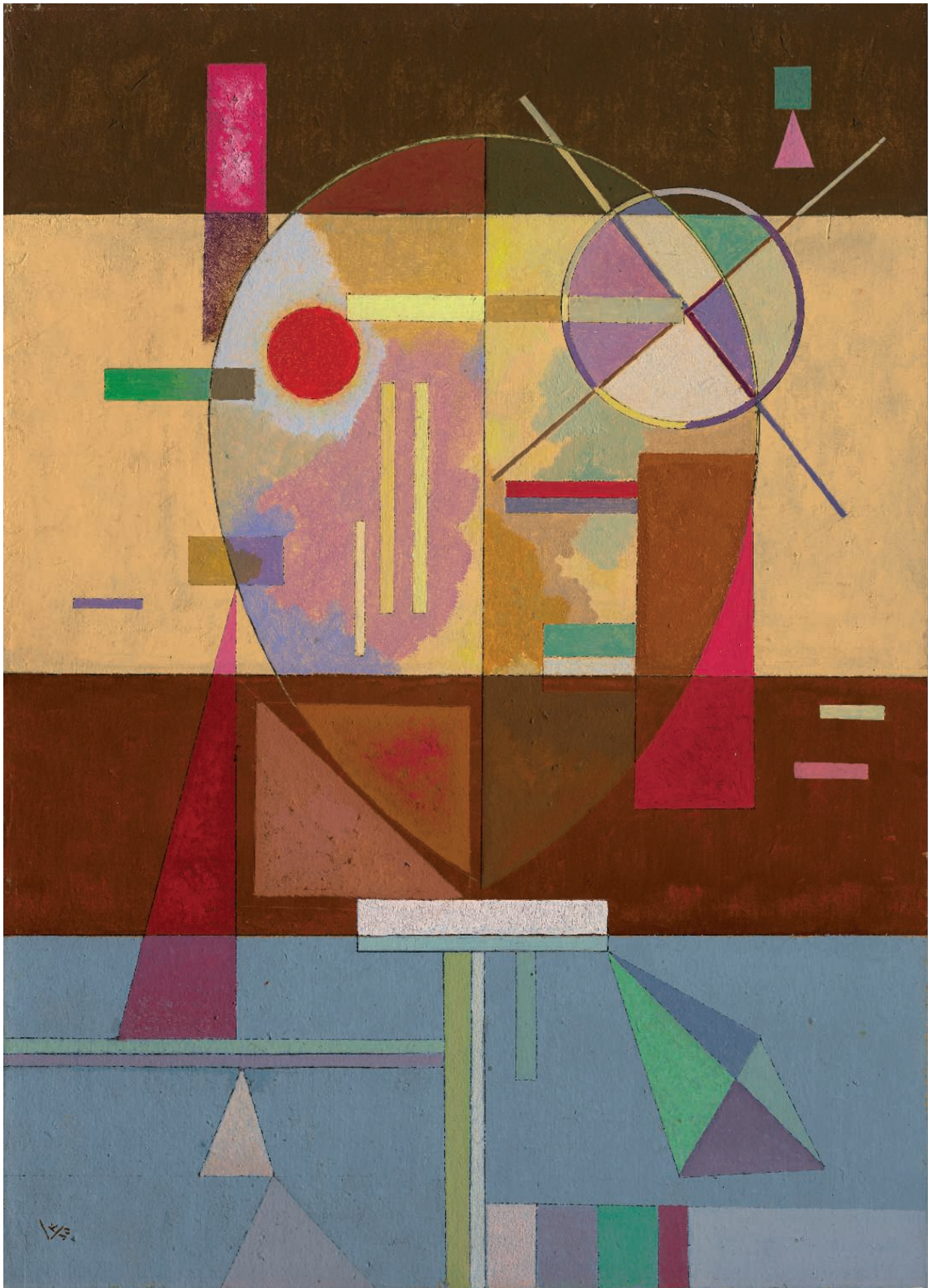
The artist's handlist, vol. IV, no. 507.
W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 507, p. 338 (illustrated fig. 356, p. 379).
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. II, 1916-1944, London, 1984, no. 952, p. 869 (illustrated pp. 868 & 869).

Painted in 1930, *Zersetzte Spannung* (Disintegrated Tension) demonstrates the growing compositional complexity of Wassily Kandinsky's paintings during the final years of the Dessau Bauhaus, as he continued to push the boundaries of his art to new levels of innovation. Combining a variety of strict geometrical shapes with intentionally loose colour patches, textured surface effects and discordant shades of non-primary colours, the painting is one of a small number of experimental works dating from the years 1929 to 1932 which sought to achieve unexpected spatial and illusory effects through the dynamic play of forms and colour. Often resulting in works which straddled the boundary between abstraction and figuration, these experiments were strongly shaped by the stimulating artistic dialogue Kandinsky shared with his close friend, colleague and neighbour, Paul Klee, during this time.

Kandinsky and Klee's friendship had entered a new phase following their move to Dessau, as they came to live alongside one another in their adjoining Master's houses at the Bauhaus. Kandinsky gave an account of their closeness during these years in 1931, as he reminisced about his friendship with Klee: 'the Bauhaus flew from Weimar with a rapidity that a Zeppelin might have envied. To this flight Klee and I owe our third and closest period of proximity: for more than five years we have been living right next to one another, our apartments separated only by a fire-proof wall. But despite the wall, we can visit one another without leaving the building, by a short walk through the cellar... But our spiritual proximity would have existed even without access through the cellar' (W. Kandinsky, 'Tribute to Klee', in *bauhaus*, 1931, quoted in K.C. Lindsay & P. Vergo, eds., *Kandinsky: Complete Writings on Art*, New York, 1994, p. 753). The two developed an intimate rapport as a result of this proximity, discussing their work and experiments with one another during the daily walks and afternoon cups of tea they shared. Their paintings also became increasingly similar as a result, with the affinities between the two artists' work reaching an all-time high during the closing years of the 1920s.

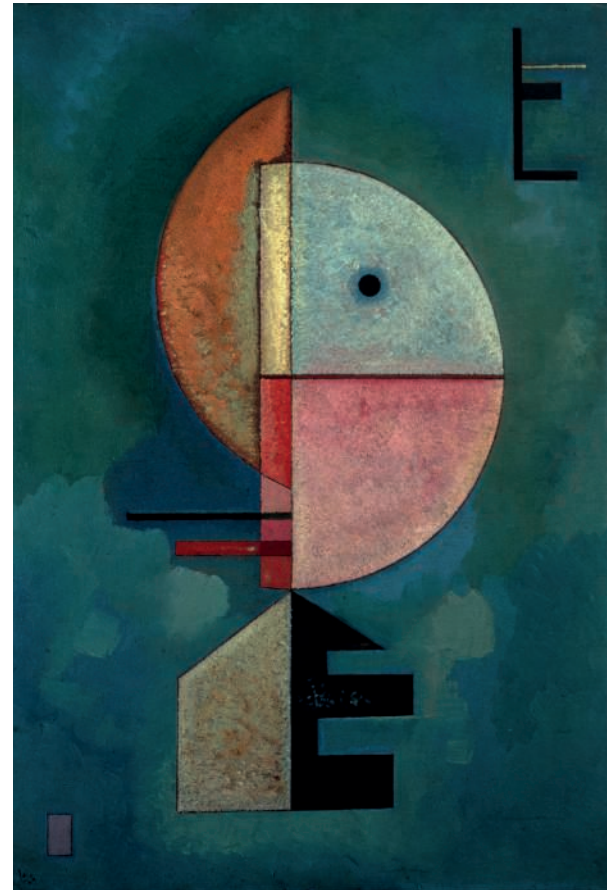


Wassily Kandinsky, *Scharf-ruhig*, 1927. Sold, Christie's, London, 21 June 2011 lot 43 (£2,953,250).





Paul Klee, *Senecio*, 1922. Kunstmuseum, Basel.



Wassily Kandinsky, *Empor*, 1929. The Peggy Guggenheim Collection, Venice.

For both, the figurative potential of different combinations of squares, rectangles, triangles, and circles held a particular fascination, leading this theme to become a dominant feature in their art. The physiognomic potential of abstract geometry had long intrigued Klee, influencing such works as *Senecio (Baldgreis)* from 1922, in which the artist manipulated a series of geometric elements through slight alterations and additions to produce a human face amongst the squares and rectangles of colour. At the Dessau Bauhaus, Klee developed these ideas further, using stacks of clearly delineated squares, cubes and triangles to build an impression of a figure. Drawing inspiration from Kandinsky's use of geometry, as well as aerial photographs taken by the nearby Junkers aircraft and engineering company, the arrangement of these sharply angled bodies often evokes a sense of motion in their form. Kandinsky, meanwhile, began to introduce small accents and subtle combinations of form in his paintings, to suggest objects drawn from nature. In the present work, the inclusion of the single red circle in the upper left hand corner of the ovoid shape suggests an eye, transforming the constellation of shapes into a face or head, an effect which led the artist's biographer, Will Grohmann, to compare the painting to 'an electronic brain,' invoking impressions of a cyborg or robotic figure (W. Grohmann, *Wassily Kandinsky: His Life and Work*, London, 1959, p. 211).

Spatial illusions and their contradictions were of particular fascination to Klee and Kandinsky at this time, with *Gestalt* psychology and its theories regarding perception becoming a topic of numerous discussions between the pair. Kandinsky's experiments with these concepts are evident in *Zersetzte Spannung*, as he introduced subtle details which complicate

our reading of the pictorial space. For example, the diamond shaped element in the bottom right corner of the composition appears alternately three dimensional and flat, depending on where the viewer's attention is fixed. Kandinsky was fascinated by the interrelationships among colours and forms, and the ways in which the shape, size and placement of varying hues within a composition could affect the reading of normative spatial effects. In this case, as the eye focuses on each of the colours in the diamond form separately, the planes seem to shift, with some appearing to recede and others moving towards the front of the picture plane, altering the formal qualities of the shape in the process. In introducing this visual device, Kandinsky emphasises the immeasurable and dynamic character of pictorial space, while also encouraging an awareness of the viewer's own perceptual process in viewing the painting.

Kandinsky aimed at variety and nuance in his approach to colour at this stage in his career, using a range of intermediate tones to infuse his paintings with a visually arresting chromatic vocabulary. To this end, *Zersetzte Spannung* is dominated by an array of pastel hues, incorporating subtle variations of pink, blue, purple, and yellow, alongside richly layered darker shades, to create an intriguing interplay of colour. One of the most striking expressions of this is in the division of the picture into four distinct horizontal bands, which alternate between various chromatic polarities, shifting from warm to cold, light to dark, as they sit alongside one another. The artist explores these juxtapositions throughout the painting, often contrasting several shades within a single form, to demonstrate the ways in which subtle modulations of colour can alter the perception of different forms.



KLEE AND KANDINSKY: AN ABSTRACT CONVERSATION

PROPERTY FROM A PRIVATE SWISS COLLECTION

*9 WASSILY KANDINSKY (1866-1944)

Verschleiertes Glühen (Veiled Glow)

signed with the monogram and dated '28' (lower left)
oil on board laid down on panel
30½ x 24¾ in. (77.5 x 62 cm.)
Painted in January - February 1928

£1,200,000-1,800,000

\$1,800,000-2,600,000

€1,600,000-2,300,000

PROVENANCE:

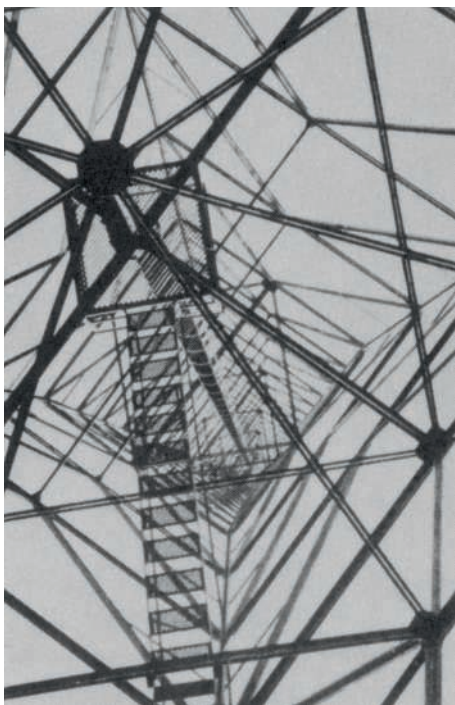
With Emmy 'Galka' Scheyer, Hollywood, 1933.
Nina Kandinsky, Paris.
Galerie Maeght, Paris, by 1953.
Victor Kiam, New York, by 1959.
Marlborough Fine Art, London.
Fanny & Stephen Rosenak, New York.
Leonard Hutton Galleries, New York, by 1984.
Acquired from the above by the family of the present owners on 17 June 1999.

EXHIBITED:

Dusseldorf, Kunstpalast, *Deutsche Kunst*, May - October 1928, no. 360, p. 82.
Berlin, Galerie Alfred Flechtheim, *Kandinsky*, February 1931, no. 38 (illustrated).
Oakland Art Gallery, *Paintings by Wassily Kandinsky, The "Old Master" of Abstract Art*, January 1935; this exhibition later travelled to travelled to the San Francisco Museum of Art, May - June 1935 (no catalogue).
Los Angeles, Stendahl Gallery, *Kandinsky*, April 1940 (no catalogue).
Paris, Galerie Maeght, *Kandinsky*, October - November 1953, no. 15.
Bern, Kunsthalle, *Gesamtausstellung Wassily Kandinsky*, March - May 1955, no. 55 (illustrated).
London, Marlborough Fine Art, *Painters of the Bauhaus: Albers, Bayers, Feininger, Itten, Kandinsky, Klee, Moholy-Nagy, Muche, Schlemmer*, March - April 1962, no. 73 (illustrated).
New York, Leonard Hutton Galleries, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, March - May 1984, no. 50A, p. 62A (illustrated).

LITERATURE:

The artist's handlist, vol. IV, no. 422.
W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 422, p. 337 (illustrated fig. 282, p. 372).
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. II, 1916-1944, London, 1984, no. 865, p. 799 (illustrated).



Radio tower, seen from below. Photo: László Moholy-Nagy.

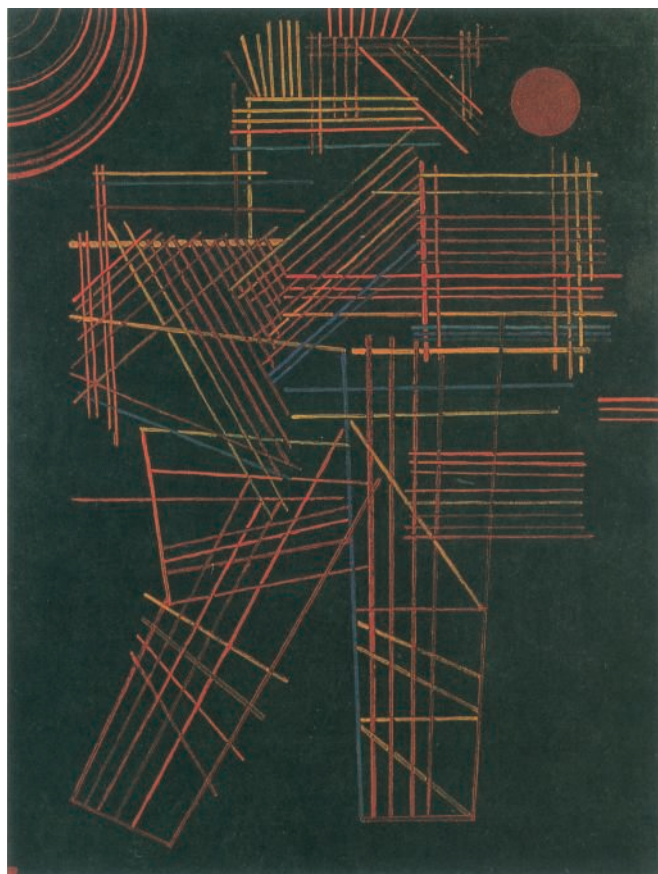


Painted in the early months of 1928, Wassily Kandinsky's *Verschleiertes Glühen* (Veiled Glow) is a testament to the artist's continued dedication to experimentation in his art during his tenure at the Bauhaus. In this innovative work, Kandinsky explores the wealth of possibilities which lie behind different variations of the primary elements of triangle and line, through repetition, opposition, convergence and divergence, as a constellation of geometric shapes, overlapping and intersecting one another in a complex network of lines, fills the picture plane. The schematic nature of *Verschleiertes Glühen's* geometry may be seen as a response to the designs and theories of Kandinsky's colleagues at the Bauhaus, as it entered a new phase of architectural and technological orientation during the closing years of the 1920s at Dessau. The Bauhaus at this time was a location filled with stimulating and engaging interactions, between the many students and masters, designers and architects, painters and engineers that gathered there. It was this highly engaging atmosphere that inspired Kandinsky to explore new themes and subjects in his art, pushing his theories and practices to new levels of innovation which dealt directly with the modern world.



Paul Klee, *Beflaggte Seestadt*, 1927. Sprengel Museum, Hannover.

Particularly influential for Kandinsky were the striking photographs of the Hungarian artist László Moholy-Nagy, whose unexpected vantage points and innovative printing methods generated highly modern images which challenged the relationship between photography and the visible world. As he stated in his contribution to the Bauhaus series of books, *Painting, Photography, Film*, Moholy-Nagy believed that by shifting the camera to new viewpoints, 'we may see the world with entirely different eyes' (L. Moholy-Nagy, *Painting, Photography, Film*, trans. J. Seligman, London, 1969, p. 29). Kandinsky used one of Moholy-Nagy's iconic photographs of the structure of a radio tower to illustrate his 1926 book, *Point and Line to Plane*, choosing an image in which the overlapping bars and crossbeams of the metal structure appear as an abstract network of intersecting lines, triangles and geometric shapes, when seen from below.



Wassily Kandinsky, *Bunte Stäbchen*, 1928. Solomon R. Guggenheim Museum, New York.

Verschleiertes Glühen appears to echo this structure, while some elements of the composition recall the imposing constructions of electricity pylons. The technological advancements of modern architecture and industry intrigued Kandinsky, who saw the radio tower and the 'technological forests' of pylons as pure expressions of geometry. Introducing these themes allowed him to address this aspect of modernity, in the spatial openness and apparent weightlessness of the structures he invoked.

The intersecting triangles and lines in *Verschleiertes Glühen* are underpinned by a series of floating colour patches, the fluid outlines of their forms offering a striking contrast to the linear regularity of the geometric shapes which converge over them. Executed with a subtle textured surface, these cloud-like formations carry varying tonal effects, which cause them to appear as if they are floating independently within the deep navy space. In grounding the composition in this dark background, Kandinsky allows the power of these patches of bright colour to increase, glowing at varying tenors against the deep blue void. This causes them to assume diverse positions in the illusory space, depending on their brightness, chromatic temperature, size and position in relation to the other areas of colour. In his 1926 publication, *Point and Line to Plane*, Kandinsky described this phenomenon as the 'annihilation' of the picture plane, in which the space 'is pulled in both directions like an accordion' (Kandinsky, *Point and Line to Plane*, reproduced in K.C. Lindsay & P. Vergo, eds., *Kandinsky*:



Group photo of the Bauhausmeister on the roof of the Bauhaus building in Dessau. From left to right: Josef Albers, Marcel Breuer, Gunta Stölzl, Oskar Schlemmer, Wassily Kandinsky, Walter Gropius, Herbert Bayer, László Moholy-Nagy, Hinnerk Scheper, Dessau, 1926. Photo: Walter Gropius.

Complete Writings on Art, New York, 1994, p. 648). The artist further explores this sensation by subtly shifting the colours in certain sections of the overlapping lines to alter our perception of their relationships to one another and the picture plane. For example, by colouring some of the white lines with the vibrant tones of the colourful clouds they overlap, Kandinsky instils these linear elements with different formal properties to those which remain white. Some move forwards, towards the front of the picture plane, while others appear to recede and sink into the chromatic cloud, depending on their different tonalities. These gradual shifts in colour also affect the clarity of the lines, causing them to appear softer and less material than those shown in white or in isolation. This further accentuates the impression that the constellation of lines is floating on multiple different levels within the illusory space of the painting.

As with many of his paintings executed at the Bauhaus, *Verschleiertes Glühen* is closely connected to Kandinsky's teaching methods at this time. As Master and subsequently Professor at the school, the artist engaged young students in the theory of form and colour during the lessons he taught as part of the first year preliminary programme, as well as in his 'Free Painting Classes'. In many of these tutorials and workshops, the multiple and contradictory spatial effects which could occur by the interrelationships between different

colours and forms were examined by Kandinsky and his students. For example, one painting student described the exercises set by the artist to supplement and explain these theories to his students: 'He has brought along a great variety of rectangles, squares, disks, and triangles, in various colours, which he holds in front of us to test and to build our visual perception. On one combination, for instance, yellow is in front of blue in black. If I add this black, what happens then? Etc. etc. For the painter, this is a never tiring game, magic and even torture, when one, for instance, cannot get something to the front' (U. Diedrich Schuh, quoted in *Kandinsky: Russian and Bauhaus Years*, exh. cat., New York, 1983 p. 67). From this account, it is evident that Kandinsky's lessons were intrinsically linked to his explorations of the theoretical nature of art, incorporating ideas and concepts he had discussed in both *On the Spiritual in Art* and *Point and Line to Plane*. Herbert Bayer, recalling Kandinsky's lessons, explained that 'the practical work was amplified by discussions about the nature of colour and its relationship to form. Each flowed into the other: theory and practice...Kandinsky's ideas about the psychology of colours and their relationship to space provoked especially animated discussions' (H. Bayer, quoted in F. Whitford, *Bauhaus*, London, 1984, pp. 98-99). This engaging dialogue with his students inspired Kandinsky to continue to explore these themes in his own painting, leading to such innovative compositions as *Verschleiertes Glühen*.

10 FERNAND LÉGER (1881-1955)

Deux figures

signed and dated 'F.LÉGER.29' (lower right); signed, dated and inscribed 'deux figures. 1^{er} Etat. F.LEGER.29' (on the reverse)
oil on canvas
25½ x 21¼ in. (65 x 54 cm.)
Painted in 1929

£1,200,000-1,800,000

\$1,800,000-2,600,000

€1,600,000-2,300,000

PROVENANCE:

Paul Rosenberg, Paris and New York, by whom acquired directly from the artist before November 1930.

Acquired from the above by the present owner on 5 November 1965.

EXHIBITED:

London, Gimpel Fils, *Fernand Léger: Paintings 1918-1938*, June - August 1965, no. 8 (illustrated).

On loan to the Brighton Museum & Art Gallery, 1989-2016.

LITERATURE:

G. Bauquier, *Fernand Léger: Catalogue raisonné*, vol. IV, 1929-1931, Paris, 1995, no. 667, p. 111 (illustrated).



Fernand Léger, *Deux femmes*, 1929. Sold, Christie's, London, 4 February 2014, lot 30 (£5,122,500).

'In contemporary modern painting, the object must become the leading character and dethrone the subject. Then, in turn, if the person, the face, and the human body become objects, the modern artist will be offered considerable freedom.'

(Léger, 'The Human Body Considered as an Object', in E. Fry, ed., *Functions of Painting: Fernand Léger*, London, 1973, p. 132)





Fernand Léger, *Les deux figures (Nus sur fond rouge)*, 1923. Kunstmuseum, Basel.



Fernand Léger, *Les deux figures*, 1929. Sold, Christie's, New York, 8 May 2013, lot 22 (\$3,035,750).

Painted in 1929, Fernand Léger's *Deux figures* dates from a pivotal moment in the artist's career as he left behind the austere mechanical aesthetic that had defined his immediate post-war work, and began to depict a more natural and organic conception of the world. Female figures, as well as natural objects, dominate his art of the late 1920s, as his paintings became freed from the rigid, geometric stasis that governed his earlier work and infused with a new rhythm and heightened sense of life. Against a vibrant yellow background, in *Deux figures*, an amorphous blue form frames two statuesque, frontally posed women. Standing side by side, their arms are interlinked as they gaze calmly out of the picture plane, appearing like timeless Classical goddesses, stately and majestic. Gone are the mechanical, geometric forms with which Léger had constructed the human figure at the beginning of the 1920s; instead, the women's bodies are depicted with a greater sense of naturalism, their undulating forms created with soft tonal gradations. It is these monumental women who would come to dominate Léger's large-scale paintings of the 1930s and beyond.

The female figure had boldly entered Léger's art in the early 1920s. Like many of his contemporaries in post-war Europe, the artist had responded to the 'rappel à l'ordre' or 'return to order' – an artistic movement that embodied the aesthetics of Classicism in response to the catastrophic chaos and devastation wrought by the war – and had begun to introduce reclining odalisques and nudes into his art. In works such as *Le grand déjeuner* of 1921 (The Museum of Modern Art, New York), women are placed within a modern setting, their bodies constructed from geometric forms as Léger created a radically new and unequivocally modern conception of the female nude. As the decade progressed, however, Léger's compositions loosened: objects floated and hovered, while his depictions of the human form became softer and less mechanised. Though the women in *Deux figures* are depicted with tubular, cylindrical forms that have an almost metallic gleam to them, they are no longer composed of distinct facets, and are undoubtedly softer and more human than their earlier robotic antecedents. In this painting, the figure on the left appears like a Classical statue, her smooth white skin reminiscent of polished marble. Yet, she is bejewelled in a red beaded necklace, an undoubtedly modern accoutrement that distorts her ancient association. By contrast the right hand woman appears more life-like and contemporary, but she is clothed in white drapery that transforms her body into an ancient column: a modern-day caryatid. Simultaneously modern and ancient, these two figures defy identification, remaining mysteriously enigmatic as they silently embrace one another.

The enigma that surrounds these two women is heightened by the lack of a contextual background or setting. As well as the gradual softening of Léger's handling of the human form, over the course of the 1920s, he also ceased to depict the female figure within a recognisable spatial or architectural setting. Instead, he placed women, as well as objects from nature – leaves, stones and shells, amongst others – within abstract, highly coloured spaces, such as can be seen in *Deux figures*. Isolated against planes of bright colour, the figure ceases to have a contextual meaning. In removing the human figure from a spatial context, Léger transformed it from an artistic subject, rich with pictorial allusions, meanings and associated narratives, into a 'figure-object' that referred only unto itself. For Léger, this isolation of the object was a central aim of his art in the late 1920s; he stated later in 1945, 'As long as the human body is considered a sentimental or expressive value in painting, no new evolution in pictures will be possible. Its development has



Fernand Léger, *Composition aux trois figures*, 1932. Musée National d'Art Moderne, Centre Pompidou, Paris.

been hindered by the domination of the subject over the ages... In contemporary modern painting, the object must become the *leading character* and dethrone the subject. Then, in turn, if the person, the face, and the human body become objects, the modern artist will be offered considerable freedom' (Léger, 'The Human Body Considered as an Object', quoted in E. Fry, ed., *Functions of Painting: Fernand Léger*, London, 1973, p. 132). By liberating the female nude from all its superfluous contextual connotations and meanings, Léger transformed this artistic subject into a purely plastic pictorial object, and therefore forged a bold new conception of the human form in art.

The simplified and stylised rendering of the two women in *Deux figures* also reflects the artist's concurrent interest in Romanesque and Ancient art. Léger, who called himself 'the primitive of modern art' (Léger, quoted in *Fernand Léger: The Later Years*, exh. cat., London, 1987-88, p. 14), believed that artists needed to free themselves from the artistic conventions that had been in existence since the Renaissance and instead look to the art of the centuries preceding this for inspiration. These artists he felt were truly revolutionary in their approach to art making: 'I was attracted to Romanesque sculptures,' he explained, 'to the completely reinvented figures and the freedom with which the Romanesque artist constructed them. He does not copy, he creates, in a totally anti-Renaissance fashion. I can say that in Romanesque sculpture I have found a starting point for distortion' (Léger, quoted in C. Lanchner, ed., *Fernand Léger*, exh. cat., New York, 1998, p. 226). He revered

the simplified, direct and stylised depictions of the human figure that he found in pre-Renaissance art. These forms he felt were truly innovative and inventive, unhindered by the weight of symbolic meaning that surrounded Renaissance art. He used these distortions in his own work, as exemplified by *Deux figures*, depicting the human form with a deliberate naivety and striking stylisation.

Deux figures is presently offered from the collection of Roxanne Rosoman, wife of late the British artist, Leonard Rosoman O.B.E. RA. A painter, illustrator, printmaker and muralist, Rosoman began his career when his depictions of wartime London caught the attention of Kenneth Clark, the then director of the National Gallery and the War Artists Advisory Committee. Clark appointed Rosoman as an official war artist, and he was posted to the Royal Marines in 1945. Just as Léger had been fascinated by the new technological and mechanical warfare of the First World War, Rosoman was similarly struck by the relationship between man and machine in modern warfare, intrigued by 'all sorts of strange devices like radar indicators, pom-poms and planes with wings that fold up like a moth's'. On his return to London, he taught at the Chelsea School of Art and then at the Royal College of Art, where David Hockney was one of his students.

Deux figures was acquired in 1965 and has been on long-term loan from the Rosoman collection to the Brighton Museum & Art Gallery since 1989.

11 AMEDEO MODIGLIANI (1884-1920)

Madame Hanka Zborowska

signed 'Modigliani' (upper right)
oil on canvas
21 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in. (55 x 38.3 cm.)
Painted in 1917

£5,000,000-7,000,000

\$7,300,000-10,000,000

€6,400,000-8,800,000

PROVENANCE:

Léopold Zborowski, Paris.
Bernheim-Jeune, Paris (no. 22492), by whom
acquired from the above on 1 February 1921.
Paul Guillaume, Paris, by whom acquired from
the above on 27 May 1924.
Arthur Tooth & Sons Ltd., London.
James Archdale, Birmingham, by whom
acquired from the above in December 1937,
and thence by descent to the present owners.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *La grande
peinture contemporaine à la collection Paul
Guillaume*, May - June 1929, p. 188 (illustrated
p. 148; titled 'Jeune femme (Mme Z...)').
London, Arthur Tooth & Sons, *La flèche d'or:
Third Exhibition*, November - December 1937,
no. 3 (dated '1918' and titled 'Madame Z').



Hanka Zborowska, 1919.
Photo: Pierre Choumoff.

Birmingham, City Museum & Art Gallery, *Exhibition of Modern French & English Paintings and Drawings etc.: The Property of a Private Collector*, 1938, no. 10, p. 5 (dated '1918').
Ottawa, National Gallery of Canada, *James Archdale Collection*, January 1941; this exhibition later travelled to Toronto, Art Gallery, October - November 1941; and the Montreal Art Gallery, November - December 1941.
On loan to the National Gallery of Canada, Ottawa, August 1940 - September 1945.
Birmingham, City Museum & Art Gallery, *Works of Art from Midland Houses*, July - September 1953, no. 162, p. 31 (dated '1918').
On loan to the Birmingham City Museum & Art Gallery, 1978-2016.

LITERATURE:

A. Ceroni & L. Piccioni, *I dipinti di Modigliani*, Milan, 1970, no. 178, p. 97 (illustrated p. 96).
J. Lanthemann, *Modigliani: Catalogue raisonné*, Barcelona, 1970, no. 393, p. 134 (illustrated p. 264; dated '1919' and titled 'Jeune femme accoudée (la Zborowska [sic])').
F. Cachin & A. Ceroni, *Tout l'oeuvre peint de Modigliani*, Paris, 1972, no. 178, p. 97 (illustrated p. 96).
G.P. & F. Dauberville, *Amedeo Modigliani chez Bernheim-Jeune*, Paris, 2015, no. 17, p. 72 (illustrated p. 73; titled 'Portrait de jeune fille').

A portrait of refined elegance and graceful femininity, *Madame Hanka Zborowska* depicts one of Amedeo Modigliani's favourite and most frequent sitters: the beautiful, dark-featured Hanka or Anna Zborowska, wife of the artist's dealer, loyal companion and

ardent supporter, Léopold Zborowski. One of the earliest depictions of Hanka, *Madame Hanka Zborowska* is one of eleven portraits recorded by Ambrogio Ceroni that Modigliani painted of her between 1916 and 1919 (Ceroni, nos. 159, 160, 177, 179, 228, 229, 311-314). Other than the artist's wife, Jeanne, and one of his former lovers, Beatrice Hastings, no other woman features more frequently in Modigliani's work, a reflection of her crucial and constant presence in his now legendary bohemian life. Painted in 1917, *Madame Hanka Zborowska* dates from a time of optimism and increased productivity in the artist's short life, which saw the emergence of his quintessential figural style. With her long, stylised oval face and exaggerated, swan-like neck, this portrait perfectly exemplifies this mature style; a work of calligraphic elegance that captures the innate beauty and poise for which Hanka Zborowska was renowned. Never before seen at auction, *Madame Hanka Zborowska* has remained in the same private collection since 1937.

Léopold and Hanka Zborowski first entered Modigliani's life in 1916, the year before he painted *Madame Hanka Zborowska*. Hailing from a wealthy and aristocratic Polish family, Hanka Cirowska, or Sierpowska as it is also spelt, arrived in Paris before the





Amedeo Modigliani, *Portrait de Madame Hanna Zborowska*, 1917. Museum of Modern Art, New York.



Amedeo Modigliani, *Portrait de Léopold Zborowski*, 1917. Museu de Arte Moderna, São Paulo.

outbreak of the First World War to study teaching. It was here that she met Léopold Zborowski, a young man with aspirations of becoming a poet who, like her, had recently emigrated from Poland, drawn to the beguiling and exciting City of Lights that was Paris at this time. Born in 1889 in Galicia, close to Lvov near the Austro-Hungarian border, Zborowski had arrived in Paris in the early 1910s (some accounts state that it was 1910, others say 1913 or 1914). Having attained a degree in Cracow, Zborowski was enrolled to study French Literature at the Sorbonne, however the outbreak of war put an end to his studies and, regarded as an enemy by the French state, he was briefly interned but released a few months later.

Living first with Lunia Czechowska, the wife of a childhood friend, Zborowski subsequently took rooms at the Hôtel Sunny on the Boulevard du Port-Royal, living with Hanka, with whom he had fallen in love, and Lunia, whose husband was fighting at the Front. Though they were always considered husband and wife, there is no evidence that Hanka and Zborowski were formally married, instead the pair most likely entered into a common-law agreement. Zborowski was said to be 'devoted and faithful to his lovely distinguished wife' (P. Sichel, *Modigliani: A Biography of Amedeo Modigliani*, London, 1967, p. 334), and Hanka, by all accounts a capable and independently-minded woman, was likewise devoted to her husband, assisting in his endeavours in the art world and involved with all aspects of his small stable of artists.

Zborowski quickly immersed himself in the bohemian world that was Montparnasse at this time. Although the outbreak of war had caused a great exodus of artists, writers and poets, the vibrant life of this corner of Paris remained in many ways unchanged. He frequented many of the notorious cafés and bars of this area, fascinated by various members of the bohemian milieu that he met there, including the likes of Moïse Kisling, Jean Cocteau, Francis Carco, Jacques Lipchitz and Max Jacob. With his plans to become a poet scuppered by war, in order to make a living, Zborowski or 'Zbo' as many knew him, began buying and selling rare books, manuscripts and engravings, and occasionally selling the works of his friends, Kisling and Maurice Utrillo.

There are a number of different recollections that tell how Modigliani and Zborowski first met. It has been stated that it was the Kisling who introduced the pair in 1915, while Fernande Barrey, the first wife of Tsuguharu Foujita, said that it was due to her encouragement that Zborowski became Modigliani's dealer. Zborowski first saw Modigliani's work at an exhibition in 1915 arranged by his then dealer Paul Guillaume at the studio of Emile Lejeune at 6, rue Huygens, a renowned meeting place for artists. Lunia Czechowska, who states that this exhibition took place a year later, in mid-1916, recalls Zborowski telling her: '[Modigliani] is a very great painter. I am sorry that I don't have enough money to allow him to work without having to draw on café terraces' (Sichel, *ibid.*, p. 326). Upon seeing his work, he was immediately enthralled and deeply moved by the plight of the struggling artist. He made it his mission to help this poverty-stricken artist and became staunchly devoted to promoting and selling his work.

With barely enough money to support himself and his wife, in 1916 Zborowski offered Modigliani a contract: he agreed to pay him a salary of fifteen francs a day, as well as providing him with materials and accommodation, in return for the entirety of the artist's output. Modigliani started to paint in the Zborowskis' rooms on the Boulevard Port-Royal and when they moved into an apartment on the rue Joseph-Bara later

this year, he used their dining room, the largest room, as his studio. It was here that he most likely executed the present work as well as the great series of nudes that he painted in 1917.

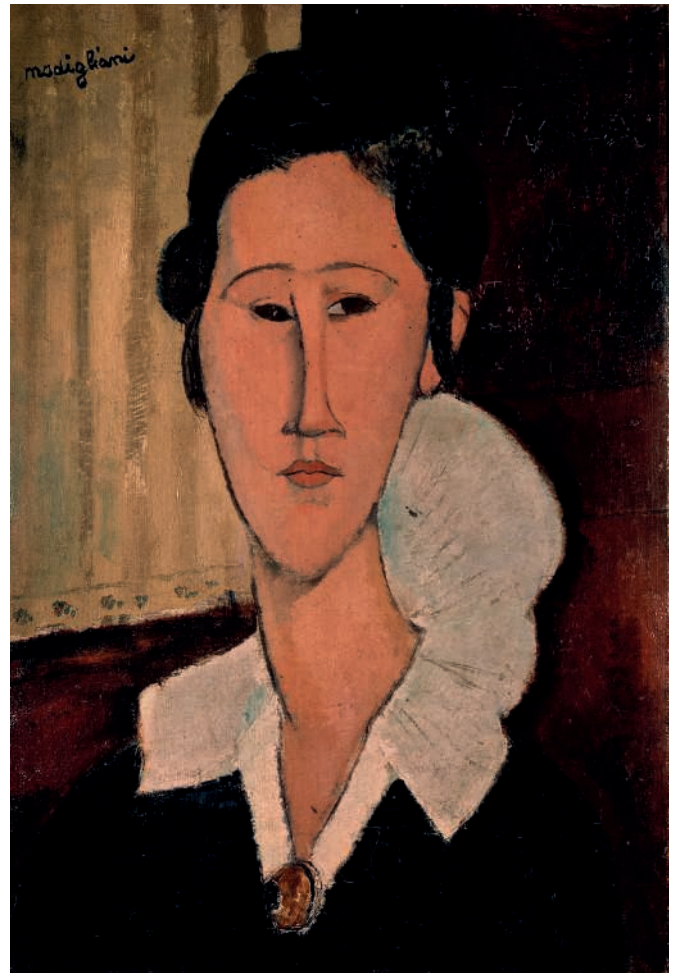
This was a period of increased productivity for the artist. Supplied with materials, models, as well as the alcohol he supposedly needed in order to paint, and earning a regular wage, he settled into a somewhat more ordered routine than he had been previously used to, painting each day in the afternoon from two until six o'clock. Hanka Zborowska recalled, '...contrary to what others have pretended, Modi always behaved toward us in the most correct fashion. He never once came to the hotel drunk. He got up late, went to have lunch at Rosalie's in the Rue Campagne-Première, then came to our room and set right to work. In a sitting of several hours, he usually managed to finish a painting of medium size. The others took him double or triple the time' (H. Zborowska, quoted in Sichel, *ibid.*, p. 335-336).

It was at this time that Hanka grew close to the artist. In 1916, early on in their relationship with Modigliani, Hanka recalled a particular anecdote to the writer Francis Carco. Zborowski had gone to Nice to recuperate from an illness and Hanka had remained behind in Paris to take care of her husband's burgeoning art business. She agreed to pose for Modigliani in three portraits, with the understanding that she would receive one of them in return for her posing. However, when she returned the next day she found that Modigliani had sold the painting meant for her. 'Modi was sorry,' Pierre Sichel writes, 'he shrugged and gave her a lamely truthful explanation... Hanka did not bother to argue with him. She went home, sold a painting of Derain's and another of Kisling's, and cleared enough to pay for her husband's return trip to Paris' (Sichel, ., p. 335). It was the middle of the war however, and Hanka did not have the correct identification papers to enable Zborowski to return to Paris. It was an apologetic Modigliani who came to the rescue and enabled Zborowski to get back home. From this time onwards, Hanka remained close the artist, completely devoted, like her husband, not just to his art, but also to his wellbeing.

Hanka became a frequent sitter for Modigliani, posing numerous times, each resulting in a portrait that is markedly unique in terms of appearance and sentiment. Hanka is also said to have modelled for two of Modigliani's renowned, reclining nudes. In a work of 1917, which now resides in the Museum of Modern Art, New York (Ceroni, no. 177), Hanka is depicted in full length, seated in a chair, appearing at once deeply alluring yet coolly enigmatic. In another of the same year (Ceroni, no. 160), her expression is unreadable, her stylised face framed by a strikingly ornate and ostentatious white shirt. Mournful, inquisitive, reserved or understanding, her image is depicted by Modigliani in a multitude of different ways, yet there is always a respectful distance between the artist and his sitter. What unites these portraits is Hanka's distinctive beauty and innate elegance. As Jeanne Modigliani, the artist's daughter, recalled, Hanka was 'a woman with a pale, perfect oval of a face, close-set black eyes, and a sinuous neck' (J. Modigliani, *Modigliani: Man and Myth*, trans. E.R. Clifford, London, 2012, p. 77). These features are evidenced beautifully in *Madame Hanka Zborowska*.



Amedeo Modigliani, *Portrait de Jeanne Hébuterne (Les yeux bleus)*, 1917. The Samuel S. White III & Vera White collection, Philadelphia Museum of Art.



Amedeo Modigliani, *Portrait de Madame Hanka Zborowska*, 1917. Galleria Nazionale d'Arte Moderna, Rome.



Amedeo Modigliani, *Portrait of Jeanne Hébuterne*, 1919. Sold, Christie's, London, 6 February 2013, lot 16.



Amedeo Modigliani, *Portrait of Madame Hanna Zborowska*, 1919. The Barnes Foundation, Philadelphia.

In this bust-length portrait, Hanka appears seated in a relaxed pose, her head slightly tilted as she gazes serenely out of the painting. Modigliani has exaggerated her long neck which, as Jeanne also recalled, was 'the most flexible neck that I have ever seen' (J. Modigliani, *ibid.*, p. 77), depicting it with one unbroken, sinuous curve that leads up to her long, oval, hieratic face.

Yet, even though this painting displays traces of Hanka's physiognomy, Modigliani has translated his sitter's likeness into his own highly distinctive and stylised pictorial idiom. As Jean Cocteau described, '[Modigliani] adapted everyone to his own style, to a type that he carried within himself, and he usually looked for faces that bore some resemblance to that type, be it man or woman' (J. Cocteau, quoted in M. Klein, ed., *Modigliani: Beyond the Myth*, exh. cat., New York, 2004, p. 43). By the time he painted *Madame Hanka Zborowska*, Modigliani had, after years of experimenting with both painting and sculpture, developed a style that was wholly his own. He had assimilated a wide range of sources, from African and Oceanic art, to works of the early Italian Renaissance and the contemporaneous avant-garde, to create a figural style that was both startlingly modern yet steeped in tradition.

With her exaggerated long features, empty, almond-shaped eyes, sweeping, almost sculpted nose, and small, pursed lips, in *Madame Hanka Zborowska*, the sitter conforms completely to Modigliani's quintessential 'type'. Unlike many of his previous portraits in which paint is applied with a vigorous impasto

to create an almost sculptural opacity, in the present work, Modigliani has used thinner, softer brushstrokes, creating the luminous, radiant quality of her skin. This late style has often been likened to the Mannerist paintings of Parmigianino and Pontormo. Yet, the flatness of her stylised and symmetrical 'Madonna-like' face (D. Goldring, quoted in Sichel, *op. cit.*, p. 333), and the gentle tilt of her head are also reminiscent of late 13th and early 14th century Renaissance works, which Modigliani had witnessed as a student travelling around Italy in the early 1900s, before he moved to Paris.

Modigliani painted *Madame Hanka Zborowska* while the First World War raged on around him, yet there is no trace in this serene and harmonious portrait, nor indeed in any of his paintings of this period, of the unfolding violence that was steadily engulfing his adopted home. In fact, his nudes and portraits of this time exude a radiant sense of plenitude and purity: a joyous celebration and affirmation of life in the midst of catastrophic destruction. They demonstrate an ideal and classical form of femininity, something Modigliani had been striving for throughout his short career. 'He had,' Marc Restellini writes, 'rediscovered the "ideal face", and with it his own style: a perfect synthesis of his research into the human soul, his quest for the true nature of the individual and the symbol of the mask... The face of his models becomes the mask of their soul' (M. Restellini, 'Modigliani: Avant-Garde Artist or "Schizophrenic Painter"?', in *Modigliani: The Melancholy Angel*, exh. cat., Paris, 2002-3, p. 29).



λ*12 GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower left)
oil on canvas
10 x 15⁷/₈ in. (25.5 x 40.5 cm.)
Painted in 1953

£450,000-650,000

\$650,000-940,000

€570,000-820,000

PROVENANCE:

Galleria del Milione, Milan (no. 6794).
N. Levi, Turin, by 1964.
Acquired from the above by the present owner.

EXHIBITED:

Ancona, Palazzo del liceo scientifico, *8a mostra nazionale di arti figurative*, September 1964, p. 87 (illustrated; dated '1950').

LITERATURE:

L. Vitali, *Morandi: Catalogo generale*, vol. II, 1948-1964, Milan, 1974, no. 867 (illustrated).

With its soft, luminous colour palette, gently diffused light and flat expanses of thickly applied paint, Giorgio Morandi's *Natura morta* encapsulates the quintessential qualities of the artist's



Giorgio Morandi, *Natura morta*, 1953. Sold, Christie's, New York, 4 November 2013, lot 6 (\$1,805,000).

late work. A sense of serenity and poetic simplicity abounds in this compactly configured and highly restrained still-life. Set atop a table within a similarly coloured, expansive background, the collection of quotidian objects lose their utilitarian function, transformed through Morandi's intense and scrupulous gaze into abstract planes of colour that float within an undefined and seemingly infinite space.

Painted in 1953, *Natura morta* is one of a series of three paintings from this year that depict this intimately arranged repertoire of objects. Clustered together in the centre of the composition stand three variously coloured boxes, two of which are rectangular, and one cylindrical. These simple geometric forms were made, possibly by the artist himself, from cardboard, and had started to appear in his work at around this time; fragile yet statuesque forms with which the artist constructed his compositions. Behind this frontal line up appears the elegant, fluted neck of a white bottle – a repeated protagonist of Morandi's works – flanked by a grey cup. These objects are arranged in an almost identical ensemble in the other two works of this series (Vitali, nos. 865 and 866). Yet, subtle, almost imperceptible

changes differentiate these still-lives, namely the viewpoint of each painting, which shifts ever so slightly from being predominantly frontal, to increasingly aerial, altering the forms of the shadows that cross the right side of the composition.

Following the Second World War, Morandi worked increasingly in series, depicting the same group of objects with subtle variations. Though seemingly insignificant, the smallest of alterations often had a seismic impact on the painting itself. Arranged with such deep and methodical thought, the objects in *Natura morta* are endowed with a monumental presence, the minute details and shadowy spaces between the meticulously placed objects assuming a central importance within the composition as a whole. This poetic intensity, created from the most humble and quotidian of objects was one of Morandi's fundamental aims: 'Even in as simple a subject' he explained, 'a great painter can achieve a majesty of vision and an intensity of feeling to which we immediately respond' (E. Roditi, 'Giorgio Morandi' in M. C. Bandera & R. Miracco, *Morandi 1890-1964*, exh. cat., New York and Bologna, 2008-9, p. 358).



FROM MORNING TO NIGHT: TWO STILL-LIFES BY PABLO PICASSO 29 DECEMBER 1946

1946: a year of peace, happiness and new love in the life of Pablo Picasso. The bleak years of war were over. His young lover, Françoise Gilot, had, after much persuasion, agreed to move in to the artist's home on the rue des Grands Augustins in Paris, and together they spent a blissful summer on the Côte d'Azur; a place the artist adored but had been unable to visit for the duration of the war. Happily ensconced in a peaceful, idyllic Mediterranean life, Picasso once more fell under the spell of classical mythology: fauns and nymphs paraded into his work, much of which he created especially for the Musée d'Antibes. It was also on the beach at Golfe-Juan that the artist met Georges and Suzanne Ramié, the couple that owned the Madoura pottery studio and introduced him to the idea of creating ceramics. By the time that the couple were back in Paris in November of this year, Françoise was three months pregnant with her first child, Claude, who was born in May 1947. In many ways, 1946 marked the beginning of a new chapter in the artist's life. A new wave of creativity burst forth as he experimented with new media and styles, and a heady sense of *joie de vivre* filled his art.

The following two lots, *Nature morte* and *Nature morte aux volets verts*, were painted at the very end of this highly productive, rejuvenating year. Painted on the same day, in Paris, on 29th December 1946, these two large still-life paintings depict much the same scene by day, and by night. Framed by bright green shutters, a vase of three single flowers appears against a radiant white and black background in *Nature morte*. *Nature morte aux volets verts* depicts a near-identical view: the same vase of flowers sits on a table bedecked in a blue and white checked tablecloth, though in this nocturnal version, it is accompanied by a teapot and a cup. Simplified to an interlocking arrangement of geometric lines, forms and flattened planes of colour, these paintings demonstrate Picasso's supreme mastery and handling of form. With a deft economy of means, the artist has conjured two contrasting, yet highly abstracted scenes of quotidian life, providing a glimpse into the world of Picasso.





Pablo Picasso in his rue des Grands Augustins studio, Paris.
Photo: Herbert List.



Pablo Picasso and Françoise Gilot, 1946. Photo: Michel Sima.

The still-life was a genre that Picasso explored with an endless passion throughout his career. Indeed, the artist's biographer, John Richardson, has gone so far as to say that it was a theme that Picasso, 'would eventually explore more exhaustively and develop more imaginatively than any other artist in history' (J. Richardson, quoted in J. Sutherland Boggs, *Picasso & Things*, exh. cat., Cleveland, Philadelphia & Paris, 1992, p. 13). From the very beginning of his career, this genre played a vital role in the artist's work. The still-life was absolutely central to Cubism, one of the most innovative movements of the Twentieth Century. Picasso completely reconfigured the genre as he deconstructed the nature of representation. These radical artistic aims led to the intense focus on inanimate, inexpressive objects. As the 1920s dawned, the artist was effortlessly switching between Neo-Classicism and Synthetic Cubism, creating works composed of rhythmically interlocking planes and facets that reveal the artist's innate ability at composing and constructing images using still-life objects. By the 1930s, Picasso's still-lives, like so much of his work, became steeped in autobiography. Biomorphically, exuberant and boldly coloured, these paintings took on a potent erotic symbolism, with each curve and line evoking the sensuous, voluptuous form of his youthful, golden-haired muse, Marie-Thérèse Walter.

In sharp, startling contrast to these sensual visions of plenty, Picasso's wartime still-lives are some of the most powerful, intense and austere of the artist's career. 'I have not painted the war', the artist maintained, 'But I have no doubt that the war is in these paintings I have done' (Picasso, quoted in S.A.

Nash, ed., *Picasso and the War Years 1937-1945*, exh. cat., San Francisco & New York, 1999, p. 13). Unable to travel, and more or less confined to his studio, Picasso produced a great number of still-lives throughout the war. Darkness pervades as these paintings resonate with a sombre restraint and haunting power. Depicting an assortment of foods, quotidian objects, candles or skulls set within the artist's studio on the rue des Grands Augustins, these works express the angst, tensions and privations of life in a city under enemy rule.

Gradually, following the end of the war in 1945, a renewed sense of optimism infiltrated Picasso's work, and, by the summer of 1946, light, colour, and an undeniable *joie de vivre* flooded his paintings once more. *Nature morte* and *Nature morte aux volets verts* encapsulate this post-war sentiment. Painted shortly after Picasso and Françoise had returned from their idyllic sojourn in the south of France, these paintings reflect the artist's everyday existence in Paris. The bunch of blossoming flowers – a motif almost completely absent in works from the war years – appears as a jubilant symbol of new life. They radiate from the darkness in *Nature morte aux volets verts*, like a beacon of light and hope against the dark night sky.

Immediately noticeable in Picasso's work of 1946, and particularly *Nature morte* and *Nature morte aux volets verts*, is the pared back, simplified and almost abstract style that the artist has used. This was, as he said to the English poet, John Pudney, a reflection of post-war sentiment: 'A more

disciplined art, a less out-of-control freedom, this is the defence and the concern of the artist in times like ours' (Picasso, quoted in B. Léal, C. Piot & M.L. Bernadac, *The Ultimate Picasso*, New York, 2003 p. 359). Increasingly, Picasso focused on form, geometry and on the pictorial construction of his compositions. This rigorous, purified artistic approach is exemplified in the artist's simplified, supremely elegant portraits of his lover, Françoise. Painted in the spring of 1946, *La femme fleur* (Zervos XIV, no. 167) depicts a full-length, nude portrait of his new muse. Picasso has simplified every part of her: her figure is reduced to a series of pure, unbroken lines and circular, harmonious forms that gently echo and mirror each other throughout the composition.

This restrained and harmonious style can likewise be seen in many of the artist's still-lives of this time. Gone are the frenzied, angular lines and clashing forms, and in their place, a more lyrical and balanced pictorial language. In *Nature morte* and *Nature morte aux volets verts*, lines and flattened planes of colour interact and coalesce across the composition, balancing in a perfect equilibrium. In 1946, the year that he painted these works, Picasso explained his method of pictorial construction to Françoise: 'When you compose a painting, you build around lines of force that guide you in your construction. There's one area where the first graphic sketch evokes the idea of a table, for example; another one, where you create the idea of the movement of space behind the table. Those lines of force set up a resonance that leads you to where you are going, because in general you don't arbitrarily decide for yourself. But once you remove one of those elements from your composition and move it around as though it were walking at will through that two-dimensional space, you're able to achieve a far greater effect of surprise than you could ever do by leaving it in the first position' (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 121).

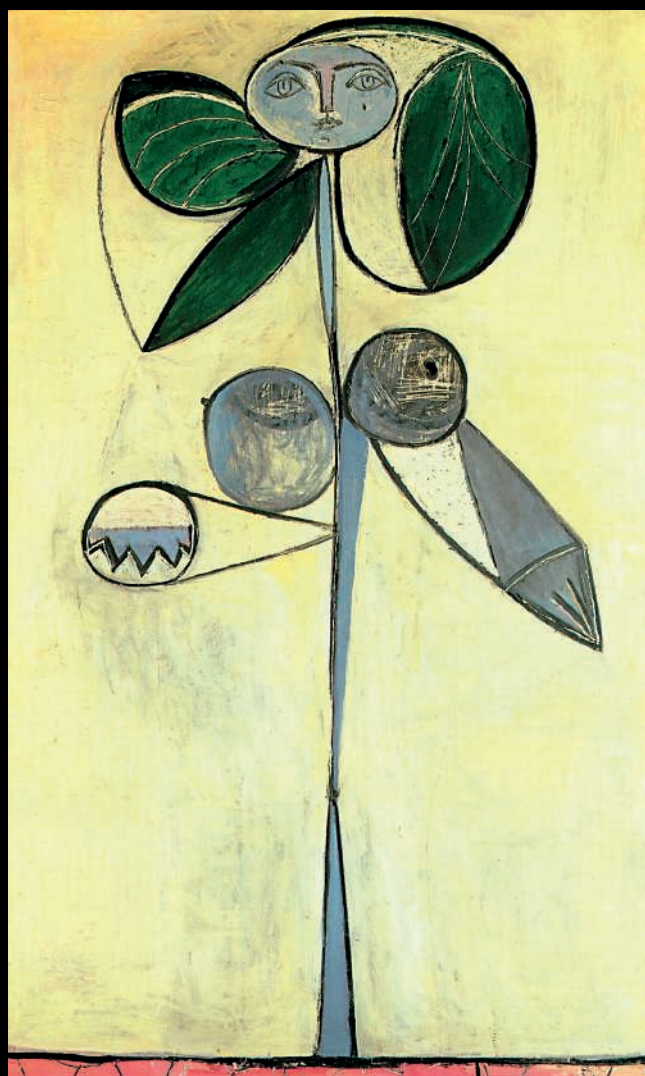
In *Nature morte*, the group of abstracted, simplified objects are positioned in front of an open window, its vibrant green shutters thrown open, casting bright radiant light across one half of the scene, while the other appears to be plunged into dark shadow. The artist was clearly taken by the effect that the green shutters had on framing the still-table composition, as he depicted the same scene cloaked in darkness in *Nature morte aux volets verts*. During the war, Picasso often used floodlights to illuminate his studio at night, enabling him to paint just as easily as if it were day. Just the day before he painted this work, Picasso had enthused to his friend, the photographer, Brassai, about the advantages of painting at night: 'The light I have at night is magnificent,' he explained, 'I even prefer it to natural light... A light that sets off every object, dark shadows making a ring around the canvases and projected onto the beams: you find them in most of my still lifes, almost all of them painted at night. Whatever the atmosphere, it becomes our own substance, it rubs off on us, arranges itself to fit our nature' (Picasso, quoted in Brassai, *Conversations with Picasso*, trans. J. M. Todd, Chicago & London, 2002, p. 311).

Pictorial detail is dispensed with in both *Nature morte* and *Nature morte aux volets verts*, and replaced by an abstract language of signs, shapes and forms that is reminiscent of Picasso's cubist works. The flowers in both paintings are depicted with simple crosses, while in *Nature morte*, the form of the vase is constructed with an assemblage

of circles and lines. Verging on the edge of abstraction, this composition is constructed with patterns of lines that repeat throughout the image: the horizontal lines of the green shutter enter into a dialogue with the vertical balustrade below, all of which contrast with the circular outlines of the vase.

'Painting is poetry and is always written in verse with plastic rhymes, never in prose,' the artist told Françoise Gilot at around the time he painted the present works (Picasso, quoted in F. Gilot & C. Lake, *op. cit.*, p. 120). Filled with visual rhythms that flow throughout the composition, *Nature morte* and *Nature morte aux volets verts* exemplify this concept, demonstrating how, with the simplest of means, Picasso transformed a scene of everyday life into a powerful, poetic and formally complex artwork.

Nature morte aux volets verts was formerly in the collection of the esteemed theatre and Hollywood film director Otto Preminger, noteworthy for his contribution to mid-century *film noir* cinema. The moody contrast of palette and subtle narrative in both *Nature morte* and *Nature morte aux volets verts* lend each composition a unique and engaging element of drama, evidencing this poignant phase of Picasso's post-war oeuvre.



Pablo Picasso, *La femme fleur* (Françoise Gilot), 1946. Françoise Gilot collection.

λ*13 PABLO PICASSO (1881-1973)

Nature morte

dated '29.12.1946.' (on the reverse)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in Paris on 29 December 1946

£2,000,000-3,000,000

\$2,900,000-4,300,000

€2,600,000-3,800,000

PROVENANCE:

The artist's estate.
Marina Picasso, Paris, by descent from the above.
Galerie Jan Krugier, Geneva.
James Kirkman, London.
Private collection, London, by whom acquired from the above in 1983; sale, Christie's, New York, 10 May 1994, lot 72.
Acquired at the above sale by the present owner.

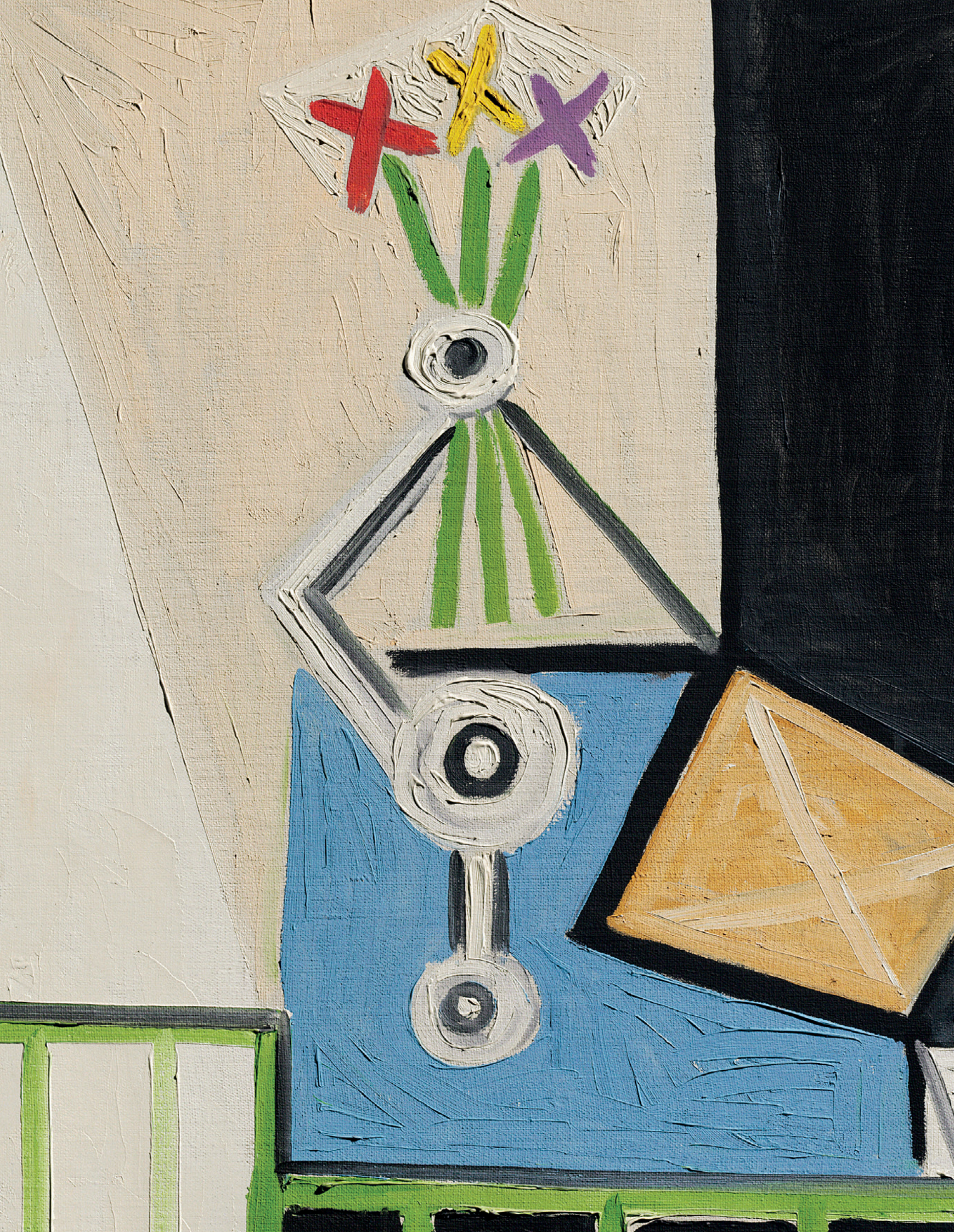
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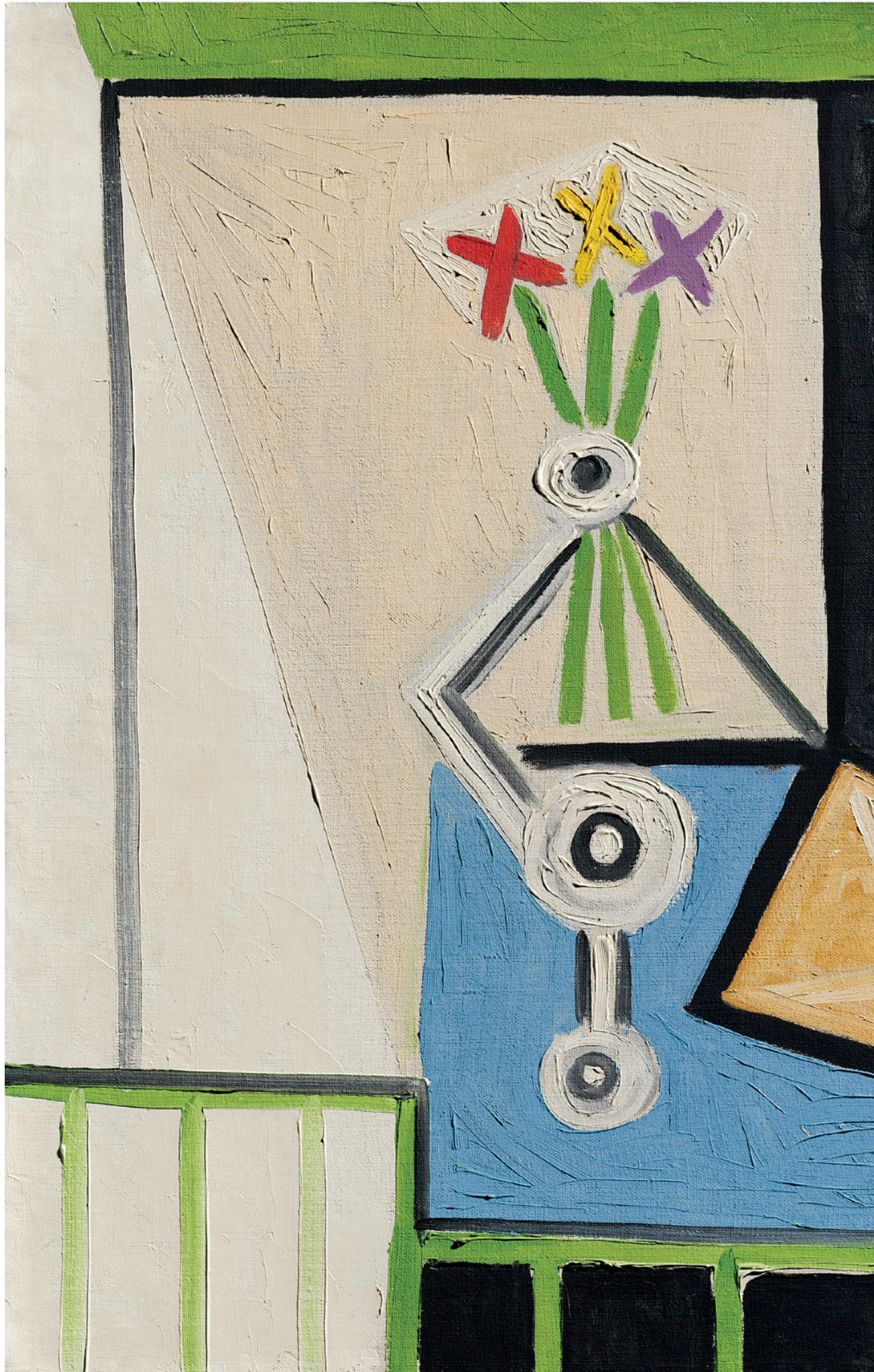
Rotterdam, Kunsthall, *Picasso: Artist of the Century*, March - July, 1999, no. 26, p. 135 (illustrated p. 58).
Antibes, Musée Picasso, *Picasso 1945-1949: l'ère du renouveau*, March - June 2009, p. 140 (illustrated).

LITERATURE:

The Picasso Project, ed., *Picasso's Paintings, Watercolours, Drawings and Sculpture: Liberation and Post-War Years 1944-1949*, San Francisco, 2000, no. 46-290a, p. 158 (illustrated).

See introductory essay preceding this lot.







λ*14 PABLO PICASSO (1881-1973)

Nature morte aux volets verts

signed 'Picasso' (upper right); dated and numbered
'29.12.46. II' (on the reverse)
oil on canvas
28½ x 36 in. (72.4 x 91.4 cm.)
Painted in Paris on 29 December 1946

£2,000,000-3,000,000

\$2,900,000-4,300,000

€2,600,000-3,800,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Saidenberg Gallery, New York.
Paul Rosenberg & Co., New York (no. 5461).
Perls Galleries, New York (no. 13492), by 1989.
Otto Preminger, New York.
Private collection.
Acquired from the above by the present owner
in 1997.

EXHIBITED:

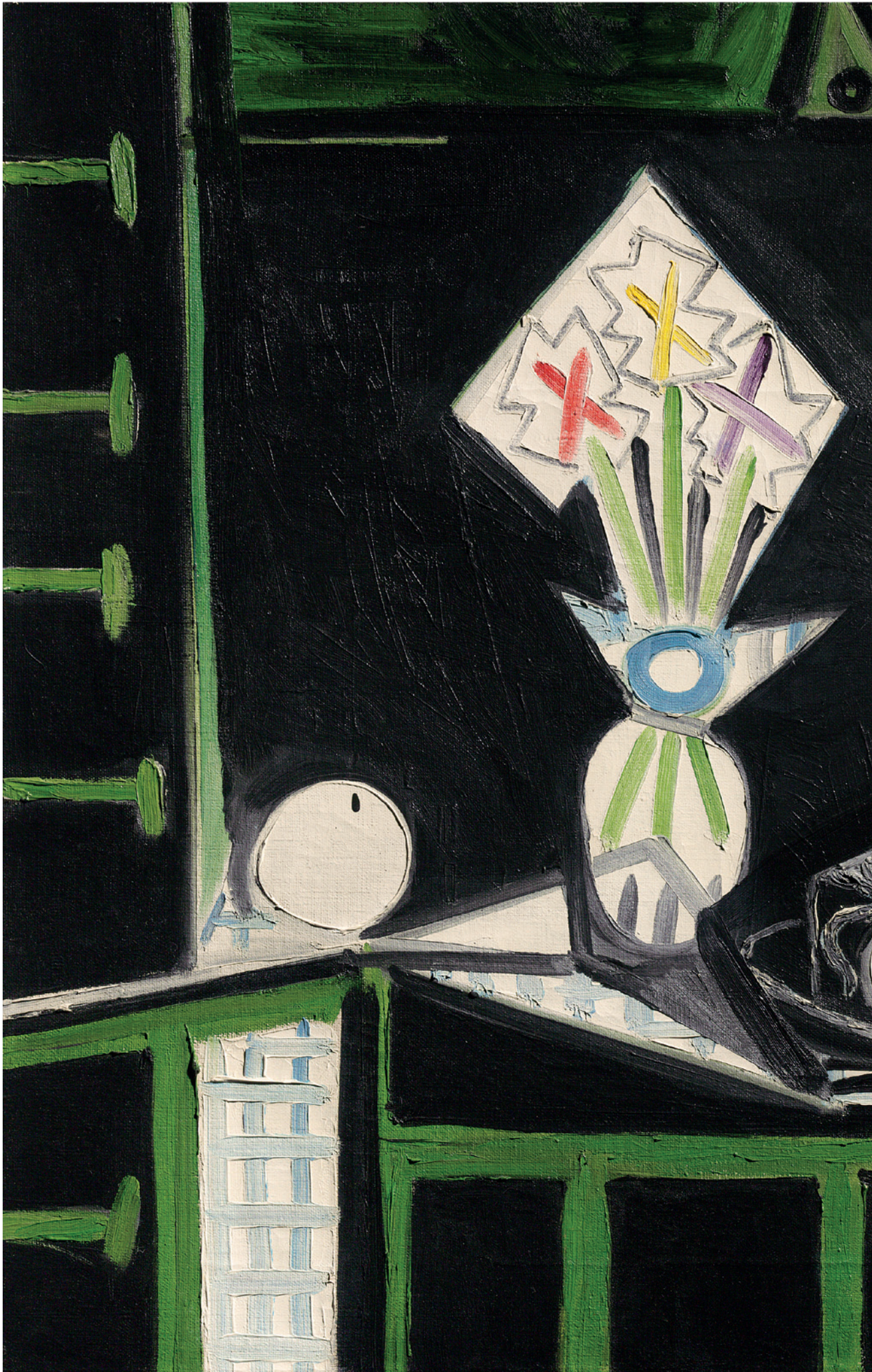
Rotterdam, Kunsthall, *Picasso: Artist of the
Century*, March - July, 1999, no. 27, p. 135
(illustrated p. 58).
Antibes, Musée Picasso, *Picasso 1945-1949:
l'ère du renouveau*, March - June 2009, p. 141
(illustrated).

LITERATURE:

R. Shone, exh. cat., *Works from the rue des
Grands-Augustins Studio, 1939-47*, New York,
1995 (illustrated *in situ* at the artist's studio in
1947).

See introductory essay preceding lot 13.







λ*15 RENÉ MAGRITTE (1898-1967)

L'Explication

signed 'Magritte' (upper left); dated and titled
"L'EXPLICATION" 1952' (on the reverse)
gouache on paper
7⁵/₈ x 5⁵/₈ in. (19.4 x 14.3 cm.)
Executed in 1952

£250,000-350,000

\$370,000-500,000

€320,000-440,000

*'The visible presented by the world is rich enough
to constitute a language evocative of mystery.'*

(Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*,
trans. R. Miller, New York, 1977, p. 86)

PROVENANCE:

Mr & Mrs Robert de Vecchi, New York, by
whom acquired from the artist *circa* 1955,
and thence by descent to the present owner.

This work is sold with a photo-
certificate from the Comité Magritte.

An exquisitely rendered gouache,
René Magritte's *L'Explication*
presents a bottle and a carrot, next
to which stands a mysteriously
metamorphosing, surreal hybrid of
these two objects. Painted in 1952,
the present work was executed
only a year after this subject had
first emerged in Magritte's work.



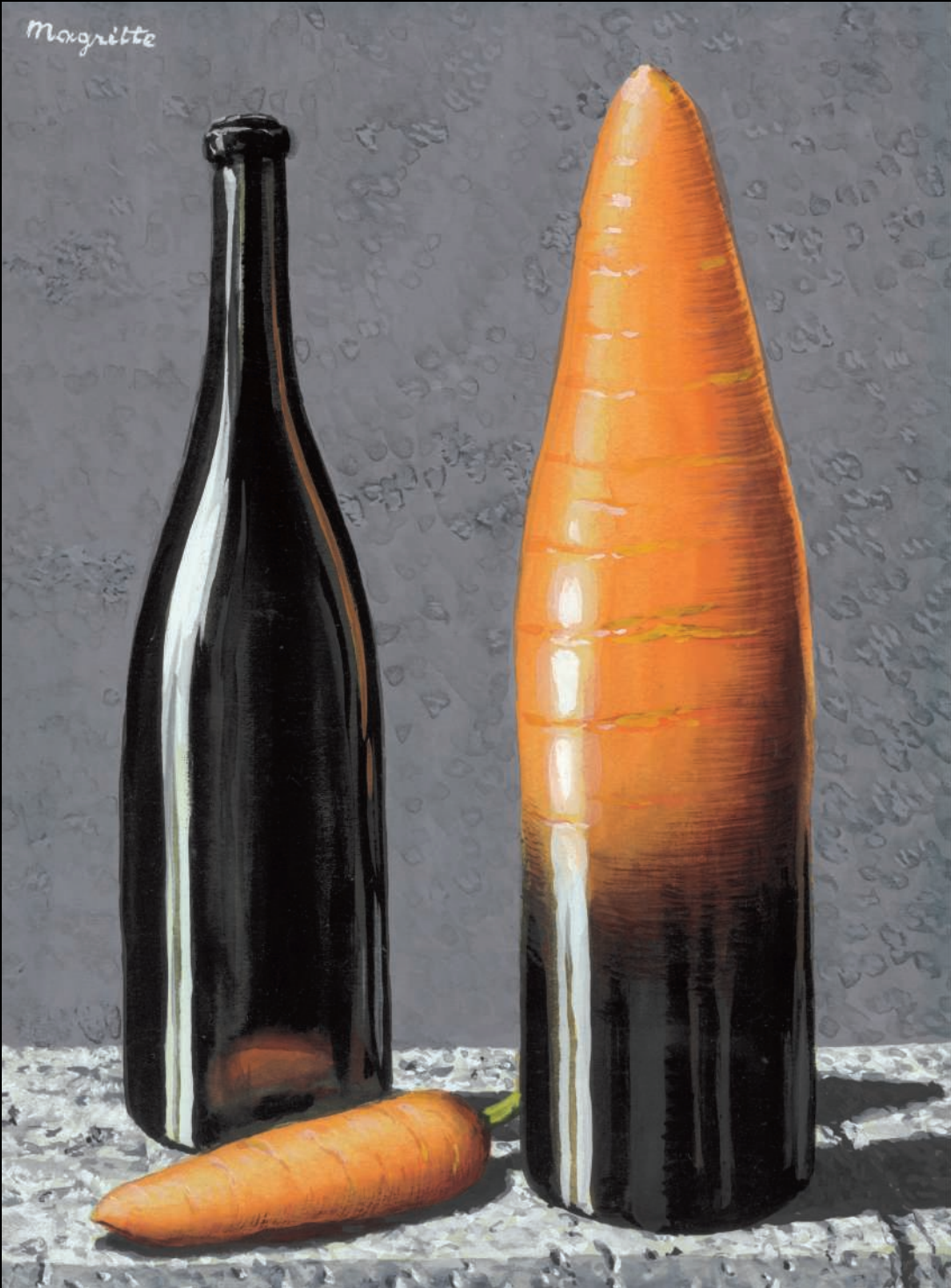
René Magritte, *Le Modèle rouge*, 1935.
Musée National d'Art Moderne, Centre Georges
Pompidou, Paris.

In 1951, in an oil painting of the
same name, Magritte depicted the
same composition, which his dealer
Alexander Iolas bought and promptly
sold to the Museu de Arte Moderna,
Rio de Janeiro (Sylvester, no. 764;
now destroyed). Over the course of
1952, Magritte painted three more
oil variations of this compelling
arrangement (Sylvester, nos. 782-784),
as well as the present gouache. Never
before seen at auction nor exhibited
publicly, this work has remained in
the same private collection since it
was acquired directly from the artist
circa 1955.

With its strange union of quotidian
and fantastical objects, *L'Explication*
encapsulates Magritte's central line
of artistic enquiry: to discover what
he called the 'elective affinities' of
objects and images. From the mid-
1930s onwards, Magritte explored
the ways in which linked objects –
an egg and a birdcage for example –
related to one another, as he sought
to reveal the unseen mysteries of
the visible world. In order to achieve
this, he juxtaposed or, as in the
present work, transformed, often
ubiquitous and ordinary objects to
create surreal combinations that defy
logic and confound understanding.
Magritte explained: 'The creation of
new objects, the transformation of
known objects; a change in substance
in the case of certain objects...such
in general were the means devised
to force objects out of the ordinary,

to become sensational, and so
establish a profound link between
consciousness and the external
world' (Magritte, 'La Ligne de vie', in
G. Ollinger-Zinque & F. Leen, eds.,
René Magritte 1898-1967, exh. cat.,
Brussels, 1998, p. 46).

The title of this work – *L'Explication*
(The Explanation), and the title
that Magritte's friend Paul Nougé
proposed – *Un discours de la méthode*
(Discourse on method) – suggests
that the bottle-carrot motif was
one of the defining examples of
Magritte's method of exposing the
unexpected affinities between objects
(D. Sylvester, ed., *René Magritte
Catalogue Raisonné*, vol. III, London,
1993, p. 185). Yet, although Magritte
assigned great importance to the
titles of his paintings, he disliked
the search for hidden or symbolic
meanings that they could engender.
'The titles of my pictures are only a
conversational convenience, they are
not explanations', he stated, '[they]
are meant as an extra protection
to counter any attempt to reduce
poetry to a pointless game' (Magritte,
'La Ligne de vie', *op. cit.*, p. 46). For
Magritte, any attempt at explaining the
playful contradictions, juxtapositions
and disruptions that his compositions
created was to miss the essence of his
art. Perhaps then the title *L'Explication*
is not so much revealing his methods,
but doing the very opposite: adding
another layer of mystery to this playful,
enigmatic composition.



THE PROPERTY OF A DISTINGUISHED SWISS COLLECTOR

λ*16 **PABLO PICASSO (1881-1973)**

Mousquetaire et fillette

signed 'Picasso' (upper left); dated '21 mai 1967 III' (on the reverse)
oil on canvas
36¼ x 28¾ in. (92 x 73 cm.)
Painted on 21 May 1967

£2,800,000-4,800,000

\$4,100,000-6,900,000

€3,600,000-6,100,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Anonymous sale, Sotheby's, London,
4 July 1979, lot 132.
Acquired at the above sale by the present
owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 25, *Oeuvres de 1967*, Paris 1972, no. 369 (illustrated pl. 159).
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture, The Sixties II, 1964-1967*, San Francisco, 2002, no. 67-192, p. 338 (illustrated).

Painted on 21 May 1967, *Mousquetaire et fillette* presents a rare variation of one of the most prominent and successful themes of Pablo Picasso's late oeuvre: the musketeer. In this exuberant, boldly coloured painting, Picasso has depicted the dashing figure of a dark-featured musketeer seated next to a young girl adorned with a bright red bow. This pairing of a musketeer and a girl rarely features in the artist's work of this time and creates a striking visual contrast, the two figures serving as archetypes of age and youth, innocence and experience and above all, masculinity and femininity. Indeed, in these late, great years, Picasso painted, more than any other subject, the human figure. He filled his canvases with an impassioned vision of humanity: a whimsical parade of nude women, children, musketeers, painters, musicians, and others populate his paintings, serving as a joyous celebration of life, love, and most importantly, of the artist's own indefatigable creativity.

In these final decades, Picasso maintained an extraordinary level of productivity, driven by an unstoppable and instinctive creative urge that impelled him to paint: 'Painting is stronger than I am', he said, 'it makes



Rembrandt van Rijn and his studio, *Jean Pellicorne with His Son Casper*, circa 1632. The Wallace Collection, London.





Pablo Picasso, *La famille I*, 1970. Musée Picasso, Paris.



Pablo Picasso, *Mousquetaire et Amour*, 1969. Museum Ludwig, Cologne.

me do whatever it wants' (Picasso, quoted in M.L. Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso: Paintings, sculpture, drawings, prints 1953-1972*, exh. cat., London, 1988, p. 49). With bold swathes of vibrant colour applied with thick, luxuriant brush strokes, *Mousquetaire et fillette* encompasses the unbridled joy and fervent passion that Picasso found in painting in these final years.

The figure of the musketeer or *mousquetaire* first appeared in Picasso's art towards the end of 1966, just a few months before he painted *Mousquetaire et fillette*. While enduring a lengthy convalescence at his home, known as Notre-Dame-de-Vie in Mougins, after undergoing surgery for an ulcer, Picasso immersed himself in the world of literature, devouring everything from Balzac to Dickens. The work of Shakespeare was said to have sparked his imagination, as well as a novel that he already knew extremely well, Alexandre Dumas' *The Three Musketeers*. When he began painting again a few months later in the spring of 1967, a new character boldly marched into Picasso's artistic repertoire: the musketeer.

With his creative powers back in full flow, Picasso painted with a new and impassioned vitality as these dynamic and vivacious imaginary characters filled his canvases. With dark, wavy hair, an elegant moustache and ruffled collar, the male protagonist of *Mousquetaire et fillette* is the very epitome of this daring, swashbuckling musketeer. Soon these rakish figures morphed to become painters. Situated in front of a canvas, these men

were not armed with a sword or lance, but with a paintbrush, often accompanied by a nude woman as a heady sense of eroticism seeped into this motif. Painted at a time of recuperation in the artist's life, these musketeers served as an emphatic symbol of life, masculinity and above all, virility, and because of this, they are often considered to be the alter ego of the artist himself. Now in his mid-80s, able to travel only locally, and with his vaunted sexual powers on the wane, Picasso transformed himself into the brave, adventurous and virile musketeer, clad in ornate costumes and involved in daring escapades, romantic exploits and heroic deeds. In this final act of self-rejuvenation and artistic resurgence, this character became the façade that Picasso presented to the world during the remaining years of his life.

It was not just literary sources that stimulated Picasso's irrepressible imagination, but the figure of the *mousquetaire* also had a wealth of varied art-historical origins: from Hals and Rembrandt, to Meissonier, El Greco and Goya. By picking and appropriating different quotations from the revered artists of the past, Picasso was not only measuring himself against them, but was exercising his artistic power, demonstrating to himself and to the world that he was a member of and heir to this haloed lineage of great masters. It was however, the work of Rembrandt that proved to be perhaps the main inspiration for the figure of the musketeer in Picasso's work. When the artist's wife Jacqueline was later asked where her husband had found

these characters, she responded, 'They came to Pablo when he'd gone back to studying Rembrandt' (J. Roque-Picasso, quoted in G. Schiff, *Picasso: The Last Years, 1963-1973*, exh. cat., New York, 1984, p. 31).

'Every artist takes himself for Rembrandt' (Picasso, quoted in J. Richardson, 'L'Époque Jacqueline', in *op. cit.*, p. 34), Picasso once remarked, and he increasingly identified with the Dutch artist, who had likewise had a long and prolific career, and who was also fond of inserting himself in different guises into his paintings. Indeed, a number of Picasso's late compositions were based on or echo works by Rembrandt. In *Mousquetaire et fillette*, the handsome figure of the musketeer accompanies a little girl, his arm protectively wrapped round her as they gaze frontally out of the picture plane. In 1969, two years after he painted the present work, Picasso painted a series of works that were based on Rembrandt's *Portrait of Jan Pellicorne and his Son Caspar* (circa 1635-1637, Wallace Collection, London) (Zervos XXXI, nos. 66, 67, 71, 73, 78, 89), of which there is a pendant painting of the patron's wife and daughter (*Susanna van Collen, Wife of Jean Pellicorne with her daughter, Anna, circa 1632*, Wallace Collection, London). In Picasso's series – one of which he titled *Personnage rembranesque et Amour* – a young boy, who is identified as Cupid, accompanies a musketeer in compositions that are, as Greg Schiff has noted, undoubtedly similar to Rembrandt's (G. Schiff, *ibid.*, p. 40). It is not known whether or not Picasso had Rembrandt's paintings in mind when he painted *Mousquetaire et fillette*, but the motif is undoubtedly similar. Seen most frequently with nude women, or later, with gambling *putti* in the guise of Cupid, the musketeer is almost never pictured in the company of a young girl, making *Mousquetaire et fillette* particularly novel within the artist's late oeuvre.

Children occupy a prominent place within Picasso's prolific oeuvre, appearing in a variety of guises throughout his career. 'If one were to make a ranking of the figures in Picasso's work, children would doubtless hold an outstanding place', the artist's dealer Daniel-Henry Kahnweiler once remarked, 'There was no aesthetic reason for this. He painted and drew children, captured them in prints and sculptures, simply because he loved them passionately, especially little ones. I have always seen him behaving affectionately toward the children in his surroundings, and I remember how once, in about 1908, he tenderly kissed the tiny hand of a baby' (D.H. Kahnweiler, quoted in W. Spies, ed., *Picasso's World of Children*, Munich & New York, 1996, p. 9).

Throughout the 1950s, images of his two youngest children, Claude and Paloma flooded the artist's work, pictured both separately and together in expressions of joyful love, playfulness and intimate tenderness. By the end of this decade, however, they became conspicuously absent in both his painting and his life. Following Picasso's separation from their mother, Françoise Gilot, the children were only allowed to visit their father during holidays. And in 1964, after the publication of Gilot's controversial memoirs of her relationship with the artist, he refused to see them altogether. Indeed, by the mid-1960s, at the time that Picasso was living with Jacqueline in Notre-Dame-de-Vie, the artist was estranged from three of his children; only Paulo, the artist's eldest child by his first wife Olga Khokhlova, spent time with him. It may seem surprising therefore that in 1965, two years before he painted *Mousquetaire et fillette*, Picasso turned to the theme of parenthood, creating a series of tender works depicting, with a poignant simplicity, a father holding a child and subsequently, a mother and child (Zervos XXV, nos. 40, 45-47, 185-189, 190, 192).



Pablo Picasso, *Mousquetaire à l'épée et Amour IV*, 1969. Museo de Bellas Artes de Asturias, Oviedo.



Pablo Picasso, *Vénus et l'Amour*, 1967. Kunstmuseum, Basel.



Pablo Picasso and his godchild, Olivia, daughter of Lucien Clergue. Photo: Lucien Clergue.

Increasingly, children began to appear in Picasso's art once more and by the time of the large exhibition held of the artist's work at the Palais des Papes in Avignon in 1970, they populated a large number of his canvases. With a number of these works, he paid homage in various ways to childhood, parenthood and familial love. Appearing as gambolling Cupids, lyrical flute players or, as in the present work, simply as themselves, children fill his art with a sense of joyful exuberance and youth, serving above all as symbols of burgeoning, blossoming life. *Mousquetaire et fillette* particularly encapsulates this infectious *joie de vivre*: bursting with colour, the figures are framed by deep blue sky and luscious green vegetation, a glorious evocation of life. The identity of the little girl in *Mousquetaire et fillette* is unknown, but Maya Picasso explained, 'Other children appear here and there in Picasso's work. No one knows who they are, but they're nonetheless "his" children because, as my father used to say, every single work, every single picture, was "his child"' (M. Picasso, quoted in W. Spies, *ibid.*, p. 58).

The theme of childhood is not only reflected in the subject matter of Picasso's late work, but is also encapsulated by his technique. Using flashes of bold colour applied with thick, vigorous brushstrokes, Picasso has painted *Mousquetaire et fillette* with a rapid spontaneity. The hands of the musketeer and his young companion are exaggeratedly large, rendered with a childlike simplicity. These corporal distortions are typical of Picasso's work of this time. He wanted to dispense

with mediation, consideration and refined detail and instead paint directly, without hesitation, according to his instincts and impulses: 'I want to say the nude,' the artist declared, 'I don't want to make a nude like a nude. I only want to say breast, say foot, say hand, belly... I don't want to paint the nude from head to foot, but just be able to say it' (Picasso, quoted in H. Parmelin, *Picasso Says...*, London, 1966, p. 91). This immediacy imbues works such as *Mousquetaire et fillette* with a powerful vitality. One can feel in the vigorous brushstrokes Picasso's urgency and his powerful, unrelenting compulsion to paint; 'I have less and less time,' he said in a moment of poignant honesty, 'and I have more and more to say' (Picasso, quoted in M.L. Bernadac, *op. cit.*, p. 85).

Picasso famously said that, 'At eight, I was Raphael. It took me a whole lifetime to paint like a child' (Picasso, quoted in M. Picasso, *Picasso. My Grandfather*, New York, 2001, p. 182). The work painted in the final decade of his life serves as a visual testament to this statement. *Mousquetaire et fillette* encompasses not only the dominant motifs of Picasso's late, great oeuvre, but, with flaming colours and gestural, almost visceral brushwork, it conveys the indefatigable passion that the artist ceaselessly poured into work. 'To the very end, Picasso went on living,' Marie-Laure Bernadac has written, 'he went on loving, and he went on creating; he set a perfect example of the artist's return to the "childhood" of art, the moment when everything is ready to start all over again' (M.L. Bernadac, *ibid.*, p. 93).



λ*17 PABLO PICASSO (1881-1973)

Le joueur de clarinette

signed and dated 'PARIS 13 octobre 17 novembre
XXXII. Picasso' (lower left)
pen, brush and India ink and wash on paper
10¼ x 13 in. (26 x 33 cm.)
Executed on 13 October and 17 November 1932

£600,000-900,000

\$870,000-1,300,000

€760,000-1,100,000

PROVENANCE:

André Level, Paris, and thence by descent; sale,
Sotheby's, Paris, 3 June 2010, lot 7.

Maya Widmaier-Picasso has confirmed
the authenticity of this work.

Claude Ruiz Picasso has confirmed the
authenticity of this work.

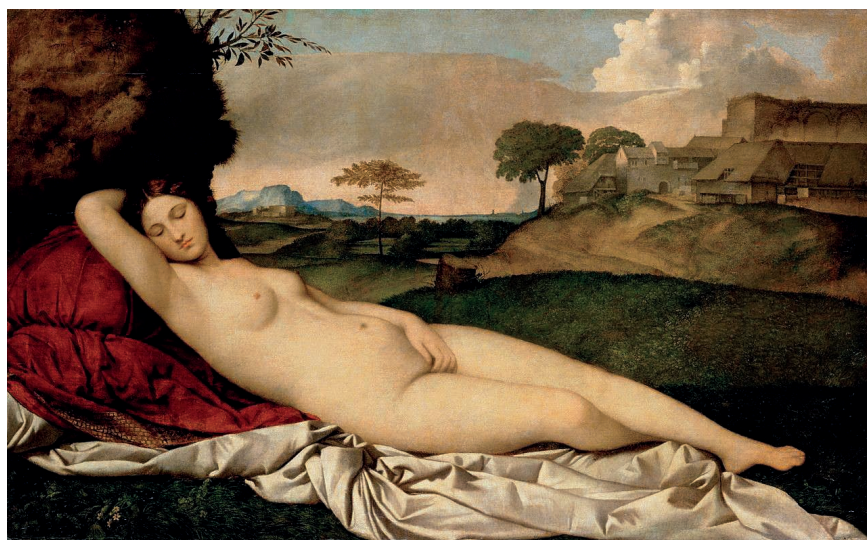
A recumbent nude languorously reclines
across a cushion, accompanied by a
youthful pipe player who sits at her
feet, his melodious music filling the air
in Pablo Picasso's highly sensual and
deeply erotic *Le joueur de clarinette*.
Executed between 13 October and 17
November 1932, the figures of *Le joueur
de clarinette* can be seen to be Picasso
himself, serenading his sleeping lover and
muse, Marie-Thérèse Walter. Beginning

in October of this year, Picasso executed,
in a variety of media, a series of works on
this erotic theme, the majority of which
reside in museum collections, including
the Museum of Modern Art, New York,
Yale University Art Gallery, New Haven,
and the Art Institute of Chicago. *Le
joueur de clarinette* is one of the most
accomplished of the series. Amidst a
frenzied web of lines and washes of ink,
the figure of Marie-Thérèse emerges, her
undulating curves radiating from the dark
shadows that surround her, making this
work an intimate, yet passionate paean
to the artist's beautiful young muse.

Picasso had met Marie-Thérèse in
1927, five years before he executed the
present work. 'You have an interesting
face,' the artist said to this young girl
whose striking blue eyes, blonde hair

and voluptuous figure had immediately
captured his attention upon seeing her
outside the Galeries Lafayette in Paris,
'I would like to do a portrait of you. I
feel we are going to do great things
together. I am Picasso' (Picasso, quoted
in J. Richardson & D. Widmaier Picasso,
L'Amour Fou: Picasso and Marie-Thérèse,
exh. cat., New York, 2011, p. 11). The
two began a passionate relationship
almost immediately. Picasso however,
was a married man, and for many years,
he kept the identity of Marie-Thérèse
hidden both from his wife, Olga, as well
as from the wider public. She appeared
in the artist's work in a variety of visual
codes and allegorical guises, but by
1932, when the artist's work was shown
in a large retrospective at the Galeries
Georges Petit in Paris, it was clear
by the abundance of boldly sensual
portraits of Marie-Thérèse that Picasso
had a new woman in his life.

At the beginning of 1932, Picasso
had painted a celebrated series of
astonishingly tender, deeply passionate
works that depict Marie-Thérèse asleep.
In the present work, Marie-Thérèse
is similarly pictured with her eyes
closed, appearing in a state of blissful
contentment as she is seduced by the
lyrical sound of her clarinet-playing
companion. Immediately reminiscent of
Titian's great series of reclining Venuses
accompanied by male musicians,
or Ingres' odalisques, *Le joueur de
clarinette* is both an intimate testament
to the passionate love affair between
Marie-Thérèse and Picasso, and a work
that evokes some of the most erotic
masterpieces of the past.



Giorgione, *Sleeping Venus*, circa 1508-1510. Gemäldegalerie Alte Meister, Dresden.



18 REMBRANDT BUGATTI (1884-1916)

Lionne de Nubie

signed, stamped with the foundry mark and numbered 'R. Bugatti
CIRE PERDUE A. A. HEBRARD 5' (on the top of the base)
bronze with dark brown patina
Height: 16½ in. (41 cm.)
Length: 26¾ in. (68 cm.)
Width: 8⅝ in. (22 cm.)
Conceived in 1909-1910 as part of the group 'Lion et Lionne de Nubie';
the two sculptures were then cast individually by Adrien Hébrard from
1922 onwards; seven casts of the present motif are known

£500,000-700,000

\$730,000-1,000,000

€640,000-880,000

PROVENANCE:

Adrien Hébrard, Paris.
Anonymous sale, Maître Patrick Gauthier,
Belfort, 24 May 1987, lot 60.
Private collection, France.

LITERATURE:

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 160.
J.C. des Cordes & V. Fromanger des Cordes,
Rembrandt Bugatti: Catalogue raisonné, Paris,
1987, pp. 246-247.
E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, pp. 182 & 184-185.

V. Fromanger, *Rembrandt Bugatti sculpteur: Répertoire monographique*, Paris, 2009,
no. 232, pp. 175 & 309-310.

This work is sold with a photo-certificate
from Mrs Véronique Fromanger.

In this striking sculpture Rembrandt Bugatti focuses on the lithe, powerful form of the Nubian lioness, portraying her with an acute sensitivity and attention to detail which showcases his extraordinary skills of observation. Bugatti explored animal subjects throughout the course of his career, from elephants to pelicans, anteaters to giraffes, inspired by the exotic creatures he encountered in the zoological gardens of both Paris and Antwerp. However, it is in his depiction of wild cats that he achieved his most charismatic and elegant works, capturing the commanding, sinuous forms of leopards, tigers, jaguars and lions with exceptional artistry. The sculptor formed close friendships with the keepers at both zoos and enjoyed unprecedented access to the animals as a result, which allowed him the opportunity to observe their physiology, habits and manners first hand. Those who observed Bugatti standing directly before the animals' enclosures as he studied the felines in great detail would note his complete absorption in the task, and also the unusual affinity he held with his subjects, who had a tendency to stand unnaturally still for him while he worked.

This heightened familiarity with the wild cats granted Bugatti a greater awareness of the individual character of each of his subjects, enabling him to capture subtle expressions of emotion and gesture, in both movement and repose. In *Lionne de Nubie*, Bugatti portrays the lioness in a moment of intense focus, as she swivels one ear to the right, pausing as if to listen to something which has caught her attention. Her body remains taut, ready to spring into action if necessary, exuding a sense of quiet power and authority whilst still retaining an inherently graceful sense of poise. While the sculpture stands as an authoritative and unsentimental statement of anatomical observation, it also carries a psychological depth that was unparalleled by Bugatti's contemporaries, with the artist drawing attention to the nuances of the lioness's character, particularly her intelligence and incredible skills of perception, rather than the bestial side of her nature. This ability to convey the essence of his subject's character was highly praised by Bugatti's contemporaries. As Ettore Bugatti explained whilst reminiscing about his younger brother: '...he had that marvellous perspicacity which enabled him to seize, in one fleeting second, the detail which permitted him to make of his model, not a crude and faithful copy, but a living work of art' (E. Bugatti, quoted in W. F. Bradley, *Ettore Bugatti: A Biography*, Abingdon, 1948, p. 11).



Rembrandt Bugatti with a lion cub, Jardin des Plantes, circa 1905.



*19 PIERRE-AUGUSTE RENOIR (1841-1919)

Gabrielle reprisant

signed 'Renoir.' (upper right)
oil on canvas
25¾ x 21½ in. (65.4 x 54.6 cm.)
Painted in Cagnes in 1908

£1,500,000-2,000,000

\$2,200,000-2,900,000

€1,900,000-2,600,000

PROVENANCE:

Maurice Gangnat, France, by whom acquired directly from the artist in 1908; sale, Hôtel Drouot, Paris, 24-25 June 1925, lot 134.

Galerie Bernheim-Jeune, Paris (no. 24346).
Henri Canonne, Paris, by whom acquired from the above.

Jacques Canonne, Geneva, by descent from the above; sale, Parke-Bernet Galleries, New York, 28 October 1970, no. 19.

Anonymous sale, Galerie Koller, Zurich, 1-2 November 1979, lot 5127.

Private collection, Switzerland, by whom acquired at the above sale, and thence by descent; sale, Christie's, New York, 8 November 1999, lot 147.

Private collection, Japan, by whom acquired at the above sale.

Anonymous sale, Mainichi Art Auction, Tokyo, 4 July 2015, lot 332.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Quelques tableaux de maîtres impressionnistes*, May - June 1928.

Kunsthalle Tübingen, *Auguste Renoir*, January - May 1996, no. 96 (illustrated p. 288).

Paris, Grand Palais, *Renoir au XXe siècle*, September 2009 - January 2010, no. 34, p. 241 (illustrated p. 243).

LITERATURE:

L. Werth, 'La Collection Gangnat', in *L'Amour de l'Art*, 1925, p. 53.

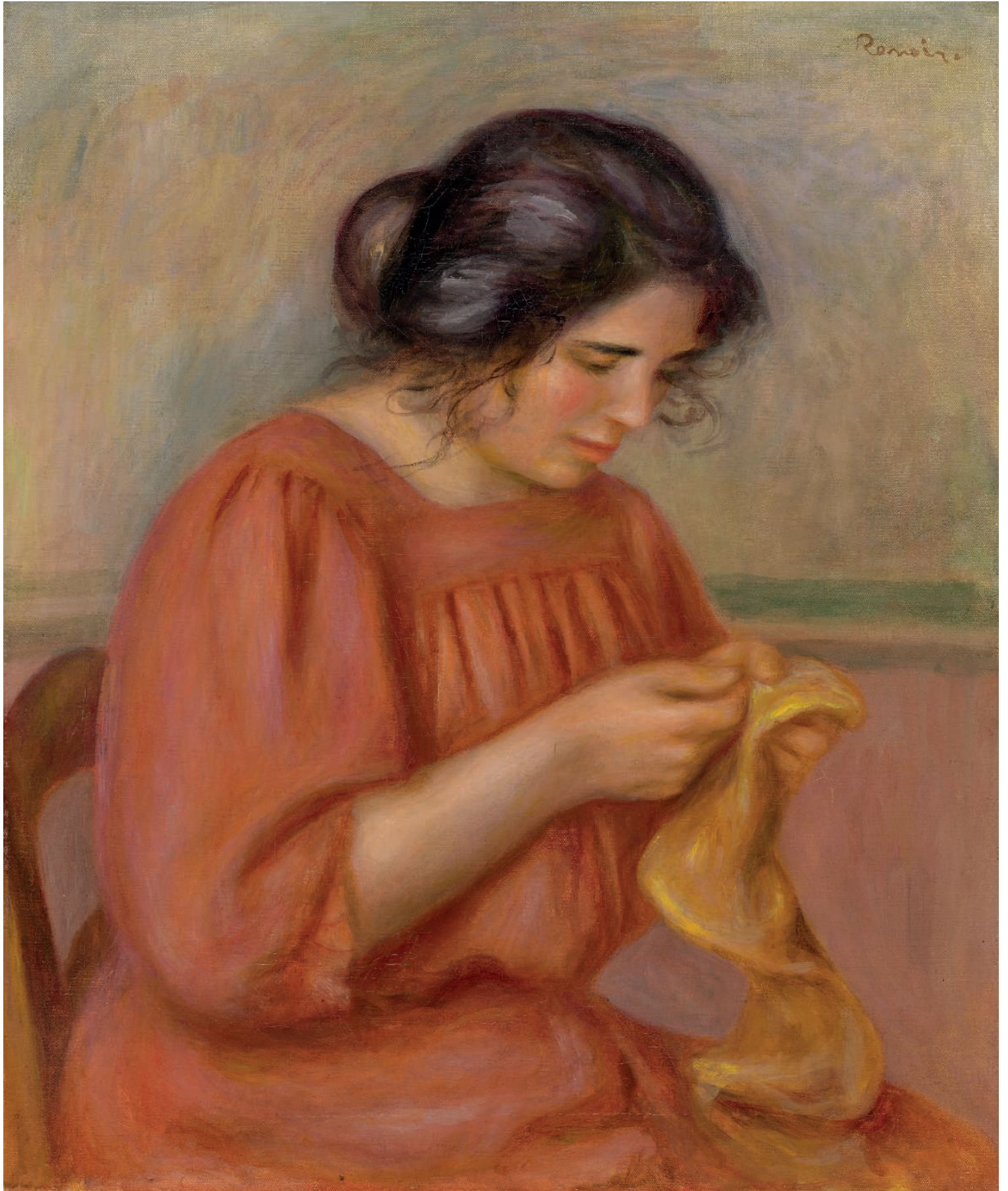
A. Alexandre, *La Collection Canonne*, Paris, 1930, p. 60 (illustrated).

G.P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 3266, p. 345 (illustrated).

This work will be included in the forthcoming catalogue critique of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Volland and Wildenstein.



Gabrielle Renard in Renoir's studio, 1895.





Pierre-Auguste Renoir, *Gabrielle et Jean Renoir*, 1895-1896. Musée de l'Orangerie, Paris.



Pierre-Auguste Renoir, *Gabrielle lisant*, 1906. Staatliche Kunsthalle, Karlsruhe.

Pierre-Auguste Renoir's *Gabrielle reprisant* is a charming and intimate portrait of one of the artist's favourite sitters, Gabrielle Renard. Painted in 1908, the present work is one of a series of informal, relaxed and domestic portraits in which Renoir has depicted his young muse going about her daily duties. Against a luminous, almost opalescent background, Gabrielle is seated, completely absorbed in her sewing in this image of serene and contented domesticity. Painted in the same year that he moved into his picturesque home, Les Collettes, in Cagnes, on the Mediterranean coast of France, *Gabrielle reprisant* encapsulates the quintessential features of the artist's late style: a rich, warm colour palette, loose, sensual brushstrokes, and a fullness of the figural form. Celebrated as one of the leading portraitists of Impressionism, Renoir remained dedicated to the depiction of the female figure throughout his career, imbuing his subjects with a gentle charm and soft, feminine sensuality. 'He is truly the painter of women', the critic Octave Mirbeau exclaimed, 'alternatively gracious and moved, knowing and simple, and always elegant, with an exquisite visual sensibility, a touch as light as a kiss, a vision as penetrating as that of Stendhal. Not only does he give a marvellous sense of the physique, the delicate relief and dazzling tones of young complexions, he also gives a sense of the form of the soul, all woman's inward musicality and bewitching mystery' (O. Mirbeau, 'Notes on Art: Renoir', in N. Wadley, ed., *Renoir: A Retrospective*, exh. cat., New York, 1987, p. 165).

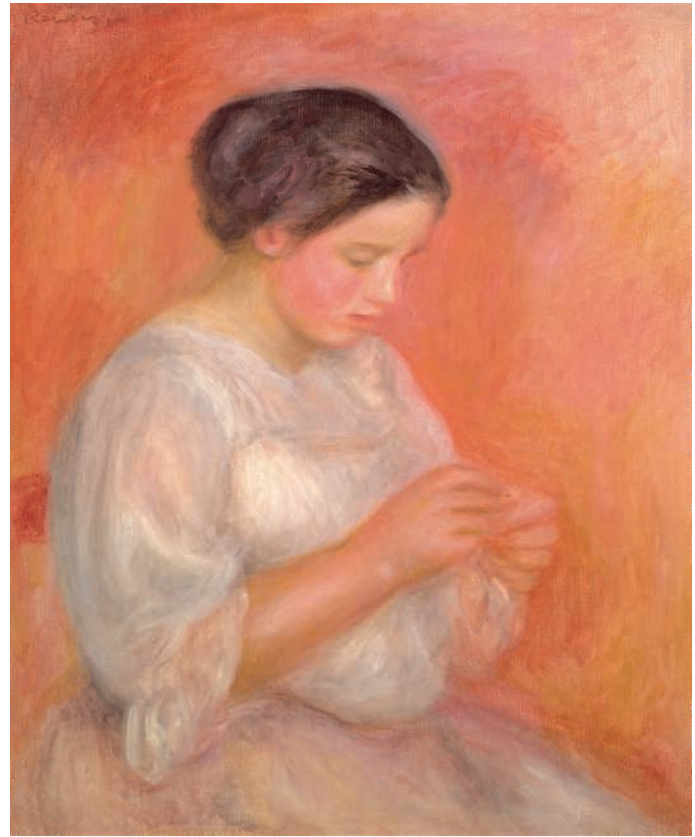
In 1894, aged just 15, Gabrielle Renard started working for the Renoir family, just before the birth of their second son, Jean. A distant cousin of Aline Renoir, this youthful, dark

haired girl was first employed as a nanny. She soon became indispensable, a central and vital presence in the Renoirs' lives, and she remained with the family for the following two decades, leaving them around 1914, just before her marriage to the American artist, Conrad Slade. Possessing all the features that Renoir searched for in a model – delicate, fair skin, a youthful radiance, and a natural, relaxed poise – Gabrielle soon began to sit for Renoir. Within a short amount of time, she was the artist's favourite and most frequent model, appearing in his art in a variety of guises. As art critic Camille Mauclair described her, 'a luxuriant, firm, healthy and naïve woman with a powerful body, a small head, her eyes wide open' (C. Mauclair, *The French Impressionists*, London, 1903, p. 46). Pictured in intimate, tender scenes with the artist's young children, or engaged in her daily, domestic activities, such as in the present work, Gabrielle also posed nude for Renoir, transformed into a reclining classical goddess, or depicted in semi-transparent, diaphanous materials and adorned in opulent jewellery: an embodiment of the idealised vision of the *éternel féminin* that he was seeking to depict in the latter years of his career.

At the time that he painted *Gabrielle reprisant*, Renoir and his family – including Gabrielle who increasingly cared for the artist as his health began to decline – had moved to Les Collettes, the home that the artist had designed and built, and in which he would spend his final years. Seeking a warmer and more pleasant climate, the artist spent less time in Paris, dividing his time between Cagnes and Essoyes, his wife's native home, in the north. Situated in the south of France, Les Collettes was surrounded by olive trees and orange groves, and looked



Pierre-Auguste Renoir, *Portrait de Gabrielle (Gabrielle en robe rouge)*, 1908. Fogg Art Museum, Harvard University, Cambridge.



Pierre-Auguste Renoir, *Femme cousant*, circa 1910. The Barnes Foundation, Philadelphia.

out over the Mediterranean, a tranquil and idyllic haven for the artist; 'In this marvellous country,' he stated, 'it seems as if misfortune cannot befall one; one is cosseted by the atmosphere' (Renoir, quoted in *Renoir*, exh. cat., London, Paris & Boston, 1985-86, p. 268). In this idyllic setting, Renoir became immersed in the world of classical antiquity and mythology that was associated with this area of France. His works from this time not only reflect the artist's evident joy at living in this picturesque corner of France, but also embody a sense of timelessness and an innate harmony that place the artist's work firmly within the tradition of great French painting.

In *Gabrielle reprisant*, Renoir's muse is depicted in a simple red dress, an outfit that reappears in a number of other paintings of her from this period. These warm, red tones are repeated in her rosy-cheeks and pink lips, appearing all the more luminous when contrasted against her pearlescent white skin. This luxuriant, rich colour palette dominated Renoir's work of this time. As he explained to the American artist and critic, Walter Pach in 1912: 'I want a red to be sonorous - to sound like a bell. If it doesn't turn out that way, I put more reds or other colours till I get it' (Renoir, quoted in M. Lucy & J. House, *Renoir in the Barnes Collection*, New Haven & London, 2012, p. 163). Against the unadorned background, in *Gabrielle reprisant*, the tones of red radiate from the composition, lending the image a mood of soft serenity and visual harmony.

In the latter part of his career, Renoir was enthralled by the work of Titian and Rubens, particularly their radiant colour palette and the sensuous, sweeping brushstrokes that lent their female subjects such monumentality. In his

depictions of the female form in his work of this time, Renoir similarly sought to evoke the physical presence of the model in front of him. His models appear statuesque, depicted with thick, luxuriant brushstrokes that impart a sense of voluptuous physicality. In *Gabrielle reprisant*, the undulating brushstrokes and luxuriant, warm colours not only reflect the artist's admiration for the great masters of the past, but also demonstrate his continual joy in the act of painting. 'For me,' Renoir asserted, 'a painting should be something pleasant, joyous and pretty, yes pretty! There are enough pleasant things in life for one not to want to make any more of them' (Renoir, quoted in J. House, 'Renoir: Between Modernity and Tradition', in M. Lucy & J. House, *ibid.*, p. 16).

By the time he painted *Gabrielle reprisant*, Renoir's reputation was firmly established. He had been made a Chevalier de la Légion d'Honneur, one of the highest honours that could be bestowed on an artist in France, in 1901. In 1904, a large retrospective of his work was held at the Salon d'Automne, and both his dealers, Paul Durand-Ruel and the Galerie Bernheim-Jeune, were exhibiting his work in Paris, as well as in Europe and in America. The first owner of *Gabrielle reprisant* was the wealthy French businessman and passionate admirer of Renoir, Maurice Gangnat. One of the artist's closest friends and greatest patrons in his final years, Gangnat bought the present work in 1908, the year that it was painted. Gangnat often visited Renoir in Cagnes, where he would purchase works directly from the artist's studio. In less than twenty years, he assembled one of the largest collections of the artist's work; when it was sold at auction in 1925, he owned over 150 works by the artist.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*^o **20 CLAUDE MONET (1840-1926)**

L'Ancienne rue de la Chaussée, Argenteuil

signed 'Claude Monet' (lower right)
oil on canvas
18¼ x 25⅞ in. (46.3 x 65.7 cm.)
Painted in 1872

£4,500,000-6,500,000

\$6,500,000-9,400,000

€5,700,000-8,200,000

PROVENANCE:

François Fayette, Argenteuil, by whom acquired from the artist in January 1877.

Mme Edouard Landrin, Paris, by descent from the above, by *circa* 1931; estate sale, Hôtel Drouot, Paris, 25-26 November 1936, lot 22.

Acquired at the above sale by another member of the Landrin family.

Galerie Nathan, Zurich (no. C-1912).

Private collection, Switzerland, by whom acquired from the above *circa* 1977, and thence by descent to the present owner.

EXHIBITED:

Paris, Musée de l'Orangerie, *Claude Monet: Exposition rétrospective*, 1931, no. 23 (with incorrect dimensions).

London, Royal Academy of Arts, *From Manet to Gauguin: Masterpieces from Swiss Private Collections*, June - October 1995, no. 30, p. 84 (illustrated; with incorrect dimensions).

Martigny, Fondation Pierre Gianadda, *Monet au Musée Marmottan et dans les collections suisses*, June - November 2011, no. 5, p. 39 (illustrated; with incorrect dimensions).

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. I, Paris, 1974, no. 239, p. 216 (illustrated p. 217; with incorrect dimensions).

P.H. Tucker, *Monet at Argenteuil*, New Haven, 1982, no. 9, pp. 24, 27, 32 & 42 (illustrated p. 28; with incorrect dimensions).

D. Wildenstein, *Claude Monet: Catalogue raisonné*, vol. II, Cologne, 1996, no. 239, p. 105 (illustrated; with incorrect dimensions).



La Rue de la Chaussée, Argenteuil, early 1900s.







Claude Monet



Alfred Sisley, *Rue de la Chaussée à Argenteuil*, 1872. Musée d'Orsay, Paris.

'I have been seeing Monet frequently these days,' the artist's long-time friend and mentor Eugène Boudin wrote to his dealer in January 1872, just weeks after Monet had moved to the burgeoning Seine-side town of Argenteuil. 'He's settled in comfortably and seems to have a great desire to make a name for himself. I believe that he is destined to fill one of the most prominent positions in our school of painting' (E. Boudin, quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 53).

Boudin's prediction proved spot-on. In the first two years that Monet spent at Argenteuil, leading up the watershed First Impressionist Exhibition in the spring of 1874, he consolidated the formal vocabulary of this revolutionary new manner of painting, producing a string of *plein-air* masterpieces that seem as fresh and vital today as they did when they were first made. As other progressive painters – Sisley, Renoir, Caillebotte, and Manet among them – joined Monet at Argenteuil, the town became the locus of the new painting, an alternative to Paris. 'Probably no single place could be identified more closely with Impressionism than Argenteuil,' John Rewald has written (J. Rewald, *The History of Impressionism*, New York, 1973, p. 341).

When Monet moved to Argenteuil in December 1871 after the Franco-Prussian War, it was a lively suburban enclave of some eight thousand inhabitants, promoted in contemporary guidebooks as an *agréable petite ville*. Rapidly expanding and industrialising yet still unerringly picturesque, the town was prominently situated on the right bank of the Seine eleven kilometres west of Paris, where the river loops a second time

on its course to the Channel. Two bridges, one for coach and pedestrian traffic and the other bearing the main train line between Paris and Rouen, connected Argenteuil to the smaller centre of Petit Gennevilliers on the opposite bank. Just fifteen minutes from the capital by rail, Argenteuil had been a popular destination since the mid-1850s for middle-class Parisians escaping the capital for fresh-air holidays or Sunday outings. The town was particularly popular with recreational boaters, since the Seine is deeper and broader here than anywhere else in the environs of Paris. For Monet – a dedicated *plein-air* painter, ever sensitive to the latent meaning of changes in the landscape as the powers of progress re-shaped France – Argenteuil was a veritable paradise, and the body of work that he produced there has since become a touchstone for the development of modern visual culture.

The present painting – a charming, sun-drenched view of a quaint, winding street, embodying Argenteuil's traditional past – is one of the very earliest that Monet completed upon his arrival in town. For an erstwhile city dweller like Monet, accustomed to the broad, open boulevards of modern Paris, this narrow, crooked street would have forcefully conveyed the appearance and spirit of a bygone age. The street in question, the rue de la Chaussée, was in fact the oldest and most historically significant conduit in all of Argenteuil, dating back to the seventh century when a wealthy nobleman named Seigneur Ermanric and his wife established a nunnery on the site. Because they travelled frequently to and from the capital, Ermanric and his followers also created the rue de la Chaussée, connecting the nunnery to the Seine a short distance to the south. The name Chaussée, meaning footpath,

was in use by the twelfth century at the latest and suggests a road hardened over the ages from the constant wear of pedestrian traffic.

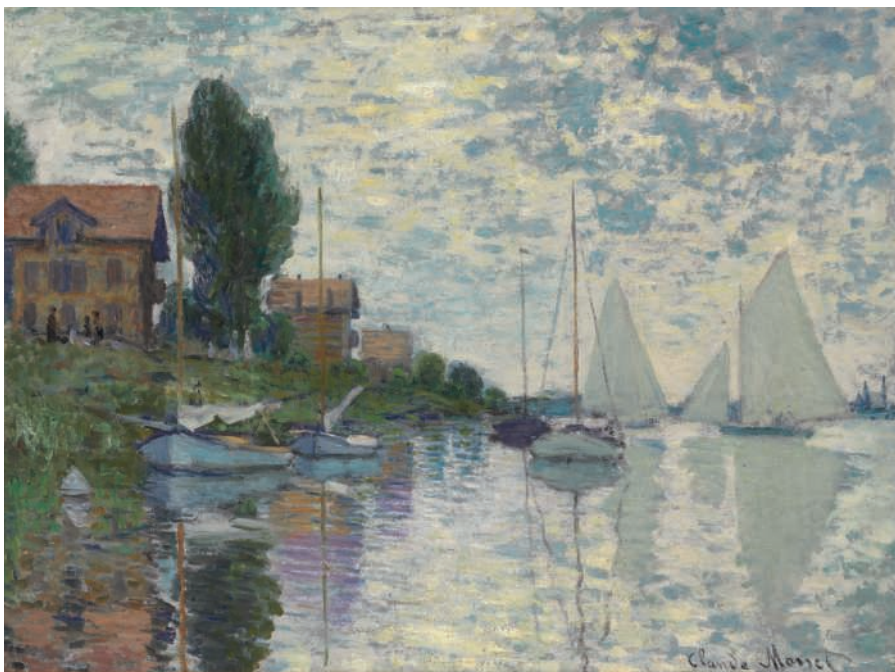
In Monet's day, the rue de la Chaussée retained its traditional character, although it had lost its standing as a central thoroughfare in the town. The nunnery itself had been destroyed following the revolution of 1789, and the bi-weekly market, held on the street for centuries, had been re-located in 1868 to the wider and more modern boulevard Héloïse, named for the twelfth-century theologian Pierre Abélard's illicit lover, who became the nunnery's most famous prioress. 'The town and its population, having grown considerably, need a larger place,' the municipal council explained when the market was moved (excerpt from the Minutes of the Argenteuil Municipal Council Meeting, 1 August 1868, quoted in P. Tucker, *Monet at Argenteuil*, New Haven & London, 1982, p. 24).



Claude Monet, *Le bassin d'Argenteuil*, 1872. Musée d'Orsay, Paris.

Monet took pains in his rendering of the rue de la Chaussée to emphasise the lane's rustic qualities, imbuing the scene with a sense of reassuring timelessness and tranquillity. He set up his easel near the intersection of the street with the rue des Saints-Pères, the start of which is visible in the bottom left corner of the painting. The rue de la Chaussée opened up slightly at this spot to form a small square, and then narrowed considerably and bent slightly just beyond the juncture of the rue Notre-Dame, which can be seen angling off to the right in the middle ground. Monet's vantage point thus calls attention to the irregular plan of the rue de la Chaussée, producing a powerful compositional contrast between the open foreground and the enclosed background. Monet also omitted the steeple of the recently built town church, which stood a short distance in front of him and would have been visible high above the houses, indicating the care with which he arranged his scene in order to make Argenteuil appear time-honoured and unchanging.

Indeed, one would never guess from the present scene that Argenteuil was home by this time to industries large and small, including boat builders, tanneries, chemical plants, and one of the largest iron fabricators in France. Just one street away from the rue de la Chaussée, barely out of Monet's field of vision, was the Christian Brothers silk factory, which had been converted less than a year earlier into a distillery. In Monet's view, however, everything appears resolutely pre-modern. There are no tourists or pleasure-seekers, no carts or carriages, no hustle and bustle—just a scattering of townspeople in simple dress, including a woman with a market basket over her arm and a mother holding her young child by the hand. The street is unpaved, the golden-brown sun-baked surface joining with the tan stucco of the buildings to establish the unified blond tonality of the canvas, which is enlivened with accents of pale blue and green. The houses and shops each rise to a different height, and few of their façades are aligned, lending the street a charmingly unplanned quality, rich in visual incident.



Claude Monet, *Au Petit-Gennevilliers*, 1874. Sold, Christie's, New York, 12 May 2016 lot 16 C (\$11,365,000).

'As the façades and roofs move in and out, causing slight changes in colour, we are reassured that the street is indeed simple and unplanned, all of which suggests the human scale and values of an old way of life,' Paul Tucker has written. 'The light that bathes the buildings in the foreground adds a warmth to the whole, while the shadows in the square and on the building to the right enclose the space and provide the final picturesque touch to this unassuming remnant of the past' (P. Tucker, *ibid.*, p. 24).



Claude Monet, *Boulevard Héloïse, Argenteuil*, 1872. Yale Art Gallery, New Haven.

Monet was not alone when he painted this delightful retreat into Argenteuil's history. Alfred Sisley had recently arrived in town for a visit, and he set up his easel beside Monet on the rue de la Chaussée – one of the first instances in the decade when two leading avant-garde artists stood together to render the same scene simultaneously and from the same vantage point. Unlike Monet, Sisley did not omit the church steeple, and he employed much stronger contrasts of light and dark, lending his painting a deep, earthy quality in place of the engulfing luminosity of Monet's scene. 'The artists emerged with two quite distinct paintings, though both essentially tell the same story,' Tucker has written. 'This attests to their independence while emphasizing their shared concerns. It was a combination that would serve all of the painters well who came to work in Argenteuil, just as it would the advancement of modern art in France' (P. Tucker, in *The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 51).

During the same period that he painted the pleasingly old-world rue de la Chaussée, Monet also demonstrated his commitment to rendering the modern aspects of Argenteuil, which were rapidly displacing more traditional spaces. In 1872, he depicted yachts and commercial tugs in the boat basin, a locomotive puffing into the Argenteuil station, smoking factory chimneys on the horizon, and the long, straight boulevard Héloïse, which resembled one of Haussmann's new avenues in Paris more than it did a country lane. The next year, he painted a bold celebration of the relentlessly modern iron railway bridge and a view of newly constructed houses at the western end of town, built on once-tilled fields to accommodate Argenteuil's expanding population. It was not until 1876 – as a third iron

works prepared to open across the street from his house, and plans proceeded to bring a second railroad through town – that Monet found himself disheartened with the town's encroaching modernity. Struggling to reconcile the contradictions that increasingly characterised the burgeoning suburb, he spent much of 1876 and 1877 away from home, and in January 1878 he left Argenteuil permanently for the more remote and rural town of Vétheuil.

By the end of his time at Argenteuil, Monet's finances had also begun to suffer. In 1872 and 1873, Durand-Ruel had shown keen interest in his work, purchasing more than sixty paintings for the impressive total of 30,000 francs; in 1874, the economy retreated, and the dealer was unable to resume buying until the following decade. Yet Monet, always prone to spending beyond his means, continued to employ two maids and a gardener, and he ordered his wines from Bordeaux rather than drinking the local spirits.

The present painting – a vivid document of Argenteuil's historic past, bathed in a timeless golden glow, and a testament to the cooperative, *plein-air* ethos of the heady early days of Impressionism – also bears witness to the artist's financial struggles as his transformative stay at Argenteuil came to an end. Its first owner was François Fayette, headmaster of the École Préparatoire des Arts et Métiers in town, who received the canvas from Monet in January 1877 in partial payment of a debt for his son Jean's education. 'The creditors are proving to be obstinate,' Monet lamented to his patron Georges de Bellio around this time. 'Unless some rich amateurs suddenly appear, we are going to be thrown out of this nice little house where I have been able to live modestly and work so well' (C. Monet, quoted in P. Tucker, *op. cit.*, 1982, p. 21).



λ*21 MARC CHAGALL (1887-1985)

Le petit flûtiste

signed 'Chagall Marc' (lower right);
signed again 'Chagall Marc' (on the reverse)
oil on canvas
32 x 25 $\frac{5}{8}$ in. (81.3 x 65 cm.)
Painted in 1967

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

Alex Maguy [Galerie de l'Elysée], Paris.
Private collection, Europe, by 1979, and thence
by descent to the present owners.

EXHIBITED:

New York, Pierre Matisse Gallery, *Marc Chagall:
Recent Paintings, 1966-1968*, November -
December 1968, no. 18 (illustrated; dated
'1960/1967').

The Comité Chagall has confirmed the
authenticity of this work.

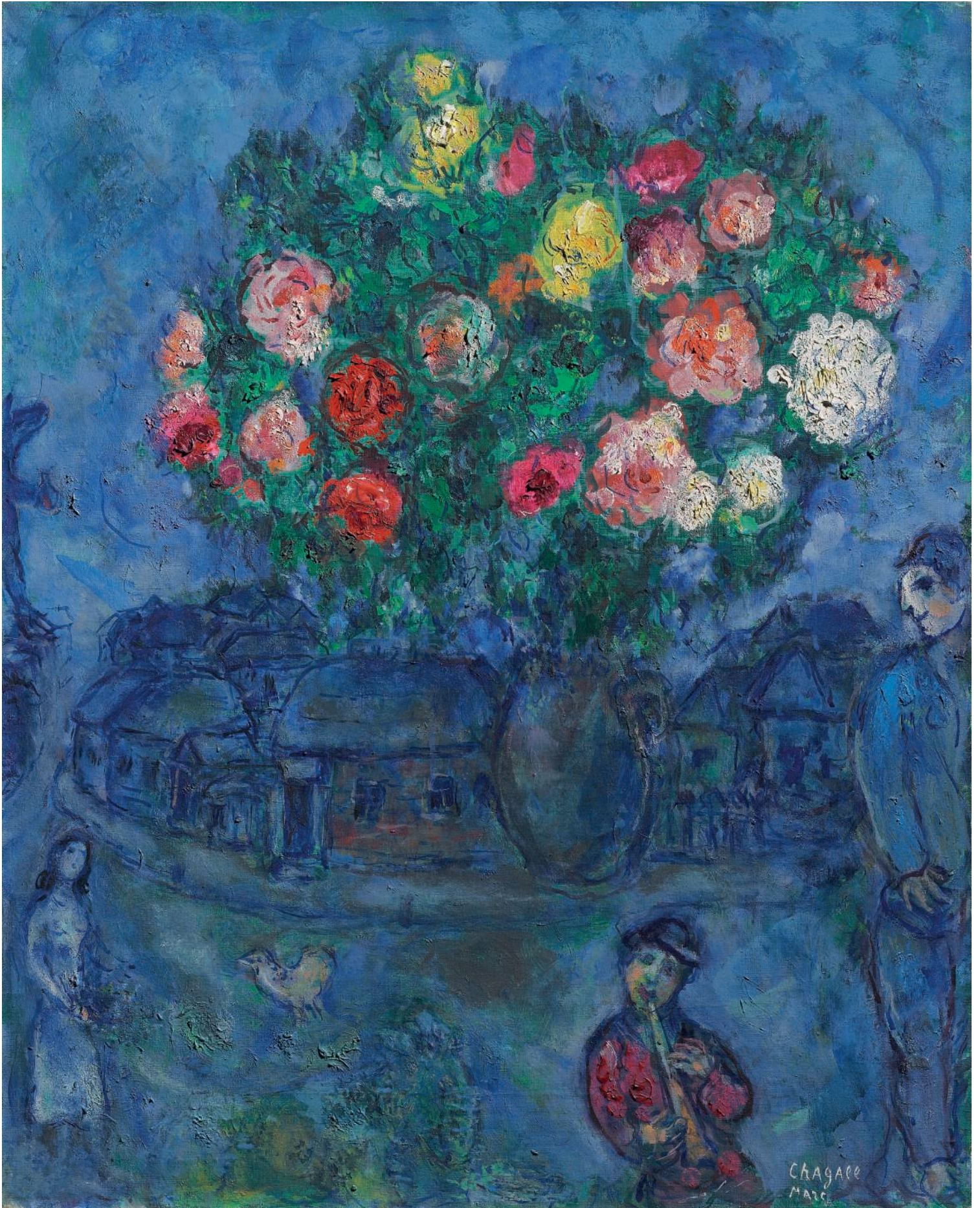
With its dreamlike atmosphere and
deep, blue colour palette, Marc Chagall's
Le petit flûtiste presents a striking,
otherworldly vision in which the artist
appears to recall one of the most
impactful events of his youth – his first
meeting with his wife and muse, Bella
Rosenfeld, in their hometown of Vitebsk.
In his 1922 autobiography, *My Life*,
Chagall describes the intense feelings
he experienced upon seeing Bella for

the first time: 'It's as if she had known
me for a long time, and knew all my
childhood, my present, and my future...
I knew that this was she – my wife' (M.
Chagall, *My Life*, London, 2013, p. 77).
In *Le petit flûtiste*, Chagall re-imagines
the scene, infusing it with the sense of
whimsy and magic typical of his oeuvre,
as he creates a highly romanticised
vision of the event, remembered almost
forty years after its occurrence.

Set amongst the small, distinctive
silhouettes of the houses of Vitebsk,
the artist immortalises this fortuitous
moment as Bella, in the guise of a bride,
approaches his younger self. Although
she remains oblivious to his presence,
Chagall is clearly entranced by Bella's
ethereal form, appearing in a reverie as
she seems to float towards him. This
powerful connection between the bride
and her admirer becomes the central
focus of the painting, linking the figures
to one another across the canvas. At
the heart of the painting, a large vase of
vibrantly blooming flowers rises between
the two young lovers, acting as a symbol
for the abundance and power of their
blossoming romance. Chagall often
used flowers as a symbol of romantic
love in his paintings, incorporating the
motif in his compositions in order to
evoke the intense feelings of passion
and love that absorbed him when he
thought about Bella. In the foreground
of the composition, the flutist of the title
lifts his instrument to play a tune, further
enhancing the joyous atmosphere of
Bella and Chagall's meeting. Painted in
the late 1960s, this work demonstrates
the growing importance of memory
in Chagall's oeuvre at this time, as he
endeavoured to pay homage to Bella and
their time together in the aftermath of
her death in 1944.



Marc Chagall, *La nappe mauve*, 1972. Sold, Christie's,
London, 23 June 2015, lot 40 (£1,482,500).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ22 BERNARD BUFFET (1928-1999)

Les clowns musiciens, le saxophoniste

signed and dated 'Bernard Buffet 1991' (centre left)
oil on canvas
88¾ x 106¼ in. (225.4 x 270 cm.)
Painted in 1991

£700,000-1,200,000

\$1,100,000-1,800,000

€890,000-1,600,000

PROVENANCE:

Galerie Maurice Garnier, Paris.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Maurice Garnier, *Bernard Buffet: les clowns musiciens*, February - March 1992, no. 3, pp. 14-15 (illustrated).

This work is sold with a photo-certificate from Galerie Maurice Garnier.



Bernard Buffet dressed as a clown. Photographer unknown.

Portraying a tragi-comic duo as they perform a musical number to an unseen audience, *Les clowns musiciens, le saxophoniste* is a rare example within Bernard Buffet's oeuvre of a large-scale work dealing with the theme of the clown. At the heart of the composition, these two performers appear in an explosion of bright colour, their dramatic attire and make-up evoking a festive atmosphere. However, the title character, the saxophonist, appears despondent, gazing mournfully across the stage towards his partner. His melancholy expression seems out of place among the bright costumes, and playful nature of the performance, especially when compared to that of the female clown on the right hand side, who sings and engages the audience with a much more cheerful countenance. Reminiscent of the vaudevillian performances that toured Europe in the early Twentieth Century, *Les clowns musiciens, le saxophoniste* harks back to a culture of light entertainment which had all but disappeared in the modern world by the time this work was painted.

Bernard Buffet had enjoyed a meteoric rise to fame during the 1940s and 50s, quickly gaining an international reputation that would soon rival that

of his contemporary, Pablo Picasso. Born in Paris, he enrolled at the city's École Nationale Supérieure des Beaux Arts at the age of just fifteen, where his unique artistic talents were soon recognised by his teachers. In the years following the cessation of the Second World War, he became known as one of the most exciting figurative painters in France, a reputation enthusiastically promoted by the writer and art critic Pierre Descargues, who became one of the young artist's earliest and most ardent supporters. On the occasion of his first solo-exhibition in 1947, the Musée National d'art Moderne bought one of Buffet's still life-paintings for its collection, and the following year he was awarded the prestigious *Prix de la Critique* at the age of just twenty. Buffet's distinctive style, characterised by stark, angular black outlines, stylised figures and areas of flat colour, made him a unique artistic voice in Post-War France, and earned him a place among the elite artistic personalities of the day. This reputation was cemented in 1955 by the art review *Connaissance des Arts*, when it decreed him the greatest post-war artist in France.

By focusing on the two clowns mid-performance in *Les clowns musiciens, le saxophoniste*, Buffet revisits a





Pablo Picasso, *Pierrot*, 1918. Museum of Modern Art, New York.

subject which had held a particular fascination for him during his early career. Beginning in 1955, the artist undertook an extensive exploration of the theme of the travelling circus, painting melancholy portraits of clowns, trapeze artists, animal performers and acrobats as they entertained an invisible audience. In these paintings, the mournful expressions of these characters clashed with the exaggerated makeup and flamboyant costumes they wore, projecting a melancholic atmosphere that belied the traditional view of the circus as a gleeful, jubilant form of entertainment. Viewed in the context of Post-War Europe, these figures were seen as symbolic reflections of the internal suffering and angst hidden by so many people following the conflict, as they attempted to continue with normal life in the wake of such tragedy.

While the bright, colourful atmosphere of *Les clowns musiciens, le saxophoniste* offers a stark contrast to the dark palette of this earlier series of works, the choice of subject matter and prevailing mood of the painting demonstrate Buffet's continued attraction to the character of the clown as a figure who embodies the conflict between an internal emotional landscape and external appearances. In the present work, this manifests itself in the disconnect between the clown's colourful costume and vibrant make-up and his despondent air. Whilst the attire he adopts during his performance projects an impression of happiness, joy and exuberance, behind this façade the character is clearly enveloped by feelings of despair. Underneath the thick layers of pan-stick and eccentric accessories, the man behind this character, his sorrows and his hardships, remains hidden from public view. This concept has been taken up by a number of contemporary artists in recent years, most notably Zeng Fanzhi, in his celebrated *Mask* series. Here, the Chinese artist explores the conflict between superficially composed appearances and true identity in the modern world, as he painted numerous types of people wearing blank, expressionless masks that conceal the faces and emotions of the figure portrayed.



Zeng Fanzhi, *Mask No. 3*, 1995. Sold, Christie's, London, 16 October 2014, lot 91 (£1,022,500).

The forlorn attitude of the saxophonist in the present work recalls the iconic character of Pierrot, the sad clown of French comedic theatre, who had enthralled numerous avant-garde artists during the early Twentieth Century. Appearing in a uniform of loose, long white blouse and starkly painted face, the Pierrot was a stock figure within European theatre, moving slowly and mournfully through his performances, with a melancholy attitude that subverted traditional notions of the jester or clown. The character appeared in paintings by Paul Cézanne, Juan Gris, and most notably, Pablo Picasso, who returned to the figure of Pierrot numerous times over the course of his career. Eschewing the traditional costume in favour of more eye-catching attire, Buffet follows the lead of his predecessors by channelling the despondency of Pierrot into his title character. Pierrot's sorrow was rooted in his unrequited love for the character Columbine, who preferred the exuberant and extroverted Harlequin to the sensitive and thoughtful Pierrot. Based on the direction of the saxophonist's sorrowful gaze, a similar situation may be detected in the relationship between the two central characters in *Les clowns musiciens, le saxophoniste*. While the saxophonist's attention is fixed on the female clown as she performs, she remains completely unaware of his attention, caught up in the performance and the crowds before her, a situation perhaps reflective of their relationship as a whole.



Bernard Buffet in his studio. Photo: Maurice Jarnoux.

λ23 OSSIP ZADKINE (1890-1967)

Toréador

signed with the initials 'O.Z.' (on the lower left side)
stone
Height: 18 $\frac{5}{8}$ in. (47.3 cm.)
Executed in 1918; this work is unique

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

Private collection, Belgium, by whom acquired directly from the artist in the 1930s, and thence by descent to the present owner.

EXHIBITED:

(Probably) Toulouse, Galerie Chappe-Lautier, *Exposition des œuvres du peintre Henry Ramey et du sculpteur Ossip Zadkine*, October - November 1918, no. 3.
Brussels, Palais des Beaux-Arts, *Ossip Zadkine*, January 1933, no. 23, p. 15 (dated '1921').
Knokke-le-Zoute, Casino communal, *Ossip Zadkine*, June - September 1963, no. 139.
Arles, Musée Réattu, *Zadkine: Bois et Pierres, Gouaches des années 20*, March - June 1992, no. 10 (illustrated); this exhibition later travelled to Paris, Couvent des Cordeliers, June - September 1992.

LITERATURE:

M. Raynal, *Ossip Zadkine*, Rome, 1921 (illustrated pl. 26; dated '1917' and titled 'Le matador').
Humanisme, Paris, May 1992 (illustrated).
I. Jianou, 'Zadkine l'artiste et le poète', in *Journal Artcurial*, Paris, May 1979, no. 93 (dated '1921').
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, no. 58, p. 103 (illustrated).

Toréador is a unique and striking example of Ossip Zadkine's mastery of stone carving, demonstrating the sculptor's ability at infusing this inanimate material with a potent sense of energy and vigour. Executed in 1918, this work was created the year after Zadkine had been discharged from the French army, having served as a stretcher-bearer and later as an interpreter in the First World War. Returning to sculpture for the first time in four years, Zadkine depicted the human form in various guises as he carved directly into stone and wood. His work from this period fused his cubist tendencies with an increasingly expressive and emotive visual power. With their roughly textured surfaces, angular planes and stylised forms, works such as *Toréador* embody a commanding vitality, demonstrating a defiant, courageous form of humanity following the needless brutality of war. *Toréador* was most likely included in one of the first exhibitions of the artist's work held in Toulouse in 1918, as well as in the first museum retrospective of the artist in Brussels in 1933, which was met with great critical acclaim. Never before seen at auction, *Toréador* has remained in the same collection since it was acquired directly from the artist in the 1930s.

Powerfully ascending from its plinth, *Toréador* is composed of planes of rugged stone that the artist has chiselled and carved to create the statuesque form of the toreador, his neck turned as he glances over his shoulder in a pose of powerful vitality. Zadkine has chiselled directly into the stone, leaving the surface in its raw and unaltered form and yet creating areas of highly expressive detail: the elegant, almond shaped eyes, nose and mouth of the figure's face create an expression of unmoving resolve, while the undulating, powerful musculature of his back heightens the raw masculine vitality that emanates from this sculpture. Like his contemporaries, Amedeo Modigliani, whom he met in 1918, the same year that he executed *Toréador*, and Constantin Brancusi, Zadkine harnessed the inherent qualities of his materials, imbuing his work with an elemental purity and a profound simplicity. Fusing a primitivist approach with his own distinctive artistic vocabulary, *Toréador*, with its highly textured surface and visual dynamism is a complete encapsulation of this aim; a compelling and striking example of Zadkine's distinctive approach to sculpture.

Zadkine's unique, carved stone sculptures from this pivotal moment of his career are extremely rare and reside in several major public collections across the world, including the Musée Zadkine, Paris; Musée d'Art Moderne, Paris; Van Abbemuseum, Eindhoven, and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.



Ossip Zadkine, *Dame à la mandoline or Jeune fille au luth*, 1918. Musée d'Art Moderne de la Ville de Paris.



***24 CHAÏM SOUTINE (1893-1943)**

Paysage du Midi

signed 'Soutine' (lower right)
oil on canvas
25¾ x 31⅞ in. (65.4 x 81 cm.)
Painted *circa* 1922-1923

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

Marlborough Fine Art, London, by 1953.
Sir Edward and Lady Hulton, London, by 1957.
Marlborough Fine Art, London, by whom
acquired from the above in March 1981.
Anonymous sale, Sotheby's, London, 30 June
1981, lot 38.
Perls Galleries, New York, by whom acquired at
the above sale.
Acquired from the above by the present owner
in June 1988.

EXHIBITED:

London, Marlborough Fine Art, Ltd., *Important
French Masters of the XIXth and XXth
Centuries*, February - March 1953, no. 30, p. 19
(illustrated).
London, Tate Gallery, *A Selection of Pictures,
Drawings and Sculpture from the Collections
of Sir Edward and Lady Hulton*, August -
September 1957, no. 31.
Paris, Galerie Charpentier, *Cent tableaux de
Soutine*, 1959, no. 16 (illustrated).
Wuppertal, Kunst- und Museumsverein,
Sammlung Sir Edward und Lady Hulton, London,
1964, no. 52 (illustrated; titled 'Südfranzösische
Landschaft' and dated '*circa* 1920'); this
exhibition later travelled to Rotterdam, Museum
Boymans-van Beuningen; the Frankfurter
Kunstverein; Munich, Städtische Galerie im
Lenbachhaus; and Dortmund, Museum am
Ostwall, between September 1964 and August
1965.
Stockholm, Moderna Museet, *Hulton-
samlingen*, July - August 1966, no. 49 (titled
'Sydfranskt landskap' and dated '*circa* 1920').

Zurich, Kunsthaus, *Sammlung Sir Edward
and Lady Hulton London*, December 1967 -
January 1968, no. 53, p. 17 (illustrated; titled
'Südfranzösische Landschaft' and dated '*circa*
1920').

Münster, Westfälisches Landesmuseum für
Kunst und Kulturgeschichte, *Chaïm Soutine
1893-1943*, December 1981 - February
1982, no. 51, p. 245 (illustrated p. 194; titled
'Landschaft in Südfrankreich' and dated
'1924'); this exhibition later travelled to
Tübingen, Kunsthalle, March - May 1985;
London, Hayward Gallery, July - August 1982;
and Lucerne, Kunstmuseum, August - October
1982.

Lugano, Museo d'Arte Moderna, *Chaïm Soutine*,
March - June 1995, no. 49, p. 166 (illustrated
p. 97).

Paris, Pinacothèque, *Soutine*, October 2007 -
January 2008, no. 35, pp. 115-116 (illustrated).
Basel, Kunstmuseum, *Soutine und die Moderne*,
March - July 2008, no. 25, p. 269 (illustrated
p. 89).

LITERATURE:

Das Kunstwerk, vol. 18, no. 5, November 1964,
p. 35 (illustrated; titled 'Südfranzösische
Landschaft').

P. Courthion, *Soutine, Peintre du déchirant*,
Lausanne, 1972, p. 208 (illustrated fig. A; titled
'Paysage du Midi au grand arbre fourchu' and
dated '1921').

M. Tuchman, E. Dunow & K. Perls, *Chaïm
Soutine (1893-1943), Catalogue Raisonné*, vol. I,
Cologne, 1993, no. 108, p. 233 (illustrated).





Vincent van Gogh, *Chaumes de Cordeville at Auvers-sur-Oise*, 1890. Musée d'Orsay, Paris.



Chaim Soutine, *Le Village*, 1922. Musée de l'Orangerie, Paris.

'It was 1923, at Cagnes, one morning. L. Bosch had met Soutine seated on the edge of a path at the bottom of the village, with his paint box and easel still close, resting near him while he certainly was preparing himself to attack the motif. Later in the afternoon, passing by the same place, L. Bosch found Soutine there, still seated and holding his head in his hands, having to yet set up his easel. The painter was taciturn by nature; however, to Bosch's surprised question: "Why such long wait?" – [he replied] I am waiting for the wind to rise' (F.H. Lem, quoted in *Soutine*, exh. cat., Chartres, 1989, p. 154).

Capturing the vibrant, sun-drenched vitality of the Mediterranean in a whirl of vivid colour, *Paysage du Midi* belongs to a series of dynamic landscapes which Chaim Soutine executed in Southern France in the early 1920s. With dense and vigorous brushstrokes, in *Paysage du Midi* Soutine

has transformed a hill and its trees into a copious mass of ebullient paint. Yellow strikes of paint cross the surface like flowing rivers of pure colour, while the greens rage above: curled and dense, they carry in their twirl everything else. The few visible houses on the hill are swept by this colour tide, barely keeping atop the immense verdant wave of trees that has invaded the picture.

Paysage du Midi was executed between 1922 and 1923. At the time, Soutine was dividing his time between Paris and the South of France. In 1922, he was sent to Cagnes by his dealer Léopold Zborowski to find new exciting subjects to paint. Wishing to foster the talent of the painter, the dealer had once before encouraged Soutine to paint in the South of France: in 1919, he had provided him with a daily allowance to live and paint at Céret, the small town in the Pyrenees where, in the 1910s, the Cubists had sojourned. At Céret Soutine had produced some truly remarkable works and, in 1922, Zborowski's support and generosity had paid off. Towards the end of that year, the wealthy and influential collector Albert C. Barnes had discovered Soutine's Céret work, buying in bulk Zborowski's stock. On the wave of such an extraordinary event, Zborowski immediately encouraged Soutine to return to the South, this time to Cagnes, certain that a new scenery would inspire a new series of noteworthy paintings. His intuition would prove correct: the sun-drenched, wide expanse of the Côte-d'Azur would encourage Soutine to further develop the vivid and unique style of his landscapes. Imbued with bright light and more ample passages of colour, *Paysage du Midi* was likely painted on that occasion.

Despite the palpable enjoyment that landscapes such as *Paysage du Midi* convey, Soutine was, at least at first, daunted by the force of Southern France. In a letter dated 1923 and addressed to Zborowski, the painter had lamented: 'I have done only seven canvases. I am sorry about this. I wanted to leave Cagnes, this landscape which I cannot stand any more... Instead of landscapes, I shall have to do some wretched still-lives... Can't you suggest some place for me?' (quoted in *An Expressionist in Paris: The Paintings of Chaim Soutine*, exh. cat., New York, 1998, p. 103). Another account, however, seems to suggest that Soutine's apparent frustration was just a by-product of the inspiring challenge that the new landscape posed to him. Zborowski's secretary Paulette Jourdain – who closely looked after Soutine and posed for him – remembered him admitting that the Côte-d'Azur 'was too beautiful to paint' (quoted in *Soutine*, exh. cat., Chartres, 1989, p. 174). The rapt enthusiasm that landscapes such as *Paysage du Midi* convey lends credibility to Jourdain's recollection, suggesting that the forceful character of the Mediterranean coast had indeed something to offer to Soutine's uncompromising and passionate painting. If the austere and rocky character of Céret had inspired Soutine with angular and tense landscapes, in Cagnes and the surrounding countryside the artist discovered a new impetus: the bright light and vivid colour of the Mediterranean coast brought into his work a more ample dimension, in which swirling brushstrokes, bountiful passages of colour and wider vistas pushed Soutine's landscape paintings even further, as shown in the dynamic, overwhelming delight conveyed in *Paysage du Midi*.



Léopold Zborowski and Chaïm Soutine, 1923.
Photo: Paulette Jourdain.

λ25 MARC CHAGALL (1887-1985)

Le voyageur

signed 'Marc Chagall' (lower left), signed 'Marc' (in the book at the centre); signed 'Marc Chagall' (on the reverse)

oil on canvas

34⁷/₈ x 45¹/₂ in. (88.7 x 115.7 cm.)

Painted in 1980

£1,000,000-1,500,000

\$1,500,000-2,200,000

€1,300,000-1,900,000

'My paintings are my memories.'

(M. Chagall, quoted in J. Baal-Teshuva, *Marc Chagall: 1887-1985*, Cologne, 1998, p. 265)

PROVENANCE:

Pierre Matisse Gallery, New York (no. 3383).
Kunsthandel Frans Jacobs, Amsterdam.
Acquired from the above by the present owner
in 2000.

EXHIBITED:

Tokyo, Odakyu Museum, *Marc Chagall*, October
- November 1992, no. 73, p. 168 (illustrated p.
108); this exhibition later travelled to Himeji,
Musée Municipal d'Art, November - December
1992; Tsu, Musée Préfectoral d'Art de Mié,
January - February 1993; and Yamaguchi,
Musée Préfectoral d'Art, March - April 1993.

The Comité Chagall has confirmed the
authenticity of this work.

Executed in an explosion of bright, vibrant colours, Marc Chagall's *Le voyageur* combines elements drawn from memory, myth and fantasy to create a highly romanticised, imaginative vision of the artist's own epic journey through life. In a career filled with instances of immense change, migration and turmoil, the constancy of Chagall's source material never wavered, with the artist reaching again and again into his memories for inspiration. In *Le voyageur*, Chagall uses the townscape of his youth – the small rural village of Vitebsk – as the setting for a

fantastical, semi-autobiographical scene. Featuring a number of the artist's favourite leitmotifs, from the domestic farm animals in the foreground to the floating figures that levitate above the townscape, the painting is suffused with a whimsical, magical atmosphere typical of Chagall's oeuvre. Painted during a period of intense reflection and retrospection for the artist, *Le voyageur* demonstrates the central importance of memory in Chagall's work, particularly as he entered his twilight years and began to look back on his life through rose-tinted glasses of retrospection.

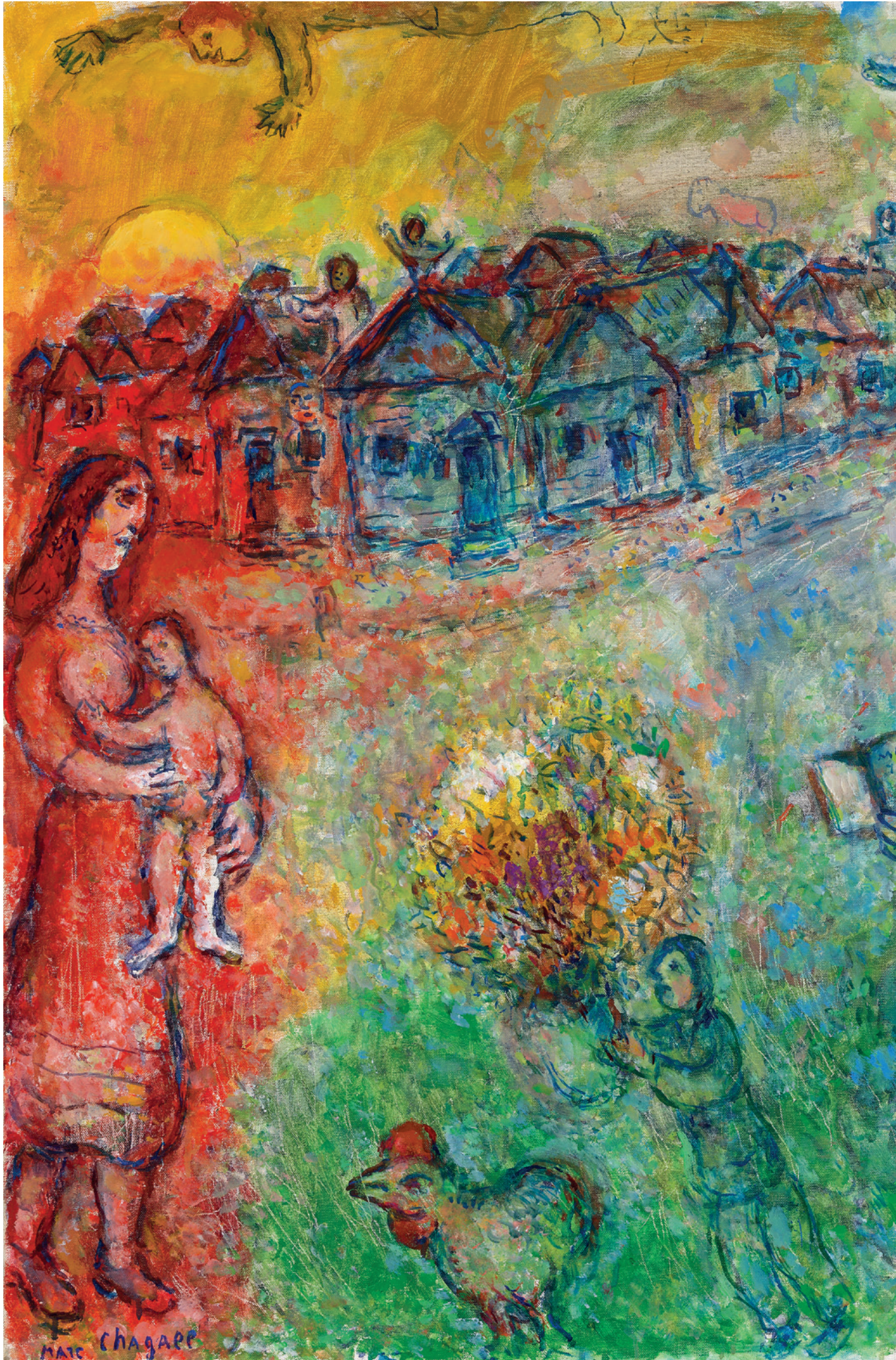
One of the most striking elements of *Le voyageur* is the vibrancy of its sparkling colour palette, and the manner in which Chagall uses jewel-like primary colours, complemented by touches of purple, green and orange, to bring the scene alive. For Chagall, colour had always been one of the most integral elements of a composition, describing it as 'the pulse of a work of art' (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Connecticut, 1995, p. 180). In *Le voyageur*, the interplay between the varying tones generates an elegant sense of movement across the canvas, as the scene shifts from deep

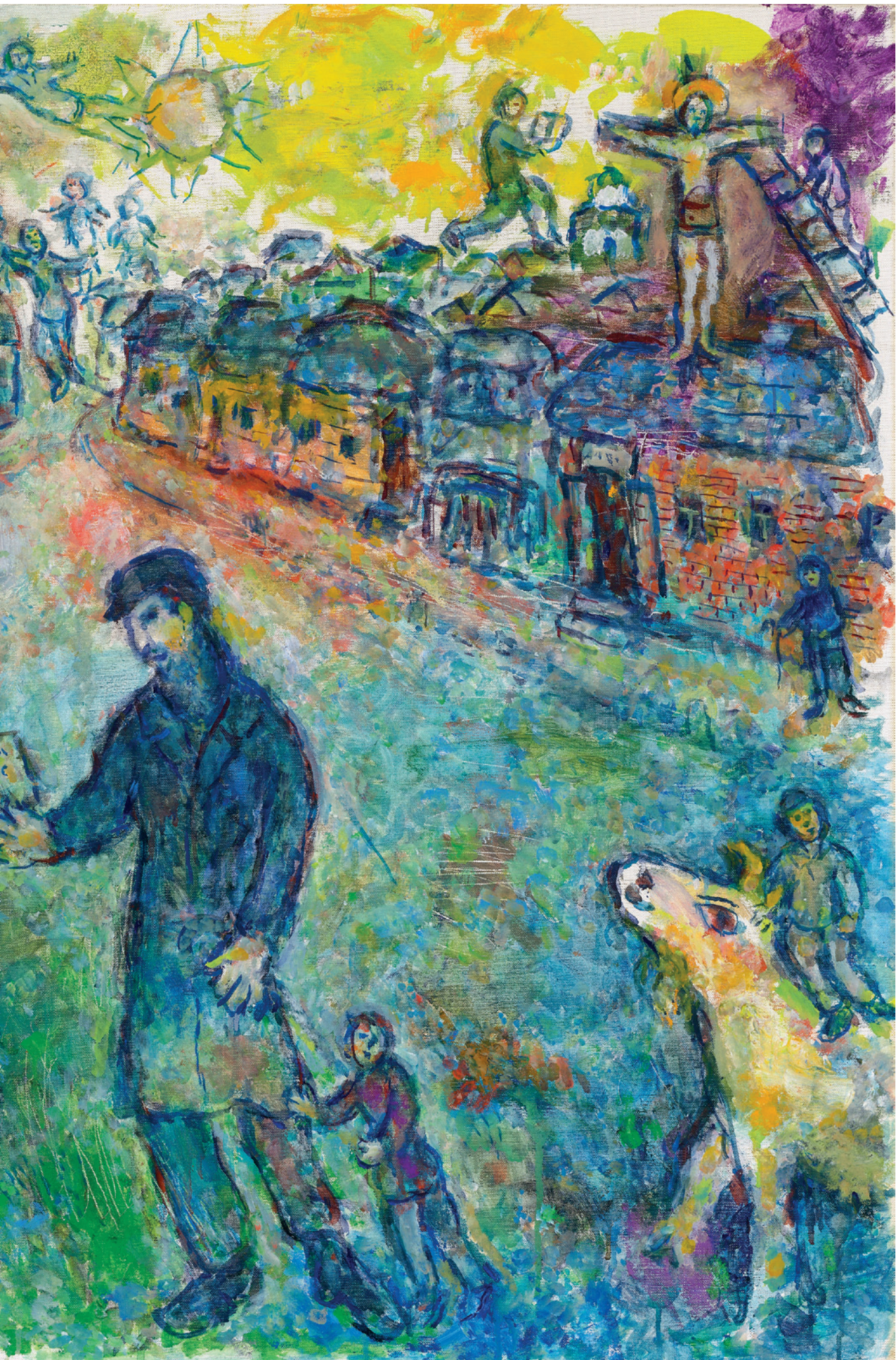
reds and blues, to bright effervescent yellow. The surface of the canvas is filled with frenzied brushstrokes of colour, encapsulating a sense of the artist's vigorous and energetic painterly technique, while the chromatic range has a decidedly Mediterranean feel. This was no doubt influenced by the azure light and lush landscapes which surrounded Chagall at this time, as he enjoyed a halcyon existence in the South of France, dreamily recalling his past through his paintings.

Chagall had remained deeply connected to his Russian and Jewish heritage throughout his life, and motifs and references to his youth emerged in his paintings across his career. His hometown of Vitebsk, with its distinctive buildings and rural character, became a fundamental source of inspiration, with the artist referring to it as 'the soil that nourished the roots of my art' (Chagall, quoted in J. Baal-Teshuva, *Marc Chagall 1887-1985*, Cologne, 1998, p. 19). In *Le voyageur*, the quaint houses of the shtetl where he grew up line the sweeping street, rooting the more fantastical elements of the composition in a distinctively recognisable location. Explaining the influence of his Russian



MARC CHAGALL







Marc Chagall, *Scène biblique*, circa 1980. Sold, Christie's, New York, 5 November 2014, lot 30 (\$3,861,000).

upbringing on his art, Chagall admitted that 'every painter is born somewhere. And even though he may later return to the influences of other atmospheres, a certain essence – a certain 'aroma' – of his birthplace clings to his work...The vital mark these early influences leave is, as it were, on the handwriting of the artist' (M. Chagall, quoted in K. Kuh, 'The Pleasure of Chagall's Paintings', in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 149). However, Chagall's memories of his youth were coloured and intensified by a heavy sense of nostalgia, as he recalled a home which he never saw again after he left Russia for Paris in 1922.

Indeed, memory, and in particular his recollections of his youth in Vitebsk, took on a new level of importance following Chagall's return to Russia in 1973. Travelling to Moscow and Leningrad at the official invitation of the Soviet State, Chagall spent eleven days in the country, where he enjoyed an emotional reunion with many of the family members and paintings he had left behind fifty years previously. However, the artist chose not to visit Vitebsk on this journey, as the intervening years had resulted in monumental changes to the town, particularly following heavy damage during the Second World War. Speaking to an American journalist travelling with him at the time, he explained: 'Even the gravestones are no longer standing since the war. If the graves were still there I would have gone. They tell me a corner of our house is still standing, but could I have stepped inside? Could you?' (Chagall, quoted in H. Kamm, 'Emotional Return to Russia Buys Chagall', in *The New York Times*, 17 June 1973, p. 1). As a result, the artist's vision of Vitebsk was completely based on his own romanticised memories of his youth, mythologised by

time and distance. *Le voyageur* is filled with a humorous, light-hearted atmosphere, accentuated by details such as the man running across the roofs of the village, or the child riding on the back of the goat to the right, which alter the mood of the scene significantly and belie the stark reality of life in Vitebsk at the turn of the Twentieth Century.

For Chagall, memories of his youth were intrinsically intertwined with the Jewish faith. Vitebsk was primarily a Jewish community and Chagall's upbringing was shaped by the traditions and rituals of the Hasidic branch of Judaism. In *Le voyageur*, the artist includes several religious references, such as the figure scaling the ladder in the upper right corner of the composition, which may be read as a reference to the story of Jacob's ladder. This motif, which featured in both the artist's illustrations of the Old Testament and the works he created for the Marc Chagall Museum for the Biblical Message, sits alongside an image of the crucified Christ rising above the town. Chagall identified Christ as the embodiment of Jewish suffering, a symbol of the trials and tribulations they had endured throughout history, and the Crucifixion became a recurring feature in his paintings following the Second World War. By placing this figure so prominently within the town, Chagall may be referring to the loss of the Vitebsk of his youth, and the difficulties endured by its population over the course of the intervening decades. Also, by including both Christian and Jewish iconography in this way, Chagall references the cross-currents which influenced him as a result of his journeys through the West, and may be seen to represent his own crossing of boundaries, both geographic and cultural, during his years of wandering.



Marc Chagall in his studio,
Saint-Paul-de-Vence, France, 1950s.

λ*26 MAX ERNST (1891-1976)

Chimère rouge

signed and dated 'max ernst 1925' (lower right)
oil on canvas
28¾ x 16⅝ in. (73 x 41.6 cm.)
Painted in 1925

£400,000-600,000

\$580,000-870,000

€510,000-760,000

PROVENANCE:

Aram D. Mouradian, Paris.
Galerie D. Benador, Geneva.
Frua d'Angeli, Turin.
Galerie Jan Krugier, Geneva, by 1972.
Alex Maguy [Galerie de l'Elysée], Paris.
Private collection, Europe, by 1979, and thence
by descent to the present owners.

EXHIBITED:

London, The Matthiesen Gallery, *Paintings by
Max Ernst*, November - December 1956, no. 5,
p. 7 (dated '1924' and titled 'Chimère').
Geneva, Galerie Jan Krugier, *Le silence des autres*,
November - December 1972, no. 8 (illustrated).

LITERATURE:

G. Gatt, *Max Ernst*, Florence, 1968, no. 13, p. 89
(illustrated pl. 13; titled 'Chimera').
W. Spies, *Max Ernst: Collagen*, Cologne, 1975, p. 112.
W. Spies, S. & G. Metken, *Max Ernst, Werke 1906-
1925*, Cologne, 1975, no. 669, p. 349 (illustrated).

In *Chimère rouge* (Red Chimera) Max Ernst presents a bizarre figure - part human, part man-made apparatus - standing in a sombre de Chirico-esque landscape of enigma and melancholy. Painted in 1925, this work is the only known painting that Max Ernst did of this subject after the early collage that Ernst had made during the height of his Dada period in Cologne in the early 1920s. In these works, following the mechanomorphic manner of fellow Dadaists Francis Picabia and Marcel Duchamp, Ernst articulated one of the central images of his art of the 1920s: the figure of a faceless or headless female.

The original collage (*Young Chimera*, circa 1921) was a composite of cut-out printed imagery from instructional manuals and pedagogical textbooks that Ernst had added to in gouache and ink. His inspiration for the creation of such haunting and bizarre distortions of the human form came, he said, from his recent war experience and the fact that he belonged to a generation who 'came back from the war dazed and our disgust simply had to find an outlet. This quite naturally took the form of attacks on the foundations of the civilization that had brought this war about - attacks on language, syntax, logic, literature, painting and so forth' (Ernst, quoted in exh. cat., *Max Ernst*, London, 1991, p. 82).

Ernst's creative path in this direction was inspired by a revelatory encounter in Munich in the summer of 1919 with

the most recent Dada publications and with Italian *pittura metafisica*. Of this experience he later said, 'I had the impression of having met something that had always been familiar to me, as when a déjà-vu phenomenon reveals to us an entire domain of our own dream world that, thanks to a sort of censorship, one has refused to see or comprehend' (M. Ernst, 'Notes for a Biography', in exh. cat., *Max Ernst, Dada and the Dawn of Surrealism*, Houston, 1993, p. 57).

As in the original collage, here, in the even more de Chirico-like *Chimère rouge*, Ernst presents, in the place of de Chirico's usual 'metaphysical' mannequin, a surprising and disturbing conflation of a young girl wearing a red dress whose head has been replaced by a prosthetic leg brace. Echoing the startling, part human, part mechanical, shock intrinsic to the prosthetically altered bodies of the many war cripples then frequently to be seen on the streets of Europe's cities in the wake of the First World War, Ernst's 'chimera' is a deliberate mixing of traditional beauty with the mechanical and the grotesque. It deliberately asserts, but also challenges, the poetic beauty, then being lauded by his new friends the Surrealists, of the nineteenth-century writer the Comte de Lautréamont's admiration for the 'beauty of a chance encounter' between 'a sewing machine and an umbrella on a dissecting table'. Here, *Chimère rouge* asserts, is just such a disconcerting image of beauty in the form of the 'new woman' in the new age of the frighteningly modern, brave new world of the post-apocalyptic Twentieth Century.



Max Ernst, *Jeune chimère*, circa 1921, collage, gouache and ink on paper. Private collection.



λ*27 SALVADOR DALÍ (1904-1989)

Paisatge amb telèfons sobre un plat
(*Landscape with Telephones on a Plate*)

signed and dated 'Gala Salvador Dalí 1939' (lower right)
oil on canvas
8⁵/₈ x 11⁷/₈ in. (22.1 x 30.2 cm.)
Painted in 1939

£300,000-500,000

\$440,000-720,000

€380,000-630,000

PROVENANCE:

Edward James, West Dean, West Sussex; his estate sale, Christie's at West Dean, 5 June 1986, lot 1624.

Acquired at the above sale by the present owner.

EXHIBITED:

Stuttgart, Staatsgalerie, *Salvador Dalí 1904-1989*, May - July 1989, no. 203, p. 259 (illustrated); this exhibition later travelled to Zurich, Kunsthhaus, August - October 1989. Liverpool, Tate Gallery, *Salvador Dalí: A Mythology*, October 1998 - January 1999, no. 39, p. 105 (illustrated); this exhibition later travelled to St Petersburg, Florida, Salvador Dalí Museum, March - May 1999. London, Royal Academy of Arts, *Paris, Capital of the Arts 1900-1968*, January - April 2002, no. 146, p. 223 (illustrated); this exhibition later travelled to Bilbao, Guggenheim Museum, May - September 2002. Venice, Palazzo Grassi, *Dalí: La retrospectiva del centenario*, September 2004 - January 2005, no. 189, p. 311 (illustrated); this exhibition later travelled to The Philadelphia Museum of Art, February - May 2005.

LITERATURE:

Exh. cat., *Los Dalís de Dalí: Colección del Museo Nacional Centro de Arte Reina Sofía*, Mexico City, 1990, p. 34 (illustrated). R. Descharnes & G. Nèret, *Salvador Dalí, The Paintings*, vol. I, 1904-1946, Cologne, 2004, no. 709, p. 316 (illustrated p. 317). Gala-Salvador Dalí Foundation, ed., *Salvador Dalí, Online Catalogue raisonné of paintings (1910-1964)*, no. 478 (illustrated; accessed 2016).

Paisatge amb telèfons sobre un plat (*Landscape with Telephones on a Plate*) is one of an important series of paintings involving black telephone receivers suspended over or lying on plates set out in the Ampurdán landscape of Dalí's native Catalonia, that the artist made in the winter of 1938-1939. Including such works as *The Enigma of Hitler* (Museo Nacional Centro de Arte, Reina Sofía, Madrid) and *Beach With Telephone* (Tate, London), these predominantly grey and distinctly ominous surreal

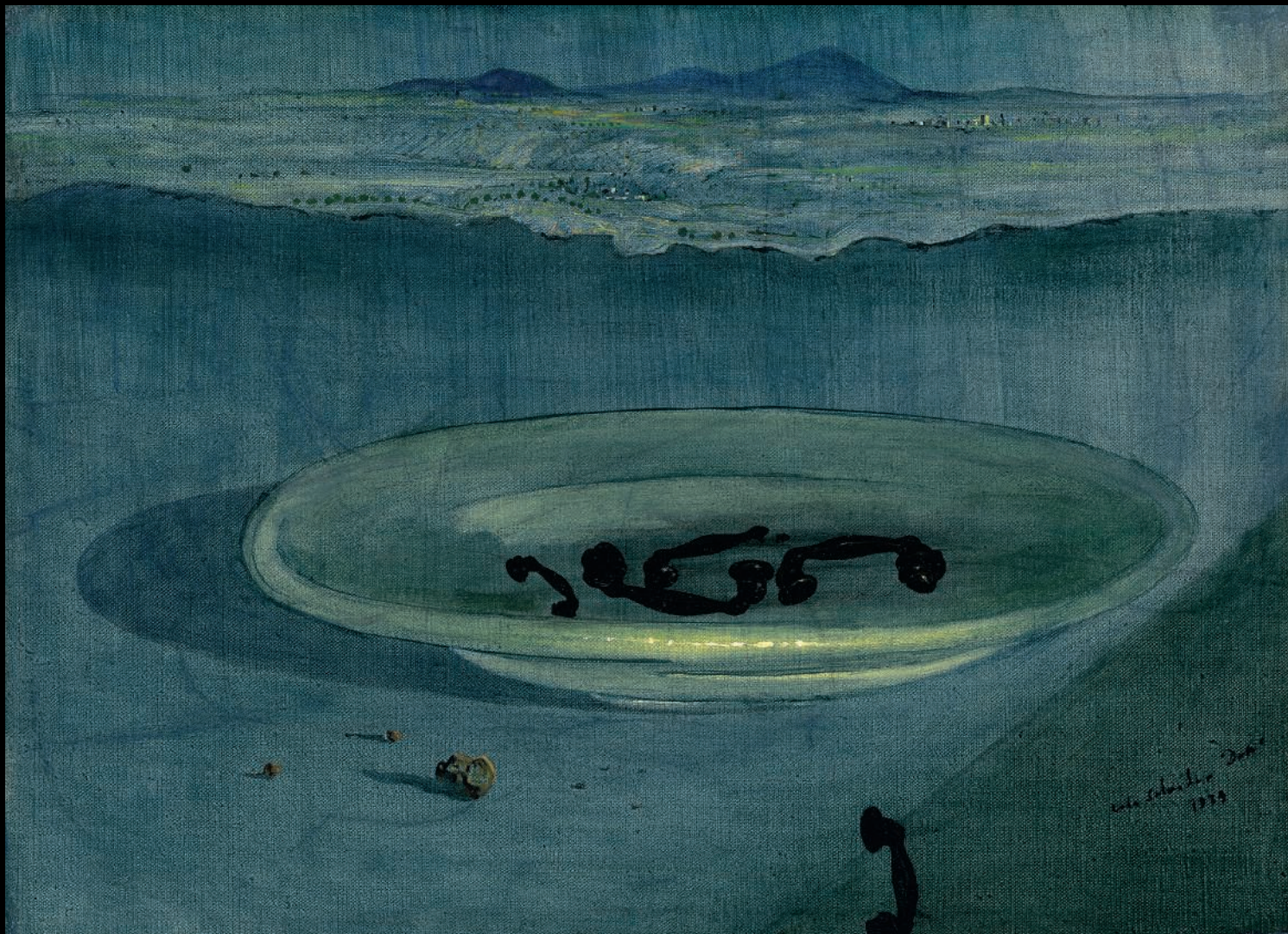
landscapes originated in a series of troubling dreams Dalí had in the wake of the Munich crisis of September 1938 and the looming prospect of war.

In particular the motif of the telephone in these works is thought to be a direct reference to the frequent telephone conversations British Prime Minister Neville Chamberlain reported having with Adolf Hitler over the fate of Czechoslovakia prior to the ill-fated Munich treaty of September 29, 1938. The telephone was, however, for Dalí, already a familiar fetishistic object that, in 1936 for example, he had famously turned into a lobster. An association between the telephone, eating and dried sardines is repeatedly invoked in this series of paintings which repeatedly displays one or more disembodied phones on a plate amidst a sequence of dark and foreboding landscapes.

Paisatge amb telèfons sobre un plat was originally in the legendary collection of the eccentric British poet and Surrealist enthusiast, patron and collector, Edward James. Counting Marcel Duchamp, Pablo Picasso, Leonora Carrington and more amongst his friends, James was one of the earliest and most important supporters of Surrealism in Britain. One of his most important relationships, however, was with Dalí, whom he first met in 1935. The following year, concerned that the artist was struggling to make a living with his art, James offered Dalí a contract whereby he agreed to purchase the artist's entire output between 1937 and 1938. More than just a financial supporter, James formed a very close and collaborative friendship with Dalí at this time. By 1939, James had amassed one of the greatest Surrealist collections in the world, which was comprised of over 180 works by Dalí.



Edward James and friend at 35 Wimpole Street. Photo: Norman Parkinson.



λ28 RENÉ MAGRITTE (1898-1967)

Le temps jadis

signed 'Magritte' (lower left);
titled 'LE TEMPS JADIS' (on the reverse)
oil on canvas
15 x 18½ in. (38 x 46 cm.)
Painted in 1966

£1,400,000-1,800,000

\$2,100,000-2,600,000

€1,800,000-2,300,000

PROVENANCE:

Private collection, by whom acquired from the artist on 23 August 1966.
Galerie Cazeau-Béraudière, Paris.
Private collection, Rome.
Acquired from the above by the present owner.

EXHIBITED:

Brussels, Galerie Isy Brachot, *Magritte: cent cinquante oeuvres; première vue mondiale de ses sculptures*, January - February 1968, no. 109 (titled 'Au temps jadis').
Hanover, Kestner Gesellschaft, *René Magritte*, May - June 1969, no. 84 (illustrated); this exhibition later travelled to Zurich, Kunsthaus, June - July 1969.
Cologne, Baukunst, *René Magritte*, April - June 1977, no. 17.

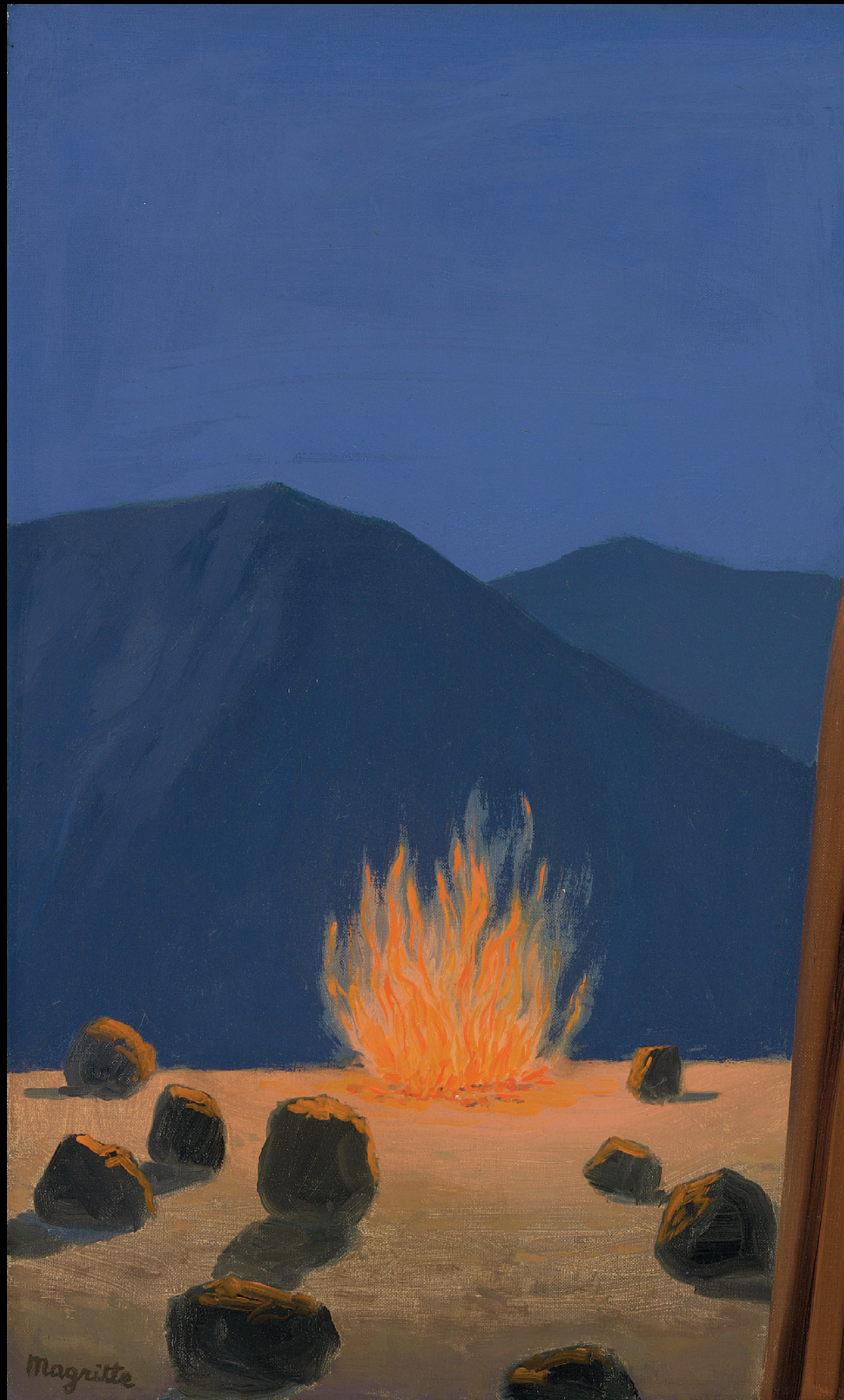
LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. III, *Oil Paintings, Objects and Bronzes 1949-1967*, Antwerp, 1993, no. 1046, p. 434 (illustrated).

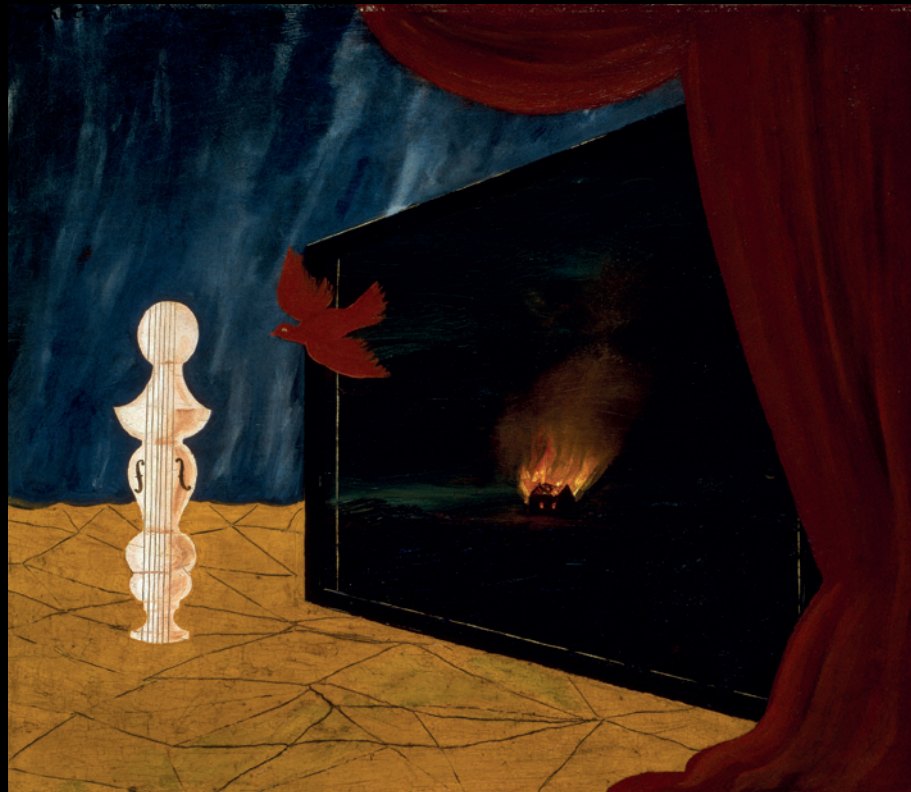


René Magritte painting *La clairvoyance*, 1936. Photo: Jacqueline Nonkels.









René Magritte, *Nocturne*, 1925. The Menil Collection, Houston.

Under a dark night sky, set within a mountainous landscape strewn with rocks and a blazing fire, a strange, cloaked bird-like object looms imposingly in the foreground of René Magritte's mysterious and deeply poetic *Le temps jadis*. The title – 'Once Upon a Time', or 'The Olden Days' – immediately transports the viewer into a fictional, fantastical realm, one in which the conventions of normality are turned on their head, and mystery reigns supreme. Painted in 1966, at the end of the artist's prolific career, *Le temps jadis* combines many of the central motifs of Magritte's distinctive and highly inventive pictorial iconography: the *bilboquet*, the bird, rocks and fire. With its incongruous juxtaposition of these ordinary, realistically rendered objects, *Le temps jadis* exemplifies Magritte's life-long aim of revealing to the viewer the mystery that is inherent in the everyday world. 'I do not juxtapose strange elements to shock,' Magritte stated in 1965, a year before he painted the present work, 'I describe my thoughts of mystery which is the union of everything and anything we know' (Magritte, quoted in S. Whitfield, *Magritte*, exh. cat., London, 1992, p. 17). An extraordinary image filled with enigma and impossibility, this painting does not call upon the viewer to decode the objects and their meanings, but instead to enjoy, marvel at, and revel in the poetry created by these disparate forms.

Le temps jadis presents a variation of the artist's iconic *bilboquet* – a motif that had dominated his art since the 1920s. Magritte took this object from a wooden child's toy of the same name, which consists of a round ball with a hole in it, attached, with a piece of string, to a lathe-turned wooden baton that is pointed at one end and curved at the other. In Magritte's version of this object, the wooden baton has a variety of visual allusions, appearing like a balustrade,

a chess piece, a table, or a chair leg. These objects assumed a variety of pictorial roles in Magritte's work: endowed with leafy branches to appear as trees in works such as *Le Jockey perdu* of 1926 (Sylvester I, no. 81), or depicted with an anthropomorphic element, such as an eye, or an arm, to serve as a quasi-human presence in paintings like *La naissance de l'idole* of 1926 (Sylvester I, no. 89).

In 1945, Magritte developed the form of the *bilboquet*, humanising it to become what Harry Torczyner described as an 'anthropoid bilboquet' (H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 152). The artist elongated the spherical shape of the ball into a bulbously spouted form that appears as the head of the anthropomorphic figure. Enlivened with naturalistically rendered arms and hands, and often adorned in red cloaks, these depersonalised figures were depicted in increasingly animated roles in Magritte's work, often appearing in oratory or theatrical stances. These ambiguous objects, which Magritte described simply as his 'wooden figures', are in many ways reminiscent of Giorgio de Chirico's strange, inanimate mannequins – *trovatori*, *muse*, and more – that populate his celebrated *Metaphysical* works. Often standing for a human presence, these *bilboquets* became one of the most distinctive and prevalent motifs of Magritte's art, appearing in various guises throughout the entirety of his career.

In *Le temps jadis*, Magritte has created a strange hybrid object that combines the cloaked *bilboquet* with the head of a bird. Though the human qualities have been removed and replaced with the eagle's head, this figure still has an undeniably human presence. This metamorphosed, imaginary figure stands,



René Magritte, *Le Cicerone*, 1964-1965. Sold, Christie's, New York, 3 November 2009, lot 31 (\$3,106,500).

cloaked in a deep red gown, imperiously surveying the scene before it, like a Roman sentinel guarding his territory. The year before Magritte painted *Le temps jadis*, he had depicted a similar composition in a work entitled *La belle lurette* (Sylvester III, no. 1023). Here, a similarly uninhabited landscape stretches before the same, cloaked *bilboquet*. In this version, however, the head of the eagle is replaced by a large, staring eyeball that likewise surveys the silent scene in front of it.

By placing recognisable, everyday objects in surreal combinations, Magritte stripped them of their normal associations, rendering them fantastical and uncanny. Composed of just a few elements – the bird-*bilboquet*, rocks and fire – *Le temps jadis* has a powerful simplicity. By limiting himself to just a few objects, Magritte presents the viewer with the strange array of unfathomable relationships that exist between them. For Magritte, this was one of the central aims of his art, as he explained: 'In my paintings I showed objects situated in places where they are never actually encountered. That is to satisfy what is in most people a real if not conscious desire. Does not the ordinary painter try, within the limits set for him, to upset the order according to which he customarily sees objects arranged? He will timidly take a few little liberties, venture some vague allusions. In view of my determination to make the most familiar objects scream aloud, these had to be disposed in a new order and to be charged with a vibrant significance: the cracks we see on the fronts of our houses and the seams upon our faces, to me they looked more eloquent in the sky. Turned wooden table-legs lost the innocent existence we ascribe to them if they suddenly appeared towering up in a forest...' (Magritte, quoted in P. Waldberg, *René Magritte*, Brussels, 1965, p. 116).

The eagle in *Le temps jadis* had also appeared almost twenty years earlier in a gouache entitled *Le prince charmant* (Sylvester IV, no. 1250). In this work, a cloaked bird in the same pose as that in *Le temps jadis* proudly regards a group of leaf-birds, with a mysterious, mountainous landscape beyond. The bird holds a central place in Magritte's oeuvre, serving as a pictorial symbol of each of the different concepts and ideas that the artist was putting forth; a simple, yet poetic object that Magritte could play with, distort and alter to achieve his desired surreal and poetic effect. The bird appears in a multitude of different ways as he investigated the hidden realities of the everyday world: depicted as a mountain, growing out of a leaf, cut out from the sky or, as in the present work, as a metamorphosed object pictured within the strange, nocturnal landscape.

Painted at the end of his life, *Le temps jadis* combines a range of motifs that had occupied the artist from the very beginning of his career. More than this, however, the present work, with its enigmatic combination of invented and real objects, encapsulates Magritte's aims of creating works which, in their own way, prompt a revelation for the viewer, removing the blinkers of everyday existence to reveal the magic that can be found in reality. When asked in September 1966 – the time that the artist was most likely completing *Le temps jadis* – what meaning lay behind a certain painting, Magritte responded, 'There is nothing "behind" this image. (Behind the paint of the painting there is the canvas. Behind the canvas there is a wall, behind the wall there is...etc. Visible things always hide other visible things. But a visible *image* hides nothing)' (Magritte, quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 408).

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ29 MARC CHAGALL (1887-1985)

Le nu au bouquet

signed 'Chagall Marc' (lower right);
signed 'Marc Chagall' (on the reverse)
oil on canvas
31¾ x 25⅝ in. (80.7 x 65.1 cm.)
Painted in 1978-1981

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

Galleria Marescalchi, Bologna.
Acquired from the above by the present owner
in 2003.

The Comité Chagall has confirmed the
authenticity of this painting.



Marc Chagall, *La dormeuse aux fleurs*, 1972.
Albertina, Vienna.

Painted during one of the most prolific creative periods of Marc Chagall's career, *Le nu au bouquet* showcases the artist's unique ability to transform even the most everyday of subjects into a magical, otherworldly scene. Focusing on a traditional still-life motif, in which a large bouquet of freshly cut flowers towers over a typical lunchtime tableau, the artist lends the scene a unique, Chagallian air, as the table top and its contents appear to float above the skyline of the peaceful walled town of Saint-Paul-de-Vence. Further heightening this fantastical effect is the presence of an ethereal female nude wearing a diaphanous veil, who levitates above the bouquet of flowers, echoing its shape with her gentle curving form. The prominence of the bride and the flowers, both key leitmotifs within the artist's oeuvre, lends the painting a distinctively romantic air, perhaps alluding to the happiness, love and contentment that Chagall felt at this time, as he enjoyed an idyllic life in the South of France with his second wife, Vava.

Indeed, *Le nu au bouquet* highlights the profound impact the Côte d'Azur had on the artist, and the manner in which

the tranquil atmosphere and beautiful landscapes of the South of France came to influence his painting. He had first moved to the area in the early 1950s, settling in the historic walled town of Vence, and described his life there as 'a bouquet of roses' (Chagall, quoted in S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492). As Franz Meyer, Chagall's biographer and son-in-law, explained: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519). In *Le nu au bouquet* Chagall uses a luminous, effervescent blue to evoke the bright, azure light that filled the town, while the lush vitality of the grand bouquet highlights the sense of abundance and plenitude that radiated from the Provence landscape. With their colourful blooms and verdant foliage, executed in a heavy impasto, the flowers appear ready to spill over the edges of their vase. Chagall most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant colours and heady scent.



λ*30 SALVADOR DALÍ (1904-1989)

El rec de La Jorneta (The Jorneta Stream)

oil on canvas
47¼ x 39¼ in. (120 x 99.7 cm.)
Painted in 1923

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

Hans Engelhorn, Palamós, Catalonia.
Caroline Wimmer, by descent from the above.
Rafael Santos Torroella, Barcelona.
Sala Dalmau, Barcelona.
Acquired by the present owner in the 1970s.

EXHIBITED:

Paris, Musée National d'Art Moderne,
Centre Georges Pompidou, *Salvador Dalí:
Rétrospective, 1920-1980*, December 1979 -
April 1980, no. 14, p. 33 (illustrated).
Madrid, Museo Nacional Centro de Arte Reina
Sofía, *Dalí joven, 1918-1930*, October 1994 -
January 1995, no. 66, p. 287 (illustrated p. 145).
Florence, Palazzo Strozzi, *Picasso, Miró, Dalí:
Giovani e arrabbiati, la nascita della modernità*,
March - July 2011, no. 2.13, pp. 103 & 201
(illustrated; dated 'circa 1923').
On loan to the TEA Tenerife Espacio de las
Artes, Canary Islands, 2010-2015.

LITERATURE:

J. Socias, *Dalí*, Barcelona, 1983 (detail
illustrated p. 2).
Clarà, Dalí, Monturiol, Pla, Vayreda, Barcelona,
1983, p. 2 (illustrated).
M. di Capua, *Dalí*, Paris, 1994, p. 53 (illustrated
p. 52).
R. Santos Torroella, *El Primer Dalí, 1918-1929:
Catálogo razonado*, Valencia & Madrid, 2005,
no. 78, p. 182 (illustrated p. 183).
R. Descharnes & G. Néret, *Salvador Dalí, 1904-
1989, The Paintings*, vol. I, 1904-1946, Cologne,
1994, no. 145, p. 64 (illustrated p. 65).
Gala-Salvador Dalí Foundation, ed., *Salvador
Dalí, Online Catalogue raisonné of paintings
(1910-1964)*, no. 117 (illustrated; accessed 2016).

Painted in 1923, Salvador Dalí's *El rec de La Jorneta (The Jorneta Stream)* is one of the largest of a series of six early landscapes that depict Cadaqués, the small coastal Catalan town to which the artist remained rooted throughout his life (Descharnes & Néret, nos. 143-148). The majority of this series now resides in museum collections across the world, including the Museo Reina Sofía, Madrid, Fundación Gala-Salvador Dalí, Figueres, and The Salvador Dalí Museum, Florida. In this painting, the sun-drenched landscape of Cadaqués – the rich, warm light, silvery green olive trees and whitewashed houses on the terraced, terracotta-coloured hills – fills the entirety of the composition, depicted with a stylised precision. In the foreground, a group of six languorous nude figures are bathing in a stream, their presence transforming this landscape into a modern Arcadia. Dating from the beginning of the artist's legendary career, before he developed

his hyperrealist surrealist style, this painting demonstrates Dalí's voracious absorption of the European avant-garde. This period is regarded as one of the most important in Dalí's career; a time when he consumed the various styles, tendencies, and subjects of Modernism, which by the end of the 1920s resulted in his conception of an entirely unique pictorial idiom.

El rec de La Jorneta dates from a period of intense experimentation in the artist's life. In 1922, the year before he painted the present work, Dalí moved from his home in Figueres to Madrid, where he began to study at the San Fernando Academy of Painting, Sculpture and Graphic Arts. Living in the Residencia de Estudiantes – a new form of communal living that aimed to create a stimulating intellectual environment for young artists – Dalí was immersed in a group of innovative artists and writers, including Federico García Lorca, Luis Buñuel and Pepín Bello, who all had a profound influence on the development of his artistic ideas and intellectual beliefs. In 1923, however, the year that he painted *El rec de La Jorneta*, Dalí became embroiled in a scandal. Having spent the summer in Cadaqués, Dalí returned to Madrid in the autumn. At this time, the Academy was in the midst of recruiting a new Professor of Open-Air Painting. Their final decision, however, was met with widespread anger and the students, led by Dalí, began a protest. As a result, Dalí was suspended from the Academy for a year. This was a time of increasing revolutionary fervour in Spain and, as a result of this, on his return to Figueres,



Salvador Dalí, *La Jorneta*, 1923.
Museo Nacional Centro de Arte Reina Sofía, Madrid.





Salvador Dalí, *Paysage à Cadaqués*, 1923.
Salvador Dalí Museum, St Petersburg, Florida.



Salvador Dalí, *Cadaqués vu la tour de Cap Creus*, 1923.
Fundació Gala-Salvador Dalí, Figueres.



Salvador Dalí, *El Moli - Paysage à Cadaqués*, 1923. Private collection.

Dalí was arrested and imprisoned before being moved to a prison in Gerona until, after 35 days, he was released due to the lack of a chargeable offence. This spell in prison gave Dalí time to reflect both on himself and on his native landscape; as he recalled, 'I was happy, for I had just rediscovered the landscape of the Ampurdán plain' (S. Dalí, *The Secret Life of Salvador Dalí*, trans. H. M. Chevalier, New York, 1942, p. 98). After he was released, he went straight to Cadaqués, where, in his own words, 'I became an "ascetic" once more, and where I literally gave myself over body and soul to painting and to my philosophic research' (Dalí, *ibid.*, p. 199). It seems likely that, with their obsessively rendered detail and joyful exaltation of the Spanish landscape, *El rec de La Jorneta* and the accompanying series were painted at this time, a period during which Dalí devoted himself entirely to painting and was completely immersed in the landscape of his beloved home.

Cadaqués holds a central position in Dalí's art. He spent blissful summers there as a child and continued to return throughout his life. 'This is the spot which all my life I have adored with a fanatical fidelity which grows with each passing day,' Dalí stated. 'I can say without fear of falling into the slightest exaggeration that I know by heart each contour of the rocks and beaches of Cadaqués, each geological anomaly of its unique landscape and light, for in the course of my wandering solitudes these outlines of rocks and these flashes of light clinging to the structure and the aesthetic substance of the landscape were the unique protagonists on whose mineral impassiveness, day after day, I projected all the accumulated and chronically unsatisfied tension of my erotic and sentimental life' (Dalí, *ibid.*, p. 126). This intense love and intimate knowledge of the landscape is reflected in *El rec de La Jorneta*, which, in this context, can be seen as a homage to this rugged corner of Catalonia. The landscape fills the entirety of the composition with only a small glimpse of blue sky visible in the top left-hand corner. It is as if Dalí has, by faithfully recording every detail of this scene, committed it to memory, depicting every olive tree and every terraced grove as they proliferate into the distance.

In the years preceding *El rec de La Jorneta*, Dalí had been painting in what he called an impressionist style, though the bold colours and brushwork of these early works are also reminiscent of Fauvism or Pointillism. In Madrid, he was exposed to a host of new avant-garde artists and styles and these are immediately reflected in his own work of this time. Introduced to the fragmented style of Cubism through a Futurist catalogue that his friend, Pepito Pichot showed him, he also devoured the modernist Parisian periodical, *L'Esprit Nouveau*, and became increasingly familiar with the work of Matisse, Picasso, Braque, Derain, Severini and de Chirico, amongst many others. With *El rec de La Jorneta*, Dalí has returned to a more traditional, representational style, depicting the landscape with a greater sense of naturalism. Moreover, the bathers that occupy the foreground of the composition can be seen to reflect the 'return to order' – a movement that saw the embrace of the aesthetics of Classicism – that was dominant in the European avant-garde at this time.

The landscape of *El rec de La Jorneta* is however rendered with an almost cubic, geometric regularity, and the soft colours are also reminiscent of the muted palette of Analytical Cubism. At this time, Dalí was looking specifically at the work of fellow Spaniard, Juan Gris; as the artist recalled, 'I was beginning to paint my first cubist paintings, which were directly and intentionally influenced by Juan Gris. They were almost monochromes. As a reaction against my previous colourist and impressionist periods, the only colours in my palette were white, black, sienna and olive green' (Dalí, *ibid.*, p. 160). This influence can certainly be seen in the present work, but, with its naturalistic depiction of the landscape, executed with an impressive technical virtuosity, this painting is rendered in a style that is completely unique to Dalí.



λ31 KARL SCHMIDT-ROTTLUFF (1884-1976)

Winter

signed and dated 'Schmidt-Rottluff 1906' (lower left); signed, titled and inscribed 'Schmidt-Rottluff „Winter“ Olgem.' (on the reverse of the artist's original frame)
oil on board
27¾ x 21⅞ in. (70.5 x 53.5 cm.)
Painted in 1906

£600,000-800,000

\$870,000-1,200,000

€760,000-1,000,000

'The rhythm, the rustling of colours, that's what always enthalls and occupies me.'

(Karl Schmidt-Rottluff, 1907, quoted in U. Lorenz, *Brücke*, Cologne, 2008, p. 62)

PROVENANCE:

Kurt Schmidt, Chemnitz (the artist's brother).
Acquired from the above by the present owner in 1970.

EXHIBITED:

Düsseldorf, Städtische Kunsthalle, *Karl Schmidt-Rottluff: Der Maler*, October - December 1992, no. 11, p. 234 (illustrated p. 50; dated '1906-1907'); this exhibition later travelled to Chemnitz, Städtische Kunstsammlungen, January - March 1993; and Berlin, Brücke-Museum, April - July 1993.
Berlin, Brücke-Museum, *Die "Brücke" - Neuerwerbungen der letzten fünf Jahre 1988-1993*, September 1993 - January 1994, no. 32, p. 76 (illustrated pl. 77).
Dortmund, Museum am Ostwall, *Karl Schmidt-Rottluff: Ein Maler des 20. Jahrhunderts, Gemälde, Aquarelle und Zeichnungen von 1905 bis 1972*, September 2001 - January 2002, no. 9, p. 274 (illustrated pl. 9); this exhibition later travelled to Kiel, Kunsthalle, January - April 2002; and Leipzig, Museum der bildenden Künste, April - July 2002.
Rome, Complesso del Vittoriano, *Gli Espressionisti, 1905-1920*, October 2002 - February 2003, p. 78 (illustrated).

Berlin, Berlinische Galerie, *Brücke: Die Geburt des deutschen Expressionismus*, October 2005 - January 2006, no. 39, p. 377 (illustrated p. 145).
Moscow, The Pushkin State Museum of Fine Arts, *German Expressionists of the Brücke-Museum Collection, Berlin*, September - November 2008, no. 56, p. 92 (illustrated).
Passariano di Codroipo, Villa Manin, *Espressionismo: Capolavori dal Brücke-Museum di Berlino*, September 2011 - March 2012, no. 82, p. 46 (illustrated).
On loan to the Brücke-Museum, Berlin, 1991-2015.

LITERATURE:

M.M. Moeller, *Karl-Schmidt-Rottluff: Werke aus der Sammlung des Brücke-Museums Berlin*, Berlin, 1997, no. 7, p. 371 (illustrated pl. 7).
M.M. Moeller, *Brücke-Museum Berlin: Malerei und Plastik, kommentiertes Verzeichnis der Bestände*, Munich, 2006, no. 53, p. 158 (illustrated p. 159).

Hermann Gerlinger has confirmed the authenticity of this work.



Sächsische Stahlwindmotorenfabrik, Dresden Löbtau. Now destroyed.





Karl Schmidt-Rottluff, *Windiger Tag*, 1907. Sold, Christie's, London, 2 February 2016, lot 42 (£1,314,500).

Formerly on loan to the Brücke-Museum in Berlin, *Winter* is an outstanding early painting by Karl Schmidt-Rottluff from the first years of his involvement in *Die Brücke*. The painting depicts the Saxon Steel and Wind-turbine Factory in the Dresden suburb of Löbtau during the height of winter, but for Schmidt-Rottluff, the former architectural student who had only recently embarked on a career as a painter, it was not the architecture of this small former munitions factory in a worker's suburb that drew his attention. Rather it was the vibrant play of colour and light upon both the factory's form and upon his own feelings that evidently drew him to the subject. Closing in on the building so that its tower and wind turbine are cropped from view and the play of coloured shadows on its roof and sides fills the canvas, it is the dynamic energy of light and colour manifested by this otherwise ordinary building that forms the central subject of this work.

Painted in 1906, *Winter* is a work that reflects Schmidt-Rottluff's aim of revealing what he called, 'the silent life of things'. 'Most pictures deal with things that happen,' he said. 'I always wanted to depict what is, the silent life of things' (Karl Schmidt-Rottluff, 1907, quoted in U. Lorenz, *Brücke*, Cologne, 2008, p. 38). Towards this end, Schmidt-Rottluff sought an art that dealt in the essence of nature as it is experienced by man. 'Personally,' he famously said, 'I don't have any programme, only an unaccountable longing to take hold of what I see and feel, and to find the most direct means of expression for such an experience. I only know that there are some things which cannot be grasped by either intellect or words' (Karl Schmidt-Rottluff, 'Das Neue Programm: Antwort auf eine Rundfrage über künstlerische Programme', in *Kunst und Künstler*, vol. 12, Berlin, 1914, p. 308).

It had been in accordance with these values that Schmidt-Rottluff had joined Ernst Ludwig Kirchner, Erich Heckel and Fritz Bleyl to form the 'Brücke' (Bridge) group of painters in Dresden in 1905. It was also Schmidt-Rottluff who gave

the group its name, derived from the writings of Friedrich Nietzsche and reflective of these artists' shared ideal that man was a 'bridge' of becoming, of potential and evolutionary possibility. As Heckel recalled, 'Schmidt-Rottluff said we should call [ourselves] "Brücke", [because] that was a many-layered word, and didn't imply a programme, but in a sense implied going from one bank to the other. It was clear which bank we wanted to leave, but it was less certain where we wanted to end up' (Erich Heckel, quoted in U. Lorenz, *Brücke*, Cologne, 2008, p. 8).

Founded in June 1905, much of the character and genesis of the art of *Die Brücke* during its first years was due to Schmidt-Rottluff's pioneering example. Along with that of Emil Nolde, who was only an active member of the circle between 1906 and 1907, Schmidt-Rottluff's work from these years is among the most dynamic and innovative of all the artists in the group. Influenced by the example of the French Impressionists, by Van Gogh and perhaps most profoundly by his friend, the older artist Emil Nolde, whose approach to painting was one of applying spontaneous intuition and emotional vigour, Schmidt-Rottluff, between 1905 and 1907, developed a highly raw style of painting that broke almost all the aesthetic boundaries of the period.

As a work like *Winter* exemplifies, Schmidt-Rottluff's approach to his work was essentially one of vigorous intensity. Painting directly and swiftly onto a raw canvas or board, usually in the presence of his subject but without drawing, all contours and linearity remain deliberately absent from a work which is created purely by swirling brushstrokes of opaque colour and texture. There are no contours in nature, Schmidt-Rottluff boldly asserted at this time, so why paint any? In this way, and as a work like *Winter* clearly demonstrates, Schmidt-Rottluff was able to bestow even the most everyday of subjects with a dynamic sense of inner life; his shimmering dynamic brushstrokes seem to vibrate with the spectacular energy and vigour of life itself.



32 ERNST LUDWIG KIRCHNER (1880-1938)

Blaue Artisten

signed 'E L Kirchner' (upper left)
pastel on paper
26¾ x 20 in. (68 x 50.8 cm.)
Executed in 1914

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

Dr Johannes Schürer, Mülheim an der Ruhr, until at least 1956.

Anonymous sale, Ketterer Kunst, Munich, 28 May 1979, lot 615.

Acquired at the above sale by the present owner.



Ernst Ludwig Kirchner, *Blaue Artisten*, 1914. Private collection, on loan to the Franz Marc Museum, Kochel am See.

EXHIBITED:

New York, American Federation of Fine Arts, *German Watercolors, Drawings and Prints (1905-1955)*, 1956, no. 42 (illustrated; titled 'Women Performers in Blue').

Seattle Art Museum, *Ernst Ludwig Kirchner: A Retrospective Exhibition*, November 1968 - January 1969; this exhibition later travelled to the Pasadena Art Museum, January - February 1969; and Boston, Museum of Fine Arts, March - April 1969.

Berlin, Nationalgalerie, *Ernst Ludwig Kirchner 1880-1938*, November 1979 - January 1980, no. 202, p. 202 (illustrated); this exhibition later travelled to Munich, Haus der Kunst, February - April 1980; Cologne, Museum Ludwig, April - June 1980; and Zurich, Kunsthhaus, June - August 1980.

Heidelberg, Kunstverein, *Blau: Farbe der Ferne*, March - May 1990, pp. 420 & 608 (illustrated p. 421).

Nuremberg, Kunsthalle, *Ernst Ludwig Kirchner*, June - September 1991, no. 67, p. 179 (illustrated).

Leipzig, Museum der bildenden Künste, *Ernst Ludwig Kirchner: Zeichnungen, Aquarelle, Pastelle aus einer Privatsammlung*, December 1992 - January 1993, no. 12, p. 9 (illustrated; illustrated again on the cover); this exhibition later travelled to Wuppertal, Von der Heydt-Museum, February - May 1993.

Bonn, Kunstmuseum, *Ernst Ludwig Kirchner: Farbige Werke auf Papier*, May - August 1999, no. 63, p. 176 (illustrated p. 124).

Hamburg, Kunsthalle, *Im Zentrum: Ernst Ludwig Kirchner, eine Hamburger Privatsammlung*, October 2001 - January 2002, no. 52, pp. 181-182 (illustrated p. 53 & on the back cover); this exhibition later travelled to Davos, Kirchner Museum, January - April 2002; and Berlin, Brücke-Museum, January - March 2003. Washington, D.C., National Gallery of Art, *Ernst Ludwig Kirchner, 1880-1938*, March - June 2003, no. 140, p. 235 (illustrated); this exhibition later travelled to London, Royal Academy of Arts, *Kirchner: Expressionism and the City, Dresden and Berlin 1905-1918*, June - September 2003. Madrid, Museo Thyssen-Bornemisza, *Brücke: el nacimiento del expresionismo alemán*, February - May 2005, no. 204 (illustrated); this exhibition later travelled to Barcelona, Museo Nacional de Arte de Catalunya, May - September 2005; and Berlin, Berlinische Galerie, October 2005 - January 2006.

Hamburg, Hubertus-Wald-Forum, *Kirchner*, October 2010 - January 2011, no. 145 (illustrated p. 124).

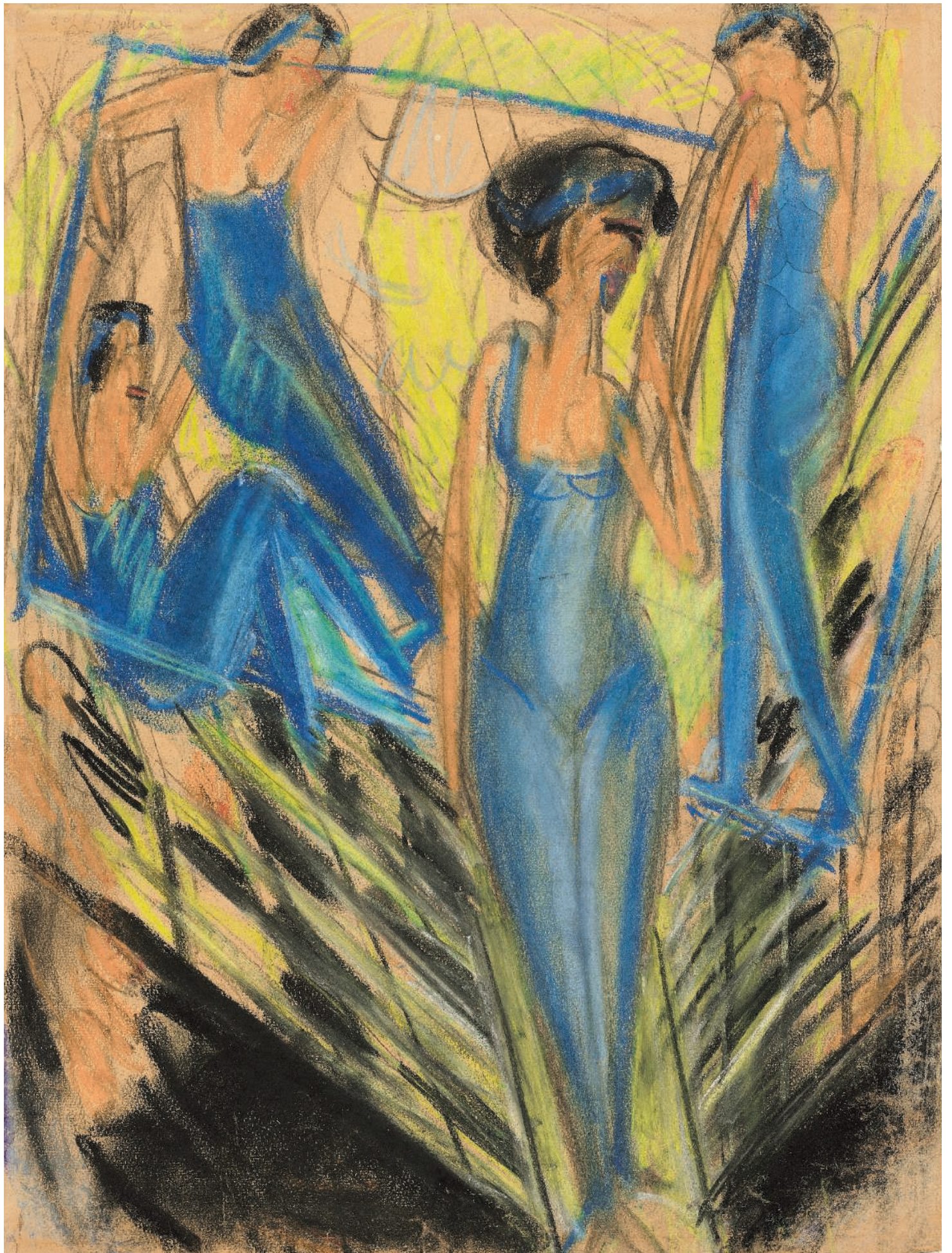
LITERATURE:

W. Grohmann, *Kirchner: Zeichnungen*, Dresden, 1925, no. 57 (illustrated).

D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, MA, 1968, p. 322 (mentioned in a note under no. 383).

L. Grisebach, *Ernst Ludwig Kirchner 1880-1938*, Cologne, 1995, p. 121 (illustrated).

This work is listed in the Ernst Ludwig Kirchner Archives, Wichtrach/Bern.





Ernst Ludwig Kirchner, *Fünf Frauen auf der Straße*, 1913. Museum Ludwig, Cologne.



Ernst Ludwig Kirchner, *Frauen auf der Straße*, 1915. Von der Heydt Museum, Wuppertal.

Blaue Artisten is an outstanding pastel work from 1914, a time when Kirchner was at the absolute pinnacle of his creative power and fully engaged in depicting the unique drama and vitality of modern life in the big city. This picture, which also gave rise to a major oil painting of the same subject in 1914, depicts four female trapeze artists standing like elongated goddesses in blue costumes against a vibrant yellow background of radiant light. In a highly original move, the viewpoint taken by the artist is from a perspective high up in a circus tent, looking down directly on the artistes and through a net hanging beneath them towards the upward gaze of the audience whose collective identity can vaguely be discerned in black at the bottom of the picture. Like all of Kirchner's most sophisticated works from this period shortly before the First World War, the picture is one that plays with bold forms, a distorted space and a complex game of looking.

Blaue Artisten is one of a series of works depicting circus and cabaret performers that Kirchner had made periodically since the first days of Die Brücke in Dresden. Such subjects appealed to the Expressionists because, for them, they depicted a raw and exciting life of freedom and creativity outside the constraints of bourgeois society. After his move to Berlin in 1911, however, Kirchner's paintings of cabaret and circus subjects became immersed in his experience of big city life and were used by the artist as a sign of his commitment to modernity. As Jill Lloyd has pointed out, like his celebrated street-scene paintings that immediately preceded this work, pictures like *Blaue Artisten* and *Circus* of 1914, 'provide a unique combination of direct emotional effects and distancing devices by taking as their subject the complex mixture of involvement and voyeurism we experience as spectators' (J. Lloyd, *German Expressionism, Primitivism and Modernity* London, 1991, p. 99). Whereas Kirchner's street-scenes had concentrated on the dynamics of bodily movement on the city streets and the coquettish game of looking that existed between window-shopping streetwalkers and their prospective male clients, circus and cabaret pictures from this period, such as *Blaue Artisten*, provide a dynamic portrait of the relationship between the performer and their audience.

In both the pastel of *Blaue Artisten* and the oil, Kirchner's presentation of the female performers echoes closely the composition of Berlin street-scene paintings like *Fünf Frauen auf der Strasse* (Museum Ludwig, Cologne). As Donald Gordon has written of the work in this respect, *Blaue Artisten* 'returns to the repetitive vertical figure composition of the street scenes... That Kirchner's powers of empathic identification with his subjects were great, and that spatial distortion is as much subject to empathy as are distortions of form or colour, are evidenced by this picture. Presumably without leaving his seat in the audience, Kirchner has pictorially recreated that all-but-universal fear of heights to which circus audiences secretly thrill. In his pictorial probes of the circus, as of the urban street at night, he fully realises the psychic potential of distortion in space – the only aspect of spatial distortion at the modern artist's disposal whose possibilities had not already been explored by Van Gogh or by baroque or mannerist artists. The figures in



Ernst Ludwig Kirchner, *Berliner Straßenszene*, 1913-1914. Sold, Christie's, New York, 8 November 2006, lot 37 (\$38,096,000). Private collection, on loan to the Neue Galerie, New York.



Ernst Ludwig Kirchner, *Zirkusreiterin*, 1913. Pinakothek der Moderne, Munich.

so many of the last prewar paintings appear buffeted by such explosive forces, cling so desperately to the vertical in their topsy-turvy worlds, that we may well see them as "dancing on a volcano whose eruptions were anticipated in violent rhythms and inner excitement" (D.E. Gordon, *Ernst Ludwig Kirchner*, London, 1968, p. 97).

The dynamic and highly original compositional structure of this pastel is one that also derives from Kirchner's impressive renderings of figures on the Berlin street. As with those famous paintings Kirchner originated his ideas for their composition in speedily executed drawings made rapidly on the spot and in which he attempted to fix, in the moment that he experienced them, what he called the 'Kraftlinien' or 'lines of force' running through the movement and grouping of movement in the figures around him. Formal ideas from these sketches were worked up further in a series of dynamic and innovative pastel studies that brought the colour and immediacy of the drawings together into a completed composition. And it is this completed sense of a work in its own right that is attained in the pastel *Blaue Artisten*. For as indeed was pointed out by the writer of the catalogue for the retrospective of Kirchner's work held at the Neue Nationalgalerie, Berlin, in 1980, the 'relationship between the pastel [*Blaue Artisten*] and the painting [of the same name] should not be understood in the sense that the pastel was a study for the finished work. Pastel and painting are in fact two

different views of the same scene, the same group of artists in two different phases of their performance' (exh. cat., *Ernst Ludwig Kirchner*, Berlin, 1980, p. 203).

Both pastel and painting do make use of a similar composition, however - one that derives from a device of grouping figures around a rhomboid form which, Kirchner once mentioned in a letter to Carl Hagemann, he had also used as a basis for his Berlin Street Scene paintings, particularly the 1913-1914 painting now hanging in the Neue Galerie in New York. Here, in both the painting and the pastel *Blaue Artisten* this rhomboid structuring is actually rendered in the form of the trapeze on which the artistes stand. In the pastel, this rhomboid is further augmented by another sharp diagonal beneath it that articulates the net and the figures below. Like the Berlin street-scenes *Fünf Frauen auf der Strasse* of 1914 and *Frauen auf der Strasse* of 1915 (Von der Heydt-Museum, Wuppertal), *Blaue Artisten* also belongs to a highly important series of major works made by Kirchner at this time whose compositions were structurally dominated by a violent clash of yellow and blue. It is this startling combination of vibrant complementary colouring, combined with the artist's masterful command of the work's sharp downward perspective, angular rhomboid grouping of the figures and the spontaneity and immediacy in the execution of the pastel medium itself that makes *Blaue Artisten* one of the finest and most accomplished pastels in all of Kirchner's oeuvre.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***33 ALEXEJ VON JAWLENSKY (1864-1941)**

Sitzende Frau

signed with the initials 'A.j.' (lower left)
oil on board
27 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in. (69.5 x 49 cm.)
Painted in 1909

£700,000-1,000,000

\$1,100,000-1,400,000

€890,000-1,300,000

PROVENANCE:

The artist's studio.

Otto Henkell, Wiesbaden, until at least 1959.

Anonymous sale, Kunstkabinett, Stuttgart,
3-5 May 1962, lot 175.

Private collection, Europe, by whom acquired
at the above sale, and thence by descent; sale,
Christie's, London, 2 February 2010, lot 26.

Acquired at the above sale by the present
owner.

EXHIBITED:

Dusseldorf, Kunstverein für die Rheinlande und
Westfalen, *Alexej von Jawlensky*, September
1957, no. 13; this exhibition later travelled to
Bremen, Kunsthalle, December 1957 - January
1958; and Stuttgart, Württembergischer
Kunstverein, February - March 1958, no. 18.

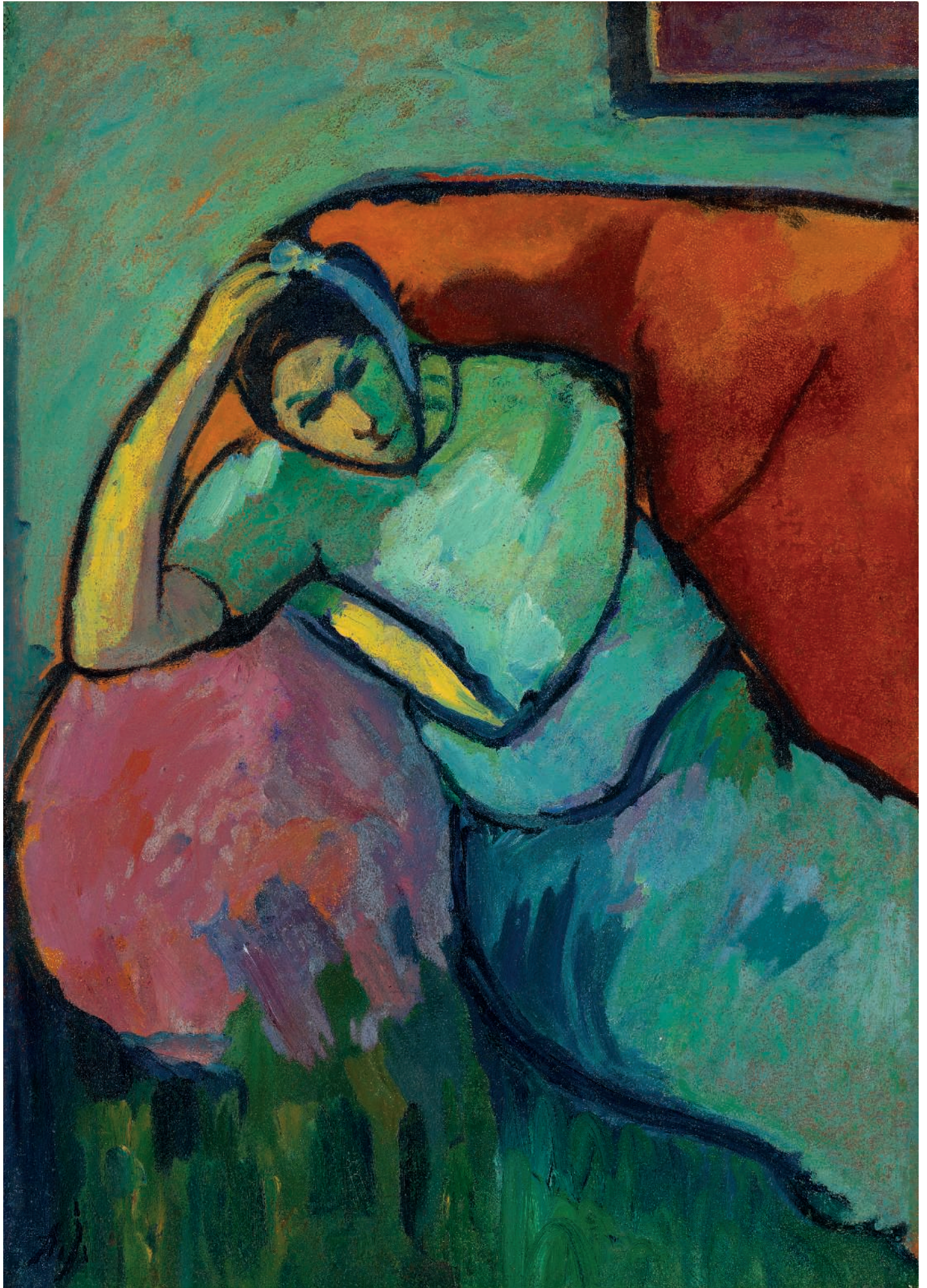
LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959,
no. 53, p. 230 (illustrated).

M. Jawlensky, L. Pieroni-Jawlensky & A.
Jawlensky, *Alexej von Jawlensky, Catalogue
Raisonné of the Oil Paintings, Volume One 1890-
1914*, London, 1991, no. 235, p. 192 (illustrated
p. 198, dated 'circa 1909').

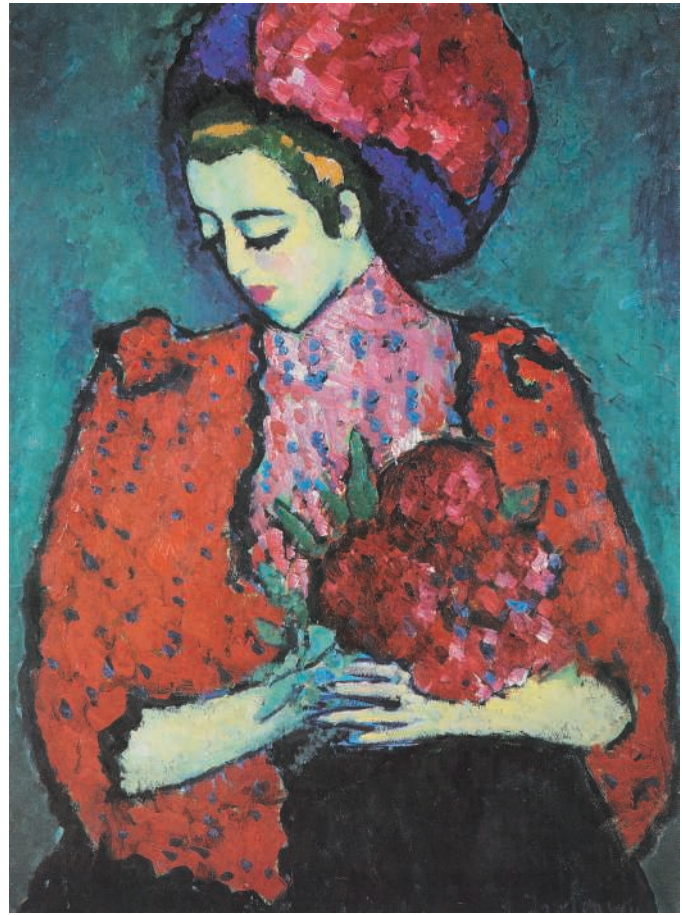


Jawlensky in Munich, 1905.





Paul Cézanne, *Madame Cézanne à la jupe rayée*, circa 1877. Museum of Fine Arts, Boston.



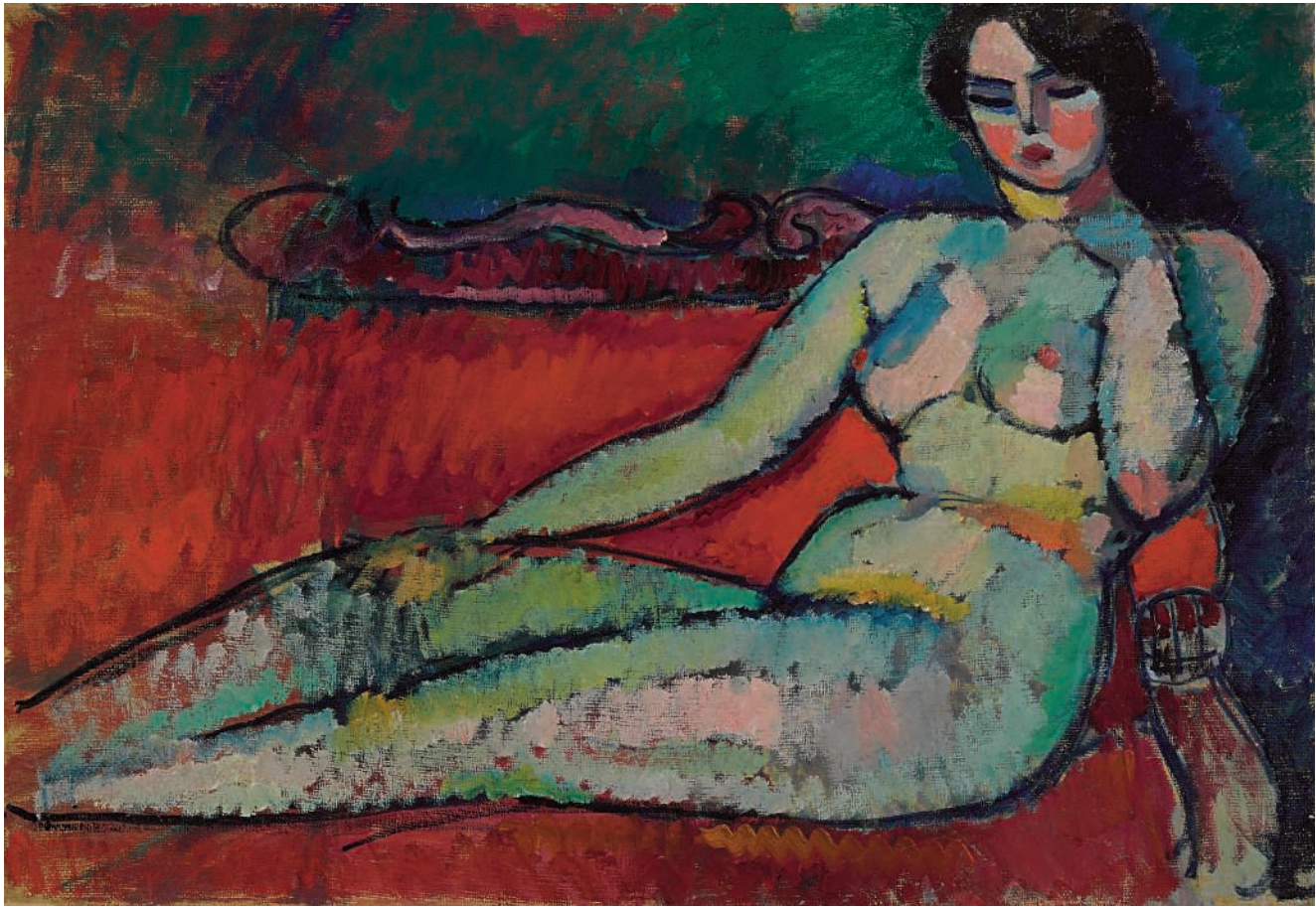
Alexej von Jawlensky, *Mädchen mit Pfingstrosen*, circa 1909. Von der Heydt Museum, Wuppertal.

In an oeuvre dominated by intense close-ups of the human head, *Sitzende Frau* is a rare example of a three-quarter-length portrait by Alexej von Jawlensky, a format the artist experimented with for a short period during the years 1909 and 1910. Taking as its focus a female protagonist reclining in a domestic, interior setting, the painting captures the sitter in a quiet moment of repose and contemplation, appearing so completely absorbed in her own thoughts that she is unaware of the artist's attention. The model carries an air of introspective seriousness, her downcast eyes an unusual substitute for the confrontational gaze that dominated the majority of the artist's pre-war portraits. A careful distillation of observation and imagination, the painting showcases the numerous influences which shaped Jawlensky's painting at this stage of his career, from the dramatic colour contrasts of Henri Matisse and the Fauves, to the thick dark outlines of Gauguin, and the broad brushstrokes of Van Gogh. Executed in an arresting palette of complementary greens and reds, with striking, heavy black contours, the painting demonstrates Jawlensky's dedication to experimentation at this time, as he sought to achieve a delicate synthesis of these multiple sources into a unique, personal artistic vocabulary.

Jawlensky encountered the contemporary French avant-garde on a sojourn to Paris in 1905 with his long-time companion and patron, Marianne von Werefkin. Here, he was exposed to the art of the Fauves at the Salon d'Automne, where Matisse and André Derain shocked the Parisian art world with their vibrantly coloured canvases and violently expressive brushwork. Jawlensky was particularly inspired by

their dynamic chromatic vocabulary, and quickly absorbed their bold approach in his own art, infusing such paintings as *Sitzende Frau* with a powerful sense of colour that owes a clear debt to Matisse's portraits from this period. For example, the striking green shadow which covers half of the sitter's face is reminiscent of Matisse's use of bold pigmentation in the shadowing of his model's facial features in such paintings as *La Raie verte (Portrait de Madame Matisse)* and *Femme au chapeau* (both 1905). Following Matisse's example, Jawlensky chose to free colour from its traditionally descriptive role in his painting, pushing the correspondences between form and colour beyond their natural relationships.

The short, thick brushstrokes which populate the canvas, meanwhile, and the juxtaposition of brighter and cooler tones alongside one another, distinctly reflect the influence of Paul Cézanne on Jawlensky's art. *Sitzende Frau* contains particularly strong affinities to the artist's serene 1887 portrait of his wife, *Madame Cézanne dans un fauteuil rouge*. Jawlensky's interest in Cézanne may have been renewed during a second visit to Paris in 1907, where he attended the artist's retrospective at the Salon d'Automne. Resting her weight against the arm of the chair, the sitter echoes Madame Cézanne's relaxed pose, and appears similarly introspective. Jawlensky also absorbs the richness of Cézanne's colours, gently modulating the paint in different sections of the canvas to allow small hints of complementary colour to emerge in the midst of a block of vibrant red or green. However, Jawlensky simplifies his composition, reducing his sitter to the basic outlines of her form and eschewing Cézanne's focus on texture and pattern.



Alexej von Jawlensky, *Odalyske*, 1910. Sold, Christie's, New York, 6 May 2009, lot 11 (\$5,122,500).

In so doing, Jawlensky pushes the colour juxtapositions to new extremes, heightening the effect of their contrasts and intensifying their visual impact, as he sought to emphasise the expressive power of colour in his painting. To assist him in this endeavour, Jawlensky anonymises his sitter, removing traces of her individuality and expunging the idiosyncrasies of her appearance from the painting to create a more generalised character. This effect is further accentuated by the artist's choice of title for the painting, *Sitzende Frau*. By not naming the woman in the portrait, the artist ensures that the viewer does not become distracted by the personality of the sitter, allowing her to become a vehicle for the artist's own experimentations with expressing his inner subjective vision of the world.

1909 was an integral year in Jawlensky's artistic development, marked by a period of intense creativity and continuous experimentation in his painting. He had spent the previous summer in the small, sleepy market town of Murnau, nestled in the shadows of the Bavarian Alps, with Wera and their close friends, Wassily Kandinsky, and Gabriele Münter. Here, the four artists discussed the theoretical bases of their art and experimented with each other's techniques, often working together in a communal manner, frequently painting the same scenes from different viewpoints. It was Jawlensky who took the lead in guiding the quartet's evolution at this time, with both Münter and Kandinsky portraying him as the group's mentor in their memoirs. This artistic dialogue and the painter's activities in Murnau ushered in a phase of prolific productivity for Jawlensky, as he began to reach new levels of

innovation in his approach to colour. Progressing beyond his French counterparts, Jawlensky forged a more subjective and emotional response to colour in his art, in which the powers of expression inherent in complementary and opposing tones were strongly related to symbolic and spiritual sources.

Jawlensky was one of a number of artists living and working in Munich who believed in the capacity of art to convey a spiritual message – Kandinsky, Münter, Franz Marc, and August Macke all spoke with missionary zeal regarding their aims to render visible a sense of the spiritual truths of the universe in their art, which they believed could counteract the corruption and materialism of the age. Jawlensky explained, 'To reproduce these things that are there without being, to reveal them to others by allowing them to pass through my sympathetic understanding, by making them apparent through the passion which I feel for them – that is the goal of my life as an artist' (Jawlensky, quoted in C. Weiler, *Jawlensky: Heads Faces Meditations*, New York, 1971, p. 98). For Jawlensky, colour played an integral role in this search for the spiritual, leading him to use the expressive power of the relationships between different tones and shades to evoke a subjective response to the world. This common search for the spiritual inspired a new sense of community amongst these artists, and encouraged them to seek opportunities to exhibit alongside one another. To this end, Jawlensky, Wera, Kandinsky and Münter were among the founding members of the artist's association *Neue Künstlervereinigung München* (NKVM), a group formed in January 1909, which would pave the way for the establishment of the groundbreaking *Der Blaue Reiter* group two years later.

λ*34 HERMANN MAX PECHSTEIN (1881-1955)

Der Mühlengraben

signed 'HMPechstein' (lower left); signed, dated and numbered 'XIV Der Mühlengraben HMPechstein' (on the reverse)
oil on canvas
31½ x 39¾ in. (80 x 100 cm.)
Painted in 1921

£600,000-800,000

\$870,000-1,200,000

€770,000-1,000,000

PROVENANCE:

Joseph Geller, Cologne, by whom acquired directly from the artist.
Private collection, Saarland, by descent from the above; sale, Kunsthaus Lempertz, Cologne, 26 November 2013, lot 316.
Galerie von Vertes, Zurich.
Acquired from the above by the present owner in 2014.

EXHIBITED:

Bern, Kunsthalle, *Paula Modersohn und die Maler der Brücke*, July - August 1948, no. 152 (illustrated; dated '1918').
Amsterdam, Stedelijk Museum, *Expressionisme: Van Gogh tot Picasso*, July - September 1949, no. 133 (dated '1920' and titled 'Kanaal'; with incorrect dimensions).
Saarbrücken, Saarlandmuseum, *Die Brücke in der Südsee - Exotik der Farbe*, October 2005 - January 2006, no. 103, p. 222 (illustrated p. 193; dated 'circa 1920').

LITERATURE:

L.G. Buchheim, *Die Künstlergemeinschaft Brücke: Gemälde, Zeichnungen, Graphik, Plastik, Dokumente*, Dresden, 1957, no. 343 (illustrated p. 310, dated '1918' and titled 'Kanallandschaft').
P. Fechter, 'Lebensdokumente einer Epoche: Der Maler und Zeichner Max Pechstein', in *Sonntagsblatt*, no. 29, Hamburg, 17 July 1960, p. 7 (illustrated; dated '1918' and titled 'Kanallandschaft').

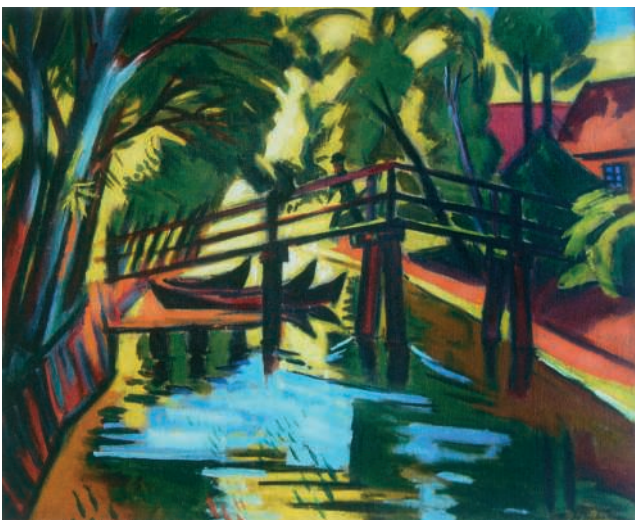
A. Soika, *Max Pechstein: Das Werkverzeichnis der Ölgemälde*, vol. II, 1919-1954, Munich, 2011, no. 1921/24, p. 237 (illustrated; illustrated again vol. I, fig. 3.4, p. 73).

Painted in 1921, Max Pechstein's *Der Mühlengraben* is one of a series of boldly coloured expressionist landscapes that dates from a highly productive summer that the artist spent in Leba, a small village on the Baltic coast of what is now Poland. Up until this point, Nidden – a remote fishing village east of Leba – had been Pechstein's favourite summer retreat, a rural idyll where he could escape the frenzied metropolis of Berlin and immerse himself in nature. But, due to new territorial divisions drawn up in post-war Europe, Nidden was no longer in East Prussia and had instead become part of Lithuania. In the spring of 1921, Pechstein began a search for a new place to paint. Setting off alone, with his materials in a rucksack, he travelled on foot along the coast until he discovered Leba where, struck by the natural beauty of the village, he settled and immediately found

renewed artistic inspiration: '...the new landscapes, the new people, I gorged myself upon them,' the artist wrote, 'I have the farmland behind, a far broader subject than in Nidden' (Pechstein, quoted in A. Soika, *Max Pechstein: Das Werkverzeichnis der Ölgemälde*, vol. I, 1905-1918, Munich, 2011, p. 73).

Pechstein's enthusiasm for the landscape of Leba is reflected in *Der Mühlengraben*. Here, he has depicted a river flanked by verdant green meadows, overhanging trees and bright orange cottages with a newfound intensity and vigour. Under the luminous blue and turquoise sky, the landscape comes alive with roughly applied, angular streaks of flaming colour, immersing the viewer in Pechstein's distinctive vision of the world. The angular bridge serves as the perspectival vanishing point of this symmetrical composition, a feature that must have appealed to Pechstein, as he returned to it on a number of occasions over the following years (Soika, nos. 1921/25, 26; 1922/35; 1923/24).

Der Mühlengraben was painted in the midst of a time of great productivity and creativity in Pechstein's life; a 'rebirth', as he called it, during which he was completely devoted to his art. In 1919, two years before he painted the present work, he had passionately declared: 'I drown everything in colour, my brain is filled only with paintings, and the idea of what to paint drives me from one place to the other' (Pechstein, quoted in B. Fulda & A. Soika, *Max Pechstein: The Rise and Fall of Expressionism*, Berlin, 2012, p. 229). Pechstein's work of this period was met with great critical acclaim and was in high demand; in 1921 alone there were three solo exhibitions of his work held across Germany, and he was hailed by many as the 'leader of the Expressionists' (quoted in B. Fulda & A. Soika, *ibid.*, p. 237).



Max Pechstein, *Früher Morgen*, circa 1922. Portland Museum of Fine Art.



PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

λ35 GEORG KOLBE (1877-1947)

Stehende Frau

signed with the monogram and stamped with the foundry mark
'GUSS H. NOACK FRIEDENAU BERLIN' (on the top of the base)
bronze with dark brown patina
Height: 70⁷/₈ in. (180 cm.)
Conceived in 1916 and cast in 1920-1921 in an edition of three

£300,000-500,000

\$440,000-720,000

€380,000-630,000

PROVENANCE:

Private collection, Saxony.
Galerie Ferdinand Möller, Berlin.
Private collection, Braunschweig, by whom
acquired from the above *circa* November 1935,
and thence by descent to the present owner.

LITERATURE:

U. Berger, *Georg Kolbe: Leben und Werk*, Berlin,
1990, p. 58 (illustrated fig. 26).

Dr Ursel Berger has confirmed the
authenticity of this work.

Conceived in the midst of the First
World War, *Stehende Frau* represents
the emergence of a new style within
Georg Kolbe's oeuvre, as he moved
away from the impressionist finishes

and highly detailed modelling of his
pre-war work to an increasingly stylised
portrayal of the female figure, which
focused on simple forms and smooth
surfaces. The model at the heart of the
present work exudes a quiet energy and
sense of purpose, her stance suggesting
that she is about to step free from her
base and move towards us. This is
accentuated by the subtle contrapposto
in which she is portrayed, her left leg
shifting ever so slightly forward, causing
her toes to hover over the edge of the
base. Her face remains a mask of quiet
serenity, her expression soft and calm,
as her head turns and gaze focuses on
something in the distance.

With her smooth curves and elegantly
composed form, *Stehende Frau*
exemplifies the radical purity that
Kolbe pursued in his art at this time.
Influenced by the French sculptor
Aristide Maillol, as well as the ancient
Egyptian art he encountered during his
journey to the country in 1913, the artist
increasingly idealised the female body
in order to emphasise and celebrate its
formal qualities. Using clear, concise
forms, Kolbe simplifies his model's
contours to achieve an elegant balance
of masses, distilling her form into an
expression of serene beauty. Due to the
ongoing conflict in Europe, the artist
was unable to cast *Stehende Frau* in
bronze, and was forced to wait almost
five years before he could fully achieve
his artistic vision for this sculpture. Cast
in an edition of three, the present work
remains the only version of *Stehende
Frau* in private hands, with the other two
now housed in the Kunsthistorisches
Museum in Vienna and the Kunsthalle
Mannheim in Germany.



Georg Kolbe, *Stehendes Mädchen*, *circa* 1920.
Museum of Modern Art, New York.



λ*36 MAX BECKMANN (1884-1950)

Hunde

signed and dated 'Beckmann P. 30' (lower left)
oil on canvas
19½ x 24 in. (49.5 x 61 cm.)
Painted in Paris in 1930

£450,000-650,000

\$650,000-940,000

€570,000-820,000

PROVENANCE:

Israel Ber Neumann, New York, by whom
acquired from the artist.
Serge Sabarsky Gallery, New York, by 1976.
Private collection, New York.
Anonymous sale, Villa Grisebach, Berlin, 4 June
1999, lot 63.
Private collection, Switzerland.
Acquired from the above by the present owner.

EXHIBITED:

Zurich, Caratsch de Pury & Luxembourg,
Max Beckmann, March - May 2004, no. 11 (no
catalogue).
London, Daniella Luxembourg Art, *Lonely
Prophets: German Art from 1910-1930*, October
- November 2007, p. 43 (illustrated).

LITERATURE:

The artist's handlist (annotated 'Paris 1930.
Beendet 24. September. Neumann, N. York').
E. & B. Göpel, *Max Beckmann: Katalog der
Gemälde*, vol. I, Bern, 1976, no. 331, p. 235
(illustrated vol. II, pl. 114).

Hunde (Dogs) is an intimate still-life painting that Beckmann made in Paris in September 1930. As with so many of his still-life paintings, the picture depicts the kind of scene that Beckmann would have suddenly taken note of in his immediate environment while going about his daily routine. As his wife Mathilde, known as 'Quappi', observed, 'Max never set up the things for his still-lives: he also scarcely ever made sketches for them. Whatever aroused and unleashed these images he generally painted directly on the canvas' (Mathilde Beckmann, *Mein Leben mit Max Beckmann*, Munich, 1983, p. 146).

Hunde depicts the kind of scene that Beckmann might actually have witnessed accidentally while in the act of painting, for the picture shows Beckmann's two Pekingese dogs viewed from above, as if at the feet of the artist and sleeping on two cushions amidst an assortment of whicker stools. Under one of the cushions can be seen a corner of the French Newspaper *L'Intransigeant*. The black-and-white dog was named 'Japan Tschin' and had come into Beckmann's life with Quappi when they met in 1924. The red-haired Pekingese was called 'Ma-Jong' and was acquired in 1930. From this time onwards, the Beckmanns would continue to keep Pekingese dogs through the war years and their many years of exile.



Max and Mathilde Q. Beckmann in front of the hotel Esplande in Berlin, 1929.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part 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 pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to

spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law,

all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or

announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at atransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at atransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted

such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are

not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will

be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

| Symbol | |
|-----------|--|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. |
| ∅ | For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

If you are:

| | | |
|--|-----------------|--|
| A non VAT registered UK or EU buyer | | No VAT refund is possible |
| UK VAT registered buyer | No symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer | No Symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non EU buyer | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.
**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

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"Signed ..."/"Dated ..."/

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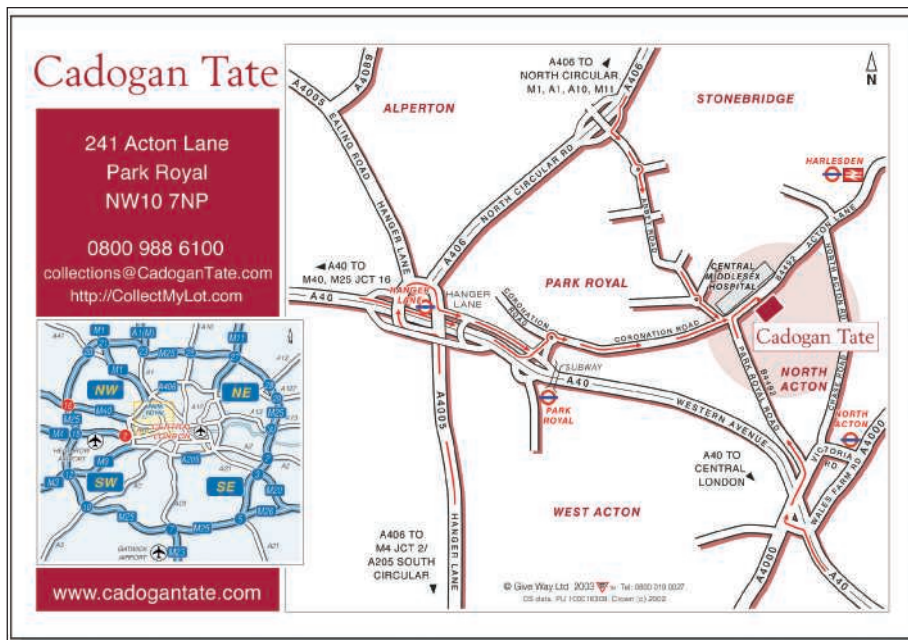
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DAME BARBARA HEPWORTH (1903-1975)

Convolute

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Carved in 1944

£400,000 - 600,000

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CHRISTIE'S



GEORG BASELITZ (B. 1938)
Adler (Eagle)
oil on canvas
98½ x 78⅞in. (250 x 200.5cm.)
Painted in 1982
£500,000 – 700,000

POST-WAR AND CONTEMPORARY ART

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CHRISTIE'S



ALIGHIERO BOETTI (B. 1940)
Piccolo Medio Grande
ball point pen on paper,
each: 39 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (99.5 x 70cm.)
overall: 39 $\frac{1}{8}$ x 82 $\frac{5}{8}$ in. (99.5 x 210cm.)
Executed in 1981
£220,000-280,000

POST-WAR AND CONTEMPORARY ART

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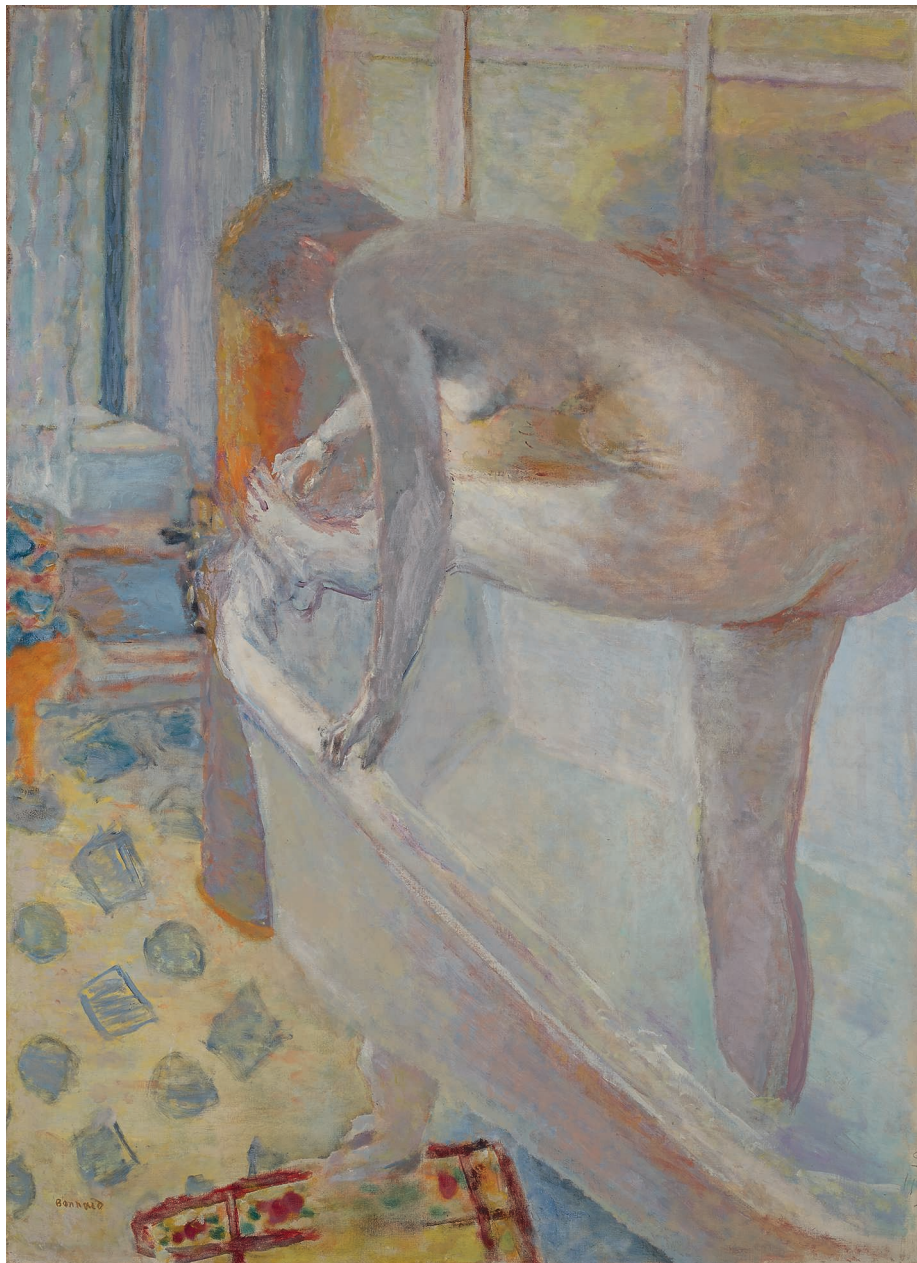
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PIERRE BONNARD (1867-1947)

Grand nu à la baignoire

Signed Bonnard (lower left)

Oil on canvas

44½ x 32¼ in. (113 x 82 cm.)

Painted in 1924

€3,000,000 - 5,000,000

MODERN ART

Invitation to consign

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Property from the Ducommun Family Collection
GEORGES BRAQUE (1882-1963)
Mandoline à la partition (Le Banjo)
signed and dated 'G Braque 41' (lower right)
oil on canvas
42% x 35% in. (107.7 x 89.1 cm.)
Painted in 1941
PRICE REALIZED \$10,245,000

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IMPRESSIONIST & MODERN ART

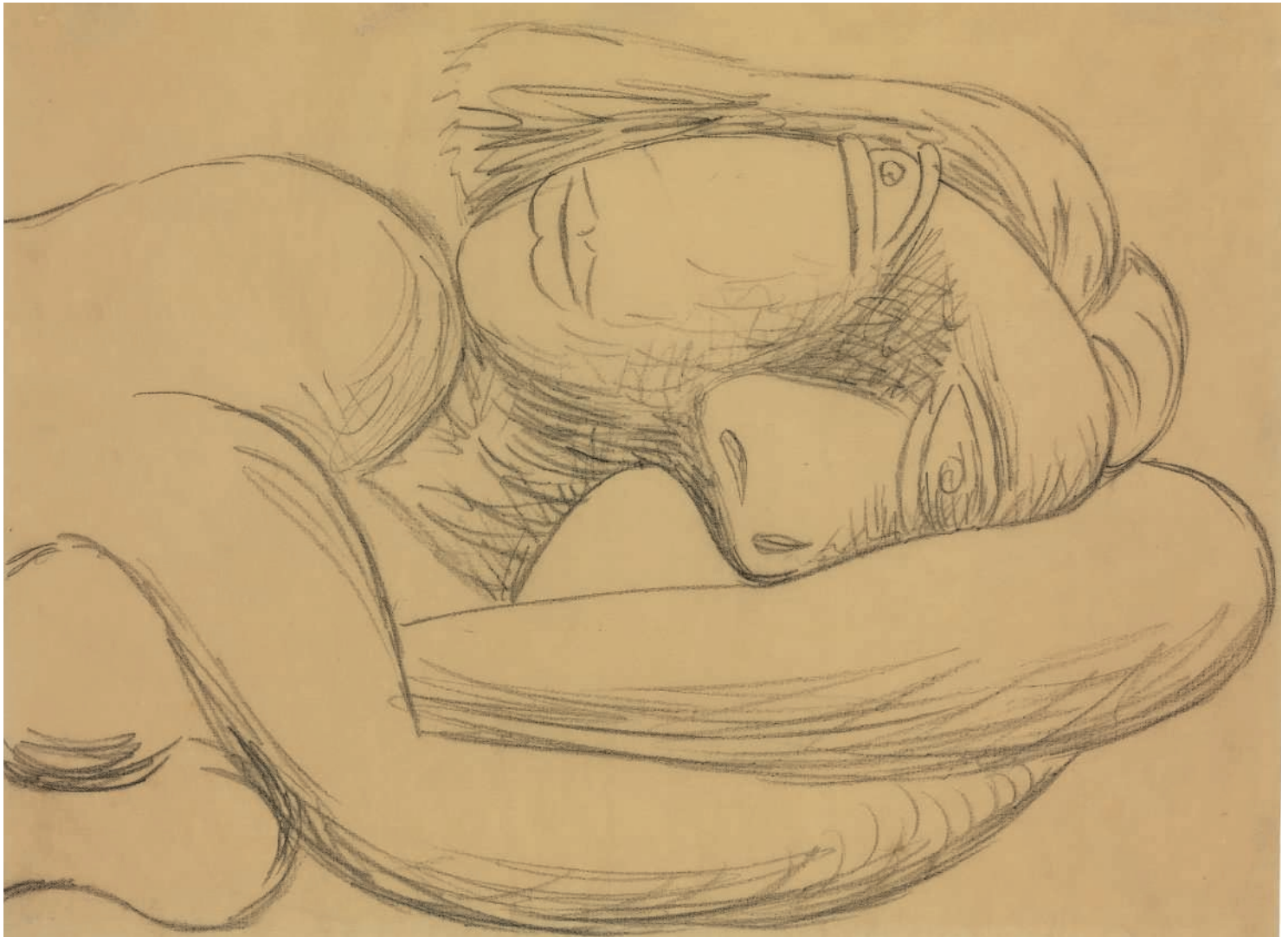
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PABLO PICASSO (1881-1973)
Femme en buste (Marie-Thérèse)
Conté crayon on vellum
19 x 25¼ in. (48.1 x 63.8 cm.)
Drawn in 1939
£300,000- 500,000

IMPRESSIONIST & MODERN WORKS ON PAPER

London, King Street, 23 June 2016

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Property from The Estate Of Gerhard and Marianne Epstein Pinkus
HERMANN MAX PECHSTEIN (1881-1955)
signed with the artist's monogram and dated 'HMP 1919' (lower right); titled 'Sommermorgen' (on the reverse)
oil on canvas
31¼ x 39½ in. (80.6 x 100.3 cm.)
Painted in 1919
£300,000-500,000

IMPRESSIONIST & MODERN DAY SALE

London, King Street, 23 June 2016

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The Property Of A Private Collector
RICHARD PARKES BONINGTON (ARNOLD 1802-1828 LONDON)
On the Cote d'Opale, Picardy
signed 'R.P. Bonington' (lower right)
oil on canvas, unlined
9½ x 13 in. (24.2 x 33.1 cm.)
£400,000-600,000

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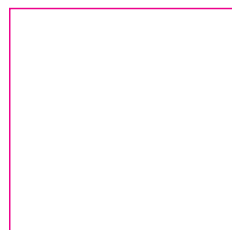
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