



IMPRESSIONIST & MODERN ART
WORKS ON PAPER
AND DAY SALE

King Street 23 June 2016

CHRISTIE'S





IMPRESSIONIST & MODERN ART
WORKS ON PAPER
AND DAY SALE

THURSDAY 23 JUNE 2016

CHRISTIE'S

1911

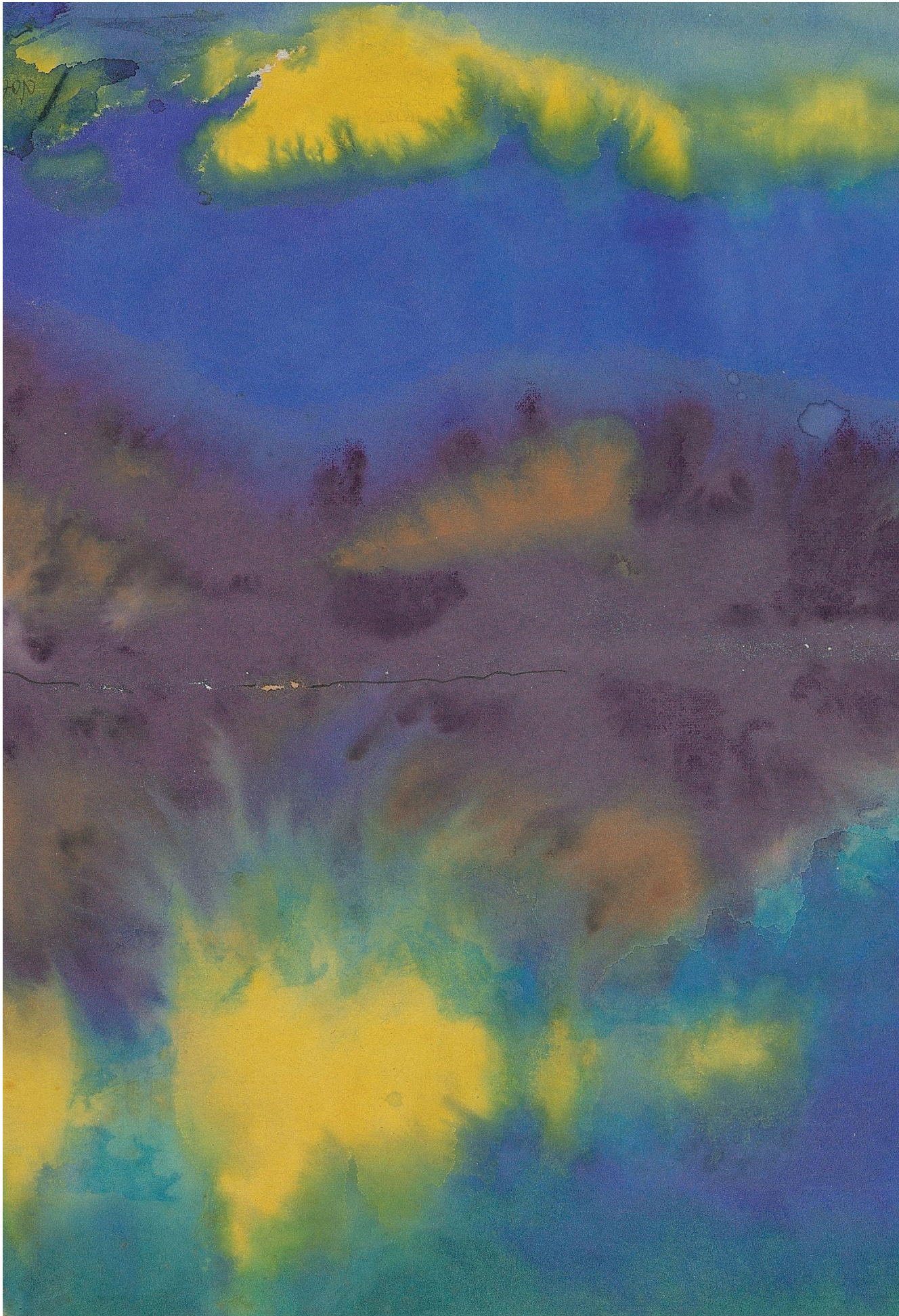


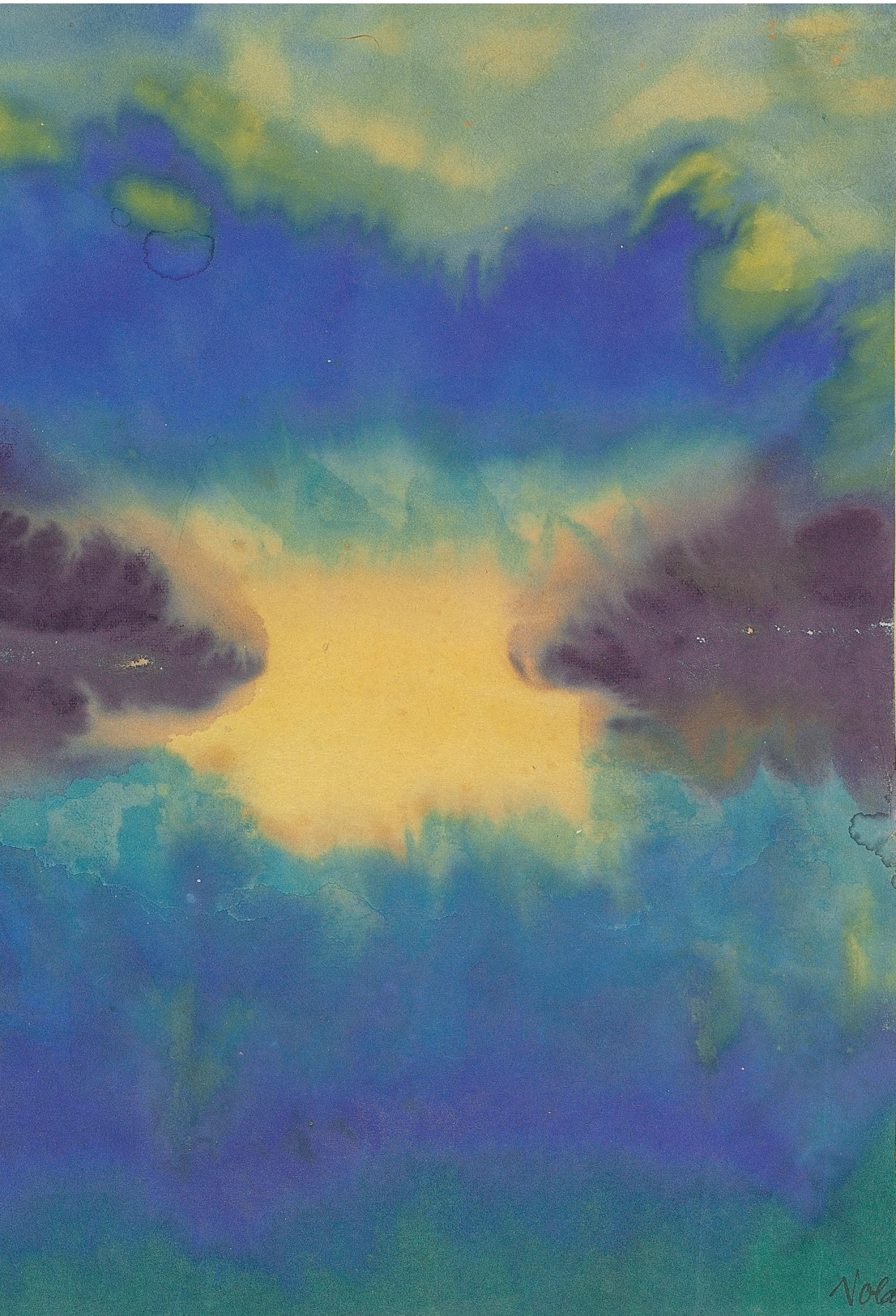
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INTERNATIONAL IMPRESSIONIST, 20TH CENTURY, MODERN BRITISH AND CONTEMPORARY ART AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

30 MAY

SWISS ART
ZURICH

7 JUNE

MODERN ART
AMSTERDAM

8 & 9 JUNE

**ZEINEB ET JEAN-PIERRE
MARCIE-RIVIÈRE : GRANDS
COLLECTIONNEURS ET MÈCÈNES**
PARIS

8 & 9 JUNE

**ART D'APRÈS-GUERRE ET
CONTEMPORAIN**
PARIS

17-28 JUNE

PICASSO CERAMICS
LONDON, ONLINE ONLY

20 JUNE

**MODERN BRITISH & IRISH ART
EVENING AUCTION**
LONDON, KING STREET

21 JUNE

**MODERN BRITISH & IRISH ART
DAY AUCTION**
LONDON, KING STREET

22 JUNE

**IMPRESSIONIST & MODERN ART
EVENING AUCTION**
LONDON, KING STREET

23 JUNE

**IMPRESSIONIST & MODERN
WORKS ON PAPER AUCTION**
LONDON, KING STREET

23 JUNE

**IMPRESSIONIST & MODERN ART
DAY AUCTION**
LONDON, KING STREET

23 JUNE

**COLLECTION JACQUELINE
LOUDMER (SUCCESSION
JACQUELINE MILLODOT) - ART
D'AFRIQUE ET D'OCÉANIE ET ART
MODERNE**
PARIS

24 JUNE

IMPRESSIONIST & MODERN ART
LONDON, SOUTH KENSINGTON

29 JUNE

**POST-WAR AND CONTEMPORARY
ART EVENING AUCTION**
LONDON, KING STREET

30 JUNE

**POST-WAR AND CONTEMPORARY
ART DAY AUCTION**
LONDON, KING STREET

30 JUNE

**DEFINING BRITISH ART
EVENING AUCTION**
LONDON, KING STREET

14 JULY

MODERN BRITISH & IRISH ART
LONDON, SOUTH KENSINGTON

28 SEPTEMBER

FIRST OPEN
NEW YORK

29 SEPTEMBER

FIRST OPEN
LONDON, SOUTH KENSINGTON

6 OCTOBER

**POST-WAR AND CONTEMPORARY
ART EVENING AUCTION**
LONDON, KING STREET

6 OCTOBER

THE ITALIAN SALE
LONDON, KING STREET

7 OCTOBER

**POST-WAR AND CONTEMPORARY
ART DAY AUCTION**
LONDON, KING STREET

20 & 21 OCTOBER

ART MODERNE
PARIS

22 OCTOBER

SHANGHAI SALE
SHANGHAI

NOVEMBER

**POST-WAR AND CONTEMPORARY
ART DAY AUCTION PART I**
NEW YORK

NOVEMBER

**POST-WAR AND CONTEMPORARY
ART EVENING AUCTION**
NEW YORK

NOVEMBER

**POST-WAR AND CONTEMPORARY
ART DAY AUCTION PART II**
NEW YORK

NOVEMBER

**IMPRESSIONIST & MODERN ART
EVENING AUCTION**
NEW YORK

NOVEMBER

**IMPRESSIONIST & MODERN
WORKS ON PAPER AUCTION**
NEW YORK

NOVEMBER

**IMPRESSIONIST & MODERN ART
DAY AUCTION**
NEW YORK

23 NOVEMBER

**MODERN BRITISH & IRISH ART
EVENING AUCTION**
LONDON, KING STREET

24 NOVEMBER

**MODERN BRITISH & IRISH ART
DAY AUCTION**
LONDON, KING STREET

1-13 DECEMBER

MODERN BRITISH & IRISH ART
LONDON, ONLINE ONLY

6 DECEMBER

SWISS ART
ZURICH

7 & 8 DECEMBER

**ART D'APRÈS-GUERRE ET
CONTEMPORAIN**
PARIS

13 DECEMBER

MODERN ART
AMSTERDAM

Subject to change

23/05/16



CHAGALL

IMPRESSIONIST & MODERN ART WORKS ON PAPER AND DAY SALE

THURSDAY 23 JUNE 2016

PROPERTIES FROM

The Kunstkreis Collection, Berlin
The Collection of Guy and
Marie-Hélène Weill
The Estate of Gerhard and
Marianne Epstein Pinkus
The Olga and Ivor Mazure Collection
The Collection of the Late
Enrico Pedrini, Genoa
The Forbes Collection
The Collection of Roxanne Rosoman

AUCTION

Thursday 23 June 2016
at 10.30 am (lots 101-181) and at 2.00 pm (lots 201-335)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Thursday	16 June	9.00am - 4.30pm
Friday	17 June	9.00am - 4.30pm
Saturday	18 June	12.00 noon - 5.00pm
Sunday	19 June	1.00pm - 5.00pm
Monday	20 June	9.00am - 3.00pm
Tuesday	21 June	9.00am - 4.30pm
Wednesday	22 June	9.00am - 4.00pm

AUCTIONEERS

Andreas Rumbler, Hugh Edmeades and Adrien Meyer

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **AUGUSTIN-11793**
(lots 101-181)
and **STEFANIE-11794**
(lots 201-335)

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and
to reserves.
[30]

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Salvador Dalí's *One Thousand and One Nights*

Throughout his career, Dalí executed illustrations for many editions of classical literature, including *Don Quixotte*, *The Divine Comedy* and *Macbeth*. Salvador Dalí's *One Thousand and One Nights*, however, commissioned from the artist by the family of the present owner in the 1960s, remained unpublished until 2014.

This group of works offers new and exceptional insight into Dalí's original and unique relationship with classical and literary tradition, and his constant search for an avant-garde re-interpretation of myths and iconographies.

Extremely varied in its graphic style and entrancing with its dramatic imagery, Dalí's series of illustrations for *One Thousand and One Nights* shows the artist's interpretation of central figures and events in a complex and evolving narrative that may date back in its origins to the 9th Century. The stories of Scheherazade as retold in *One Thousand and One Nights* include some of the most recognisable images of Arabic, Persian, Mesopotamian, Indian, and Egyptian folklore. For many hundreds of years these stories and their central characters were central to a European understanding and imagining of Arabian and Persian history and visual culture.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ101

SALVADOR DALÍ (1904-1989)

Harem fabuleux avec porte blanche et deux sphères

signed and dated 'Dalí 1966' (lower left)
acrylic, gouache, watercolour and India ink on paper
14 x 10 7/8 in. (35.5 x 27.6 cm.)
Executed in 1966

£40,000-60,000
\$58,000-87,000
€52,000-77,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 64, p. 100 (illustrated).

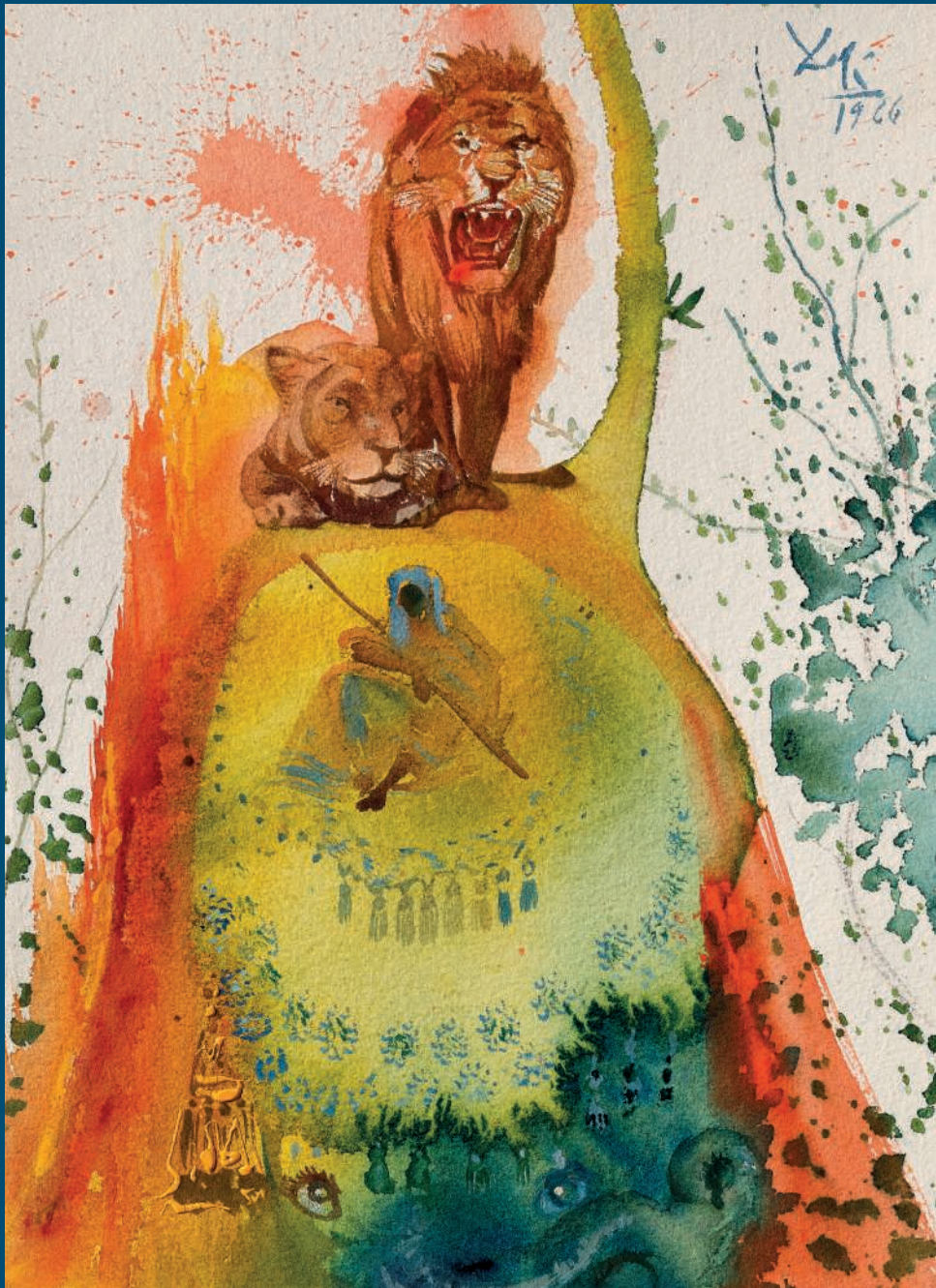
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 37 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ102

SALVADOR DALÍ (1904-1989)

Leoni

signed and dated 'Dalí 1966' (upper right)
acrylic, gouache and watercolour on paper
15 ½ x 11 ½ in. (39.4 x 29.2 cm.)
Executed in 1966

£30,000-50,000
\$44,000-72,000
€39,000-64,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 42, p. 78 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 93 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ103

SALVADOR DALÍ (1904-1989)

Deux paons

signed and dated 'Dalí 1966' (lower right)
gouache and watercolour on paper
15 1/8 x 11 1/4 in. (38.2 x 28.5 cm.)
Executed in 1966

£35,000-45,000
\$51,000-65,000
€45,000-57,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 54, p. 90 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 157 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ104

SALVADOR DALÍ (1904-1989)

Le serpent et la pomme

signed and dated 'Dalí 1966' (upper right)
gouache, watercolour, brush and ink on paper
15 1/8 x 11 1/4 in. (38.2 x 28.6 cm.)
Executed in 1966

£40,000-60,000
\$58,000-87,000
€52,000-77,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 - March 1997, no. 44, p. 80 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014, p. 53 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ105

SALVADOR DALÍ (1904-1989)

Fourmis et opium

signed and dated 'Dalí 1966' (lower right)
gouache, watercolour and India ink on paper
15 1/8 x 11 1/4 in. (38.2 x 28.5 cm.)
Executed in 1966

£40,000-60,000
\$58,000-87,000
€52,000-77,000

PROVENANCE:

Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996 -
March 1997, no. 62, p. 98 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July -
November 1997.

LITERATURE:

M. Castells et al, *Les mil i una nits de Salvador Dalí*, Barcelona, 2014,
p. 5 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*106

JEAN DUFY (1888-1964)

Chasse à courre à Preuilley-sur-Claise

signed 'Jean Dufy' (lower right)
watercolour and gouache on paper
20 7/8 x 25 7/8 in. (51 x 65.8 cm.)

£18,000-25,000

\$27,000-36,000

€23,000-32,000

PROVENANCE:

Galerie Barreiro Stiébel, Paris.

Acquired from the above in 1951; sale, Skinner, Boston, 9 September 2011, lot 591.

Private collection, by whom acquired at the above sale; sale, Christie's, London, 7 February 2013, lot 298.

Private collection, Switzerland, acquired at the above sale, and thence by descent.

This work is sold with a photo-certificate from Jacques Bailly.



PROPERTY OF A GENTLEMAN

107

RAOUL DUFY (1877-1953)

Course Oxford Cambridge

signed 'Raoul Dufy' (lower centre)
gouache and watercolour on paper
20 x 26 1/8 in. (50.7 x 66.4 cm.)

Executed in 1930

£50,000-70,000

\$73,000-100,000

€64,000-89,000

PROVENANCE:

Arthur Tooth & Sons Ltd., London.

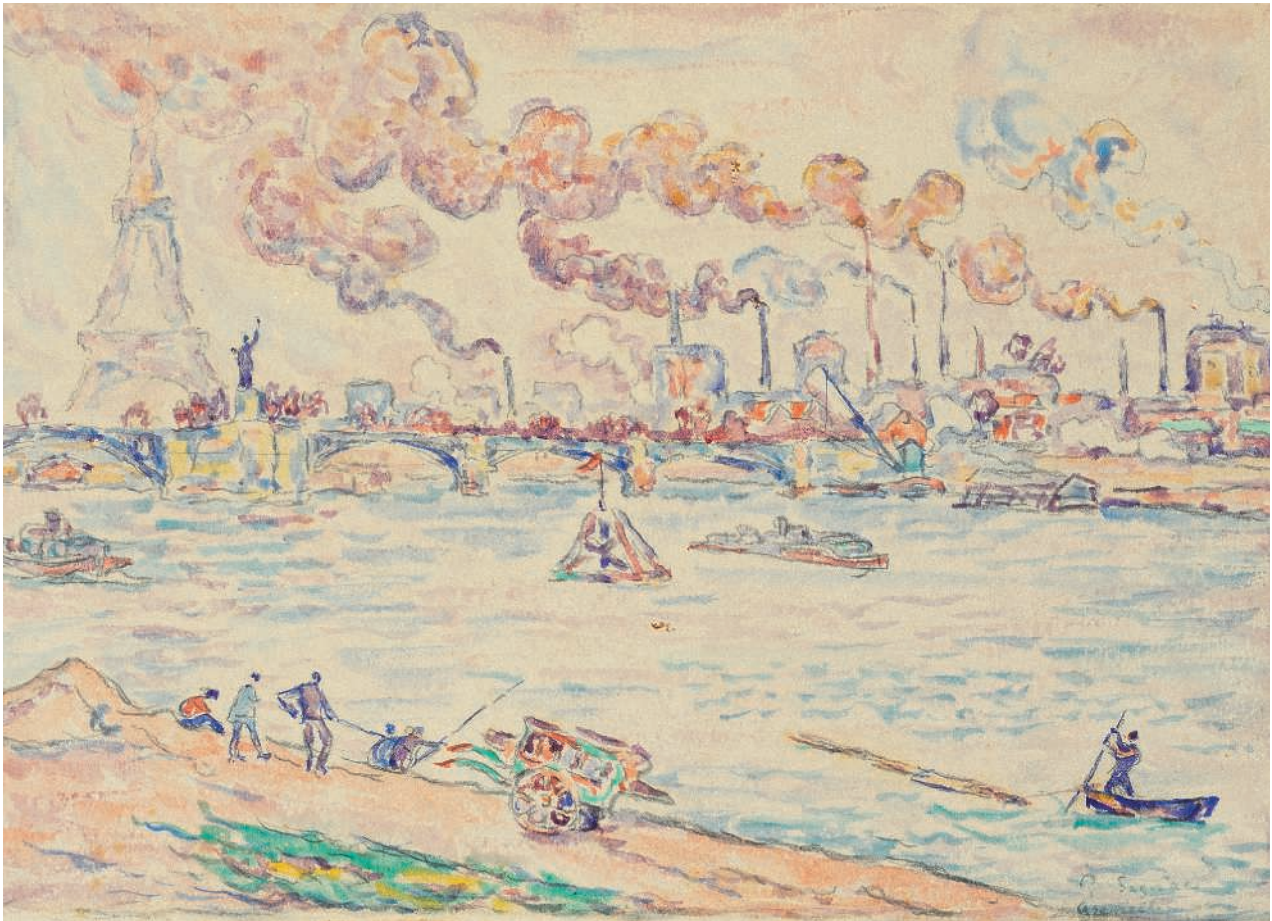
Private collection, London, probably acquired in the 1950s, and thence by descent.

EXHIBITED:

Swansea, The Glynn Art Gallery, *Some Modern French Paintings and Drawings*, no. 25.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1247, p. 70 (illustrated).



108

PAUL SIGNAC (1863-1935)

La Seine au Pont de Grenelle

signed and inscribed 'P Signac Grenelle' (lower right)
 watercolour and pencil on card
 image: 7 7/8 x 11 1/2 in. (20 x 29 cm.)
 sheet: 9 1/4 x 13 1/2 in. (23.4 x 34.1 cm.)
 Executed circa 1899

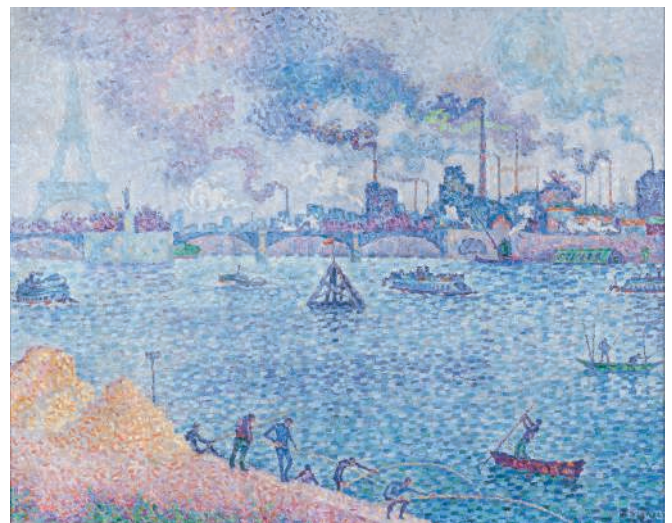
£15,000-20,000
 \$22,000-29,000
 €20,000-26,000

LITERATURE:

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 238 (the present lot referenced as the related watercolour).

Marina Ferretti has confirmed the authenticity of this work.

This watercolour is a study for the oil *Pont Grenelle*, 1899 (Cachin, no. 328, Amos Anderson Art Museum, Helsinki).



Paul Signac, *Pont de Grenelle*, 1899. Amos Anderson Art Museum, The Sigrud Frosterus Collection, Helsinki.
 © Photo: Stella Ojala



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***109**

PAUL SIGNAC (1863-1935)

Paimpol, Terre-Neuvas à quai

signed, dated and titled 'P. Signac Paimpol 1927' (lower left)

watercolour and black crayon on paper

11 7/8 x 17 5/8 in. (30.2 x 44.7 cm.)

Executed in 1927

£18,000-25,000

\$27,000-36,000

€23,000-32,000

PROVENANCE:

Private collection, Europe, by 1979, and thence by descent to the present owners.

Marina Ferretti has confirmed the authenticity of this work.

THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

110

RAOUL DUFY (1877-1953)

Vue de Paris

signed 'Raoul Dufy' (lower centre)

gouache on paper

19 5/8 x 25 5/8 in. (49.8 x 65 cm.)

Executed *circa* 1936

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 26 March 1986, lot 390.

Howard Russeck Fine Art, Palm Beach.

Private collection, United States, by whom acquired from the above in

February 2002; sale, Christie's, New York, 9 November 2006, lot 191.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille has confirmed the authenticity of this work.

Executed in 1936 from the south side of the river Seine, *Vue de Paris* is a faithful map view focusing on the most famous architectural icons of the capital city. The Eiffel Tower, is of course easily recognizable in the middle right of the composition, and from left to right: the Arc de Triomphe, the Grand Palais, Place de la Concorde, The Sacré-Coeur, the Opéra Garnier, The Pantheon and Notre-Dame-de Paris, amongst others. In the foreground of the composition, Dufy skilfully uses the arrangement of flowers to create an illusion that the spectator is enjoying this wonderful view, with the artist, from their fantasy balcony.



Raoul Dufy in his studio at l'impasse de Guelma, Paris, 1935.

Unknown photographer.

© DACS 2016.



λ*111

MARC CHAGALL (1887-1985)

Mariés sous le baldaquin dans le ciel du village

with the estate stamp 'Chagall' (lower left)
gouache, brush and India ink, pastel and crayon on Japan paper
14 1/8 x 10 1/2 in. (36 x 26.7 cm.)
Executed *circa* 1958-1960

£140,000-180,000

\$210,000-260,000

€180,000-230,000

PROVENANCE:

The artist's estate.

Anonymous sale, Galerie Kornfeld, Bern, 15 June 2012, lot 21.

Acquired at the above sale by the present owner.

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

Chagall treated the theme of young lovers – the affianced pair, the bride and groom, or the newlywed couple, who have abandoned themselves to love and to each other – more frequently than any other subject. There are many variants on this theme, and as befitting the mysteries of human emotion, and so characteristic of Chagall's marvellously inventive, dream-like pictorial universe, there is rarely a straightforward or clearly logical narrative behind these paintings.

In *Mariés sous le baldaquin dans le ciel du village*, the radiant young couple hovers weightlessly off the ground, high above a golden sun and a diminutive blue village; yet they are anchored beneath a scarlet-coloured *chuppah*, the ceremonial canopy that symbolises in Jewish nuptials the home that the newlyweds will build together. They are simultaneously part of this world and beyond it, their love an ideal union of the sensual and the spiritual, of human yearning and divine mystery. 'Their joy has levitated from the ground,' Susan Compton has written. 'Their faces are real enough, but now their position is imaginary. By this device Chagall has conveyed the magic carpet of human love, borrowed perhaps from the world of the folk tale, where hero and heroine live happily ever after' (*Chagall*, exh. cat., Royal Academy of Arts, London, 1985, pp. 15-16).

The great love of Chagall's own life was his first wife Bella Rosenfeld, like himself a native of Vitebsk in Belarus, whom he wed in 1915; it was a devastating blow to the artist when Bella died unexpectedly in 1944. He married again in 1952, this time to Valentine ('Vava') Brodsky, after a courtship that lasted only a few months. Yet the daily domestic intimacy that he enjoyed with Vava at Saint-Paul-de-Vence for the final three decades of his life could never eclipse the mythic eternal moment that he had created around the memory of Bella, or diminish the enduring intensity of his feelings for his lost love, which had become the central vault in the great storehouse of his imagination. 'Out of this domestic Eden, lived and remembered, poured an endless series of painted epithalamia,' Sidney Alexander has written. 'Bella as goddess, Bella as Venus, Bella as Bathsheba...Bella as a white whisp of rocket soaring toward the moon. Even after her death, whenever he painted a bride it was Bella' (*Marc Chagall, A Biography*, New York, 1978, p. 82).



Wedding of Marc Chagall and Valentine Brodsky, France, 1952.
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PROPERTY FROM A PRIVATE SWISS COLLECTION

***112**

MAURICE UTRILLO (1883-1955)

Sacré-Coeur de Montmartre et Square Saint-Pierre

signed and dated 'Maurice, Utrillo, V, 1935,' (lower right) and titled 'Sacré-Coeur de Montmartre et Square Saint-Pierre,' (lower left)
gouache on paper
19 x 12 ½ in. (48.1 x 31.8 cm.)
Executed in 1935

£35,000-55,000
\$51,000-80,000
€45,000-70,000

PROVENANCE:

Herman Goldsmith, New York.
Anonymous sale, Maître Marc Arthur Kohn, Geneva, 24 April 1983, lot 303.
Acquired at the above sale by the present owner.

LITERATURE:

P. Pétrides, *L'oeuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG 353, p. 312 (illustrated p. 313).

Cédric Paillier has confirmed the authenticity of this work.

***113**

MAURICE UTRILLO (1883-1955)

Eglise Saint-Michel, Limoges (Haute-Vienne)

signed, dated and titled 'Eglise Saint-Michel à Limoges Haute Vienne Maurice, Utrillo, V, 1934,' (lower centre)
gouache on paper
24 ½ x 16 ¾ in. (62.2 x 42.2 cm.)
Executed in 1934

£50,000-80,000
\$73,000-120,000
€64,000-100,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 14 May 1992, lot 154.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 56, p. 211 (illustrated p. 97); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, Kyoto, Museum EKi, and Toyohashi, City Museum of Art & History.

The late Jean Fabris confirmed the authenticity of this work.



Calise Saint-Nicolas à Limoges - Haute-Vienne - Maurice Utrillo, 1934

λ114

MAURICE DE VLAMINCK (1876-1958)

Paysage, vue prise du Rueil

signed 'Vlaminck' (lower right)
reed pen and India ink on paper
15 5/8 x 18 7/8 in. (39.5 x 48 cm.)
Executed *circa* 1905-1907

£30,000-50,000
\$44,000-72,000
€39,000-64,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 16 February 1928, lot 63.
Private collection, France.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

In the summer of 1905, Vlaminck's finances did not allow him to join Derain in Collioure, where he was working with Matisse. Unlike the other Fauves therefore it was by working purely in the region around Paris that Vlaminck achieved his own breakthrough in the use of colour, and Vlaminck's landscapes painted in and around Rueil, Bougival and Chatou between 1905 and 1907 are now a key part of the history of the Fauve movement.

Executed during this period, *Paysage, vue prise du Rueil*, depicts a recurring theme for Vlaminck, a field stretching towards the horizon. The subject matter shows Vlaminck's debt to Van Gogh, also seen in the swirling strokes of ink in the sky and the highly expressive treatment of the fields in the foreground.



Maurice de Vlaminck, *Le champ de Blé*, 1905. Milwaukee Art Museum.
© DACS 2016.





115

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cheval et chien

pencil on paper
6 ¼ x 10 ¼ in. (15.9 x 26.1 cm.)
Drawn circa 1879-1882

£10,000-15,000
\$15,000-22,000
€13,000-19,000

PROVENANCE:

Collection Fischer, Stuttgart.
Anonymous sale, Kunstkabinett, Stuttgart, 26 November 1952, lot 1138.
Marlborough Gallery, London.
Rowland, Browse & Delbanco, London.
Private collection, London, acquired from the above on 24 November 1959,
and thence by descent.

LITERATURE:

M. Joyant, *Henri de Toulouse-Lautrec 1864-1901, Dessins II*, Paris, 1927, p. 179 ('Petit Album').
M. G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, *Catalogue des dessins*, New York, 1971, no. D. 1.572, p. 256 (illustrated p. 257).



116

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cavalier de dos (recto); Etude de cheval (verso)

pencil on paper
10 x 6 ¼ in. (25.4 x 15.7 cm.)
Drawn circa 1879-1882

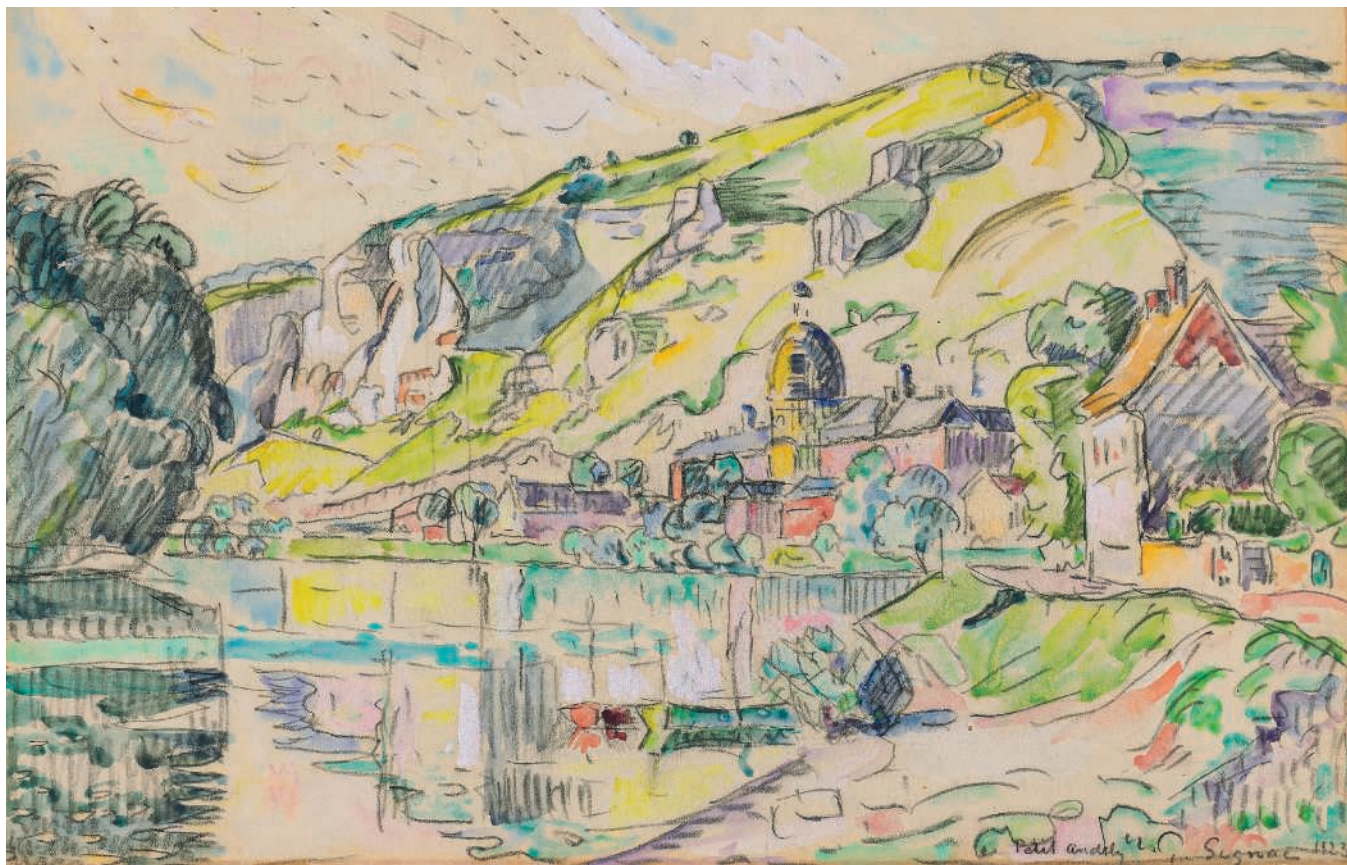
£10,000-15,000
\$15,000-22,000
€13,000-19,000

PROVENANCE:

Marlborough Gallery, London.
Rowland, Browse & Delbanco, London.
Private collection, London, acquired from the above on 24 November 1959,
and thence by descent.

LITERATURE:

M. Joyant, *Henri de Toulouse-Lautrec 1864-1901, Dessins II*, Paris, 1927, p. 179 ('Petit Album').
M. G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, *Catalogue des dessins*, New York, 1971, no. D. 1.590 (recto), no. D. 1.583 (verso), p. 258 (illustrated p. 259).



117

PAUL SIGNAC (1863-1935)

Petit Andely

signed, inscribed and dated 'Petit andely P. Signac 1923' (lower right)

watercolour and black crayon on paper

10 x 15 1/8 in. (25.4 x 38.3 cm.)

Executed in 1923

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Private collection, London, probably acquired *circa* late 1960s - early 1970s, and thence by descent.

Marina Ferretti has confirmed the authenticity of this work.



View of the Seine and the dome of Saint-Jacques hospital, Petit-Andely.
© Office de Tourisme des Andelys.



118

RAOUL DUFY (1877-1953)

Bateaux pavoisés à Deauville

signed 'Raoul Dufy' (lower centre)
gouache and watercolour on paper
19 3/8 x 25 3/8 in. (49.3 x 64.4 cm.)

£20,000-30,000
\$29,000-43,000
€26,000-38,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 17 July 1957, lot 183.
Private collection, London, acquired at the above sale, and thence by descent.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1178, p. 44 (illustrated).

119

LE CORBUSIER (CHARLES-EDOUARD JEANNERET, 1887-1965)

Nature morte verticale

signed and dated 'jeanneret 22' and inscribed 'C.P.' (lower right)
pencil and coloured crayons on paper
28 ½ x 23 ¾ in. (72.6 x 59.5 cm.)
Executed in 1922

£40,000-60,000

\$58,000-87,000

€52,000-77,000

PROVENANCE:

The artists's estate.
Fondation Le Corbusier, Paris, no. 2352.
Galerie Heidi Weber, Zurich, by 26 January 1971.
Anonymous sale, Sotheby's, London, 28 June 1972, lot 50.
Private collection, London, acquired at the above sale, and thence by descent.

EXHIBITED:

Paris, Galerie Denise René, *Le Corbusier (Jeanneret), Dessins et Lavis 1918-1928*, April - May 1952 (titled 'Rimbaud').

LITERATURE:

M. Jardot, *Le Corbusier Dessins*, Paris, 1955, no. 15 (illustrated; titled 'Etude pour le tableau Violon Vertical').

M. Besset, *Qui était Le Corbusier?*, Paris-Geneva, 1968, p. 37 (illustrated).

Eric Mouchet has confirmed the authenticity of this work.



Le Corbusier, *Nature morte verticale I*, 1922.

Musée des Beux-Arts, Bâle.

© FLC/ ADAGP, Paris and DACS, London 2016.

Le Corbusier developed the purist movement in tandem with the painter Amedée Ozenfant, whom he had first met when he moved to Paris in 1916 at the age of 29. Le Corbusier's and Ozenfant's purism was a direct reaction against cubism, which they saw as too irrational and romantic, and against the development of decorative elements within its once pure language.

The two artists established the journal *L'Esprit Nouveau* in 1920, in which they advocated the use of modern industrial techniques to transform the standard of urban living, an idea that developed the rallying cry 'Architecture or Revolution!'. Echoing Le Corbusier's basic architectural principles, both he and Ozenfant advocated a modernisation and mechanisation of art, in which form is subject to proportional and ideal systems. Thus objects are represented in a purely conceptual manner, tending towards abstraction and nearing a pure compositional synthesis of elements, always based on an underlying framework of squares, symmetry and the golden section.

The present lot, in the same private collection since 1972, is a preparatory study for Le Corbusier's purist masterpiece of the same year, the oil *Nature morte verticale I*, painted for the 1923 Salon des Indépendants. *Nature morte verticale I*, as suggested by the title of the work, was the artist's first purist work to be painted in a tall and relatively narrow vertical format, compared to the typically landscape format of earlier works. The artist used this to create very clear vertical lines in the composition, a centre line and juxtaposed bottles and the body of a violin. Clear horizontal lines are developed by the table on which the objects are placed, and the different levels of liquids in the bottles. The sense of depth is created by the juxtaposition of numerous bottles, and the modelling and transparency of their surfaces.

Another sketch for *Nature morte verticale I* was drawn on a preparatory print for the title page of the book *Où en est l'urbanisme en France et à l'étranger. Le Centre des grandes villes*, of 1923, and similarities can be drawn between the soaring and multi-layered vertical format of the composition and the growing New York skyline that was fascinating the artist at this time (see N. & J-P. Jornod, *Le Corbusier Catalogue raisonné de l'oeuvre peint*, vol. I, Milan, 2005, pp. 382-383).





120

ALBERTO GIACOMETTI (1901-1966)

Portrait de Soshana

signed and dated 'Alberto Giacometti. 1958.' (lower right); inscribed '1' (lower left)

pencil on paper

20 1/8 x 12 7/8 in. (51.2 x 32.8 cm.)

Drawn in 1958

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Soshana Afroyim, Paris, a gift from the artist; sale, Sotheby's, London, 2 December 1971, lot 36.

Private collection, London, acquired at the above sale, and thence by descent.

LITERATURE:

The Alberto Giacometti Database, no. 3596.

The artist Soshana, or Shoshana in Hebrew, was born Susanne Schüller in Vienna in 1927, a daughter of the Jewish bourgeoisie. She fled Austria with her family in the late 1930s, settling in the United States in 1941. There she met and married the painter Beys Afroyim and together they travelled the country, surviving by Schüller painting portraits of America's European refugees, including the composers Schoenberg and Hans Eisler. For her first solo exhibition in Cuba in 1948, her husband suggested the moniker Soshana, meaning 'lily-of-the-valley'. In the early 1950s Soshana abandoned her family to pursue her career as an artist, spending most of the 1950s in Paris. There she befriended artists including Picasso, Max Ernst, Auguste Herbin and Constantin Brancusi, but felt particularly close to Alberto Giacometti. In 1958 Soshana posed for a number of pencil portraits by Giacometti, including the present lot, a gift from the artist.



121

FERNAND LÉGER (1881-1955)

La partie de campagne

brush and pen and ink on paper

12 ¾ x 19 ¾ in. (32.3 x 50 cm.)

Executed in 1954

£40,000-60,000

\$58,000-87,000

€52,000-77,000

PROVENANCE:

Galerie Beyeler, Basel.

Waddington Galleries Ltd., London, acquired from the above.

Private collection, London, acquired from the above on 15 January 1971,
and thence by descent.

50 YEARS OF CONNOISSEURSHIP

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ122

HENRI MATISSE (1869-1954)

Jeune Anglaise

signed with the initials 'HM.' (lower right)

Conté crayon on paper

22 ¾ x 17 ¼ in. (56.9 x 45 cm.)

Drawn in Nice in 1952

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Private collection, United Kingdom.

Waddington Galleries Ltd., London.

Private collection, London, acquired from the above on 12 July 1971, and thence by descent.

EXHIBITED:

London, Victor Waddington, *Henri Matisse, 1869-1954, Drawings*, April - May 1967, no. 37.

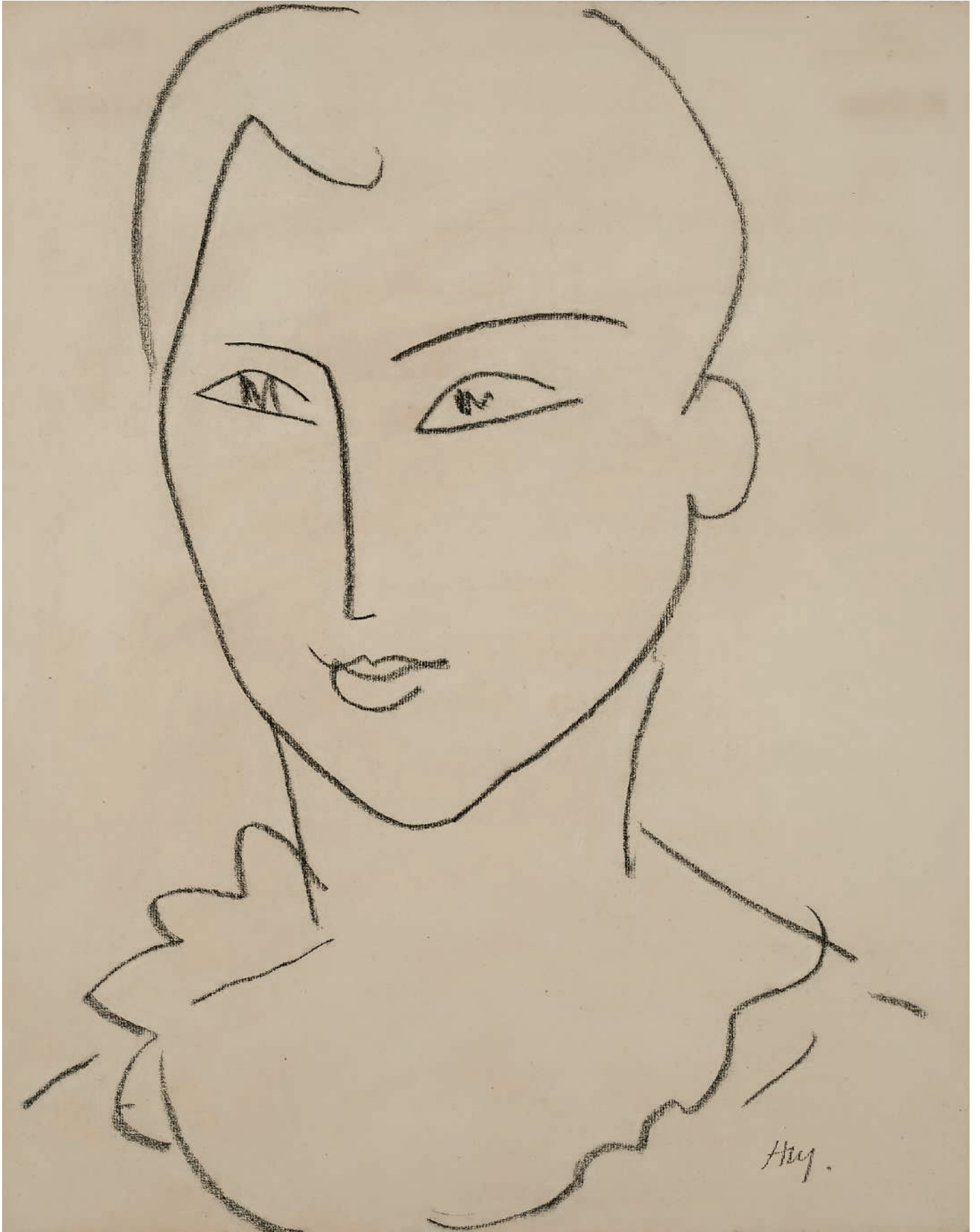
Wanda de Guébriant has confirmed the authenticity of this work.

Matisse considered his drawing to be a very intimate means of expression. The method of artistic execution, whether it was charcoal, pencil, ink or crayon, varied according to the subject and personal circumstance. His favourite subjects were evocative or erotic — the female form, the nude figure or a beautiful head of a favourite model, just as *Jeune anglaise*, drawn in Nice in 1952. Independent drawings from the 1950s are rare. This is due largely to the fact that, during the early 1950s, Matisse was forced to spend most of his time in bed as a result of chronic illness. He often drew on paper attached to the walls and ceiling of his apartment with a charcoal or brush attached to the end of a long stick. These drawings present an even more simplified, colourless counterpart to the paper cut-outs, in which form and line are stripped to their barest essentials. There is no modelling, and detail is kept to a minimum. The naturalistic proportions of the visage are sacrificed in favour of an energetic and rhythmic sense of line.

Essential to the masterful expression of *Jeune Anglaise* is Matisse's bold and active use of the full breadth of the paper ground; the bold lines are pushed to the very limits of the sheet, yet feel in no way forced; they activate its brilliant white ground. According to Elderfield, these last drawings 'render pictorial the whiteness that surrounds them, giving to what Matisse called this 'white atmosphere,' a sense of dazzling light from the reflected radiance of their colour. This is neither drawing nor painting, though it partakes of both. And while, at times, we miss drawing as we miss painting, we can hardly argue with the magnificence of the synthesis Matisse is able to create in the grandest of these last works' (J. Elderfield, *Matisse in the Collection of the Museum of Modern Art*, exh. cat., New York, 1978, p. 132).



Henri Matisse in his studio, Nice. Photo: Henri Cartier-Bresson.
© Henri Cartier-Bresson/Magnum Photos.



λ*123

PABLO PICASSO (1881-1973)

Femme assise

inscribed and dated 'Boisgeloup 18 septembre XXXIV' (lower right)

pencil on paper

9 x 9 ½ in. (23 x 24.1 cm.)

Drawn in Boisgeloup on 18 September 1934

£180,000-250,000

\$270,000-360,000

€230,000-320,000

PROVENANCE:

The artist's estate (no. 3718), and thence by descent.

Private collection, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Bouquinerie de l'Institut, *Pablo Picasso, monotypes, dessins, gravures, peintures*, October - December 2013, no. 98, p. 102 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 8, *Oeuvres de 1932 à 1937*, Paris, 1957, no. 235 (illustrated pl. 108).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture, Surrealism 1930-1936*, San Francisco, 1997, no. 34-117, p. 243 (illustrated).



Pablo Picasso, *Femme assise*, 1934. Private collection.
© Succession Picasso/DACS, London 2016.

Marie-Thérèse Walter was still in her late teens when, in January 1927, Picasso walked up to her outside the Galeries Lafayette where she had been shopping. He had one of the most memorable pick-up lines of all time:

'Miss, you have an interesting face. I would like to do your portrait.

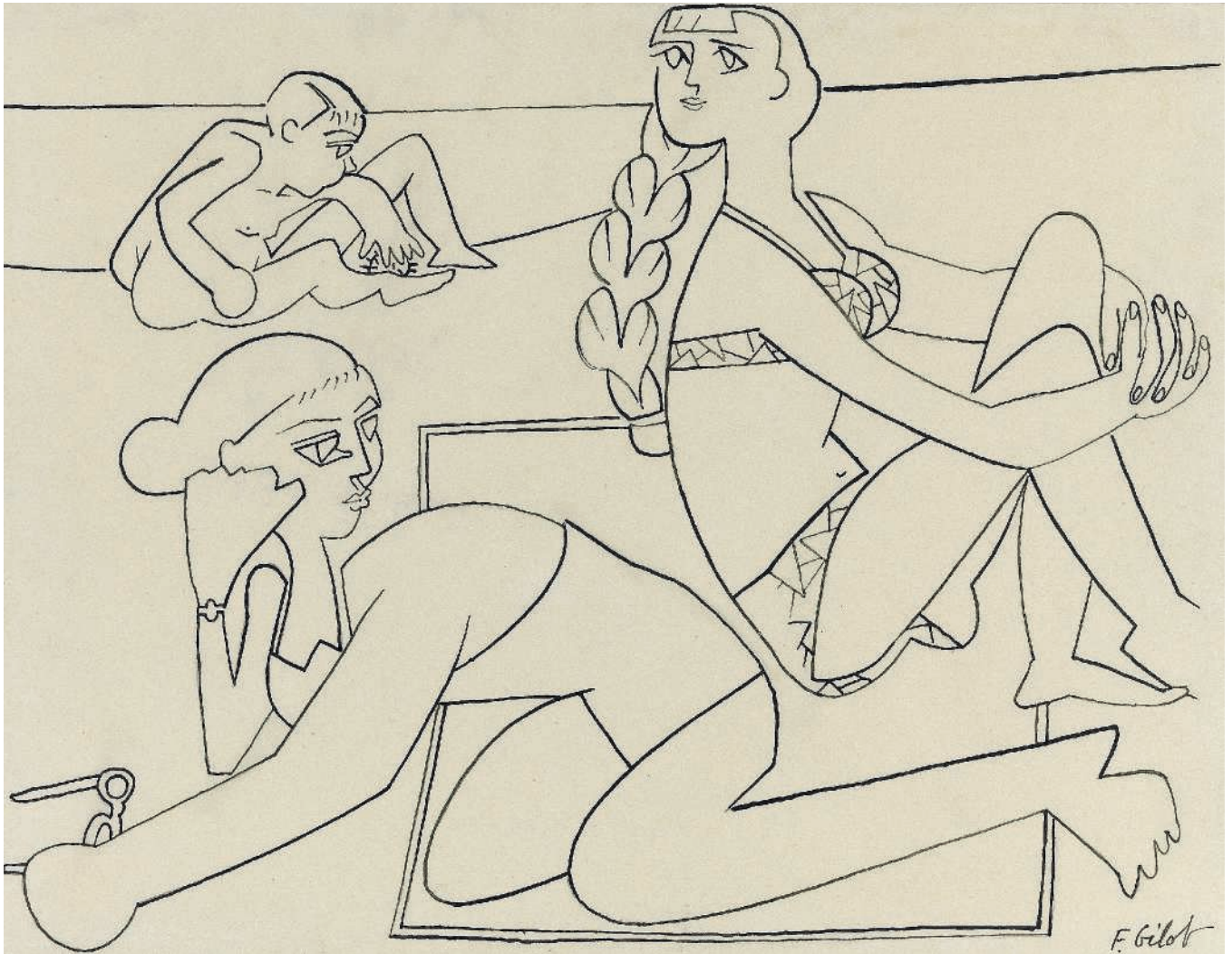
I have a feeling we will do great things together I am Picasso' (quoted in M. FitzGerald, *Picasso's Marie-Thérèse*, exh. cat., Acquavella Galleries, Inc., New York, 2008). Picasso pulled off this moment of seduction as if he were Zeus descending from Olympus and carrying off a young nymph who had caught his fancy. They walked off together; Marie-Thérèse came to his studio the next day, posed for the artist, and soon afterwards they became lovers. This all had to be managed with strict discretion and the utmost secrecy - Picasso had a wife, Olga, whom he married in 1918. She was the mother of his young son, Paulo, whom he adored. He was not yet prepared to upset a marriage which had provided him with all the trappings of an haute-bourgeois domesticity he had come to enjoy. But at the same time, Picasso in his mid-forties was desperate for an outlet, an escape into a sexual adventure that would rejuvenate his life and, as or even more importantly, stimulate his art. The beautiful and acquiescently sensual Marie-Thérèse filled both these needs to perfection.

Picasso purchased Boisgeloup in 1930. The odd name of this property derives from *bois-jalous*—it was in a hidden wooded area, as if screened off by a jealousy. The old house had neither electricity nor central heating, and Picasso did not undertake to modernise it. He prized Boisgeloup for its seclusion, and it was only about 40 miles from Paris, a quick jaunt in his chauffeured Hispano-Suiza motorcar. He set up a sculpture studio in his new country retreat, and there were large rooms in which to paint. Best of all, Boisgeloup was the perfect location for his trysts with Marie-Thérèse. Picasso would bring her to the chateau during the week, and she could easily slip away to nearby Gisors or back to Paris when Olga and Paulo showed up for the weekends.

It is not clear when Olga learned about Marie-Thérèse, but she could not help noticing the frequent appearance of a young blonde woman in Picasso's paintings by the spring of 1934. In March and April 1934 Picasso painted several versions of Marie-Thérèse and her sister Jeanne reading from a book (Zervos, VIII, nos. 190-194). In mid-September 1934, after a summer in which Picasso's interest in bullfighting provoked a particularly fierce and violent series of works, Picasso returned to sensual portraits of Marie-Thérèse and the theme of a woman in an interior. At Boisgeloup on September 18 and 19 a series of drawings (Zervos, VII, nos. 235-237), of which the present lot is the first, reveals a continued development of this subject matter. In *Femme assise*, Marie-Thérèse is seated on a chair looking to the right and leaning on a bolster with a plant in the background while in a variation (Zervos, VII, no. 236) she is reclining on a divan. The next day Picasso made four separate studies on one sheet (Zervos, VII, no. 237), in which a jaunty hat appears for the first time. Rejecting the reclining version, but maintaining some of the momentum of the pose, Picasso gave to his pensive sitter not only a bouquet of flowers but what appears to be an open book on her lap. Shortly after in *Seated Woman* (Zervos, VIII, 241) Picasso simplified the format of his work, eliminating the accoutrements but retaining the hat and open book.



Wisseloups 18/Septembre
XXXIV



λ124

FRANÇOISE GILOT (B. 1921)

Claude à l'oursin et deux personnages sur la plage à Golfe-Juan

signed 'F. Gilot' (lower right)
pen and India ink on paper
8 ¼ x 10 ⅝ in. (21 x 27.2 cm.)
Drawn in 1952

£4,000-6,000
\$5,800-8,700
€5,200-7,700

PROVENANCE:

Galerie Folklore, Lyon, acquired directly from the artist in 1953.
Collection Marcel Michaud, Lyon.
Collection Françoise Dupuy-Michaud, by descent from the above.
Anonymous sale, De Baecque & Associés, Lyon, 15 December 2015, lot 54.
Acquired at the above sale by the present owner.

EXHIBITED:

(probably) Lyon, Galerie Folklore, 1953.

This work is included in the Françoise Gilot Archives under no. 1100.



λ125

FRANÇOISE GILOT (B. 1921)

Femme au téléphone (Autoportrait)

signed 'F. Gilot' (lower right)
charcoal on paper
26 x 19 7/8 in. (65.8 x 50.3 cm.)
Drawn in 1952

£7,000-10,000
\$11,000-14,000
€9,000-13,000

PROVENANCE:

Private collection, France.
Anonymous sale, Hôtel Drouot, 20 November 2015, lot 139.
Acquired at the above sale by the present owner.

This work is included in the Françoise Gilot Archives under no. 1157.

The present self-portrait of the artist speaking on the telephone is closely associated to her painting *Le coup de téléphone*, of the same year, a period when the artist began to look at how to represent 'modern' subjects. Four further drawings were executed on this subject.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***126**

FERNAND LÉGER (1881-1955)

Nadia

stamped with the initials 'F.L.' (lower right)
brush and India ink on paper
25 ½ x 19 in. (64.9 x 48.3 cm.)
Executed *circa* 1948-1952

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

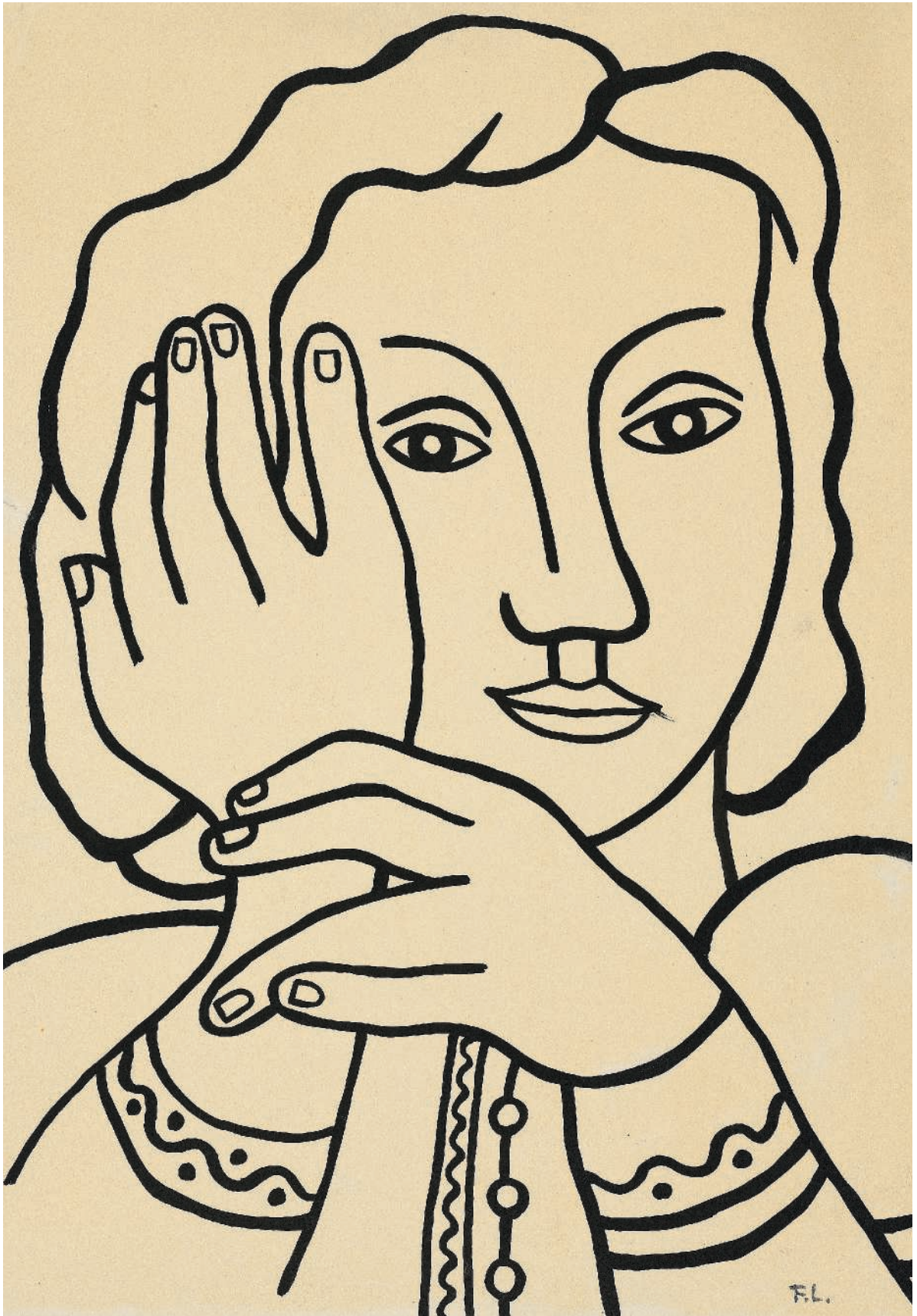
Galerie de l'Elysée (Alex Maguy), Paris (no. 1687).
Private collection, Europe, by 1979, and thence by descent to the present owners.

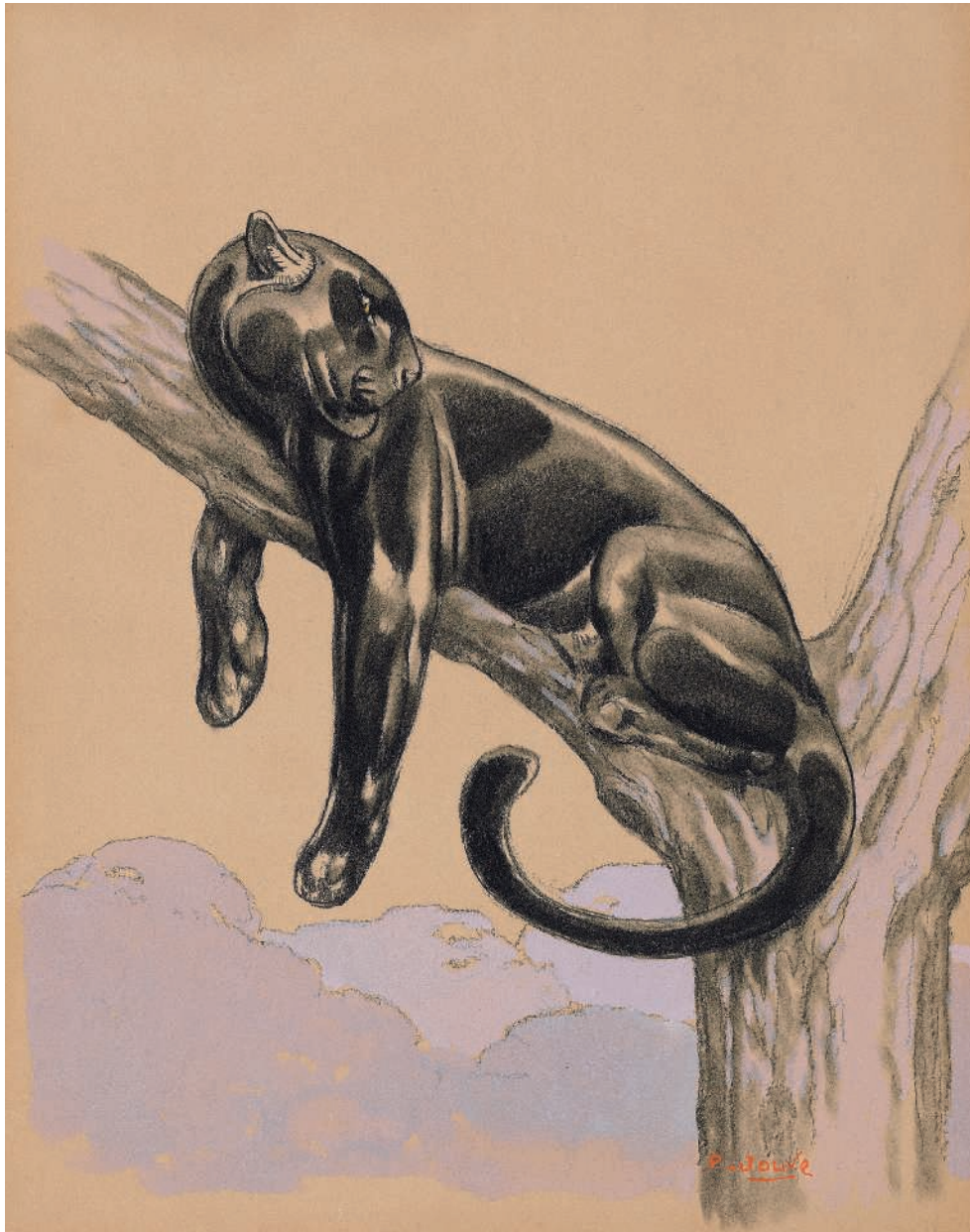
LITERATURE:

J. Cassou & J. Leymarie, *Fernand Léger, Drawings and Gouaches*, London, 1973, no. 258, p. 175 (illustrated).



Fernand Léger, *La femme aux cheveux noirs*, 1952.
Musée national Fernand Léger, Biot.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*127

PAUL JOUVE (1880-1973)

Panthère noire couchée sur une branche

signed 'P. Jouve' (lower right)

Estompe and crayon heightened with gouache on paper
13 1/8 x 10 5/8 in. (33.2 x 27 cm.)

£6,000-8,000

\$8,700-12,000

€7,700-10,000

PROVENANCE:

Anonymous sale, Collignon Hervé - Laurent Frédéric, Soissons,
22 December 2001.

Acquired at the above sale by the present owner.

The authenticity of this work has been confirmed by Dominique Suisse.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

128

LOUIS MARCOUSSIS (1883-1941)

Nature morte au journal 'L'Oeuvre'

signed and dated '1920 Marcoussis' (lower left)

gouache on paper

16 1/8 x 22 1/4 in. (41 x 56.5 cm.)

Executed in 1920

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

H. & N. Rothschild, New York.

René Mendès-France, Paris.

Anonymous sale, Sotheby's, New York, 20 May 1982, lot 26.

Private collection, Italy, and thence by descent.

LITERATURE:

J. Lafranchis, *Marcoussis, sa vie, son oeuvre, catalogue complet des peintures, fixés sur verre, aquarelles, dessins, gravures*, Paris, 1961, no. D. 21, p. 302 (illustrated).

This work is a study for the oil *Nature Morte au Journal 'L'Oeuvre'* (Lafranchis, no. F. 9).

FORMERLY FROM THE COLLECTION OF YVES SAINT LAURENT ET PIERRE BERGÉ

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***129**

JUAN GRIS (1887-1927)

Nature morte

signed and dedicated 'Bien amicalement Juan Gris' (upper left)

pencil on paper

26.9 x 20.8 cm. (10 ⁵/₈ x 8 ¹/₈ in.)

Drawn *circa* 1918

£90,000-150,000

\$140,000-220,000

€120,000-190,000

PROVENANCE:

Eve Daniel, Paris.

André Frédéric Cournand, Paris, a gift from the above.

Apollo Gallery, London, acquired in 1996.

Yves Saint Laurent et Pierre Bergé, Paris, acquired from the above;
their sale, Christie's, Paris, 23 February 2009, lot 26.

Acquired at the above sale by the present owner.

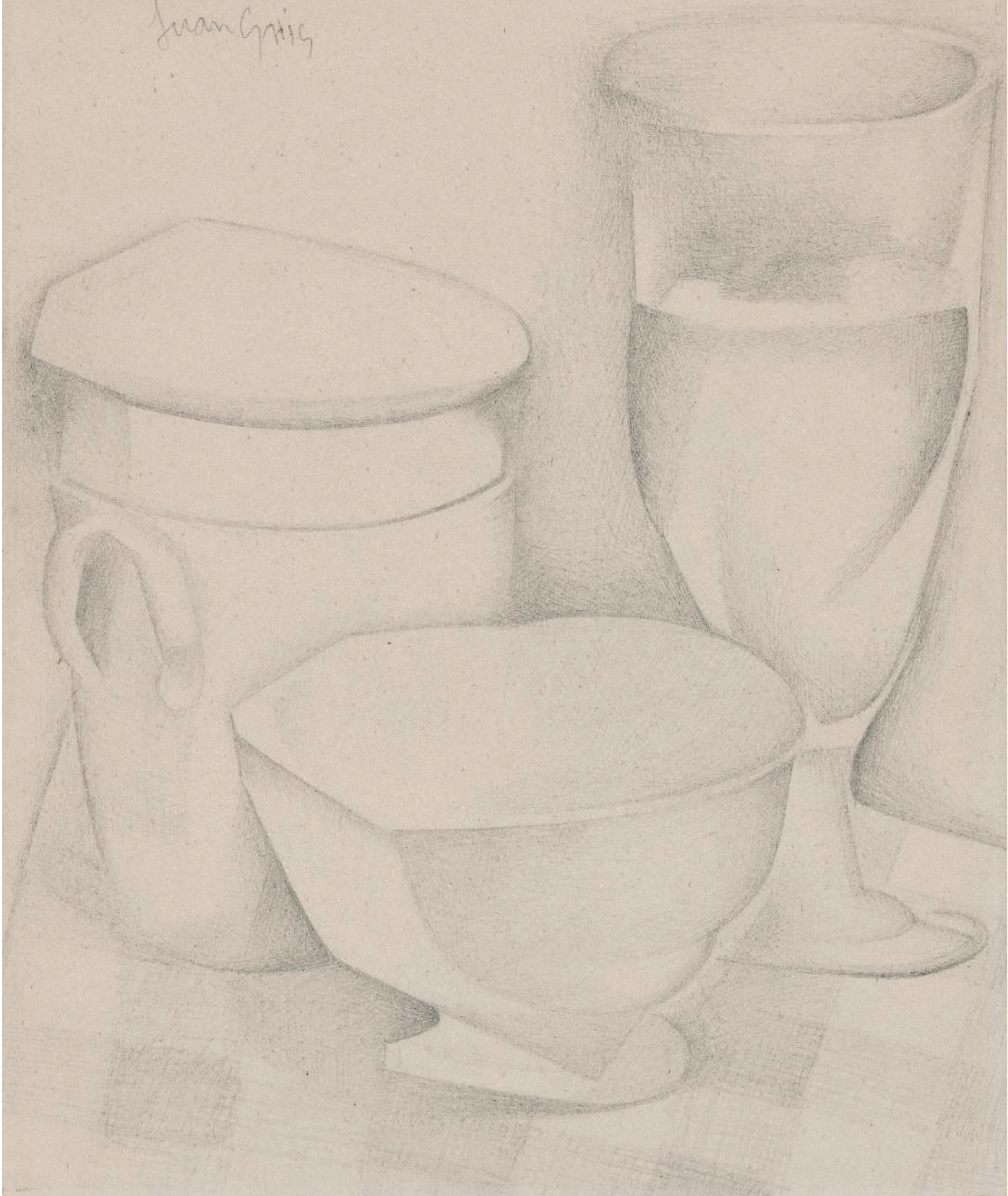
Quentin Laurens, the holder of the *Droit Moral* for Juan Gris, has kindly confirmed that this work is registered in the atelier archives.

Contrary to the production of other artists, Gris's drawings as a rule have the same volume and identity as his paintings. They are independent works, finished in themselves, which, with rare exceptions, do not serve to complement or precede particular canvases, so that they are usually reserved the same status as his paintings. Daniel-Henry Kahnweiler was certainly conscious of this fact when, while organising an exhibition of drawings and gouaches by Gris at the Galerie Louise Leiris in Paris in 1965, he asserted in the catalogue introduction that Gris was convinced that the traditional system, which consisted of creating a picture based on several previous drawings, completely ruined the emotion experienced in connection with a unique work.

Gris's still lifes are emblematic in the context of Cubist iconography, and Gris was to devote more than half his work to the representation of this subject that is so deeply rooted in the Spanish pictorial tradition. *Nature morte*, dating from *circa* 1918, after the horrors of the First World War, reflects a reaction by Gris and many other artists at that time to seek stability by means of the classic formal repertory and a return to the objective languages of Realism. From those times and from that context stem some of his most successful still lifes, in which nonetheless the Cubist imprint is still visible, especially in the use of facets and superimposed planes. *Nature morte*, through its delicate pencil lines, and under the appearance of an extreme naturalism, features beautifully meditated schematic drafting.

Commenting on Gris's work of this period, Douglas Cooper wrote: 'Gris thus once again treats his still lifes as if they were sculptural reliefs, which gives them an almost emblematic meaning... These still lifes are distinguished by a gravity and a certainty of execution, as well as a grandeur of conception which is seemingly reached without effort. They represent a pivotal moment in Juan Gris's all too short artistic life.' (Translated from: D. Cooper, *Juan Gris, Catalogue raisonné*, Paris 1978, p. XXVII).

bien amicalement
Juan Gris



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*130

PABLO PICASSO (1881-1973)

Amitié franco-soviétique, France-URSS

signed 'Picasso' (lower right); signed again in Russian and dated

'Picasso 10.10.56.' (lower left)

brush and ink on paper

14 5/8 x 10 5/8 in. (37.1 x 27 cm.)

Drawn on 10 October 1956

£60,000-80,000

\$87,000-120,000

€77,000-100,000

PROVENANCE:

Collection Espace Marx, Lille.

Private collection, Europe, by 1979, and thence by descent to the present owners.

LITERATURE:

France URSS, no. 142, July 1957, p. 33 (illustrated).

Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture*,

The Fifties II, 1956-1959, San Francisco, 2000, no. 56-258 (a),

p. 85 (illustrated).

G. R. Utley, *Picasso, The Communist Years*, New Haven, 2000, p. 200

(reproduced as the journal illustration).

G. Gosselin, *Picasso et la presse*, Paris, 2000, no. 241, p. 163 (illustrated).

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

Claude Picasso has confirmed the authenticity of this work.

In October 1956 in Moscow, the first important Picasso exhibition since the revolution opened. The exhibition was held to mark Picasso's 75th birthday and organised by the club 'The Friends of Science and French Culture', and the USSR Academy of Fine Arts. The show presented works from the Soviet museums, alongside other works sent by Picasso, including this drawing for the November 1956 issue of 'France-URSS' magazine.



TIO KALLO

Tio, 10

10.10.56.



PROPERTY OF A SWISS COLLECTOR

λ*131

BALTHUS (1908-2001)

Jeune fille assise

signed, dated and dedicated 'A mon cher Albert Balthus, 1949' (lower right)

pencil on paper

12 ¼ x 16 ⅝ in. (31 x 42.2 cm.)

Drawn in 1949

£25,000-35,000

\$37,000-51,000

€32,000-45,000

PROVENANCE:

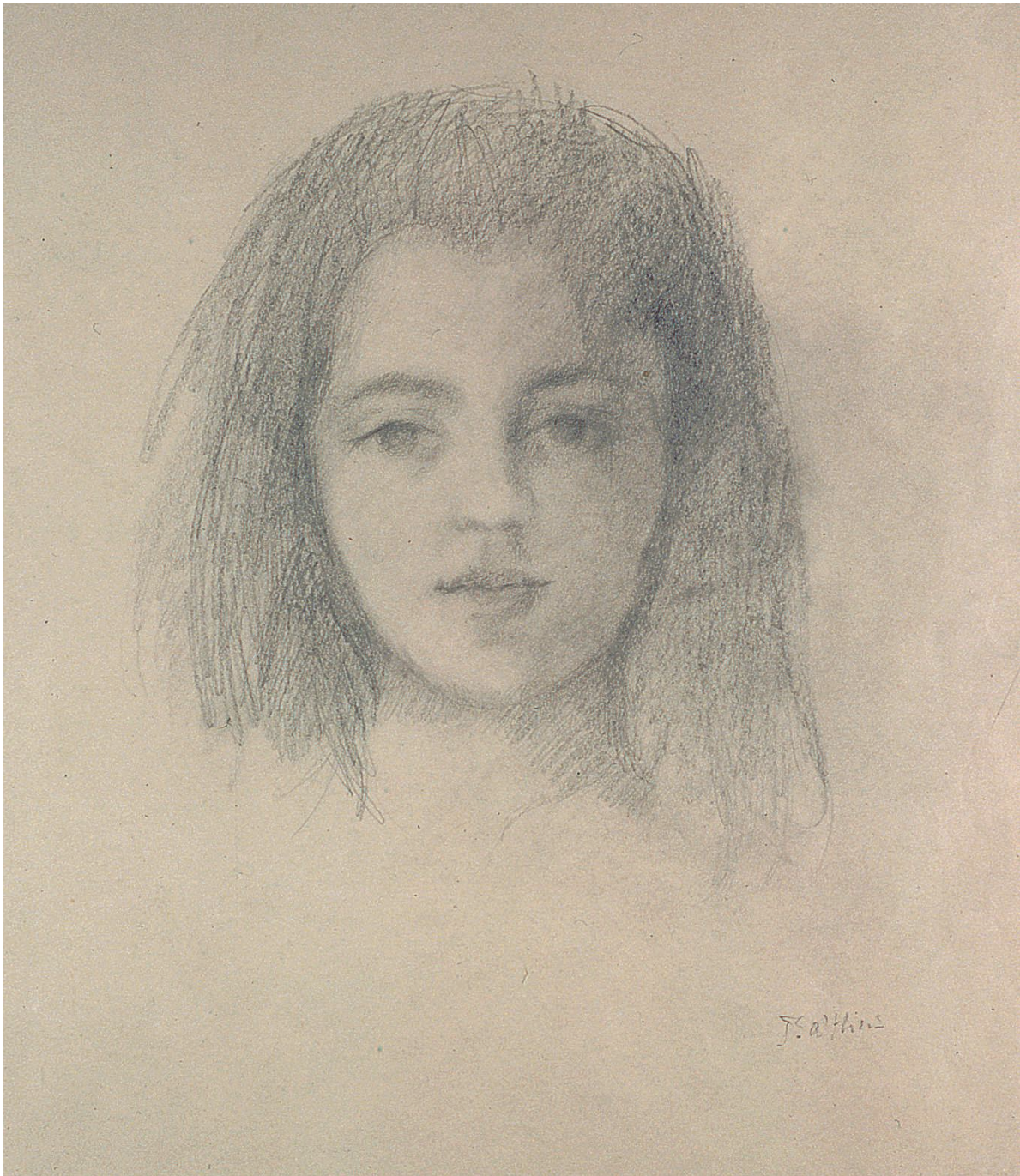
Private collection, Switzerland, a gift from the artist to the father of the present owner in the early 1950s.

EXHIBITED:

Lausanne, Musée Cantonal des Beaux-Arts, *Balthus*, May - August 1993.
Martigny, Fondation Pierre Gianadda, *Balthus, 100e anniversaire*, June - November 2008, no. 125, p. 248 (illustrated pp. 182 & 217).

LITERATURE:

V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris, 1999, no. D 660, p. 255 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ132

BALTHUS (1908-2001)

Portrait de Frédérique

signed 'Balthus' (lower right)

pencil on paper

21 5/8 x 17 1/8 in. (55 x 43.3 cm.)

Drawn in 1950

£35,000-45,000

\$51,000-65,000

€45,000-57,000

PROVENANCE:

Galerie Il Gabbiano, Rome.

Arnold Herstand & Co., New York.

Anonymous sale, Sotheby's, London, 8 December 1998, lot 391.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Gertrude Stein Gallery, *Balthus Drawings*, May - June 1980, no. 3.

LITERATURE:

V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris, 1999, no. D 668, p. 257 (illustrated).

λ*133

MARC CHAGALL (1887-1985)

La famille au coq bleu

signed 'Marc Chagall' (lower right)
gouache, brush and India ink and pastel on paper
8 ¾ x 7 ¾ in. (22.3 x 18.9 cm.)
Executed *circa* 1955

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Badan Gallery, Geneva.
Anonymous sale, Sotheby's, London, 29 November 1989, lot 506.
Acquired at the above sale by the present owner.

EXHIBITED:

Bern, Kornfeld and Klipstein, *Marc Chagall*, April - May 1960, no. 16.

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

Executed *circa* 1955, *Famille au Coq bleu* is one of Marc Chagall's hymns to memory, to romance and to love. At this time, the artist had entered a new period of stability in his life, with Valentina Brodsky, Vava as she was nicknamed, who was to become a vital companion for him during the post-war years. She provided a stable presence for Chagall, as well as a breath of nostalgia, recalling his home and youth.

Although the blue tonality of *Famille au Coq bleu* is common of Chagall's works of the 1950s, reflecting the influence of the artist's Mediterranean surroundings in Vence, certain elements of the composition are closer to works of the 1920s - particularly the interior setting with the window beyond, the still life on the table, the clothing of the mother and father, and the blue rooster in the upper right. The rooster is a symbol that by the late 1920s had assumed a dominant position in Chagall's bestiary, replacing four-legged farm animals, such as the donkey or the goat. According to Franz Meyer: 'As a symbol, the cock has an entirely different and far stranger nature than the quadrupeds, which, despite their four feet, are more closely related to man. For thousands of years it has played a part in religious rites as the embodiment of the forces of sun and fire. This symbolic meaning still lingers on in Chagall's work, where the cock represents elementary spiritual power' (F. Meyer, *Marc Chagall, Life and Work*, New York, 1963, pp. 380-381).

An additional religious symbolism in *Famille au Coq bleu* is suggested by the artist's use of yellow pastel to highlight the heads of the mother and child, positioned in the foreground of the composition to draw the eye. Daylight is streaming through the window, giving both the mother and child, particularly the child, a halo of light. They become the Madonna and Child, and the scene reminiscent of the icons of Chagall's native Russia, the Hasidic traditions of family life in Vitebsk where he was raised, and the early years of his marriage to his first wife, Bella. As recalled by his wife Bella in her memoirs: 'we both rise up above the room and begin to fly. We want to leave through the window. Outside the blue sky is calling us...We fly over fields of flowers, shuttered houses, the roofs, the yards, the churches spread out below us' (quoted in *Lumières Allumnées*, Paris, 1974, pp. 258-259).



Marc Chagall, *Sur le coq*, 1929. Museo Thyssen Botnemisza, Madrid.

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London 2016.



CHAGALL

MARC

FORMERLY FROM THE COLLECTION OF JULIAN SCHNABEL

λ*134

PABLO PICASSO (1881-1973)

Femme en buste (Marie-Thérèse)

Conté crayon on vellum
19 x 25 ¼ in. (48.1 x 63.8 cm.)
Drawn in 1939

£300,000-500,000
\$440,000-720,000
€390,000-640,000

PROVENANCE:

Mary Callery, Long Island.
Galerie Ile de France, Paris.
The Pace Gallery, New York, acquired from the above in October 1973.
James Goodman Gallery, New York, acquired from the above in October 1980.
Julian Schnabel, New York, by 1999.
Pace Wildenstein, New York.
Private collection, New York, acquired from the above in September 2009.
Acquired from the above by the present owner in December 2009.

EXHIBITED:

New York, The Pace Gallery, *Works on Paper*, December 1974 - January 1975.
New York, Drawing Center, *Drawn from Artists' Collections*, April - June 1999, p. 123; this exhibition later travelled to Los Angeles, Hammer Museum of Art.

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

Femme en buste, never offered at auction before, and formerly in the collection of the artist Julian Schnabel, has been identified by Maya Widmaier-Picasso as a portrait of Marie-Thérèse Walter, and dated to 1939.

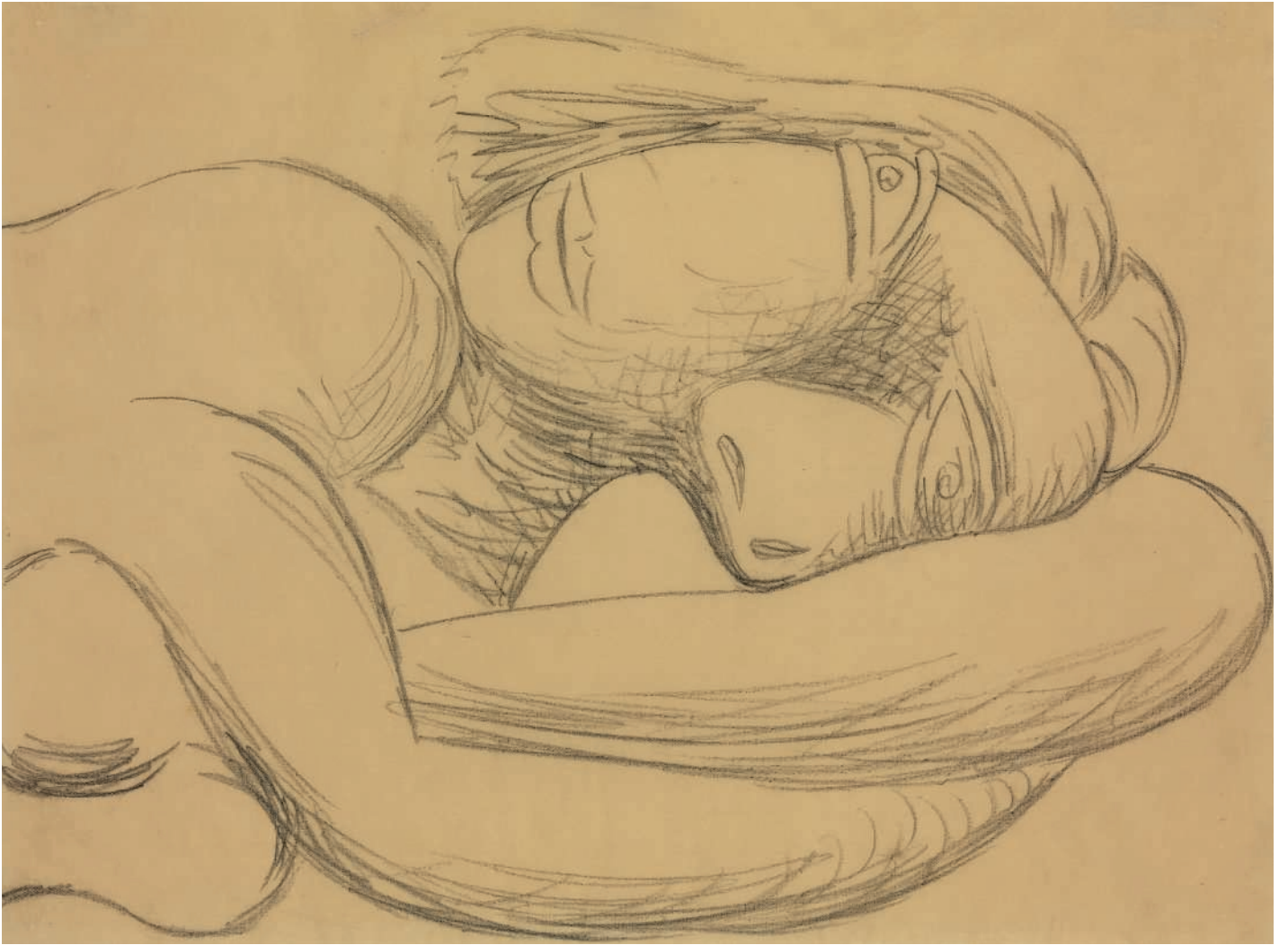
Similarities to a number of other similar pencil studies of Marie-Thérèse (Zervos, vol. 9, nos. 246-249), and the oil *Femme allongée lisant* (Zervos, vol. 9, no. 253), in the collection of the Musée Picasso, place the work as likely to have been executed towards the end of January 1939. Without these clearly related works, identifying the sitter is less straightforward, as the work was drawn at a time when Picasso was regularly switching between portraits of his two lovers, Marie-Thérèse Walter and Dora Maar.

Dora Maar became acquainted with Picasso during the fall of 1935, and less than a year later she assumed the role of the artist's primary paramour. As such she supplanted Marie-Thérèse, Picasso's young mistress since 1927, who had given birth to their daughter Maya shortly before the artist met Dora. Picasso now had two mistresses, both of whom he loved in different ways, and he cleverly manipulated the affections of both women to his advantage. Marie-Thérèse would remain his loyally nurturing and classically beautiful blond sun goddess, his household muse. Dora, on the other hand, was moody and darkly Surrealist - she would take the part - now increasingly important for Picasso - of his enigmatic and creative lunar muse. She was a photographer, an artist in her own right. They talked about art, something Picasso could not do in the company of Marie-Thérèse. 'Dora was added onto Marie-Thérèse,' Pierre Daix observed. 'Dora would be the public companion, Marie-Thérèse and Maya continued to incarnate private life. Painting would be shared between them... Each woman would epitomize a particular facet of a period rich in increasingly dramatic repercussions' (*Picasso: Life and Art*, New York, 1993, p. 239).

Picasso's practice of subjecting the female body and visage to daring dislocations and increasingly drastic deformations - the direct and most far-reaching consequence of his interest since the mid-1920s in the Surrealist milieu - was by the late 1930s the fundamental driving force in his approach to figuration. With Europe on the brink of the Second World War, Picasso's portraits showed ever more depredations of form. Marie-Thérèse Walter had been the female presence in *Guernica*, but Picasso now preferred to spare her, as the mother of their child, from further associations with violence, making her instead into a personal symbol of quiet domesticity and peace, as seen in *Femme en buste*.



Pablo Picasso, *Femme allongée lisant*, 1939.
Musée Picasso, Paris.
© Succession Picasso/DACS, London 2016.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*135

MARINO MARINI (1901-1980)

Cavallo bianco

signed 'Marino' (lower right); and dated '1956' (lower left); with the artist's atelier stamp (on the reverse)

gouache on paper

26 ¼ x 20 in. (66.5 x 50.6 cm.)

Executed in 1956

£50,000-80,000

\$73,000-120,000

€64,000-100,000

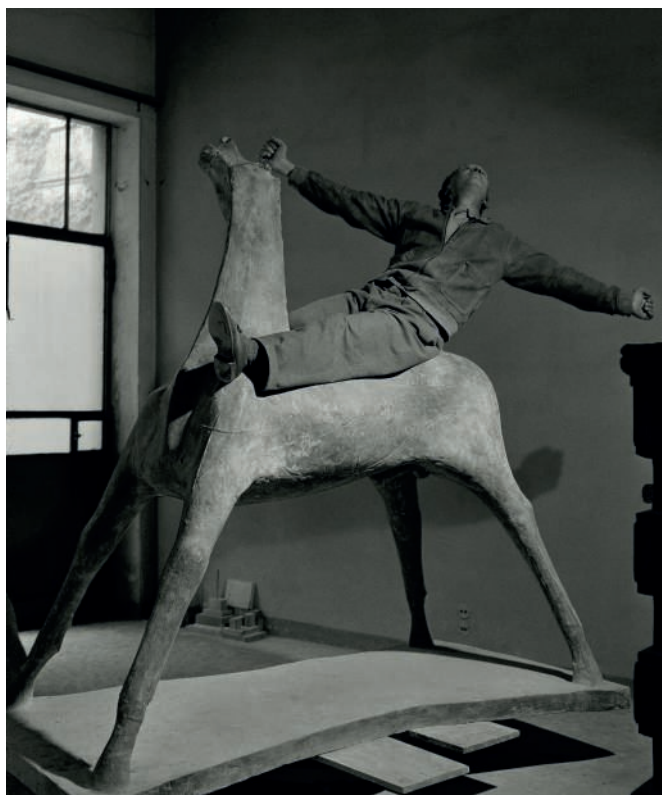
PROVENANCE:

Probably Hans Bechtler, Zurich.

Renata und Walter Scheffel, Kunst des 20. Jahrhunderts, Bad Homburg.

Acquired from the above by the family of the present owners in June 1985.

This work is in the process of authentication by the Fondazione Marino Marini.



Marino Marini, in his studio on one of his horses, 1952

©Herbert List/Magnum Photos

©DACs, London, 2016



λ*136

GINO SEVERINI (1883-1966)

Danseur Classique N. 2.

signed 'G. Severini' (lower right)
gouache on card
27 ¼ x 12 ¾ in. (69.1 x 32.5 cm.)
Executed in 1958

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

The artist's estate, and thence by descent.
Anonymous sale, Tajan, Paris, 18 December 2003, lot 42.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée Nationale d'Art Moderne, *Gino Sèverini*, July - October 1967, no. 170, p. 35.

LITERATURE:

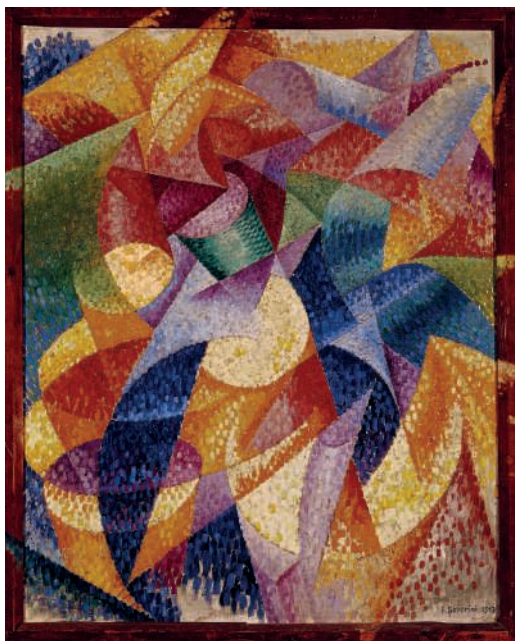
D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 978, p. 566 (illustrated).

The dynamic movements of the dancing figure in *Danseur Classique N. 2.* demonstrate one of the central motifs of Gino Severini's *oeuvre*: dance. What is at once striking about this phantasmal gouache is the immense variety of jewel mosaic-like dabs of colour painted within a series of geometric, interlocking, abstract forms. The dynamic movements of the dancer captured skilfully. Dance had originally inspired Severini during his early years in Paris, with the artist experiencing first-hand the heady atmosphere of the city's dance culture, played out across the cafés, dancehalls and nightclubs of the buzzing metropolis. Through these experiences he came to realise that the dynamism and energy of the modern could be found not only in the innovations of technology and machines, but also in the frenetic actions of the human body in motion, as it participated in new dance crazes such as the Argentine Tango, the Pan-Pan and the Bear Dance.

In the 1950s Severini returned, not only to this theme of dance and the dancer, but also the techniques of Futurism and its subjects which had been central to his work from the beginning of 1911, until 1915 when he moved towards Neo-Classicism. He had also become inspired by his own daughter's studies of classical ballet, moving away from the fashionable dances he had previously depicted and began to illustrate the timelessly elegant pirouettes and arabesques of the ballerina – twirling elegantly beneath the electric lights of the stage.

In *Danseur Classique N. 2.*, Severini presents to us an abstracted vision of the ballet dancer, by fracturing her silhouette into a series of vibrantly coloured geometric shapes as they radiate outwards from the centre of the composition. The shapes are arranged in a complex assemblage of interpenetrating volumes and lines, each filled by a detailed pattern of highly pigmented dots reminiscent of the Neo-Impressionists, and in particular the pointillist techniques of Georges Seurat. In his own words Severini explained how colour enabled him to 'express the true rhythm of the universe' and it quickly became a central aspect of his compositions (Severini, quoted in 'Severini's Socks or the Dancing Colours,' by John Gage, in Gino Severini, *The Dance 1909-1916*, exh. cat. Venice, 2011, p. 40).

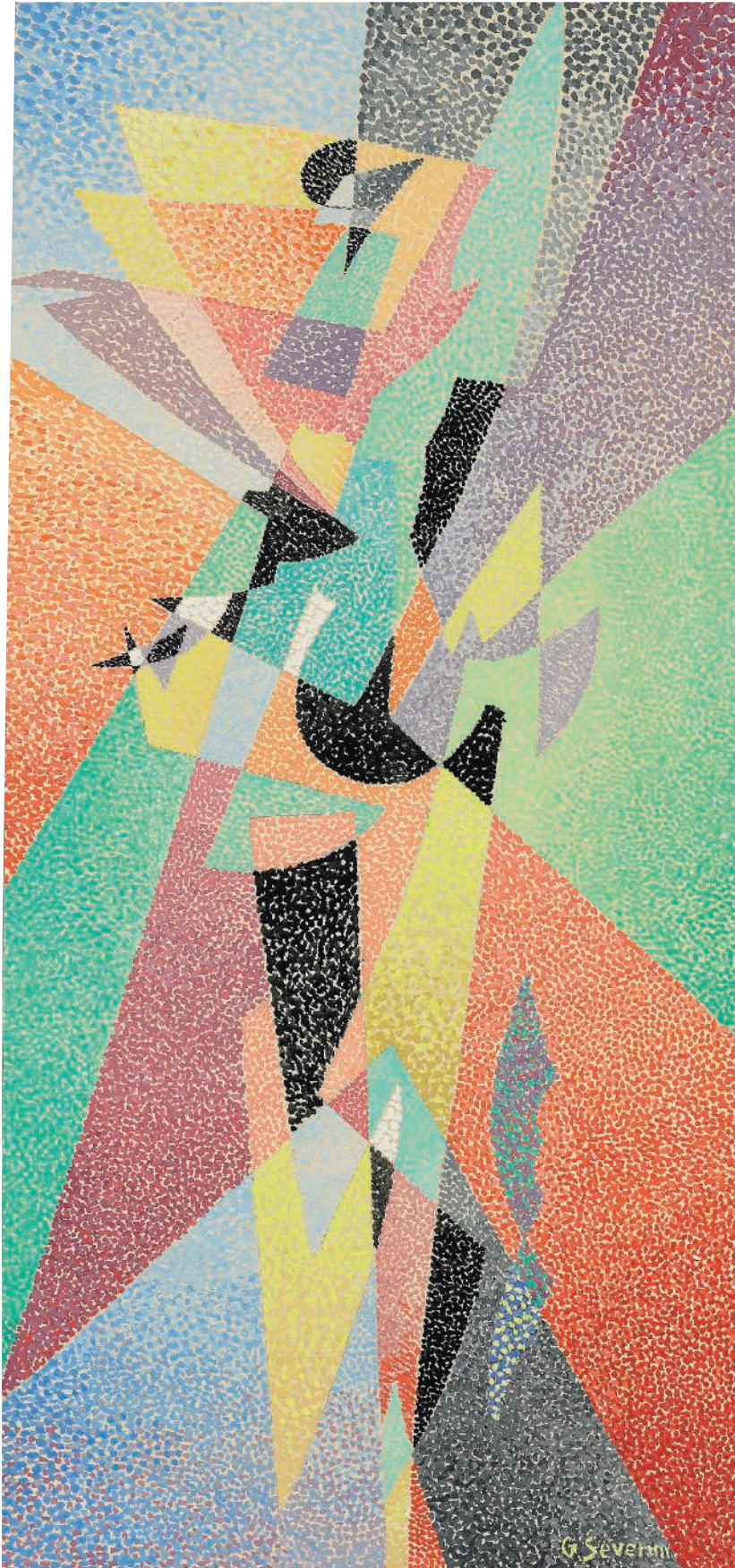
This lively and enchanting gouache from 1958 with its effusive, bright colour palette truly captures a sense of the joyful energy that emanates from the dancer during her performance. Reaching far beyond literal representation, *Danseur Classique N. 2.*, serves as a visual encapsulation of dynamism, simultaneity, and of modernity itself and it comes as no surprise that several years later the work was selected for Severini's first posthumous retrospective at the Musée Nationale d'Art Moderne, in Paris.



Gino Severini, *Mare = Ballerina*, 1914.
Peggy Guggenheim Collection, Venice.
© Peggy Guggenheim Foundation, Venice, Italy / De Agostini Picture Library / A. Dagli Orti / Bridgeman Images. © DACS 2016.



Gino Severini, *Danseuse*, circa 1957.
Sold, Christie's, London, 16 October 2015, lot 110 (£746,500).
© DACS 2016.





(recto)

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ137

GIACOMO BALLA (1871-1958)

Fiori + Spazio

signed and stamped with the artist's monogram 'BALLA' (lower left)
tempera and pen and ink on card

7 ½ x 9 ½ in. (19 x 24.2 cm.)

Executed circa 1918

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Archivio Casa Balla (no. 491).

Private collection, Rome, by 2000.

Anonymous sale, Christie's, Milan, 29 May 2001, lot 328.

Galleria d'Arte Contini, Venice.

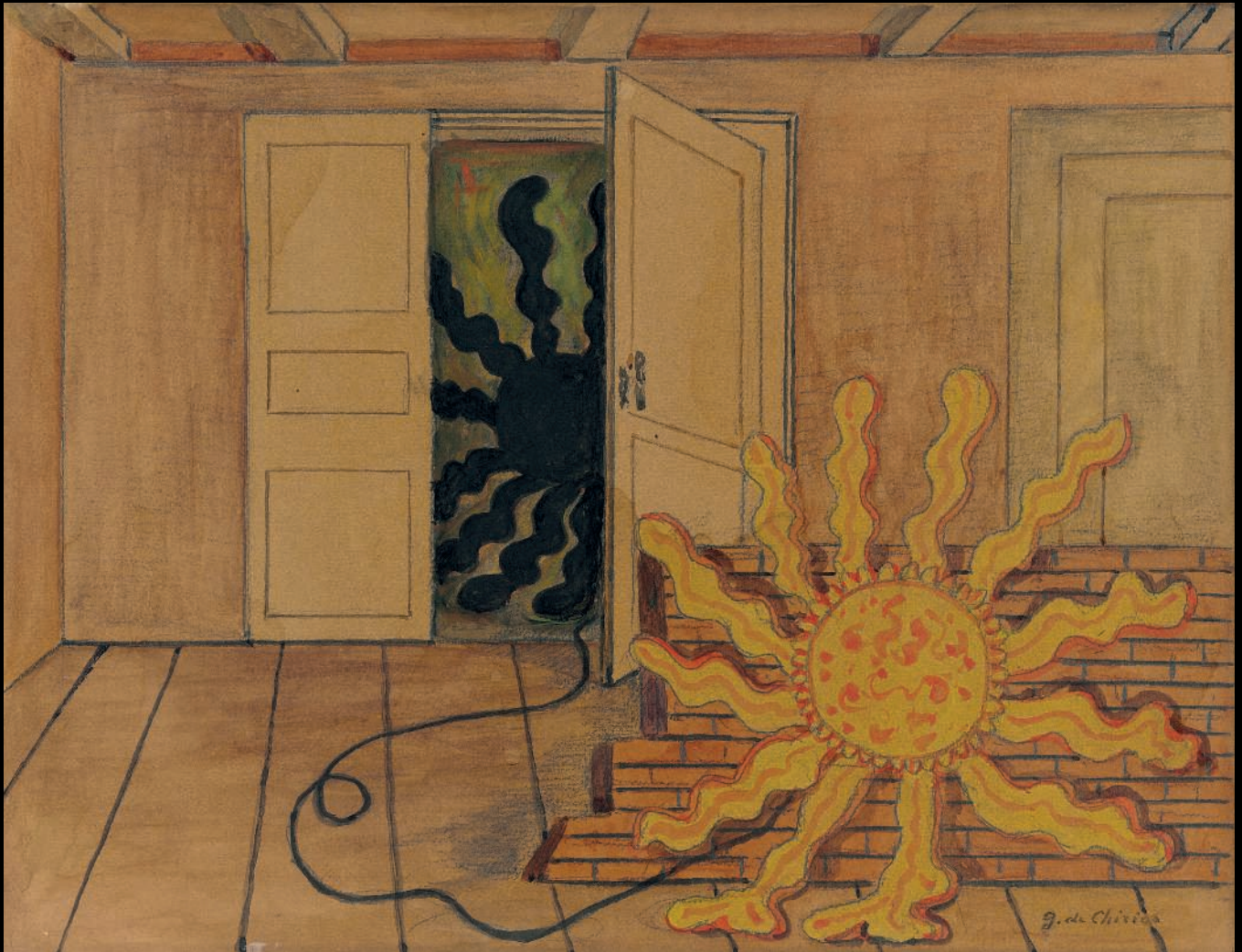
Private collection, Italy, acquired from the above.

Private collection, Italy, acquired from the above circa 2008.

Giacomo Balla painted *Fiori + Spazio* on the reverse of a photograph of a relief titled 'Processione in onore di Iside', from the Vatican Museums. During the war, when materials were not readily available, Balla was creative with what he could use in order to be able to continue painting.



(verso)



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ138

GIORGIO DE CHIRICO (1888-1978)

Sole in una stanza

signed 'g. de Chirico' (lower right)
gouache, watercolour and pencil on card
13 ¾ x 17 ½ in. (35 x 44.8 cm.)
Executed in 1968

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Galleria Iolas, Milan.

Acquired from the above by the family of the present owner in 1973.

This work is sold with a photo-certificate from the *Fondazione Giorgio e Isa de Chirico*, Rome.

λ*139

GIORGIO DE CHIRICO (1888-1978)

Piazza d'Italia

signed 'G. de Chirico' (lower right)

gouache, watercolour, brush and ink and black crayon on paper

39 ¼ x 27 ½ in. (100 x 70 cm.)

Executed in 1972

£70,000-100,000

\$110,000-140,000

€90,000-130,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 21 October 2007, lot 1105.

Acquired at the above sale by the present owner.

The *Piazza d'Italia* is the most significant and repeated theme of Giorgio de Chirico's *oeuvre*. These enigmatic works formed an almost constant presence throughout his career, with their melancholic evening shadows and eerily empty squares evoking a sense of the mysterious reality that lies concealed behind the everyday. The symbolism, which first appeared in a series completed between 1912 and 1913, is based on a synthesis of Greek mythology, Nietzschean philosophy and de Chirico's own life and experience. For the Greek born, Italian painter the story of the abandoned princess Ariadne, who had saved Theseus from the Minotaur and was later rescued herself by Dionysus, took on a rich metaphorical meaning. She not only represented the classical past of his homeland, but also signified his reading of Nietzsche's radical reinterpretation of the myth, which cast Ariadne as a symbol for the ascension of intuitive consciousness.

According to de Chirico scholar Paolo Baldacci, the artist upheld Nietzsche's vision of Ariadne as a metaphor for the soul, 'which, abandoned by Theseus – the hero of reason and logic – welcomes the superhero Dionysus, god of mysteries of earth and body' (P. Baldacci, *Giorgio de Chirico The Metaphysical Paintings*, London 1997, p. 138). The sad figure of Ariadne seen 'endlessly contemplating her shadow', as de Chirico wrote in a 1912 poem entitled 'The Statue's Desire', therefore signifies a state of limbo, where she awaits the physical and spiritual awakening that would return her to a labyrinth of the unconscious.

In this version of the *Piazza d'Italia*, de Chirico transports this classical subject into the industrial age, with a speeding train and an eternal meeting between two suited men in the distance. Like the slumbering Ariadne, these motifs are linked to de Chirico's metaphysics of anticipatory arrival, whilst the shadowy arcades of the surrounding buildings invoke the city of Turin. Turin was the city which had first revealed to de Chirico the 'strange and profound poetry' of 'an autumn afternoon' and which had also awoken in him the philosophical belief in another reality underlying that of perceptual understanding. Turin was also the location where Nietzsche had gone mad, at the end of his metaphysical journey. This location of the end to Nietzsche proved however to be the starting point of de Chirico's own odyssey, and he began to subvert the classicism of the city's architecture and the strict rational logic of one-point perspective, so championed by the Renaissance humanists, and to transform it into a metaphor for the chaos of the uncanny.

The artist expressly revisited his old themes in the Post-War years. In a sense, this was a ritualistic tribute that displayed de Chirico's loyalty to his art and his beliefs, which lead to the story of Ariadne becoming subsumed within his own myth, where she is an emblem for the artist's quest for knowledge and the pursuit of art itself.



Giorgio de Chirico, *La récompensa dell'indovino*, 1913.

The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.

Courtesy of the Philadelphia Museum of Art. © DACS 2016.



FORMERLY FROM THE COLLECTION OF SIR HERBERT READ

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ140

YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 36' (lower right)

gouache on paper

16 x 24 cm. (6 ¼ x 9 ½ in.)

Executed in 1936

£70,000-100,000

\$110,000-140,000

€90,000-130,000

PROVENANCE:

Sir Herbert Read, Yorkshire.

Private collection, Italy, and thence by descent.

LITERATURE:

P. Matisse, *Yves Tanguy, Un Recueil de ses oeuvres*, New York, 1963, no. 186, p. 99 (illustrated).

It is currently the intention of the Yves Tanguy Committee to include this work in its forthcoming revised *catalogue raisonné* of the painter's oils, watercolours and gouaches.

Tanguy shared with the great 15th century Flemish painter Hieronymus Bosch a taste for strange and inexplicable symbol-laden imagery, alchemical references, crowds of jostling figures, as well as a careful precision in their rendering. A slow and meticulous craftsman, Tanguy loved objects that were beautifully made, and he imparted to the elements in his paintings the same care and convincing presence that a realist painter gives to a still life or landscape. These 'inscapes' of the mind, depicted here as a vast interior landscape of the imagination with indescribable protozoan inhabitants, seem balanced on the brink between order and chaos. 'The element of surprise in the creation of a work of art is, to me, the most important factor-surprise to the artist himself as well as to others,' Tanguy stated. 'I work very irregularly and by crises. Should I seek the reasons for my painting, I would feel that it would be a self-imprisonment' (quoted in 'The creative process', in *Art Digest*, New York, 15 January 1954, vol. 28, no. 8, p. 14).

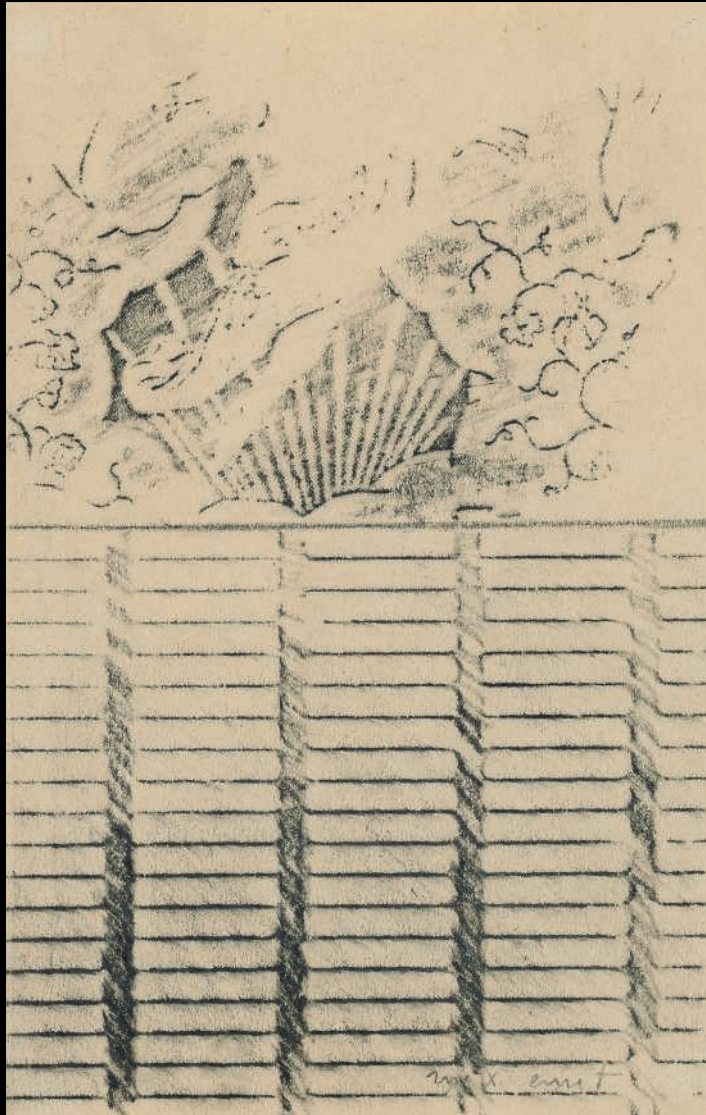


16

16

ST. ANTHONY 16

FORMERLY FROM THE COLLECTION OF
YVES SAINT LAURENT ET PIERRE BERGÉ



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*141

MAX ERNST (1891-1976)

*The table-cloth in the Atlantic Ocean (projet d'illustration
pour 'Babylone' de René Crevel)*

signed 'max ernst' (lower right)
frottage and pencil on paper
7 1/8 x 4 1/2 in. (18 x 11.5 cm.)
Executed in 1931

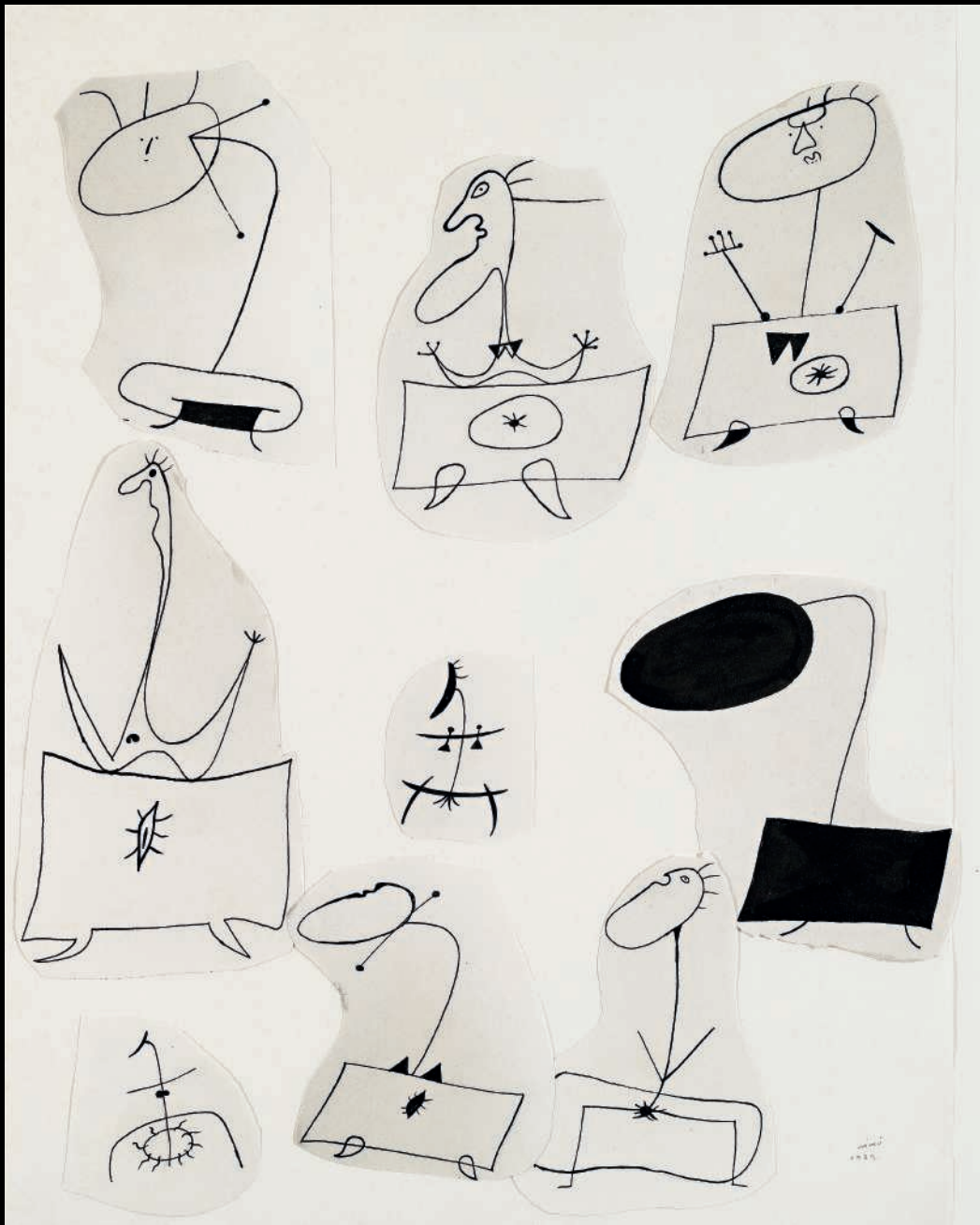
£15,000-20,000
\$22,000-29,000
€20,000-26,000

PROVENANCE:

Buchholz Gallery (Curt Valentin), New York; sale, Sotheby's, New York,
16 February 1961, lot 1.
Alexander Iolas Gallery, New York (no. 8A).
Yves Saint Laurent et Pierre Bergé, Paris; their sale, Christie's, Paris,
17 November 2009, lot 994.
Acquired at the above sale by the present owner.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1929-1938*, Cologne, 1979,
no. 1735, p. 88 (illustrated).
R. Crevel, *Babylon*, Paris, 1988, p. 50 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

λ142

JOAN MIRÓ (1893-1983)

Untitled

signed and dated 'Miró 1939.' (lower right)
brush and pen and India ink on paper collage elements, on paper
25 ¼ x 19 ½ in. (64.1 x 49.6 cm.)
Executed in 1939

£30,000-50,000
\$44,000-72,000
€39,000-64,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 4 December 1995, lot 54.
Studio Simonis, Turin.
Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. II, 1938-1959, Paris, 2010, no. 883, p. 54 (illustrated).

'The drawings that I sometimes do before doing certain paintings are an *intimate* document, so to speak - they help me arrive at a complete formal divestiture and thus attain *the true expression of the spirit*. Once the paintings are finished, I destroy these drawings or else hold on to them to use as a springboard for the other works. The drawings you have are not all preparations for paintings, but definite drawing-drawings'. (Joan Miró in a letter to Pierre Matisse, 7 March 1937 in 'Joan Miró Selected Writings and Interviews', (ed.) M. Rowell, Boston, 1986, p. 148).

λ*143

JOAN MIRÓ (1893-1983)

Personnages

signed 'Miró' (lower left)
oil, gouache and charcoal on paper
27 ¾ x 39 ¾ in. (70.3 x 100 cm.)
Executed on 19 April 1960

£200,000-300,000
\$290,000-430,000
€260,000-380,000

PROVENANCE:

Pierre Matisse Gallery, New York (no. ST 7429), until at least 1992.
Acquavella Galleries, New York (no. 204).
Claude Kechichian, Paris.
Acquired from the above by the present owner in May 2002.

EXHIBITED:

Yokohama, Museum of Art, *Joan Miró, Centennial Exhibition, The Pierre Matisse Collection*, January - March 1992, no. 76, p. 116 (illustrated).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1604, p. 18 (illustrated).

ADOM (Association pour la défense de l'oeuvre de Joan Miró) have confirmed the authenticity of this work.

Personnages, never offered at auction before, was executed in 1960, a landmark year for Miró, and encapsulates the artist's rejuvenated and liberated approach at this time. In 1956 Miró had finally found the studio that he had been dreaming about since the 1930s, a large, light-filled, white-painted studio set on the hills overlooking the coast in Palma de Mallorca. The move to this new studio permitted him to evaluate and contemplate much of his life's work. Unpacking hundreds of paintings, drawings and sketchbooks, some of which he had not seen since they were stored in Paris at the outbreak of the Second World War, Miró was able to look back and consider his artistic development across decades of work. 'I went through a process of self-examination', the artist recalled, 'I criticised' myself coldly and objectively... It was a shock, a real experience. I was merciless with myself. I destroyed many canvases...my current work comes out of what I learned during that period' (Miró quoted in J. Dupin, *Miró*, Paris, 1993, p. 257). After this phase of rigorous self-reflection and cathartic purging, by 1960, Miró wanted to start afresh, leaving his past achievements behind and instead advance forward to explore the unknown. In the words of Jacques Dupin, Miró, 'resisted tested formulas, the endless rehashing of discoveries already made, and liked to take chances. He returned to the iconoclastic fury of his youth, but it was now against himself that this rage was to be directed' (J. Dupin, *Miró*, Paris, 1993, p. 303).

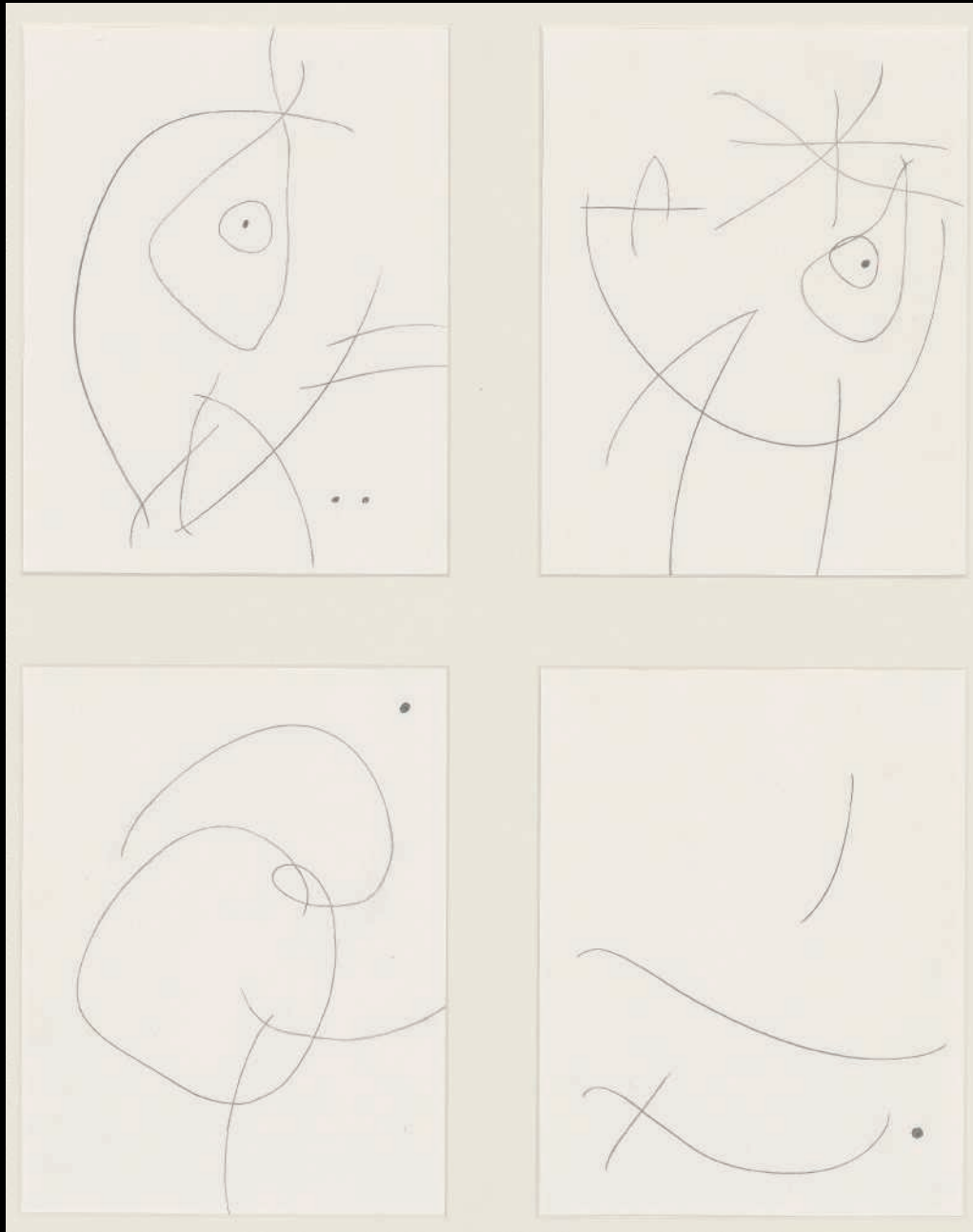
Another stimulus to his re-energised artistic output in 1960 was a trip to America in 1959. The first retrospective of Miró's work had been held at the Museum of Modern Art, New York in 1941. His highly individual artistic language had an enormous impact on the group of young artists who were beginning to make their reputations in New York at that time: Arshile Gorky, Jackson Pollock, Willem de Kooning, Mark Rothko, Hans Hoffmann, Robert Motherwell and Barnett Newman. Just as Miró's work had, many years earlier, exerted a deep and pivotal influence on this group of artists, after this 1959 visit, Miró was left profoundly moved by their radical painting. Inspired by the dramatically large-scale, gestural style of painting by the likes of Pollock, Motherwell and Franz Kline, Miró returned to his own work with a renewed intensity and freedom, revelling in the expressive power that colour and gesture could exert when applied without restraint. 'It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense it freed me...' (quoted in *ibid*, p. 303).

Miró used white, monochrome grounds in the final conception of his 'dream' or 'oneiric' paintings of the mid-1920s. In these paintings, the whimsical lines, signs and ciphers of Miró's distinct pictorial language mark the flattened white background, seemingly floating within a limitless, infinite and dream-like space. *Personnages* shows clear links in scale, composition and execution to these monochrome grounds of the 1920s, as well as the influence of his recent encounter in New York with the Abstract Expressionists. The monochrome grounds of the 1920s oneiric paintings are echoed in the radiant white of the sheet on the left hand side of the composition, acting as a stark contrast to the bright green figure. The influence of the Abstract Expressionists is seen in the loose and seemingly frenzied application of a darker gouache over the bright yellows, purples, pinks and blues of the taller central figure. Dazzling spots of orange and purple and blue frame the composition on the right hand side. *Personnages* is a poetic union of colour and form, a perfect visual representation of his renewed efforts in 1960 to push his *oeuvre* to its furthestmost limits.



Joan Miró, *Personnages*, 1960.
Musée national d'Art Moderne, Centre Georges Pompidou, Paris.
© Successió Miró / ADAGP, Paris and DACS London 2016.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*144

JOAN MIRÓ (1893-1983)

Untitled (III, IV, VII and XIV)

each: signed, dated and numbered respectively 'Miró. 18/VII/73. 10/VII/73. III.; IV.; VII.; XIV' (on the reverse)

pencil on paper

each: 11 5/8 x 9 1/8 in. (29.5 x 23 cm.)

Drawn in 1973

four works sold in one lot (4)

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Pierre Matisse Gallery, New York (nos. 38133, 38134, 38132, 38131).

Acquavella Modern Art, Reno (no. 652).

Private collection, Japan, by 1999.

Acquired from the family of the above; sale, Christie's, New York, 4 November 2009, lot 153.

Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings*, vol. IV, 1973-1976, Paris, 2013, nos. 2531, 2532, 2535 & 2536, pp. 62-63 (illustrated).

This work is sold with a photo-certificate from Jacques Dupin.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*145

YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 38' (lower right)

gouache on paper

3 1/8 x 9 1/2 in. (7.9 x 24.2 cm.)

Executed in 1938

£50,000-80,000

\$73,000-120,000

€64,000-100,000

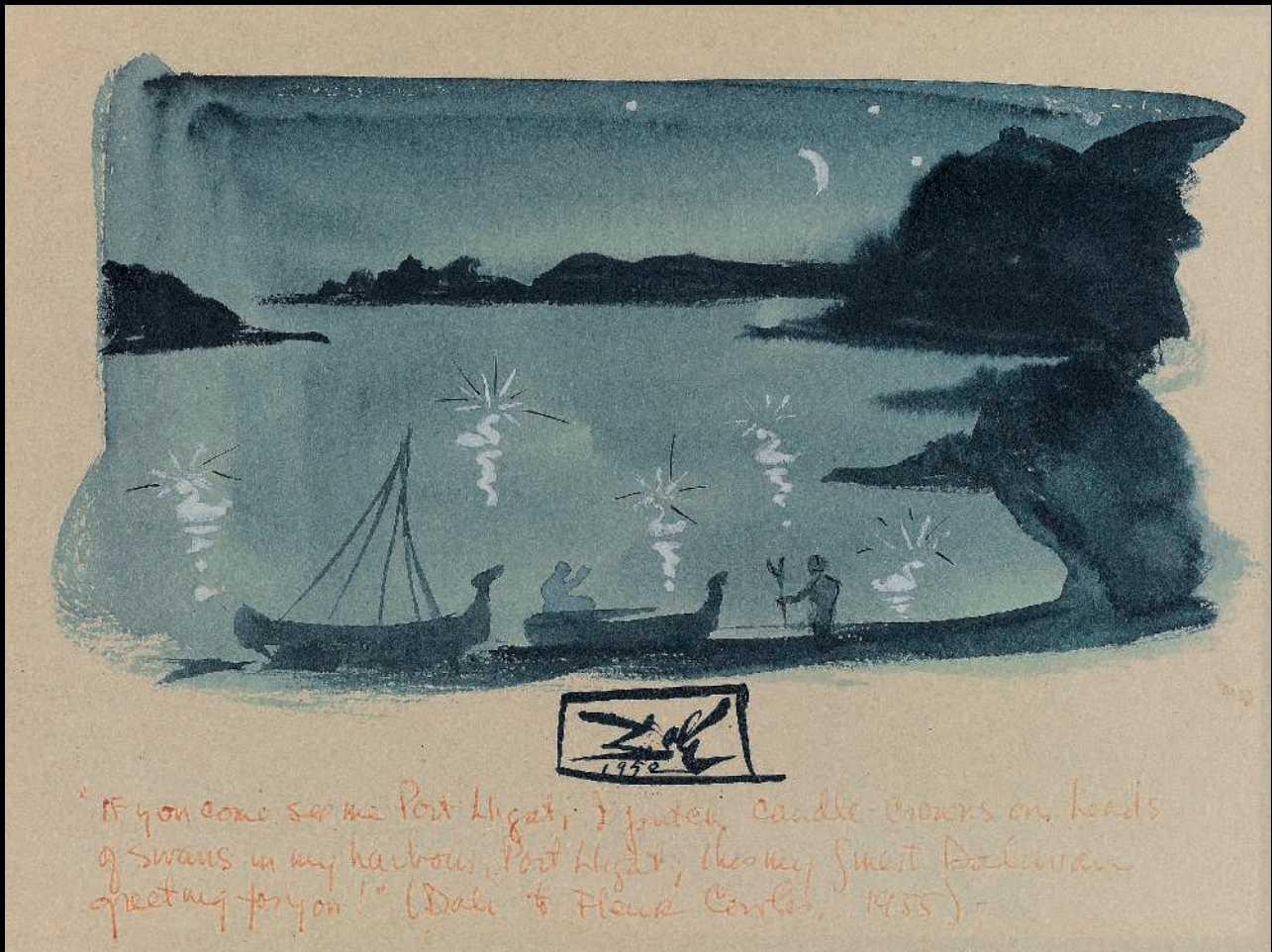
PROVENANCE:

Pierre Matisse, New York.

Pierre-Noël Matisse, New York, by descent from the above; sale, Christie's, New York, 4 November 2009, lot 181.

Acquired at the above sale by the present owner.

It is currently the intention of the Yves Tanguy Committee to include this work in its forthcoming revised *catalogue raisonné* of the painter's oils, watercolours and gouaches.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*146

SALVADOR DALÍ (1904-1989)

Clair de lune avec cygnes à Port Lligat

signed and dated 'Dalí 1950' (lower centre); with a later dedication by Gala Dalí to Fleur Cowles "If you come see me Port Lligat, I putch candle crowns on heads of swans in my harbour, Port Lligat; this my finest Dalinian greeting for you!" (lower sheet margin)

gouache, wash and pen and ink on paper

image: 3 ½ x 6 ½ in. (9 x 16.5 cm.)

sheet: 6 ¾ x 9 in. (17 x 23 cm.)

Executed in 1950

£10,000-15,000

\$15,000-22,000

€13,000-19,000

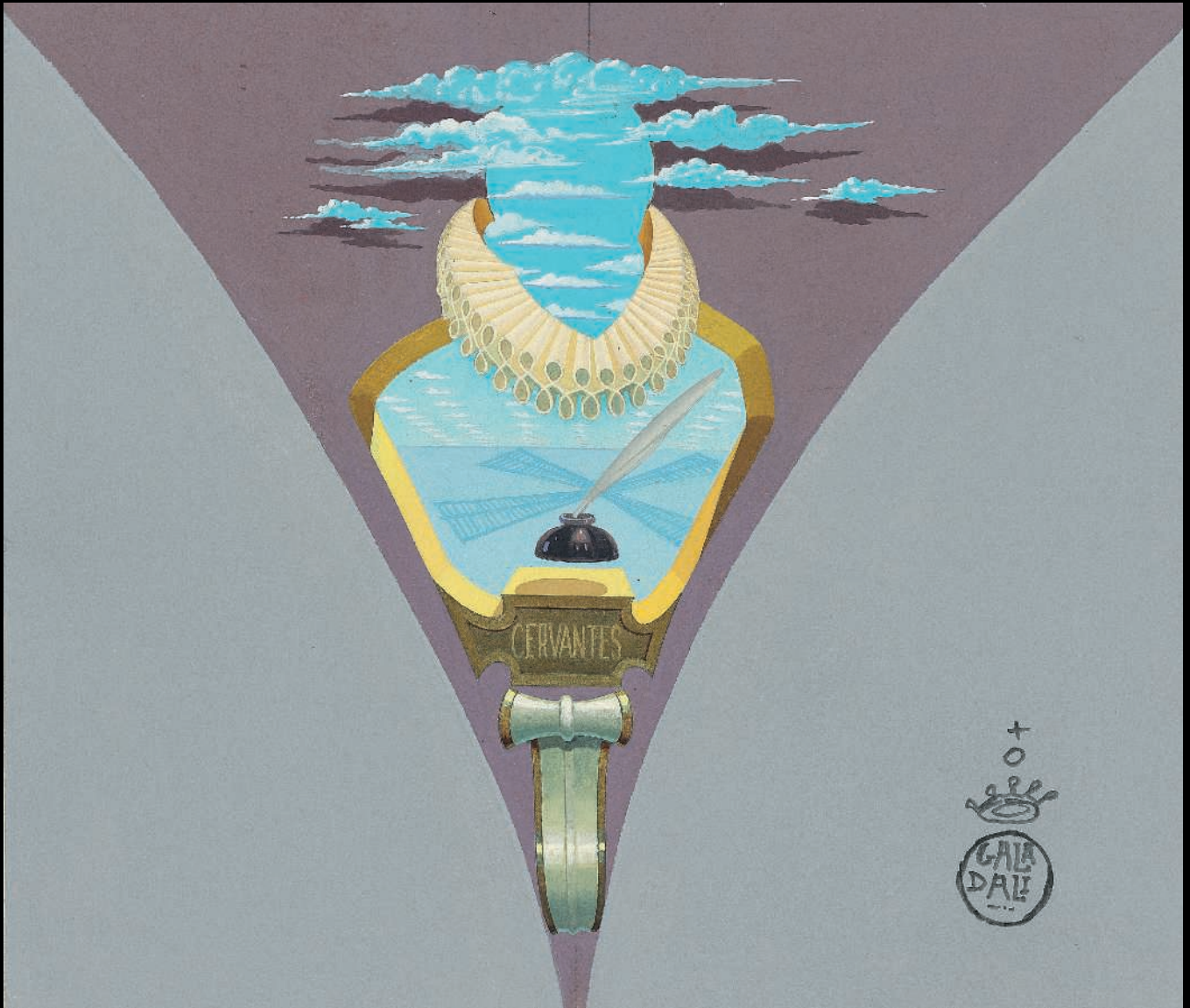
PROVENANCE:

Fleur Cowles, a gift from the artist circa 1955; sale, Christie's, London, 7 February 2013, lot 269.

Private collection, Switzerland, acquired at the above sale, and thence by descent.

This work is sold with a photo-certificate from Robert & Nicolas Descharnes.

Fleur Cowles (1908 - 2009) began her career as a columnist for *The World Telegram* but is best remembered as a style icon, pioneering editor and socialite. In 1946 she married Gardner Cowles of the Cowles Publishing Empire and in 1950, she began creating her own magazine *Flair*, with contributions from her friends Lucian Freud and Salvador Dalí. This friendship later resulted in the publication of her biography of the artist, *The Case of Salvador Dalí* (Boston, 1959).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*147

SALVADOR DALÍ (1904-1989)

Cervantes

signed 'GALA DALÍ' (lower right)
gouache on paper
image: 19 3/8 x 22 1/4 in. (49 x 56,5 cm.)
sheet: 22 1/8 x 22 3/8 in. (56,3 x 57 cm.)
Executed in 1975

£40,000-60,000
\$58,000-87,000
€52,000-77,000

PROVENANCE:

Galeria Manuel Barbié, Barcelona (no. 7948).
Anonymous sale, Christie's, London, 7 February 2013, lot 280.
Private collection, Switzerland, acquired at the above sale, and thence by descent.

EXHIBITED:

Vienna, Palais Auersperg, *La collection Salvador Dalí, Perrot-Moore*, March - April 1982, no. 16 (illustrated n.p.); travelling exhibition.

This work is sold with a photo-certificate from Robert Descharnes.

In this design for a painted ceiling pendentive, Dalí has skilfully manipulated the shape of the triangular segment of a spherical surface in order to simultaneously create a homage to Miguel de Cervantes Saavedra. In the early 1960s Dalí executed 26 works illustrating Cervantes' *El ingenioso hidalgo don Quijote de la Mancha*. Extremely varied in its graphic style and entrancing with its phantasmagorical imagery, Dalí's later 1965 series of illustrations for *Don Quijote de la Mancha* confirms the artist's fascination for one of the most influential works of Spanish literature. Indeed, Dalí had already illustrated the novel in 1946 for Random House, and returned to the theme again in 1957 in a series of lithographs, published by Joseph Forêt in [*Pages choisies de*] *Don Quichotte de la Manche*.



SALVADOR DALÍ'S FLORDALI

PROPERTY OF AN IMPORTANT PRIVATE SPANISH COLLECTOR

λ148

SALVADOR DALÍ (1904-1989)

Flordali II

signed 'Dalí' (lower right)

gouache, collage, watercolour and felt-tip pen on paper
34 ¾ x 24 ¾ x in. (88 x 63 cm.)

Executed in Port Lligat on 21 August 1981

£150,000-200,000

\$220,000-290,000

€200,000-260,000

PROVENANCE:

Galerie du Théâtre, Geneva.

Private collection, Spain, acquired from the above in 1988.

LITERATURE:

R. Michler & L. W. Löpsinger (ed.), *Salvador Dalí, Catalogue Raisonné of Prints*, vol. II, *Lithographs & Wood Engravings, 1956-1980*, Munich & New York, 1995, p. 179 (the present lot referenced as the original collage).

This work is sold with a photo-certificate from Robert Descharnes.

As much intellectual as sensationalist, Dalí often looked to literature, history and the opera for inspiration. He created portfolios of drawings, etchings and engravings inspired by Bizet's *Carmen*, Dante's *La Divine Comédie* and Cervante's *Don Quixote*, but found the traditional printmaking methods too constricting and lamented the inability to use colour in the brilliant, bombastic way he envisioned in preparatory studies. In the early 1960s he began to incorporate collaged elements such as botanical and butterfly prints (and photographs) into his works on paper, and it was through a chance encounter while sifting through a print shop's bins that he was introduced to an alternative printing process. Phyllis and Sydney Lucas of New York City's Old Print Centre immediately hit it off with the established artist, encouraging him to translate his new works on paper into prints by lithography.

These illustrious collages, to be ultimately translated into lithographs (Michler & Löpsinger nos. 1586 & 1587) are the result of a period of collaboration, experimentation and reflection Dalí had begun in the sixties. Each a fully realised composition, capturing themes that were reflected in Dalí's work throughout his life; fruit and flowers that captivated the artist's imagination for not only their explosive colour but also for the power of their fertility, and butterflies, a symbol of continual metamorphosis and of the multiplicity of the soul itself. And then, of course, depicted in the familiar topsy-turvy Dalinian world; as he transforms these elements into mystical characters, striding around the composition, in action, all within these wonderfully deep and ominous landscapes. What adds further to the ingenuity of these works, and their multi-dimensionality, is how Dalí may have incorporated elements of iconic *Currier & Ives* prints into the compositions as collage elements, paying homage to the great 19th century American printmakers in an intimate take on American nostalgia, as he had already done in his 1971 series *Currier & Ives*.





SALVADOR DALÍ'S *FLORDALI*

PROPERTY OF AN IMPORTANT PRIVATE SPANISH COLLECTOR

λ149

SALVADOR DALÍ (1904-1989)

Flordali I

signed 'Dalí' (lower right)

gouache, collage, watercolour and felt-tip pen on paper
24 ¾ x 34 ⅞ in. (63 x 88.5 cm.)

Executed in Port Lligat on 27 August 1981

£150,000-200,000

\$220,000-290,000

€200,000-260,000

PROVENANCE:

Galerie du Théâtre, Geneva.

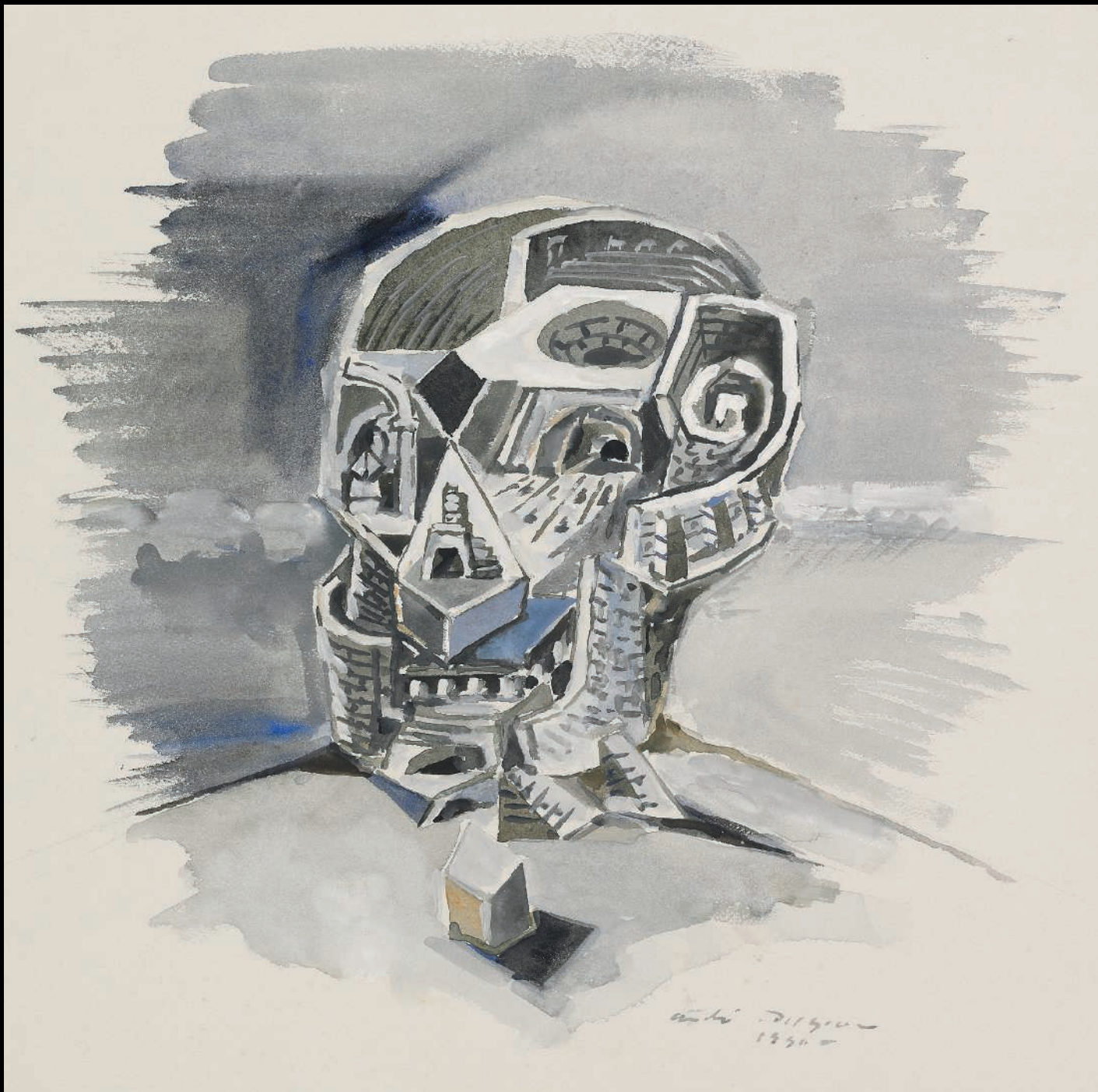
Private collection, Spain, acquired from the above in 1988.

LITERATURE:

R. Michler & L. W. Löpsinger (ed.), *Salvador Dalí, Catalogue Raisonné of Prints*, vol. II, *Lithographs & Wood Engravings, 1956-1980*, Munich & New York, 1995, p. 179 (the present lot referenced as the original collage).

This work is sold with a photo-certificate from Robert Descharnes.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*150

ANDRÉ MASSON (1896-1987)

La Citadelle

signed and dated 'André Masson 1940' (lower right)

watercolour on paper

18 5/8 x 18 1/8 in. (47.2 x 46.1 cm.)

Executed in 1940

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Private collection, by whom acquired in 1984; sale, Christie's, London, 21 June 2012, lot 161.

Acquired at the above sale by the present owner.

The Comité Masson has confirmed the authenticity of this work.



151

JEAN (HANS) ARP (1886-1966)

Constellation

signed 'Arp' and inscribed 'Constellation' (on the reverse of the artist's mount)

collage on paper

12 ¼ x 19 ½ in. (30.7 x 24.1 cm.)

Executed in 1954

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Maurice Lefevre-Foinet, Paris, acquired from the artist.

Private collection, France, and thence by descent to the present owner.



λ152

JOAN MIRÓ (1893-1983)

Personnage

signed 'Miró' (lower right); dated, titled and numbered '1(IX.79. Personnage'
(on the reverse)

wax crayon and pencil on coloured paper
22 7/8 x 12 in. (58 x 30.5 cm.)

Executed on 1 September 1979

£20,000-30,000

\$29,000-43,000

€26,000-38,000

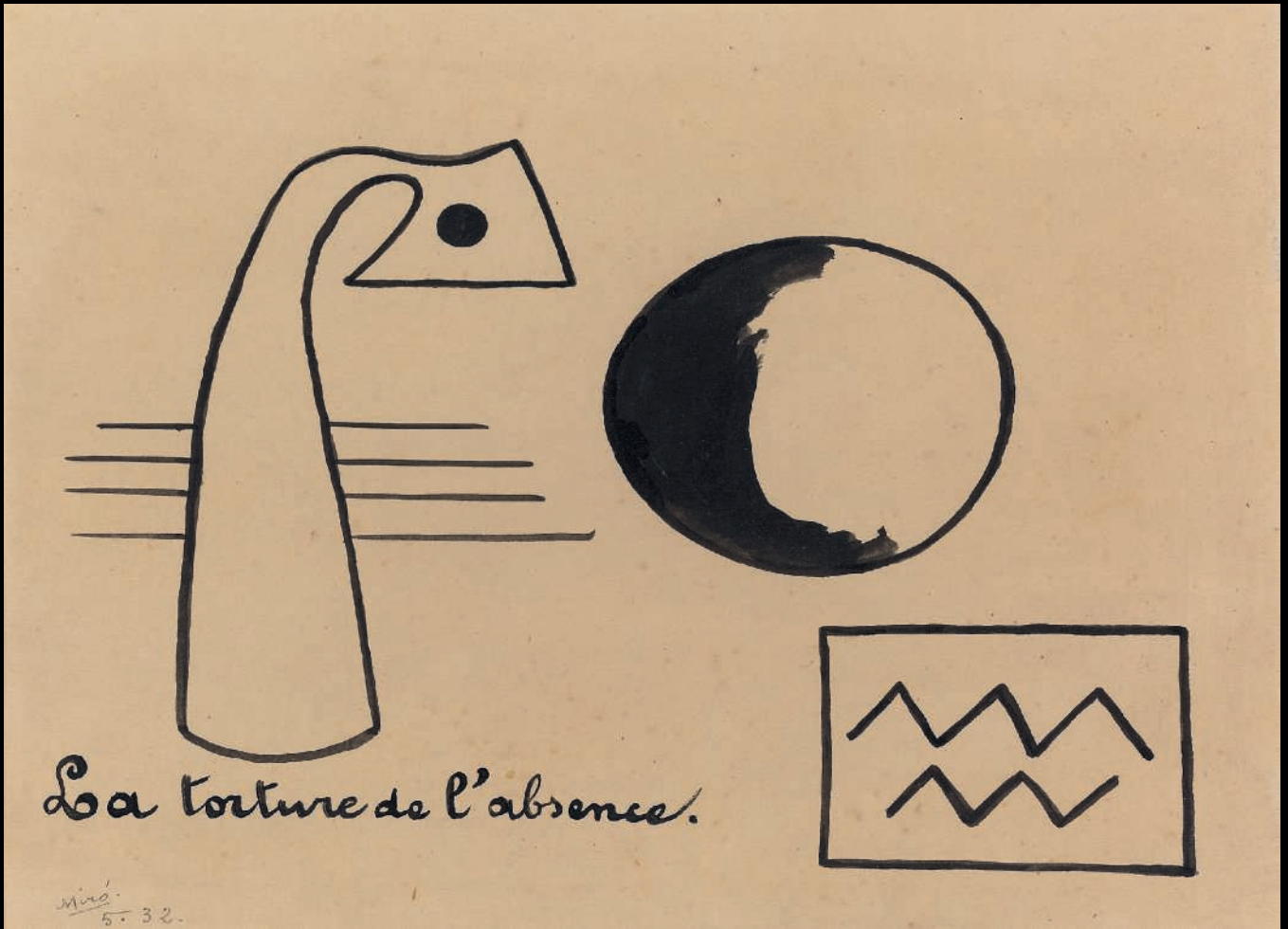
PROVENANCE:

Galerie Maeght, Paris.

Anonymous sale, Hôtel Drouot, Paris, 11 December 2008, lot 59.

Acquired at the above sale by the present owner.

ADOM (Association pour la défense de l'oeuvre de Joan Miró) have confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

λ153

JOAN MIRÓ (1893-1983)

La torture de l'absence

signed and dated 'Miró.5.32.' (lower left) and inscribed 'La torture de l'absence.' (lower left)

brush and India ink on paper
9 ½ x 12 7/8 in. (24.3 x 32.5 cm.)
Executed in May 1932

£20,000-30,000
\$29,000-43,000
€26,000-38,000

PROVENANCE:

Private collection, Sweden, by whom acquired in the 1950s-1960s.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Miró*, September - October 1972.
Stockholm, Moderna Museet, *Joan Miró, Creator of New Worlds*, May - August 1998, no. 94 (illustrated p. 80; catalogued with erroneous dimensions).

ADOM (Association pour la défense de l'œuvre de Joan Miró) will include this work in their forthcoming supplement of *Miró Drawings VI* currently in preparation.



154

PROPERTY FROM AN IMPORTANT PRIVATE LONDON COLLECTION

λ154

PAUL DELVAUX (1897-1994)

Les captives

signed and dated 'P.DELVAUX 1955.' (lower right)

pen and India ink and wash on paper

14 ¼ x 17 ¾ in. (36 x 45.1 cm.)

Executed in 1955

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Galerie Isy Brachot, Brussels.

Private collection, Belgium, by whom acquired from the above in 2001; sale,

Christie's, London, 3 February 2010, lot 276.

Acquired at the above sale by the present owner.

This drawing is sold with a photo-certificate from the Fondation Paul Delvaux.

This drawing is a study for *Les captives*, 1955 (Butor, Clair & Houbart-Wilkin; no. 221) in which the artist explores the motifs that are so riveting in the oil, a set of juxtaposed contradictions that create a dream-like, erotic atmosphere: the close, warm and intimate nudes contrasts sharply with the mysterious, cold and aggressive helmets that in the oil are completed as uniformed guards, as the relaxed 'captives' in their cushioned interior are trapped.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

λ*155

SALVADOR DALÍ (1904-1989)

Aerodynamique

inscribed 'Estatique instantane de la melancolie 'aerodynamique''

(lower right)

pen and India ink and pencil on paper

10 ⅞ x 8 in. (26.9 x 20.3 cm.)

Drawn in 1933

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Piccadilly Gallery, London.

Anonymous sale, Sotheby's, New York, 2 November 1978, lot 150.

Acquired at the above sale by the present owner.

EXHIBITED:

Frankfurt, Städtische Galerie & Städtisches Kunstinstitut, *Salvador Dalí*,

March - May 1974, no. 34, p. 44 (illustrated p. 57).

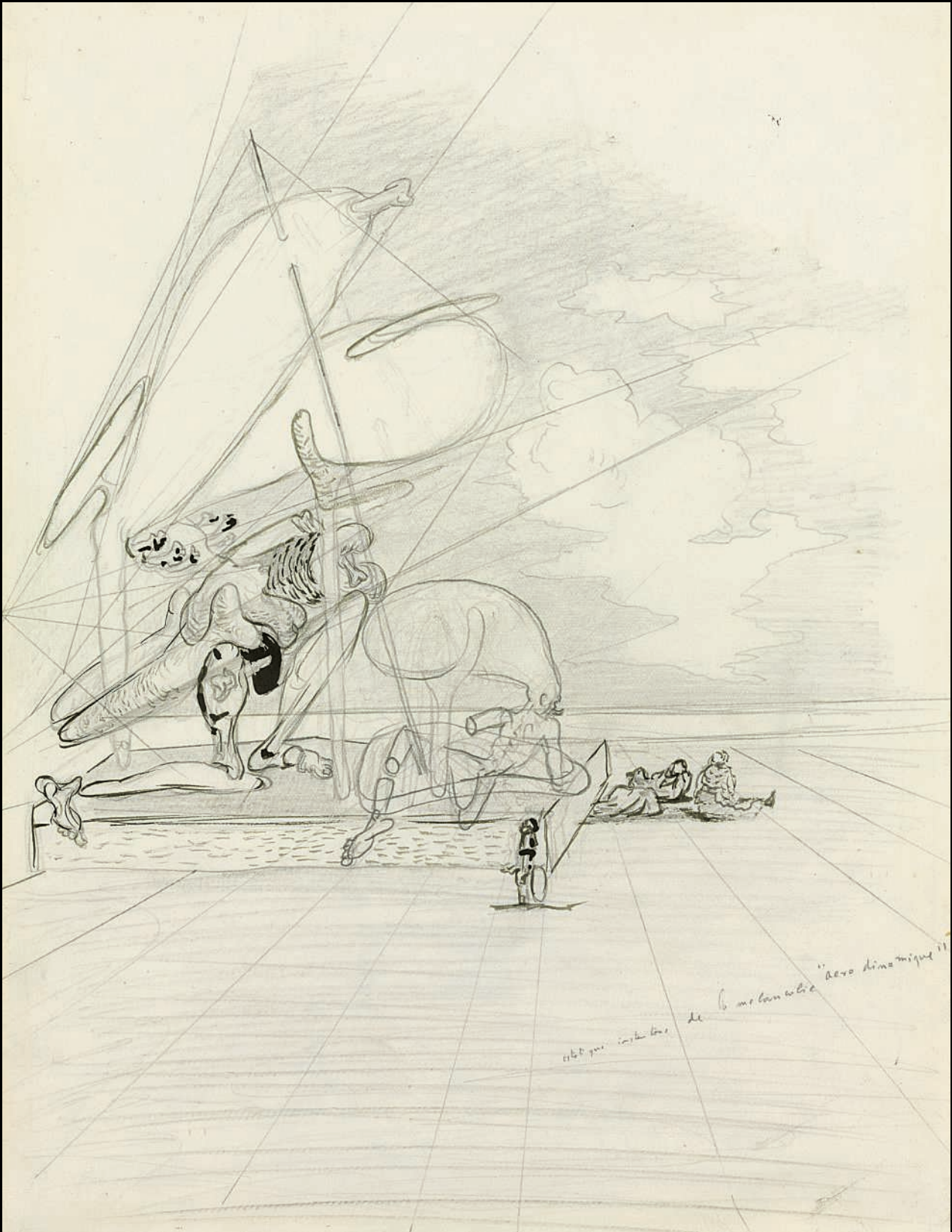
New York, M. Knoedler & Co., *Surrealism in Art*, February - March 1975, no. 32,

p. 20 (illustrated; dated circa 1937).

LITERATURE:

R. Descharnes, *Salvador Dalí, The Work, The Man*, New York, 1984, p. 147

(illustrated).



155

Aerodynamique relates to a series of photogravures and vignettes commissioned from Dalí in 1933 by the publisher Albert Skira to illustrate the book *Les Chants de Maldoror* by Isidore Ducasse, Count of Lautréamont. Originally written in 1869, this rebellious and provocative work was recognised by the Surrealists as a masterpiece in the history of literature. Dalí was at this time at the height of his involvement with the Surrealist movement, and Picasso had introduced Dalí to Skira and proposed him as an illustrator. For the finished engraving to which this work relates, see R. Michler & W. Löpsinger, *Salvador Dalí Catalogue Raisonné of the Etchings and Mixed-Media Prints 1924-1980*, Munich, 1994, no. 34, p.132 (illustrated).



PROPERTY FROM A PRIVATE SWISS COLLECTION

***156**

RAOUL DUFY (1877-1953)

Vierge et enfant dans le parc

signed 'Raoul Dufy' (lower right)

watercolour on paper

19 3/4 x 26 in. (50 x 65.5 cm.)

Executed in 1937

£25,000-35,000

\$37,000-51,000

€32,000-45,000

PROVENANCE:

Mr & Mrs Sol Lesser, Los Angeles, by 1954.

Galerie Marcel Bernheim, Paris, by 1981.

Anonymous sale, Maître Marc Arthur Kohn, Geneva, 25 April 1983, lot 270.

Acquired at the above sale by the present owner.

EXHIBITED:

San Francisco, Museum of Art, *Raoul Dufy*, May - July 1954, no. 145, p. 42; this exhibition later travelled to Los Angeles, County Museum.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 612, p. 222 (illustrated).



PROPERTY OF A PRIVATE SWISS COLLECTOR

***157**

ALBERTO GIACOMETTI (1901-1966)

Vue de jardin à la Villa Natacha, Saint-Jean-Cap-Ferrat

signed and dated 'Alberto Giacometti 1951' (lower right)

pencil on paper

19 3/4 x 12 7/8 in. (50.2 x 32.8 cm.)

Drawn in 1951

£30,000-40,000

\$44,000-58,000

€39,000-51,000

PROVENANCE:

Mme Alice Tériade, Saint-Jean-Cap-Ferrat.

Private collection, Geneva, a gift from the above in 2004.

LITERATURE:

The Alberto Giacometti Database, no. 3570.

In 1945 the publisher Stratis Eleftheriades, known as Tériade, and his wife Alice, bought the Villa Natacha at St-Jean-Cap Ferrat, which was to become a regular destination for their artist friends including Matisse, Bonnard, Picasso, Laurens and Giacometti. There they produced a variety of works for their host, including this drawing by Giacometti, gifted by Alice Tériade to the current owner. The drawing depicts the terrace at Villa Natacha, where it hung for many years.



PROPERTY FROM A FAMILY TRUST

158

158

**MAX LIEBERMANN
(1847-1935)**

Spaziergang im Berliner Tiergarten

signed 'MLiebermann' (lower left)
pastel on paper
11 ¾ x 9 ¼ in. (30 x 23.5 cm.)
Executed circa 1925

£20,000-30,000
\$29,000-43,000
€26,000-38,000

PROVENANCE:

Private collection, Berlin, by 1939,
and thence by descent.

Drs Margreet Nouwen has
confirmed the authenticity of this
work.



159

PROPERTY FROM THE KUNSTKREIS COLLECTION,
BERLIN

159

**MAX LIEBERMANN
(1847-1935)**

Schulgang in Laren

signed 'M Liebermann' (lower right)
charcoal on paper
12 ¾ x 18 ¾ in. (32 x 47.7 cm.)
Executed in Holland in 1898

£5,000-8,000
\$7,300-12,000
€6,400-10,000

PROVENANCE:

Anonymous sale, Sotheby's, Berlin, 29 May 1992,
lot 1.
Private collection, Berlin-Wannsee.
Kunstkreis Berlin GbR, by whom acquired from the
above in 1993.

EXHIBITED:

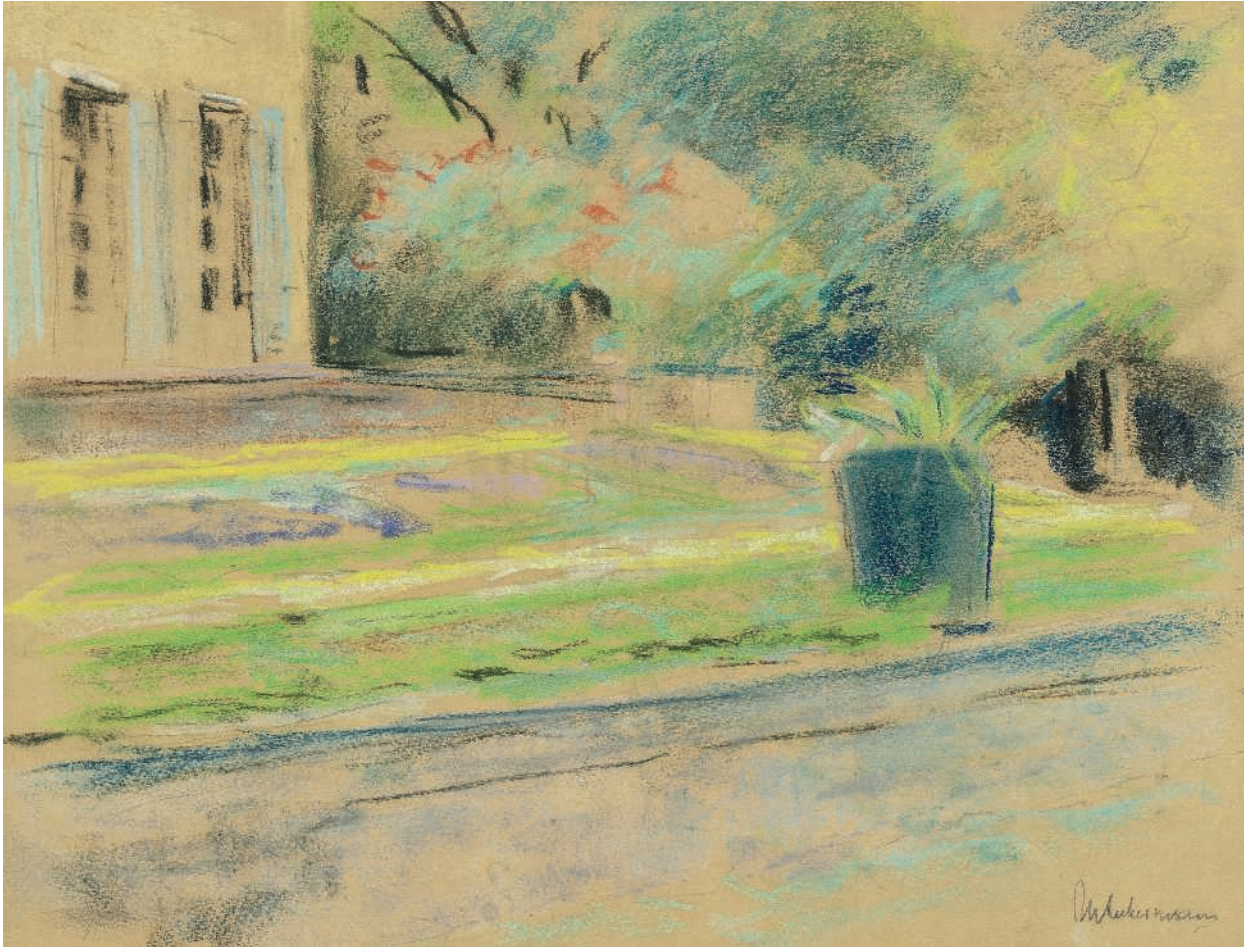
Cannes, La Malmaison, *Liebermann*, January -
April 1996, no. 2, p. 34 (illustrated); this exhibition
later travelled to Lutherstadt Wittenberg,
Cranach-Galerie.
Berlin, Alte Nationalgalerie, *Max Liebermann*, July -
October 1997, no. G.31, p. 132 (illustrated).
Rüsselsheim, Stiftung Opelvillen, *Max
Liebermann, Stationen eines Malerlebens*, June -
September 1999, p. 63 (illustrated).
Dessau, Orangerie des Georgiums, *Max
Liebermann*, September - October 2000, p. 35
(illustrated).
Wernigerode, Schloss Wernigerode, *Licht,
Phantasie und Charakter, Max Liebermann*, April -
July 2001, p. 17 (illustrated).
Würth, Kunsthalle, *Max Liebermann, Poesie des
einfachen Lebens*, September 2003 - February
2004, p. 89 (illustrated); this exhibition later
travelled to Wuppertal, Von der Heydt-Museum.
Bozen, Walterhaus, *Max Liebermann, Pastell,
Zeichnung, Druckgraphik, Aquarell*, March - April
2005, no. 17, p. 29 (illustrated); this exhibition later
travelled to Borken, Stadtmuseum.

LITERATURE:

R. Klein, *Max Liebermann*, Berlin, 1906, p. 96
(illustrated).

Drs Margreet Nouwen has confirmed the
authenticity of this drawing.

This drawing is one of the few studies for a
painting executed in two versions, both within
the year of 1898 and identically named (Eberle,
no. 1898/3, Private collection; Eberle, no. 1898/4,
Hermitage Museum, St. Petersburg). Max
Liebermann stayed at Laren during the summers
of 1897 and 1898. In this study, one can already
see the planned composition forming with the
trees between the children on their way to school.



PROPERTY FROM THE KUNSTKREIS COLLECTION, BERLIN

160

MAX LIEBERMANN (1847-1935)

Die Blumenterrasse im Wannseegarten nach Nordwesten

signed 'MLiebermann' (lower right)

pastel on paper

9 ¼ x 11 ⅞ in. (23.6 x 30 cm.)

Executed circa 1927

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Private collection, Berlin-Wannsee.

Kunstkreis Berlin GbR, by whom acquired from the above in 1993.

EXHIBITED:

Cannes, La Malmaison, *Liebermann*, January - April 1996.

Lutherstadt Wittenberg, Cranach-Galerie, *Liebermann*, June - August 1996, p. 29 (illustrated).

Berlin, Galerie Mutter Fourage, *Max Liebermann*, 1997.

Rüsselsheim, Stiftung Opelvillen, *Max Liebermann, in Wannsee*, June - September 1999.

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000, p. 27 (illustrated).

Wernigerode, Schloss Wernigerode, *Licht, Phantasie und Charakter, Max Liebermann*, April - July 2001, p. 36 (illustrated).

Berlin, Max Liebermann Haus, *Im Streit um die Moderne, Der Kaiser, Die Nationalgalerie*, October 2001 - January 2002, p. 100 (illustrated).

Hamburg, Kunsthalle, *Im Garten von Max Liebermann*, June - September 2004, no. 84, p. 112 (illustrated); this exhibition later travelled to Berlin, Alte Nationalgalerie.

Bozen, Walterhaus, *Max Liebermann, Pastell, Zeichnung, Druckgraphik, Aquarell*, March - April 2005, no. 64, p. 81 (illustrated); this exhibition later travelled to Borken, Stadtmuseum.

Yeoju-gun, Jeonbuk Museum of Art, *The Era of Passion, Picasso to Chun Kyung Ja*, October 2014 - February 2015, pp. 82, 138 (illustrated p. 82).

LITERATURE:

J. Hülsewig-Johnen & T. Kellein, *Der deutsche Impressionismus*, Bonn, 2009, p. 116 (illustrated).

Exh. cat., *Die Idee vom Haus im Grünen, Max Liebermann am Wannsee*, Berlin, 2010 (illustrated p. 118).

Drs Margreet Nouwen has confirmed the authenticity of this work.



161

PAUL KLEE (1879-1940)

Entspannung im Schreiten (Relaxation while walking)

signed 'Klee' (upper left); dated, numbered and titled '1928 S.5 Entspannung im Schreiten' (on the artist's mount)

pen and ink on paper

sheet: 13 ¼ x 8 ¼ in. (33.5 x 21 cm.)

artist's mount: 19 ¼ x 12 ⅞ in. (48.8 x 32.6 cm.)

Drawn in 1928

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Daniel-Henry Kahnweiler, Paris (no. 03258).

Molton Gallery, London, by 1960.

Galeria La Bussola, Turin, by 1964 (no. 70102).

Private collection, Italy, probably acquired from the above, and thence by descent.

EXHIBITED:

Geneva, Galerie du Perron, *Paul Klee*, July 1960, no. 15.

London, Molton Gallery, *Paul Klee*, June - July 1960, no. 9 (illustrated).

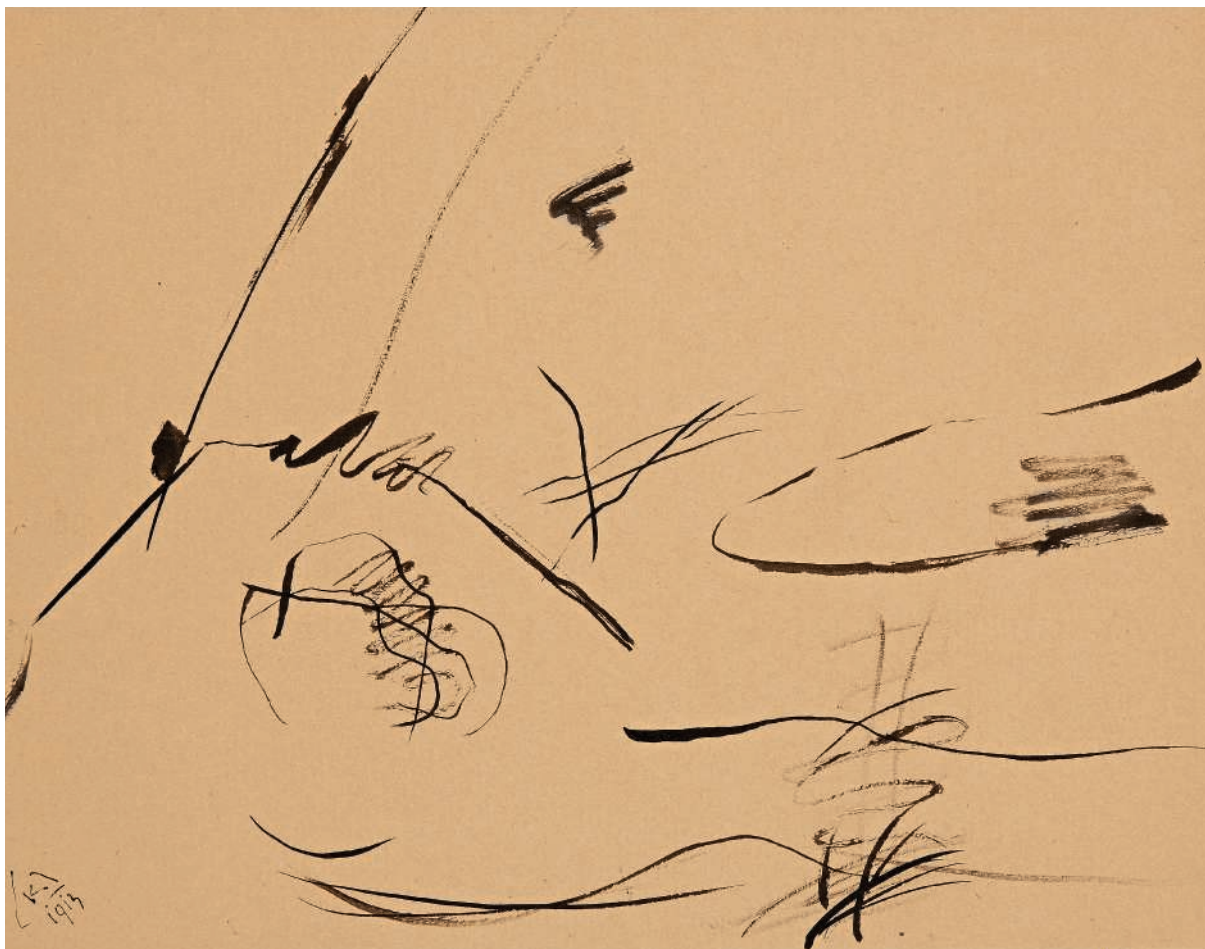
Florence, Palazzo Strozzi, *2nd Mostra Mercato Nazionale d'Arte Contemporanea*, March - April 1964.

Pfäffikon, Seedamm Kulturzentrum, *Paul Klee: Die Kunst des Sichtbarmachens, Materialien zu Klees Unterricht am Bauhaus*, May - July 2000, no. 11, p. 251 (illustrated).

LITERATURE:

W. Grohman, *Paul Klee, Handzeichnungen 1921-1930*, Potsdam & Berlin, 1934, no. 56, p. 32.

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 4637, p. 227 (illustrated).



162

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the artist's monogram and dated '1913' (lower left)
pen and India ink on paper
7 x 9 in. (17.3 x 22.8 cm.)
Drawn in 1913

£18,000-25,000

\$27,000-36,000

€23,000-32,000

PROVENANCE:

Nina Kandinsky, Paris.
Galerie Editions Karl Flinker, Paris.
Collection of Dr Sylvain Blondin.
Estate of Sibylle Lacan, Paris.
Anonymous sale, Artcurial, Paris, 5 June 2014, lot 153.
Acquired at the above sale by the present owner.

LITERATURE:

W. Grohmann, *L'art de Kandinsky et Catalogue des dessins*, in 'Sélection' no. XIV, Paris, July 1933, p. 30.
V. Endicott Barnett, *Kandinsky, Drawings, Catalogue Raisonné*, vol. 1, *Individual Drawings*, Munich, 2006, no. 291, p. 158 (illustrated).

Vivian Endicott Barnet has noted that this drawing is known from a photograph which Nina Kandinsky inscribed 'Dessin N3-1913 Col. N.K. Paris' and from notes Hans Roethel made when he saw the work in Paris in the early 1970s. The motif relates to *Improvisations* 33 and especially 34 (Roethel & Benjamin, nos. 461, 469).

λ163

EMIL NOLDE (1867-1956)

Schweizer Alpenlandschaft und der Vierwaldstättersee

signed twice 'Nolde' (lower right and upper left)

watercolour on Japan paper

13 3/8 x 18 1/8 in. (34 x 46 cm.)

Executed in April 1930

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

A gift from the artist to the grandmother of the present owner, and thence by descent.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll.

'Nolde did not paint a single oil painting during his numerous holidays in Switzerland... presumably he did not consider oil painting a suitable medium to capture the way in which he saw and felt the beauty of the Swiss mountain landscape'

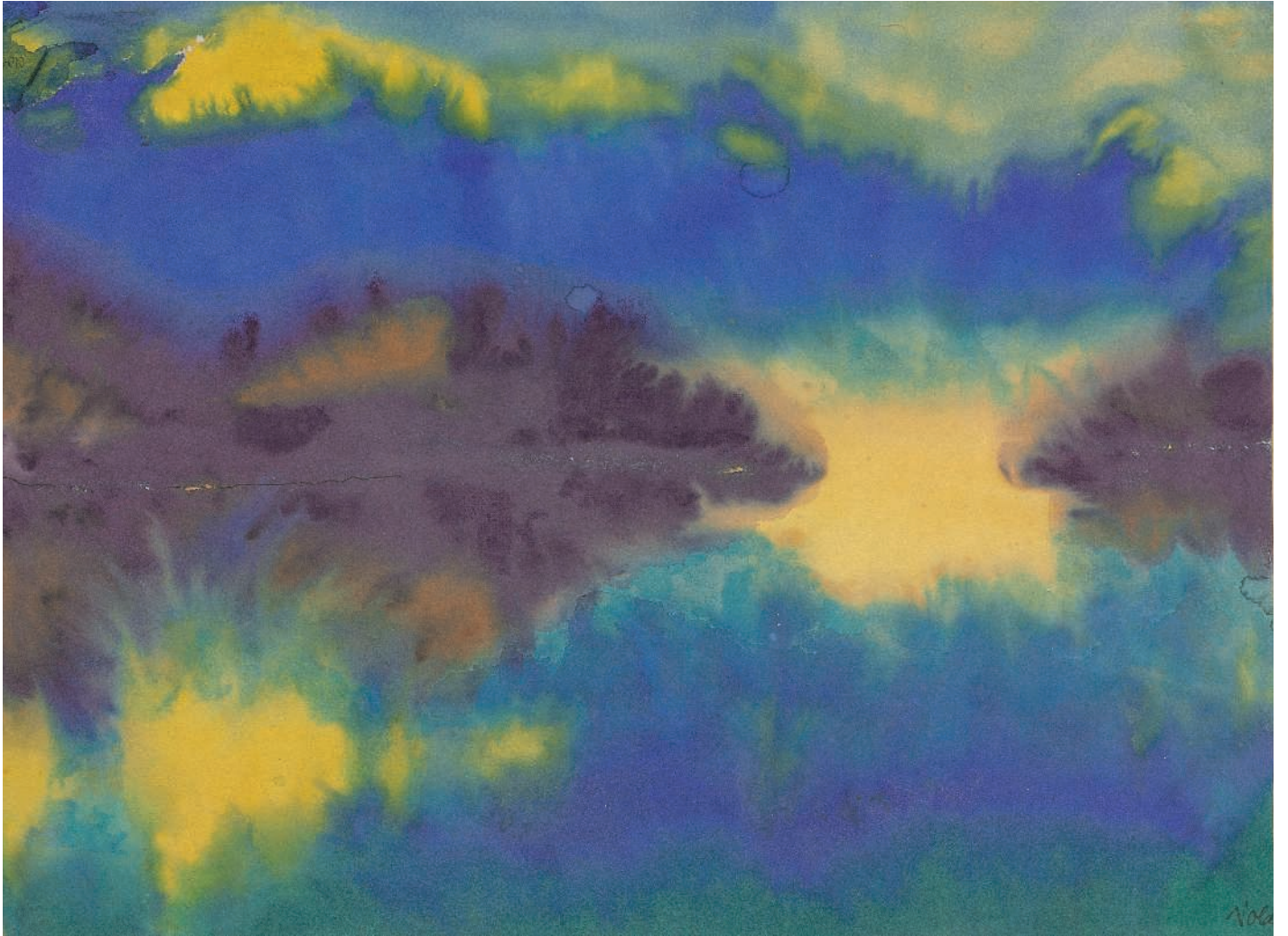
(A. Fluck, 'Nolde und die Schweiz' in M. Reuter, et. al., *Emil Nolde Reiselust*, Seebüll, 2010, pp. 18-19.)

Schweizer Alpenlandschaft und der Vierwaldstättersee was a gift from the artist to the grandmother of the present owner, and has never been offered at auction before, or seen in public for three generations.

Emil Nolde is widely regarded as one of the twentieth century's finest watercolourists. Alongside his paintings in oil, Nolde executed an extraordinary body of compelling watercolours that display a remarkable mastery of the medium and show him at his most experimental and innovative. Through strokes of watercolour he captured a wide variety of subjects ranging from the vast and sodden landscapes of his homeland on the German-Danish border to the abundant flowers of his lovingly cultivated gardens, and from mystical figures of fantasy to motifs drawn from the world of modern life - and those recorded during his travels, such as the present lot. Nolde's deft handling of watercolours was developed and honed over many years of experimentation. He first explored the medium in the mid-1890s. It was over a decade later, however, before watercolour painting became, as he described it, an 'inner need' - a need that was to endure until his death in 1956 (E. Nolde, quoted in *Emil Nolde: Watercolors and Graphics*, exh. cat. New York & Leipzig, 1995, p. 18).

Guided by the intrinsic properties of this fluid medium, Nolde aimed to convey a sense of nature's dynamism, allowing imagery to emerge organically as the brush came into contact with the paper and colour to materialise into form. From 1910, Nolde favoured highly absorbent Japan paper, which he would often moisten before saturating with layers of diluted paint. In his wet-on-wet technique, diaphanous strokes of translucent pigment freely stained and permeated the paper, creating shifting depths of intensely luminous colour, as seen in the blues and yellows of *Schweizer Alpenlandschaft und der Vierwaldstättersee*. Applying different degrees of pressure with the brush, he would reinforce certain contours, sometimes outlining the forms with thin decorative lines. Nolde's second wife recorded this process in which chance effects were controlled by his skilled knowledge of the medium: 'patiently the brush caresses the surface, the wet paper cockles, the colour gradually accumulating in the little hollows...Because he painted with such diluted colours, the contours would stray across the surface of the paper for up to an hour...the paper would soak up the colour, the contours would spread as if the material had become liberated...The pictures just happened, unfolded like living beings - under guidance, but with a life of their own' (J. Nolde, quoted in P. Vergo & F. Lunn, *Emil Nolde*, exh. cat., London, 1996, p. 161).

Dr. Manfred Reuter has confirmed that this watercolour belongs to the series of 'Berg-Aquarellen' or 'Mountain-Watercolours' that Nolde painted during a trip to the Swiss Alps in April 1930. Nolde's links to Switzerland date back to January 1892 when, at the age of 24, he began teaching commercial graphics at the Museum for Industrial and Applied Arts at St Gallen. He would always recall the dramatic natural surroundings there, and in later life would regularly return to Switzerland to see friends and enjoy the landscape. His visit of 1930 was the most wide-ranging trip he made, which included Zurich, Bad Ragaz, and Lake Lucerne - the setting of *Schweizer Alpenlandschaft und der Vierwaldstättersee*.



164

PAUL KLEE (1879-1940)

Komische Alte (Comic old woman)

signed 'Klee' (upper right); dated, numbered and titled
'1930.H.4.5. Komische Alte' (on the artist' mount)

watercolour and tempera on paper

sheet: 7 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in. (19.5 x 16 cm.)

artist's mount: 12 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (32 x 26.5 cm.)

Executed in 1930

£70,000-100,000

\$110,000-140,000

€90,000-130,000

PROVENANCE:

With Alfred Flechtheim, Düsseldorf, Berlin, from 1931 (no. B13342).

With Daniel-Henry Kahnweiler, Paris.

The Mayor Gallery, London, received from the above in May 1935.

The Leicester Galleries, London, by whom acquired from the above in 1936.

Mrs D. Ogden-Stewart (Ella Winter), United Kingdom, by 1956.

Galleria Galatea, Turin, by 1966 (no. 1735).

Private collection, Italy, probably acquired from the above, and thence by descent.

EXHIBITED:

Berlin, Galerie Alfred Flechteim, *Paul Klee, Neue Bilder und Aquarelle*, November - December 1931, no. 30, n.p..

London, The Mayor Gallery, *Paul Klee*, June 1935, no. 21.

London, The Mayor Gallery, *Inexpensive Pictures*, December 1936, no. 13.

London, Leicester Galleries, *Paul Klee*, March 1941, no. 28, p. 11.

London, The Hanover Gallery, *Paul Klee*, June - July 1956, no. 22.

York, City Art Gallery, *Paul Klee, Works from the Collection of Mrs. Donald Ogden Stewart*, April - May 1958, no. 9, n.p..

Amsterdam, Stedelijk Museum, *Verzameling Ella Winter*, December 1961 - January 1962, no. 34.

Turin, Galleria Galatea, *Paul Klee*, June - July 1966, no. 19.

Venice, Galleria del Cavallino, *Paul Klee*, August 1966.

LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 5364, p. 519 (illustrated).



I

1930. H. 4. 5. Komische Alte



165

λ165

EMIL NOLDE (1867-1956)

Frauenkopf mit Sonnenblumen

signed 'Nolde.' (lower right)
watercolour on Japan paper
13 7/8 x 18 1/4 in. (35.2 x 46.2 cm.)
Executed circa 1945-1948

£30,000-50,000
\$44,000-72,000
€39,000-64,000

PROVENANCE:

The artist's estate.
Galerie Günther Franke, Munich.
Private collection, Stuttgart, by whom acquired from the above in 1957, and
thence by descent.

EXHIBITED:

Stuttgart, Staatsgalerie, *Munch, Nolde, Beckmann ... Private Kunstschatze aus
Süddeutschland*, July - November 2004, no. 110, p. 218 (illustrated p. 78).

LITERATURE:

G. Thiem, *Dank an Künstler*, Stuttgart, 1997 (illustrated, n. p.).

This work is sold with a photo-certificate from Professor Dr. Manfred
Reuther of the Nolde Stiftung, Seebüll.

λ*166

EMIL NOLDE (1867-1956)

Lilien und Mohnblumen

signed 'Nolde.' (lower right)
watercolour on Japan paper
18 x 13 3/4 in. (45.6 x 34 cm.)

£50,000-80,000
\$73,000-120,000
€64,000-100,000

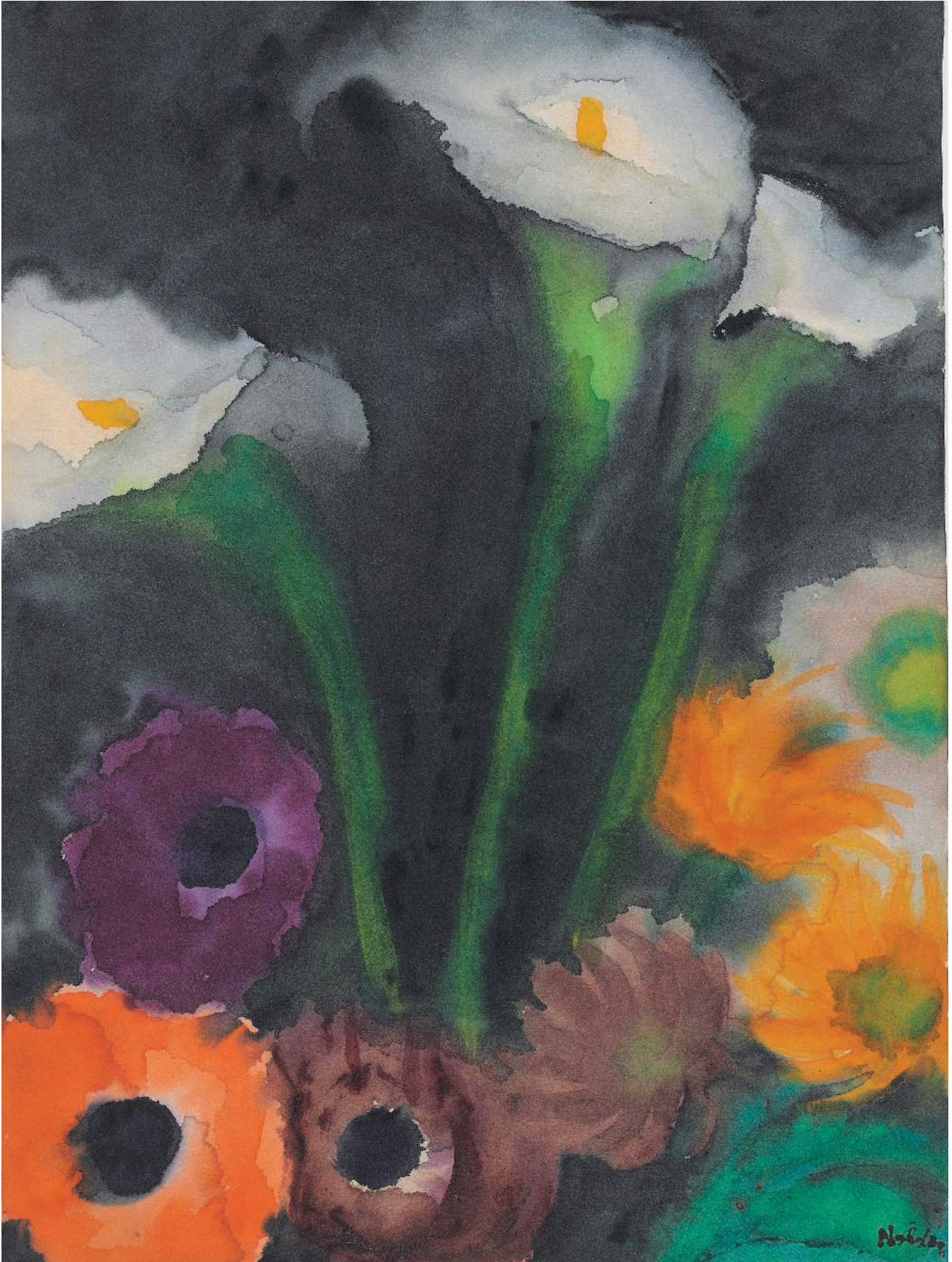
PROVENANCE:

Anonymous sale, Sotheby's, London, 4 December 1996, lot 160.
Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Professor Dr. Manfred
Reuther of the Nolde Stiftung, Seebüll.

*'I loved the flowers and their destiny: shooting
up, blooming, radiating, glowing, gladdening,
drooping, wilting, and ultimately thrown away
and dying. Our human destinies are by no
means always so logical or so beautiful.'*

(E. Nolde, *Jahre der Kämpfe*, Berlin, 1934, p.228.)



λ167

EMIL NOLDE (1867-1956)

Mond über der Marsch

signed 'Nolde.' (lower right)
watercolour and gouache on Japan paper
13 7/8 x 18 7/8 in. (34.7 x 46.5 cm.)
Executed *circa* 1920-1930

£40,000-60,000

\$58,000-87,000

€52,000-77,000

PROVENANCE:

Galerie Thomas, Munich (no. 312395).
Acquired from the above by the present owner.

EXHIBITED:

Frankfurt, Kunstverein, *Emil Nolde, Aquarelle aus den Jahren 1894-1956*, April - May 1967, no. 175 (illustrated p. 53).

Professor Dr Manfred Reuther of the Nolde Stiftung Seebüll has confirmed the authenticity of this work.

Nolde's creative vision was firmly rooted in his beloved homeland of the Schleswig-Holstein region near the German-Danish border. His intensely felt bond with this narrow strip of flat land that lies between the North Sea and Baltic Sea was such that, although born Emil Hanson, in 1902 he took for his surname 'Nolde' - the name of his birthplace. Nolde would spend the majority of his life in this area, and its remote and expansive landscapes surrounding his homes at Utenwarf, and later at nearby Seebüll, formed the wellspring of his art.

His watercolours depicting the boggy marshes, inundated pastures and lonely Frisian farmsteads exposed to the region's dramatic weather systems are highly evocative, and are charged with emotional and spiritual resonances much in the tradition of Northern Romantic painting. 'I coalesced with the clouds and moods of the native region,' Nolde wrote in a telling passage in his autobiography (E. Nolde, *Welt und Heimat*, Cologne, 1965, p. 138). Through strident colours and simplified, almost abstract forms, Nolde revealed his mystical bond with-and transcendental experience of-this 'other-worldly corner of the country' (E. Nolde, *Das eigene Leben*, Berlin, 1931, p. 13).





168

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ168

HERMANN MAX PECHSTEIN (1881-1955)

Bewegungsstudie 20

signed with the initials and dated 'HMP 1918' (lower right); indistinctly inscribed '14 Bewegungsstudie 20' (lower left)

watercolour and pencil on paper
13 7/8 x 17 1/8 in. (34.5 x 43.4 cm.)

Executed in 1918

£7,000-10,000

\$11,000-14,000

€9,000-13,000

PROVENANCE:

Private collection, Germany, acquired before 1933, and thence by descent.

This work is sold with a photo-certificate from Alexander Pechstein.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ169

HERMANN MAX PECHSTEIN (1881-1955)

Frau Mit Fächer

signed with the artist's initials and dated 'HMP 1912' (lower right)

brush and ink and watercolour on paper
16 7/8 x 13 1/8 in. (43 x 33.3 cm.)

Executed in 1912

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

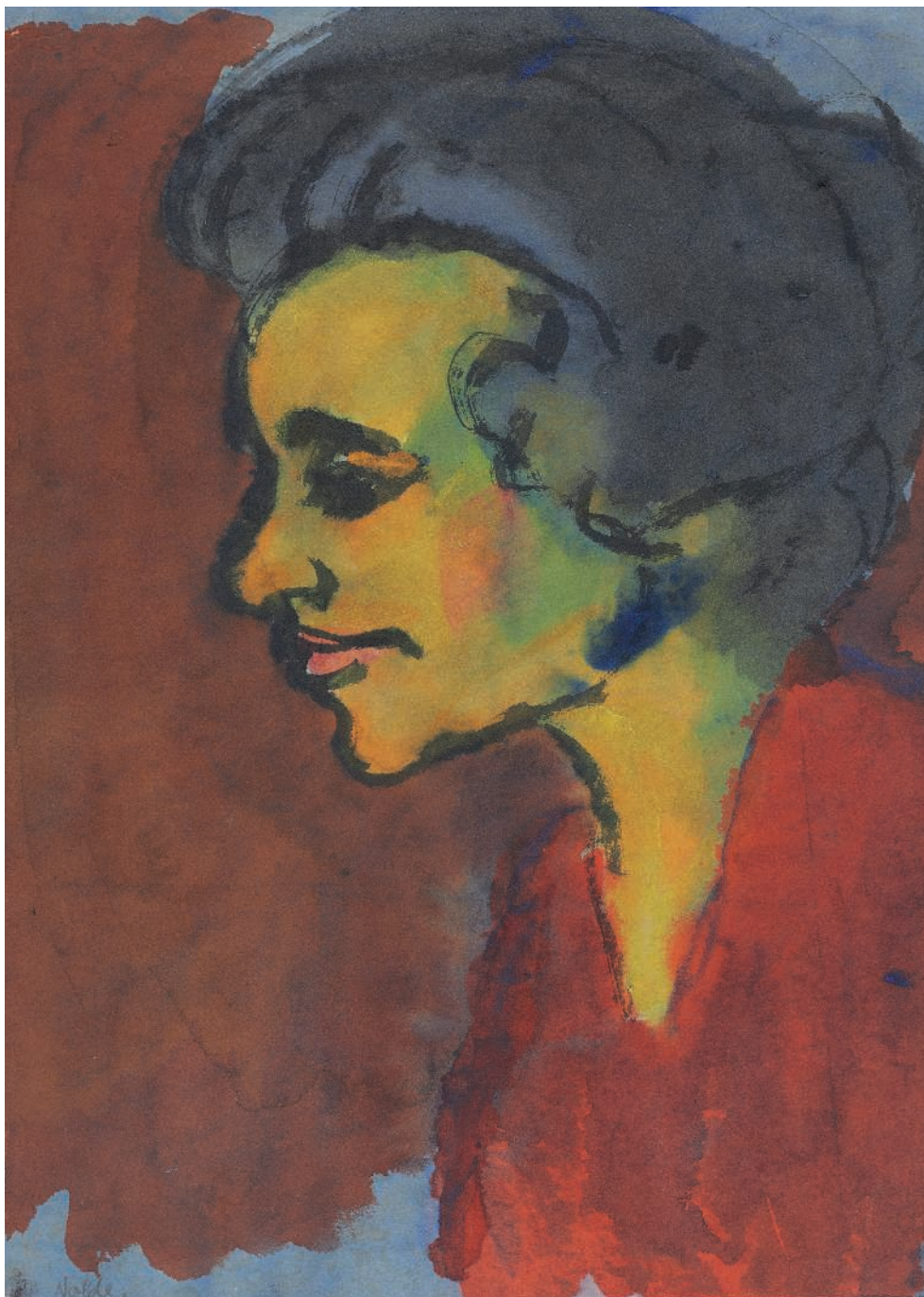
Private collection, Germany, acquired before 1933, and thence by descent.

This work is sold with a photo-certificate from Alexander Pechstein.

This work is a portrait of Pechstein's wife, Lotte.



169



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ170

EMIL NOLDE (1867-1956)

Frauenportrait im Profil nach links

signed 'Nolde.' (lower left)
watercolour on Japan paper
19 x 13 ½ in. (48.2 x 34.6 cm.)
Executed *circa* 1920-1925

£40,000-60,000
\$58,000-87,000
€52,000-77,000

PROVENANCE:

Private collection, Germany, acquired before 1933, and thence by descent.

This work is sold with a photo-certificate from Professor Dr. Manfred Reuther of the Nolde Stiftung, Seebüll.



λ171

**LEONARD TSUGUHARU FOUJITA
(1886-1968)**

Madame Butterfly et Pinkerton

signed 'Foujita' (lower right)
pencil on paper
15 1/8 x 12 3/4 in. (38.4 x 32.2 cm.)
Drawn in 1950

£4,000-6,000
\$5,800-8,700
€5,200-7,700

PROVENANCE:

The artist's estate, and thence by descent; sale, *Succession Kimiyo Foujita, Dernière vente*, Hôtel Drouot, Paris, 9 December 2013, lot 308. Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Sylvie Buisson.

This work is a preparatory drawing for the costumes of Puccini's world renowned opera, *Madame Butterfly* when it was staged in 1950 at La Scala, Milan. As a famous Japanese artist freshly back from Japan and living in Paris, the Scala commissioned Foujita to not only create sketches for the costumes, but also draw the patterns for the fabrics (which he then dyed himself), and create the opera's entire set design too. This particular representation of the opera proved to be very successful, being repeated six times at the Scala between the years of 1952 to 1971, and then touring abroad, most notably, at the National Opera in Vienna.



λ*172

**LEONARD TSUGUHARU FOUJITA
(1886-1968)**

Tête de femme

signed and dated 'Foujita 1924' and signed in Japanese (lower right)
watercolour and pen and ink on Japan paper
8 x 6 7/8 in. (20.4 x 16 cm.)
Executed in 1924

£15,000-25,000
\$22,000-36,000
€20,000-32,000

PROVENANCE:

Galerie Devambez, Paris.
Anonymous sale, Hôtel Drouot, Paris, 12 December 1988, lot 51.
Probably acquired at the above sale by the present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. 2, Paris, 2001, no. 24.98, p. 197
(illustrated).



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ173

HENRI MATISSE (1869-1954)

Nu debout

signed 'Henri Matisse' (lower right)

pencil on paper

12 ½ x 9 ¾ in. (31.6 x 24.5 cm.)

Drawn circa 1908-1909

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Buchholz Gallery (Curt Valentin), New York (no. 6369).

E. Weyhe, New York.

Walter P. Chrysler, Jr., New York, by 1941; his sale, Sotheby Parke-Bernet

Galleries, Inc., New York, 22 March 1945, lot 23.

Anonymous sale, Sotheby's, London, 1 July 1964, lot 54.

Lord & Lady Bernstein, London.

Private collection, London, a gift from the above in the 1980s.

EXHIBITED:

Virginia, The Museum of Fine Arts, *Collection of Walter P. Chrysler, Jr.*, January - March 1941, no. 126, p. 75; this exhibition later travelled to Philadelphia, The Museum of Art.

Wanda de Guébriant has confirmed the authenticity of this work.

According to Wanda de Guébriant this work is a study for the oil *Nu noir et or*, circa 1908 -1909 (Hermitage Museum, St. Petersburg).



λ*174

HENRI MATISSE (1869-1954)

Portrait de Gilberte Lallée

inscribed 'Gilberte Lallée Mm des Loups Villeneuve Loubet' (upper right)

pencil on paper

12 ½ x 9 ¾ in. (31.7 x 23.7 cm.)

Drawn in 1918

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Jean Matisse, Pontoise.

Harold Diamond, New York, by 1979.

John Berggruen Gallery, San Francisco.

Anonymous sale, Christie's, New York, 18 May 1983, lot 145.

Anonymous sale, Sotheby's, New York, 15 May 1985, lot 175.

Acquired at the above sale by the present owner.

EXHIBITED:

San Francisco, John Berggruen Gallery, *Henri Matisse, An Exhibition of Drawings*, February - March 1982, no. 6 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



175

HIPPOLYTE PETITJEAN (1854-1929)

Vision

with the estate stamp 'Atelier Hipp. Petitjean' (Lugt 2022c; lower left)

Conté crayon and sanguine on paper

21 ½ x 16 ¾ in. (54.5 x 41.5 cm.)

Drawn in 1896

£1,500-2,000

\$2,200-2,900

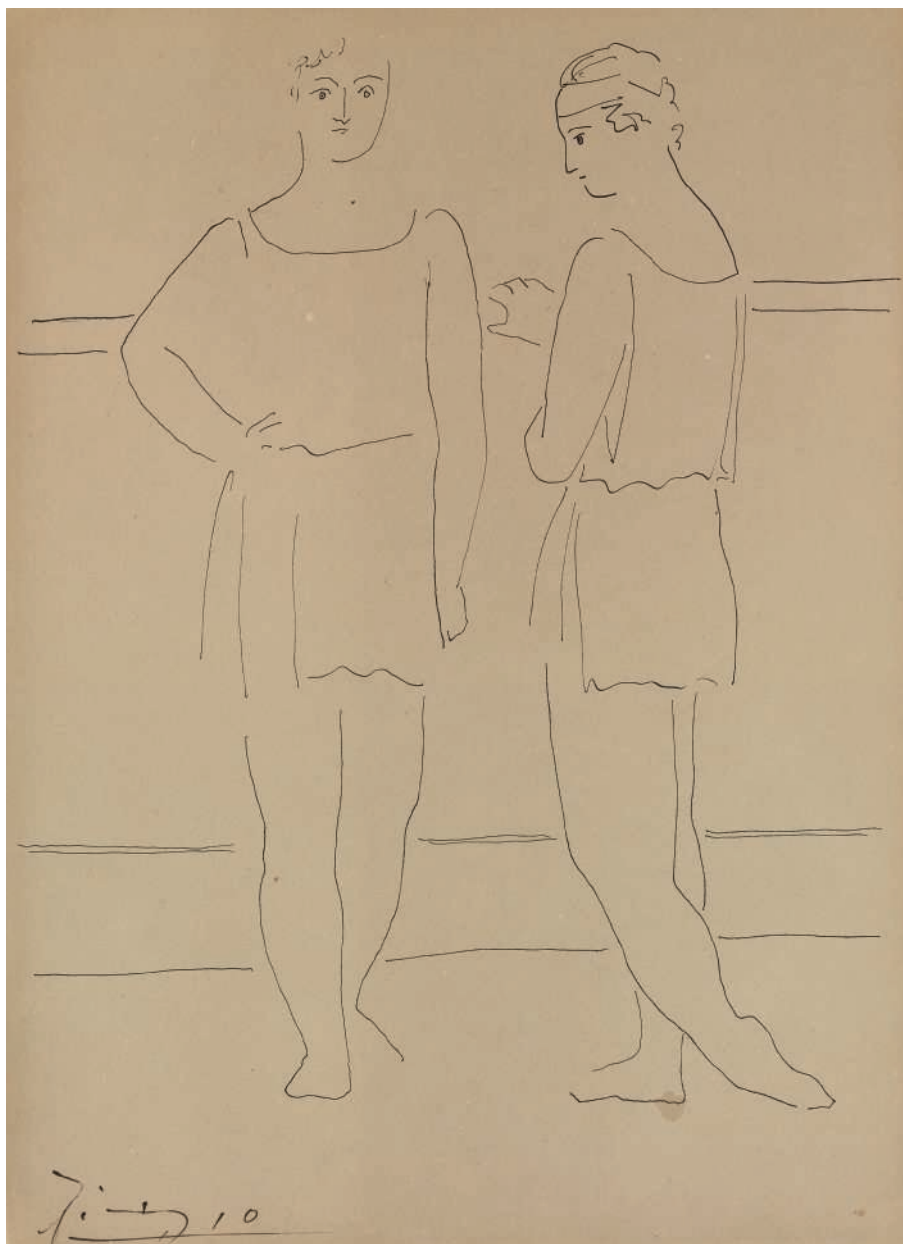
€2,000-2,600

PROVENANCE:

The artist's estate.

Private collection, France.

The authenticity of this work has been confirmed by Mr Stephane Kempa.



PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

λ*176

PABLO PICASSO (1881-1973)

Deux Danseuses

signed 'Picasso' (lower left)
pen and ink on paper
13 ¾ x 10 in. (34.7 x 25.2 cm.)
Drawn circa 1925

£30,000-50,000

\$44,000-72,000

€39,000-64,000

PROVENANCE:

Galerie Aktuaryus, Zurich.

Acquired from the above by the late owners on 11 September 1945.

Claude Picasso has confirmed the authenticity of this work.



177

177

AUGUSTE RODIN (1840-1917)

Figure ailée

inscribed '1' (upper right)
brush and ink and wash and black crayon on paper
3 ¾ x 2 ½ in. (9.5 x 6 cm.)
Executed *circa* 1883

£8,000-12,000
\$12,000-17,000
€11,000-15,000

PROVENANCE:

André Schoeller, Paris.
Private collection, Paris, and thence by descent.

Christina Buley-Urbe will include this drawing in her forthcoming *Auguste Rodin Catalogue raisonné des dessins et peintures*.

Figure ailée (*Winged Figure*) comes from a series of studies Rodin completed on characters flying towards space, which he then bound together in *carnets* I, II and III, now held in the Musée Rodin, Paris. At the beginning of the 1880s, Rodin began multiple studies of these characters in space for his famous door project, *La Porte de l'Enfer*, imagining them flying out of the door in to the air; a metaphor for the souls and shadows described in the underworld in Dante's 'Inferno'. The sketches were titled; *Ombre* (*Shadows*), *Anges* (*Angels*), *Démon dans l'espace* (*Demons in Space*), *Mercurie volant* (*Mercury Flying*) and so forth, and *Figure ailée* is undoubtedly another from this series. It is also very closely related to the drawings Rodin had selected for the publication in 1897 of 'l'Album Goupil' (for example, *l'Ombre*, pl. 73 & *L'Ange et Jacob*, pl. 67).

THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

178

AUGUSTE RODIN (1840-1917)

Assemblage de femme vase et de femme agenouillée

watercolour and pencil on paper
19 ⅝ x 12 ⅞ in. (50 x 32 cm.)
Executed *circa* 1898-1900

£10,000-15,000
\$15,000-22,000
€13,000-19,000

PROVENANCE:

Galerie de Bayer, Paris, by 1960.
Sir John Foster, Q.C., M.P..
Redfern Gallery, London.
Private collection, United Kingdom, by whom acquired from the above.

Christina Buley-Urbe will include this drawing in her forthcoming *Auguste Rodin Catalogue raisonné des dessins et peintures*.





λ*179

MAURICE DE VLAMINCK (1876-1958)

Paysage à la mare

signed 'Vlaminck' (lower right)
gouache, watercolour and ink on paper
14 3/4 x 17 3/4 in. (37 x 45 cm.)

£25,000-35,000
\$37,000-51,000
€32,000-45,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Sceaux, 16 December 2007,
lot 94.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



***180**

MAURICE UTRILLO (1883-1955)

Square Saint-Pierre et Sacré-Coeur, Montmartre

signed 'Maurice, Utrillo, V.' (lower right); and titled 'Sacré-Coeur de Montmartre, et Square Saint-Pierre,' (lower left)

gouache on paper

12 ¼ x 17 ⅝ in. (31 x 44.6 cm.)

Executed *circa* 1935

£40,000-60,000

\$58,000-87,000

€52,000-77,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 6 December 2004, lot 17.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 59, p. 211 (illustrated p. 100); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, Kyoto, Museum EKi, and Toyohashi, City Museum of Art & History.

The late Jean Fabris confirmed the authenticity of this work.



181

PAUL SIGNAC (1863-1935)

Lézardrieux, Le pont

signed and titled 'Lézardrieux P. Signac' (lower left)

watercolour and black crayon on paper

7 7/8 x 9 in. (18.9 x 22.7 cm.)

Executed *circa* 1925

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 17 March 1991, lot 1.

Anonymous sale, Artcurial, Paris, 2 April 2015, lot 20.

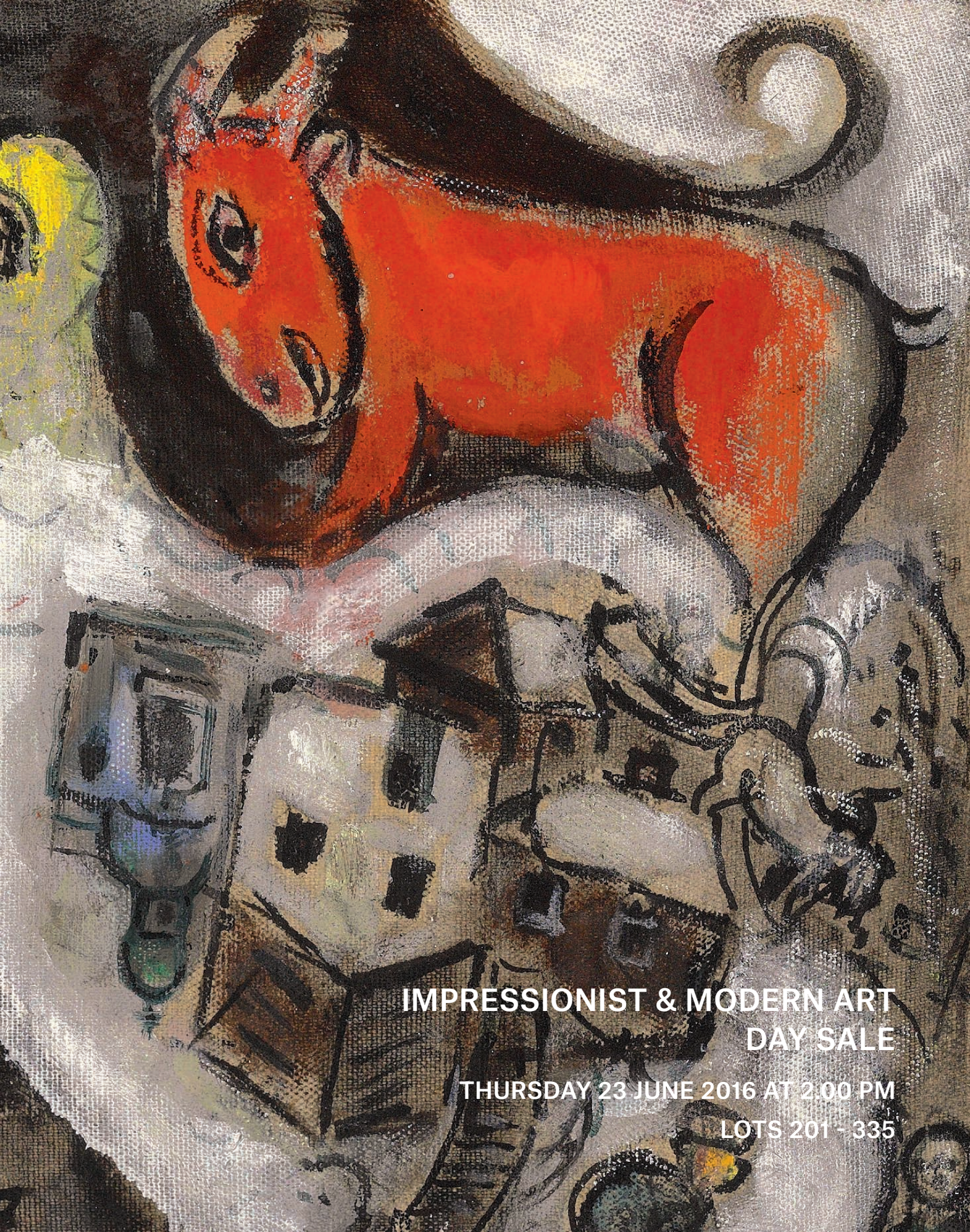
Marina Ferretti has confirmed the authenticity of this work.

End of Impressionist & Modern Art Works on Paper

To be followed by

Impressionist & Modern Art Day Sale





**IMPRESSIONIST & MODERN ART
DAY SALE**

**THURSDAY 23 JUNE 2016 AT 2.00 PM
LOTS 201 - 335**

ALEXEJ VON JAWLENSKY (1864-1941)*Blauer Berg, St Prex*

signed with the artist's initials 'A.J.' (lower left); inscribed by Galka Scheyer
'i. 38. St. Prex - 9 D.'

(on the reverse)

oil on linen-finish paper laid down on Perspex board

14 ¼ x 10 ⅝ in. (36.2 x 27 cm.)

Painted *circa* 1914

£60,000-90,000

\$87,000-130,000

€77,000-110,000

PROVENANCE:

Galka Scheyer, Los Angeles.

Erich Scheyer, by descent from the above.

Private collection, England, by descent from the above.

EXHIBITED:

Los Angeles, Braxton Gallery, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, March 1930, no. 29.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky Bianconi, *Alexej von Jawlensky, Catalogue Raisonné of the Watercolours and Drawings*, vol. IV, 1890-1938, London, 1998, no. 2281, p. 417 (illustrated p. 424).

Jawlensky began his *Variations* on a landscape theme when he moved to Switzerland at the outbreak of WWI, settling first in St-Prex with Marianne von Werefkin and his family. A small village town on the banks of Lake Geneva, St-Prex left Jawlensky without a studio, and so he painted the landscape outdoors. *Blauer Berg* is a rare example of these first figurative landscape variations from St-Prex. The colours, although more muted, are still Fauve and indebted to Henri Matisse's colourist vocabulary, but here he experiments with flattened perspective and structures the blue mountain with bands of pale pink sky and ground. The S-shaped path is a crucial motif in Jawlensky's early *Variationen*. The composition is lyrically spare, since the artist's focus pivots around the depiction of the path's plastic curve, which disappears behind the mature trees, ultimately leading to the foot of the blue mountain. This was the exclusive object of a formal quest towards abstraction which the artist recalls in his Memoir: 'I started trying to express through painting what I felt nature prompting me to say. By means of hard work and tremendous concentration I gradually found the right colours and forms to express what my spiritual self-demanded. I painted these colour variations every day, always drawing my inspiration from nature's mood at the time and from the way I felt inside me' (Memoir dictated to Lisa Kümmel, Wiesbaden, 1937, p. 32, translated by E. Künstner & J.A. Underwood, London, 1970).

In 1916, Jawlensky met for the first time a young art student, Emmy Scheyer. Jawlensky's work so impacted the young 28 year old Emmy that she decided to dedicate her own career to promoting Jawlensky's paintings, giving up her own. Emmy - or Galka as she had now been nick-named by Jawlensky - visited him again in 1919 when the first classification and numbering of his works began. With an agreement signed in Berlin in 1920, she became the artist's official 'Private secretary' and soon Scheyer had mastered art promotion and was working energetically as an impresario for Jawlensky, with whom she had a relationship that was part close friendship, part business arrangement. In 1924 Scheyer was instrumental in the formation of *Die Blauen Vier (The Blue Four)* - Jawlensky, Kandinsky, Klee and Feininger - taking on the representation of all four and headed first to New York then on to Northern California, now officially known as Galka E. Scheyer. By summer 1929, dreaming of a rich Hollywood clientele and encouraged by an invitation to organise solo shows for the *Blue Four* at the Braxton Gallery in Hollywood, Scheyer moved south settling permanently in Los Angeles in 1930, the year of the present work's exhibition in Hollywood. *Blauer Berg, St Prex* was first owned by Galka Scheyer herself and was later passed with several other works to her brother Erich and his wife, the parents of the present owners. After Galka's death, Erich, with his other brothers and her trustees, ensured that the Scheyer collection was transferred to the Pasadena Art Institute (which is now the Norton Simon Museum). Since then, Scheyer's choice taste has been celebrated and her collection, the first important collection of German modernism in Southern California, is known around the world for its high quality and beauty.



Galka Scheyer with her sister-in-law, mother of the present owner, Germany, early 1920s.
Photograph courtesy of the family.



***202**

ALEXEJ VON JAWLENSKY (1864-1941)

Variation: Nacht II

signed with the artist's initials 'A.j.' (lower left); signed, dated and numbered by the artist 'A. Jawlensky 1916 N.6.' and further inscribed by Galka Scheyer 'Made in Germany Jawlensky Depth of Night 1916 St Prex' (on the reverse)
oil on linen-finish paper laid down on board
14 1/8 x 10 5/8 in. (35.7 x 27 cm.)
Painted in 1916

£60,000-80,000
\$87,000-110,000
€77,000-100,000

PROVENANCE:

Galka Scheyer, New York & Los Angeles; Compulsory Estate Sale, U.S. Department of Justice, Office of Alien Property, Los Angeles, 29 September 1954, lot 8 no. 53.
Paul Kantor Gallery, Los Angeles, by whom acquired at the above sale.
Stanley N. Barbee, Beverly Hills, by whom acquired from the above; their collection sale, Parke-Bernet, New York, 9 December 1959, lot 42.
Acquired at the above sale by the family of the present owner.

EXHIBITED:

Hagen, Museum Folkwang, *Alexej Jawlensky, Gemälde, Aquarelle, Zeichnungen*, 1922 (titled 'Nacht II').
Dresden, Galerie Emil Richter, *Alexej von Jawlensky*, 1922.
Chemnitz, Kunsthütte zu Chemnitz, *Alexej von Jawlensky*, 1923, no. 242 (titled 'Nacht II. unverkäuflich').
Stuttgart, Kunsthaus Schaller, *Alexej von Jawlensky*, 1923 (titled 'Nacht II. unverkäuflich').
Oakland, Oakland Art Gallery, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, May 1926, no. 19 (titled 'Night'; dated '1915').
Los Angeles, Los Angeles Museum Exposition Park, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1926, no. 3 (titled 'Night'; dated '1915').
San Diego, San Diego Museum of Fine Arts, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 2 (titled 'Night'; dated '1915').
Portland, Portland Museum of Art, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 77 (titled 'Night').
Seattle, University of Washington Henry Art Gallery, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 22 (titled 'Night').
Los Angeles, Los Angeles Museum of History, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1933, no. 57 (titled 'Night').
Los Angeles, Stendhal Art Gallery, *Jawlensky Retrospective Exhibition 1909-1936*, 1936 (titled 'Night'); this exhibition later travelled to San Francisco, San Francisco Museum of Art, and Seattle, University of Washington Henry Art Gallery, 1937, no. 13.
New York, Nierendorf Gallery, *Homage to Jawlensky, A Retrospective Show 1909-1938*, 1939, no. 27 (titled 'Depth of Night').
Los Angeles, Stendahl Art Gallery, *Alexej Jawlensky*, 1940 (titled 'Night').

LITERATURE:

C. Weiler, *Alexej von Jawlensky, Köpfe, Gesichte, Meditationen*, Hanau, 1970, no. 1193 (titled 'Nacht 1916 N. 6').

The Alexej von Jawlensky Archives will include this work in the forthcoming volume of their von Jawlensky *catalogue raisonné*.

Painting his *Variation* landscape works had become a form of both meditation and therapy for Jawlensky during his years in Switzerland. He later recalled this period, and the great changes it provoked in his art, in his dictated memoirs: 'in the beginning at St Prex I tried to continue painting as I had in Munich, but something inside me would not allow me to go on with those...powerful, sensual works. I realized that my soul had undergone a change as a result of so much suffering and that I had therefore to discover different forms and colors to express what my soul felt' (quoted in 'Memoir dictated to Lisa Kümmel, Wiesbaden, 1937,' pp. 25-33 in M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *op. cit.*, p. 32).

Jawlensky's outstanding formal development while working on the *Variationen* is perfectly illustrated by the comparison between the first two lots in this sale. In *Blauer Berg* (lot 201), painted circa 1914, Jawlensky shows a very naturalistic approach to the treatment of the landscape: the warm, earthy pink hues translate the summer's chromatic bouquet, whilst the view is structured with a flattened, but neatly legible perspective. In *der Stille der Nacht* the present lot), painted two years later, reveals an exceptional leap towards abstraction, the landscape - presumably an evening one - is interpreted through flashes of powerful, expressive colours, juxtaposed to convey the sense of what has become, for the artist, a true *paysage de l'âme*. As Angelica von Jawlensky points out, 'Increasingly clearly the Variations become a kind of abstraction of landscape, until it is the variation on the landscape that becomes the real subject of the painting rather than the landscape itself. The individual elements of the landscape, bushes, houses, path, stretch of the lake seen in the distance, soon become oval or round colour areas, which first represent the object but progressively lose their descriptive function. Each colour area becomes a new sign, which communicates its own meaning, a new language arises, the phrases of which are formed by the juxtaposed areas of colour' (*ibid.*, p. 12).



PROPERTY FROM A PRIVATE GERMAN COLLECTOR

λ203

GABRIELE MÜNTER (1877-1962)

Stilleben mit Krug

dated, inscribed and numbered '1910 Stilleben mit Krug S.60' and with the *Nachlass* stamp (on the reverse)

oil on board

17 7/8 x 13 in. (45 x 33 cm.)

Painted in 1910

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

The artist's estate.

Private collection, Cologne, and thence by descent to the present owner.

Dr. Isabelle Jansen has verified the work.

'After a short period of agony, I took a great leap forward from copying nature, in a more or less impressionist style, to feeling the content of things.'
[Gabriele Münter referring to the change she made in the period of her first Murnau paintings - circa 1906-1910, when she lived and worked together with Kandinsky].

(quoted in exh. cat. *Kandinsky and der Blaue Reiter*, Gemeentemuseum The Hague, 2010)



Alexej von Jawlensky, Marianne Werefkin, Andreas von Jawlensky and Gabriele Münter in Murnau, Summer 1908 or Spring 1909.
Photo: Wassily Kandinsky.



204

CHAÏM SOUTINE (1893-1943)

Le petit garçon

signed 'C. Soutine' (lower right)

oil on canvas

20 ¼ x 14 ⅞ in. (51.5 x 37.7 cm.)

Painted *circa* 1934

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

The Adams Gallery, London.

Comdr. Sir Michael Culme-Seymour, Bt., Leicestershire, England, by 1968, and thence by descent to the present owner.

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *Chaïm Soutine, 1893-1943*, February - April 1968, no. 76, p. 54 (illustrated p. 30).

New York, Marlborough Gallery Inc., *Chaïm Soutine, 1893-1943*, October - November 1973, no. 71, p. 15 (illustrated p. 86).

This painting will be included in the forthcoming third volume of the Chaïm Soutine catalogue raisonné currently being prepared by Maurice Tuchman and Esti Dunow.

Soutine repeatedly placed children at the centre of his compositions; he seemed to be more at ease with young people than with adults. Although a woman claimed to have been married to Soutine and a daughter is said to have been born from this brief 'love', Soutine remained a bachelor to his end. Yet this lonely man, whose misanthropy pervades his portrayals of adults, seems to have had a tender feeling for children. This empathy is illustrated in pictures like *Le petit garçon*, painted *circa* 1934.



Chaïm Soutine, *Portrait d'un jeune fille (fille en blouse bleue)*, *circa* 1937. Sold, Christie's, London, 19 June 2013, lot 343 (£721,875).

Soutine's portraits were a unique enterprise, and not portraits in the traditional sense. Unlike his contemporaries, who were commonly engaged with depicting known sitters, the glamorous icons and celebrities of the period, Soutine's preferred subjects were the everyday people of the street - hotel employees, baker's boys, butchers. It was rare for Soutine to paint a personal acquaintance - only a handful of such paintings are known - and instead he favoured strangers, subjects unaccustomed to being observed. In a sense, this showed the artist, who had himself known the bitter taste of extreme poverty for far too long, celebrating the underdog in his pictures, granting them a relative immortality, crystallising them in oils and allowing them to claim a posterity that otherwise would almost certainly have eluded them.

Part of this reluctance to paint his friends - or indeed himself (only three known self-portraits remain) - was due to the intensity of the relationship that the painter felt in the presence of his sitter. Soutine's paintings are a record not only of appearance but also of sensation. In his swirling oils, the artist has managed to capture emotions - his pictures reveal the subjective feelings that lead to a true, personal, yet distorted view of the world. With his friends, the sensations were too great, the image too distorted, whereas with these strangers he was afforded some degree of objectivity, an emotional distance. This distance gave Soutine the upper hand; standing behind the easel, scrutinising his sitter, he was in control of the situation, and this awareness in both painter and subject creates a different relationship that itself characterises the greatest of his portraits.



PROPERTY FROM THE ESTATE OF GERHARD AND MARIANNE EPSTEIN PINKUS

λ*205

HERMANN MAX PECHSTEIN (1881-1955)

Sommermorgen

signed with the artist's monogram and dated 'HMP 1919' (lower right);
inscribed 'Sommermorgen' (on the reverse)

oil on canvas

31 ¾ x 39 ½ in. (80.6 x 100.3 cm.)

Painted in 1919

£300,000-500,000

\$440,000-720,000

€390,000-630,000

PROVENANCE:

Galerie Gurlitt, Berlin (on consignment).

Galerie Alfred Flechtheim, Dusseldorf & Berlin.

Fritz and Irma Epstein, Duisburg, by whom acquired from the above in
the 1920s.

Gerhard and Marianne Epstein Pinkus, Los Angeles, by descent from
the above.

A gift from the above to the present owner.

LITERATURE:

H. Froning, *Küstenbilder*, Ramerding, 1985, no. 62, p. 108 (illustrated p. 62).

A. Soika, *Max Pechstein, Das Werkverzeichnis der Ölgemälde*, vol. II, 1919-1954,
Munich, 2011, no. 1919/44, p. 151 (illustrated).



Max Pechstein drawing at Kutterhafen.
Photo: Erika Kruse.





Max Pechstein, *Zurückgekehrte Kähne*, 1919. Stiftung Moritzburg Halle (Saale), Kunstmuseum des Landes Sachsen-Anhalt.
© akg-images / Erich Lessing. © Pechstein Hamburg/Toekendorf / DACS, 2016.

The experiments that Max Pechstein had begun in 1909 during his first trip to Nidden on the Baltic coast, and then subsequently during summers spent at Moritzburg with his fellow Brücke artists, find their natural progression in Pechstein's Baltic land- and seascapes of the late teens and early 20s. These display the gradual softening of his previously harsh Expressionist palette and reflect the sense of peace and harmony with nature that he rediscovered in the harbour towns, sand dunes and inlets of the Pomeranian coast, after the difficult years of the First World War.

Although initially involved in artists' activist groups - in fact spending most of the first half of 1919 in Berlin with the Novembergruppe, writing and drawing for journals and leaflets - Pechstein grew increasingly disillusioned with the possibilities of progressive political and social change; he became absorbed once again in the more private aspects of expressionist painting, which celebrated personal freedom and a powerful connection to nature, and following the separation from his wife Lotte, made the decision to

leave Berlin for the Baltic coast. On 18 May he wrote to her: 'Morgen so das Wetter gut ist, will ich beginnen mit Ölfarbe un Leinwand. Hoffentlich geht es gut. Es ist immer eine gewisse Sheu, grosse Leinwände vor der Natur zu beginnen, doch etwas hoffe ich noch fertig zu bringen.' On the 1 June he left for Nidden with Lotte, Franck and the young Anna Gärtner. (quoted in cat rais. vol. II, op. sit., p. 8).

The canvases of 1919 are characterised by an extraordinarily hot colour range reminiscent of his celebrated South Sea pictures executed in Palau. From

'He wants to capture the pulsating brightness, the interweaving of the blinding light and the wonderful clear air, or the filtering effect that occurs through the humid atmospheric veil'.

here, as Max Osborn observed, light became a decisive force in his work: 'He wants to capture the pulsating brightness, the interweaving of the blinding light and the wonderful clear air, or the filtering effect that occurs through the humid atmospheric veil. It evokes an Impressionist theme, but the execution is entirely different. There is nothing analysed, nothing dissolved into a maze of details... The whole series of Leba pictures allows us to observe a new development. The colourful expression has kept its layered flatness, but it is richer, and more lively in its structure. A stream of atmospheric and luminous elements floods into the landscape and merges with the local colours' (M. Osborn, *Max Pechstein*, Berlin, 1922).

Had it not been for the new division of boundaries in post-war Europe, he would certainly have moved permanently to his beloved Nidden, but as Nidden was now allocated to Lithuania, Pechstein was forced to look for a new paradise to paint. In the artist's memoirs, he describes how he conducted his search, travelling by foot along the coast, with his materials in a rucksack, before discovering in the Pomeranian town of Leba, where he settled and found renewed inspiration: 'Im April 1921 machte ich mich allein, nur mit dem nötigsten Material im Rucksack, auf die Suche. Ich hatte der Karte nach in Ostpommern eine ähnliche Nehrung zwischen dem Leba-See und der Ostsee ausfindig gemacht. Zu Fuss streifte ich die Ostseeküste, nach Westen marschierend, ab. Ich entschloss mich zuletzt, in Leba mein Standquartier zu errichten. Ich lernte diese Küste nicht nur schätzen, sondern auch lieben... Alles, was ich sah und um mich erlebte, wurde unerbittlich festgehalten und wie die erbeuteten Forellen, Lachse, Hechte und Aale nach Hause getragen'.

The previous owners of the present lot, Gerhard and Marianne Pinkus, were known throughout the Los Angeles area, and more widely in the national and international art community, as passionate and informed collectors and generous donors. As well as supporting and collecting Bay area artists, the Pinkuses collected in many areas from Old Master prints to German Expressionism. They were perhaps best remembered for their special interest in Marc Chagall, having amassed a large collection of Chagall's early graphic works over more than four decades beginning in the 1940s. Gerhard began a long term acquaintance with the artist himself in 1955 and their collection formed the basis for the 1995 exhibition *Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections*, at the National Gallery in Washington DC. Gerhard and Marianne donated portions of their collection to the National Gallery of Art and the Hirshhorn in Washington DC, the Skirball, SFMoMa and the Pasadena Art Museum.



WASSILY KANDINSKY (1866-1944)*Scheveningen - Strand*

signed 'KANDINSKY.' (lower right); inscribed 'N 62. KANDINSKY- Holland. Scheveningen.' (on the reverse)

oil on canvasboard

9 ¼ x 12 7⁄8 in. (23.5 x 32.7 cm.)

Painted in 1904

£150,000-200,000

\$220,000-290,000

€200,000-250,000

PROVENANCE:

Gabriele Münter, Murnau.

Gabriele Münter and Johannes Eichner Foundation, Munich.

Acquired from the above, and thence by descent to the present owner.

EXHIBITED:

Munich, Moderne Galerie Otto Stangl, *Kandinsky, Marc, Münter, Unbekannte Werke*, October 1954, no. 54; this exhibition later travelled to Bremen, Kunsthalle, May - June 1955.

Munich, Städtische Galerie, Lenbachpalais, *Kandinsky, Gabriele-Münter-Stiftung und Gabriele Münter: Werke aus fünf Jahrzehnten*, February - April 1957, no. 23.

LITERATURE:

The artist's handlist of small oil studies, vol. I, no. 62.

W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, no. 51, p. 342.

H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil Paintings*, vol. I, 1900-1915, London, 1982, no. 127, p. 146 (illustrated).

With its bold, expressive handling *Scheveningen - Strand* is a powerful example of the rich plein air paintings Wassily Kandinsky created alongside Gabriele Münter between 1903 and 1909.

Kandinsky first met Münter in 1902, when she enrolled at the Phalanx art school in Munich, where he was teaching at the time. It was not until that summer, however, during a school trip to Kochel (which Kandinsky himself had organised) that the two began a closer relationship - eventually undertaking extensive periods of travel, painting together first throughout the Netherlands, and later to Tunisia, Italy, France and Germany.

In fact, it is from a detailed entry in Münter's diary that the present lot can be securely dated to May 1904, where it is recorded she and Kandinsky spent a rainy day at the popular seaside resort town of Scheveningen, on the North Sea.

More interestingly, however, is a small note Kandinsky added to this entry in his own hand, writing, in a somewhat discouraged tone, 'And [it was there that I] painted, namely created, works of art [which found] great success with the public' (see H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. I, 1900-1915, London, 1982, no. 127, p. 146 & Supplement A, under no. 548).

It is ironic, of course that the very qualities so powerfully expressed in the present lot - that is the confident manipulation of paint applied directly with a palette knife, the bold emphasis on form above descriptive detail, and the soft distillation of colour - which, at the outset of his career, were the same attributes which distanced Kandinsky from easy commercial success.

Viewed in the perspective of his oeuvre, however, it was Kandinsky's bold approach, so elegantly synthesised in *Scheveningen- Strand*, which not only helped to set the artist apart as one of the great titans of the twentieth century, but, more importantly, helped to pave the road towards abstraction.



The beach at Scheveningen



207

ALEXEJ VON JAWLENSKY (1864-1941)

Lesende Frau

(Bildnis Frau Toni Kirchhoff sitzend auf dem Balkon)

signed with the artist's initials 'A.j.' (lower left)

oil on canvasboard

17 x 12 5/8 in. (43 x 32 cm.)

Painted *circa* 1927

£70,000-90,000

\$110,000-130,000

€89,000-120,000

PROVENANCE:

Tony and Heinrich Kirchhoff, Wiesbaden, by whom acquired from the artist.

Dr Conrad Doebbeke, Berlin.

Anonymous sale, Stuttgarter Kunstkabinett, Stuttgart, 29-30 May 1959, lot 365 (illustrated pl. 18).

Anonymous sale, Lempertz, Cologne, 28 October 1958, lot 139.

Acquired at the above sale by the present owner.

EXHIBITED:

Dusseldorf, Galerie Wilhelm Grosshennig, *Deutsche und französische*

Kunstwerke des 20. Jahrhunderts, November 1974 - February 1975

(illustrated p. 34).

LITERATURE:

C. Weiler, *Alexej von Jawlensky; Köpfe, Gesichte, Meditationen*, Hanau, 1970, under the list of paintings in the Kirchhoff collection, no. 10, p. 159.

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky Bianconi, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, vol. II, 1914-1933, London, 1992, no. 1259, p. 401 (illustrated).



Alexej von Jawlensky, *Dame mit Blauem Hut (Toni Kirchhoff)*, *circa* 1922. Sold, Christie's, New York, 3 May, 2006, lot 360 (\$688,000).



λ*208

JACQUES LIPCHITZ (1891-1973)

Seated Figure (Femme assise)

signed, numbered and marked with the artist's thumbprint 'JLipchitz 3/7'
(on the top of the base)

bronze with reddish brown and green patina

Height: 30 ½ in. (77.5 cm.)

Conceived in stone in 1916 and cast in bronze in an edition of seven

£300,000-500,000

\$440,000-720,000

€390,000-630,000

PROVENANCE:

Private collection, Switzerland, by whom acquired in 2008.

LITERATURE:

A.M. Hammacher, *Jacques Lipchitz, His Sculpture*, New York, 1975, no. 28
(the limestone version illustrated).

A.G. Wilkinson, *Jacques Lipchitz: A Life in Sculpture*, Toronto, 1989, no. 22, p.
81 (the limestone version illustrated).

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. I,
The Paris Years 1910-1940, New York, 1996, no. 49 (another cast illustrated
pp. 45 & 142).

Pierre Levai has confirmed the authenticity of this work.



Seated Figure comes from a series of sculptures created by Jacques Lipchitz between 1916 and 1920. From the beginnings of the sculptor's fully mature, high cubist period, seen by some as an early peak phase in a career that was then only five years old—Lipchitz had just turned twenty-five. This is one of the first examples in which the figure and its base are entirely integrated, and the form may be related to Picasso's Cubist watercolours of figures seated in armchairs from 1915-16. With the eye positioned clearly on the head, this figure is more legible than the more abstracted renderings of the body from Lipchitz's prior years, indicating his prioritorial shift towards the clarity of form. From the starting point of the eye, we can detect the curves of the shoulder, arms and legs. The complex and dramatic three-dimensional construction of curved and linear forms encourages the viewer to walk around the sculpture rather than observe it from a fixed point.

During the previous year, Lipchitz's friendship with Picasso inspired him to convert entirely to cubism in his work. In a flush of enthusiasm, Lipchitz quickly went on to create sculptures that displayed a rigorously architectural interpretation of synthetic cubist syntax, emphasising extreme verticality and layered rectangular planes. The resultant constructed sculptures had the appearance of mechanical devices, and their rising, elongated forms reminded some of Gothic cathedrals. In his memoir *My Life in Sculpture* Lipchitz wrote, 'I carried my findings all the way to abstraction.' He was worried, however, that 'I had lost the sense of the subject, of its humanity,' he said. 'I had gone too far.' Such was the state of his concern that during the summer of 1915 the sculptor experienced 'a kind of emotional crisis...I felt for a time I had lost my way' (J. Lipchitz and H.H. Arnason, *My Life in Sculpture*, New York, 1972, p. 26).

At this juncture Lipchitz's material circumstances fortuitously improved, easing his distress. Léonce Rosenberg had stepped into the vacuum left when Daniel-Henry Kahnweiler, the cubists' chief dealer, was forced as a German national to leave France at the beginning of the First World War. Rosenberg made sales arrangements with many of the cubists for his own Galerie de l'Effort Moderne. Lipchitz signed a contract with Rosenberg in early 1916; under its terms the sculptor received a monthly stipend of 300 francs and had his expenses covered, for which he turned over to Rosenberg everything he made. Although Lipchitz was still in debt, his day-to-day financial worries were over. He could now afford to carve in marble and cast in bronze. Lipchitz's newfound security during the difficult wartime period and renewed self-confidence in his work are reflected in the great series of cubist figures he then undertook, which occupied him until the end of the decade. Musicians served as his male theme; the bather became his chief female subject.



50 YEARS OF CONNOISSEURSHIP

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ209

AMÉDÉE OZENFANT (1886-1966)

Verres et bouteilles en bleu

signed 'Ozenfant' (lower left)

oil on canvas

28 5/8 x 23 1/2 in. (73 x 60 cm.)

Painted in 1926

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Léonce Rosenberg, Paris, by whom acquired directly from the artist.

Galerie L'Effort Moderne, Paris (no. 8710).

Anonymous sale, Hôtel Rameau, Versailles, 3 December 1967, lot 129.

Roland, Browse & Delbanco, London, by 1968.

Private collection, London, by whom acquired from the above on 3 October 1968, and thence by descent.

EXHIBITED:

London, Roland, Browse & Delbanco, *Restraint is also a Virtue: A Group of 20th Century Paintings*, May 1968, no. 26 (illustrated).

London, Roland, Browse & Delbanco, *Our Thirty Years in Retrospect*, June - July 1977, no. 39 (illustrated).

Saint-Quentin, Musée Antoine Lécuyer, *Amédée Ozenfant*, October -

December 1985, no. 67, p. 103 (illustrated); this exhibition later travelled

to Mulhouse, Musée des Beaux-Arts, December 1985 - February 1986,

Besançon, Musée des Beaux-Arts, March - May 1986, and Mâcon, Musée des

Ursulines, May - July 1986.

LITERATURE:

Léonce Rosenberg (ed.), *Bulletin de L'Effort Moderne*, no. 27, Paris, July 1926, p. 16 (illustrated; titled 'Vases dans un intérieur').

R. Alley, *Catalogue of the Tate Gallery's Collection of Modern Art Other Than Works by British Artists*, London, 1981, p. 579.

P. & M. Guénégan, *Amédée Ozenfant, 1886-1966, Catalogue raisonné de l'oeuvre peint*, London, 2012, no. 1926/003, p. 394 (illustrated).

Pierre Guénégan has kindly confirmed the authenticity of this work.

As outlined in their seminal work, *Après le Cubisme*, published in November 1918, Amédée Ozenfant and Charles-Edouard Jeanneret (later known as Le Corbusier) called for a return to order in painting following the chaotic early years of the First World War.

Wishing to restore painting to a purer, more classical ideal, they rejected what they saw as the distortions of the avant-garde— particularly those of late Cubism— seeking instead to establish a style that was at once both balanced and structured. Thus, between 1918 and 1926, Ozenfant and Jeanneret ushered in a movement called Purism, which— although thoroughly against the excesses of the avant-garde— was itself exceptionally modern.

Like Cubism, Purism delighted in the machine-made; it is for this reason that as in *Verres et bouteilles en bleu*, mass-produced objects such as bottles and glasses came to dominate Purist compositions. Indeed, in order to underscore the precision and uniformity of the machine age they so revered, both artist's presented objects with smooth, unbroken brushwork, removing, insofar as possible, all traces of their hand. This, alongside a negation of volume suggested by shadow, helped to convey a sense of order, balance, and flatness.

As in the companion piece at the Tate, in *Verres et bouteilles en bleu*, Ozenfant took great care to balance the structure of his composition. For this reason, the artist divided the picture plane into a cohesive series of overlapping rectangles arranged along a central vertical axis. This, alongside a rhythmic palette of repeated pastel blues and greys—Ozenfant's preferred colours at the time—helped to convey a peaceful sense of harmony.



Amédée Ozenfant, *Verres et bouteilles*, circa 1922-1926.
Tate Gallery, London.

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ozenfant



λ210

**HENRI LAURENS
(1885-1954)**

Tête de femme

signed with the monogram and numbered
'HL. 5/6' (on the top of the base); stamped with
the foundry mark 'C. VALSUANI CIRE PERDUE'
(on the side of the base)
bronze with dark brown patina
Height: 16 5/8 in. (42.7 cm.)
Conceived in 1925 and executed in an edition
of seven numbered 0/6 to 6/6

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 05677/5).
Waddington Galleries, London.
Private collection, London, by whom acquired from
the above on 16 May 1970, and thence by descent.

LITERATURE:

D.-H. Kahnweiler, exh. cat., *Henri Laurens*, London,
1957, no. 6 (another cast illustrated).
Henri Laurens, exh. cat., Geneva, 1969, no. 3
(another cast illustrated p. 8).
M. Harrison, exh. cat., *Henri Laurens, Bronzes,
Collages, Drawings, Prints*, London, 1980, no. 6
(another cast illustrated p. 4).
S. Kuthy, exh. cat., *Henri Laurens, 1885-1954*, Bern,
1985, no. 39, p. 87 (another cast illustrated).



λ211

BERNARD BUFFET (1928-1999)

La cour du Louvre et l'arc du Carrousel

signed and dated 'Bernard Buffet 56' (upper right); inscribed 'La cour du Louvre et l'arc du Carrousel' (on the reverse)

oil on canvas

35 x 57 ½ in. (89 x 146 cm.)

Painted in 1956

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Galerie David et Garnier, Paris.

Private collection, London, by whom probably acquired in the late 1960s-early 1970s, and thence by descent.

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



λ212

LOUIS VALTAT (1869-1952)

La récolte des pommes

signed 'L. Valtat' (lower right) and stamped with the initials 'L.V.' (lower left)
oil on canvas
23 x 32 in. (58.7 x 81.2 cm.)
Painted circa 1917

£40,000-60,000
\$58,000-86,000
€51,000-76,000

PROVENANCE:

Arthur Tooth & Sons Ltd, London (no. 5732).
Private collection, London, by whom acquired from the above on 7 July 1960,
and thence by descent.

Sonia DELAUNAY

Jeune finlandaise

'It was from that very strong desire to go past Fauvism that my works from that epoch were born'.

(S. Delaunay in, *Sonia Delaunay*, exh. cat., Buffalo, 1980, p. 18).

Jeune finlandaise, painted in 1907 is an important painting from Sonia Delaunay's early *oeuvre*. The painting is from a series of extraordinarily vibrant and adventurous portraits of young Finnish girls set against a sequence of coloured and patterned backgrounds.

Fauve paintings from 1907 present a dramatic synthesis of Sonia Delaunay's previous academic training and her new interests. Responding to the persuasive influences of Henri Matisse, Vincent Van Gogh and Paul Gauguin, she sought to develop these artists' freer and more intense use of colour into a new, bolder and ultimately even autonomous and freeform language. From Van Gogh she retained the art of extracting the essential character of her models (she certainly saw the forty-five paintings by van Gogh exposed at the Salon des Independents in 1906). Gauguin's example taught her to suppress details in favour of the larger design and to use colours that were not found in nature. And from Matisse, she learned to harmonise her figures with the background.

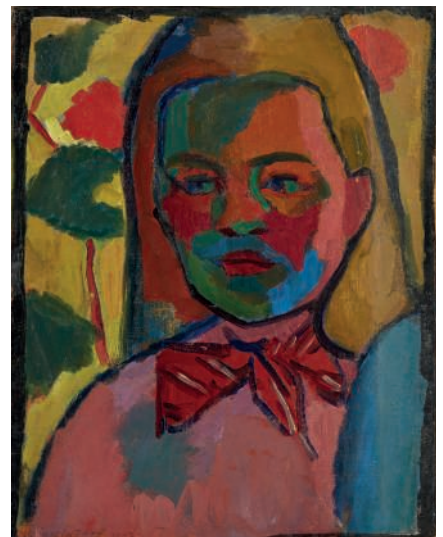
In line with other leading avant-garde artists of a like mind at this time, such as fellow Russian émigrés Wassily Kandinsky and Alexej Jawlensky (then based in Munich), Sonia Delaunay, in her series of paintings from 1907 showed herself

to be perhaps the first of these to have moved beyond Matisse and Gauguin by fusing their influence into what she once described as 'an extreme exaltation of colour with complete flatness'. In *Jeune finlandaise*, Delaunay abolished the chiaroscuro that even Matisse still used, and she allowed bold free planes of colour an autonomy of their own, thus attaining the richer, more dynamic and expressive effect that would soon be seen in Germany in the art of Die Brücke and Der Blaue Reiter.

For the artist, it was a simple intuitive step that she took, 'just for the pleasure of it... Colour excited me. I didn't attempt to analyse what I was doing. These were things that came from inside me' (S. Delaunay, quoted in Hajo Dutsching, *Robert and Sonia Delaunay: The triumph of Colour*, Cologne, 1994). As the series of *Jeune finlandaise* paintings reveals the strength and boldness of Delaunay's further 'freeing' of colour was perhaps, as her husband Robert Delaunay described, 'atavistic' in nature, being essentially rooted in the pure colours of her homeland. 'I am attracted by pure colours. Colours from my childhood, from the Ukraine. Memories of peasant weddings in my country, in which the red and green dresses decorated with many ribbons, billowed in dance. Memories of an album

of folk costumes brought from Sweden by my uncles' (S. Delaunay, quoted in exh. Cat., *op cit*, Buffalo, 1980, p. 18.).

This rare work from Sonia Delaunay, formerly in the Maurice Lefebvre-Foinet collection is a fusion of all of these influences, from Russian Folk art to the latest paintings of Matisse. *Jeune finlandaise* is a vibrant and powerful painting that not only established Delaunay as one of the leading pioneers among the international avant-garde, but also anticipates so much of what was to come.



The present lot

λ213

SONIA DELAUNAY (1884-1979)

Jeune finlandaise

signed and dated 'Sonia Terk 1907' (lower left)

oil on canvas

17 7/8 x 14 1/8 in. (44 x 36.1 cm.)

Painted in 1907

£180,000-250,000

\$260,000-360,000

€230,000-320,000

PROVENANCE:

Maurice Lefebvre-Foinet, Paris, by whom acquired directly from the artist.
Private collection, France, and thence by descent to the present owner.

EXHIBITED:

Nancy, Musée des Beaux-Arts, *Sonia Delaunay, Robert Delaunay*,
June - September 1972, no. 5, p. 5.

Jean-Louis Delaunay and Richard Riss have confirmed the authenticity
of this work.

'I am attracted by pure colours. Colours from my childhood, from the Ukraine. Memories of peasant weddings in my country, in which the red and green dresses decorated with many ribbons, billowed in dance. Memories of an album of folk costumes brought from Sweden by my uncles'

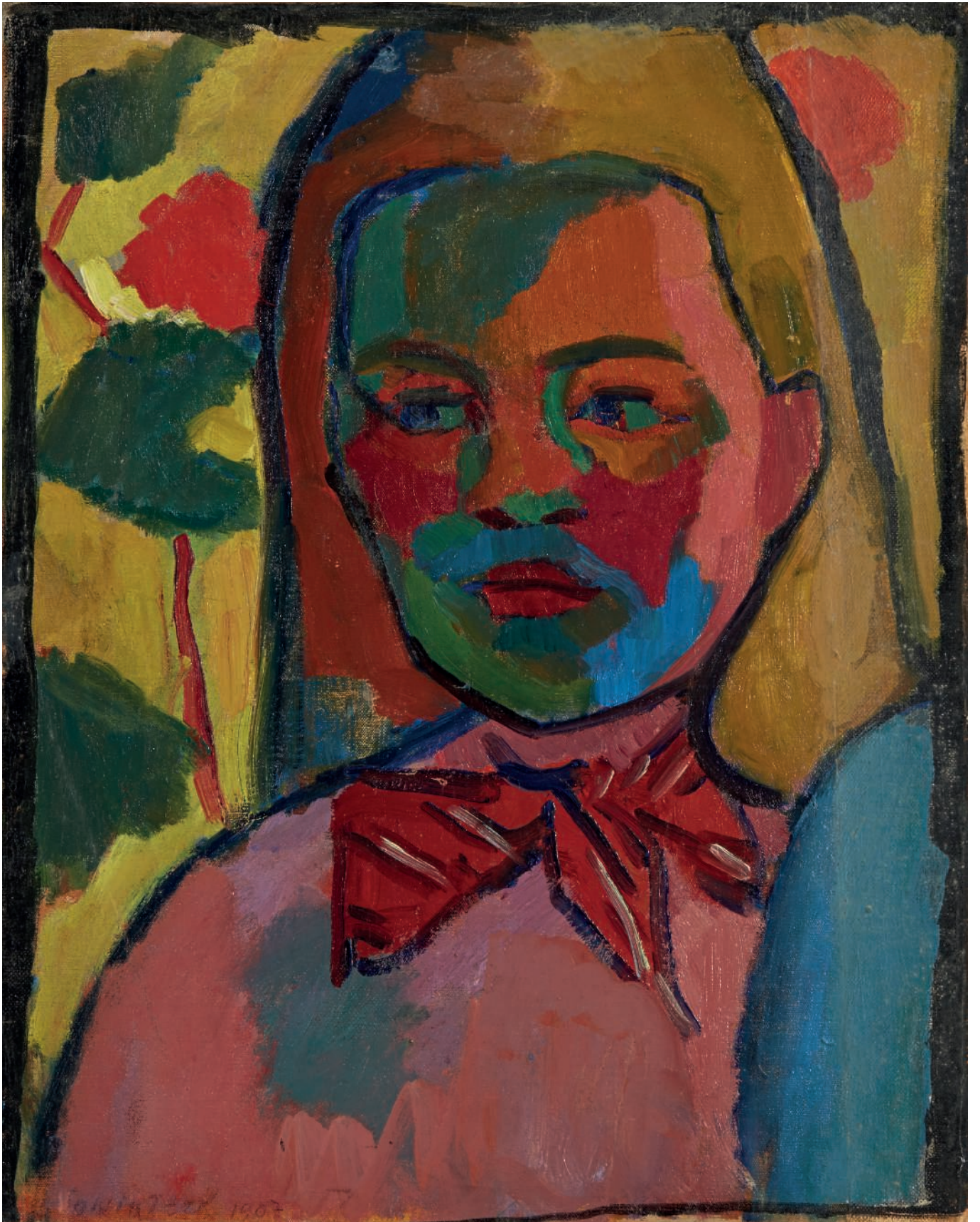
(S. Delaunay, quoted in exh. cat., *op cit*, Buffalo, 1980, p. 18).



Sonia Delaunay, *Finlandaise*, 1907-1908. The Israel Museum, Jerusalem. © Pracusa 2016112.



Sonia Delaunay, *Deux fillettes finlandaises*, 1907. Kristalle Emden. © Pracusa 2016112.



THE PAINTED MAN

BERNARD BUFFET

Three Important Works from A Distinguished European Collection



Bernard Buffet's clown series evokes a tradition which has been central to much of the art of the Avant-garde. In the first half of the Twentieth Century, in fact, clowns, acrobats and musicians had become symbolic figures in the works of artists such as Paul Cézanne, Pablo Picasso, Marc Chagall and Georges Rouault. In those years, the figure of the circus performer was often used as a representation of the marginalised, story-teller figure of the artist himself, evoking the hardships of his vocation, but also the charm and magic of his art, as he conjures new imaginary worlds into existence, immersing the viewer in his narrative web.

Buffet first turned to the subject of clowns in 1955, when he created the *Circus* series that also featured acrobat troupes and trapeze artists. Though a seemingly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with a muted colour palette and with the same solemn, melancholic expressions that can be seen in *Tête de clown* (Lot 216). At the time the



Paul Cézanne, *Mardi-gras 1888*.
The Pushkin State Museum of Fine Art, Moscow.
© classicpaintings / Alamy Stock Photo.

first *Circus* series were painted, France was recovering from the devastating effects of the Second World War. Within this context, the figures reflected and expressed the angst and trauma of the period. Buffet's art in general was understood to be akin to the Existentialist philosophy which compellingly voiced the feeling of disorientation which characterised the Post-War period. That 1955 series of clowns enjoyed a great success and, that same year, Buffet was voted the best artist in Paris in a poll organised by the art review *Connaissance des Arts*.

Returning to the theme at various points in his career, Buffet continues to present his clown portraits as juxtaposition between the internal and external being, joy and melancholy, pleasure and despair. The clown's brightly coloured costume, designed to entertain and amuse an onlooker, contrasts with his vacant, despondent expression. The colours are not part of the figure, they float; they are at odds with the character, the lively counterpoint to him. The eye must see two planes simultaneously; the face is sad but the colours are bright and vibrant. Instead of presenting a comedic extrovert, Buffet has portrayed a vulnerable, introverted image of the clown; his theatrical and cheerful mask is dropped, exposing a more human element to the portrait of the entertainer.

The following three works, together with the monumental clown painting *Le Saxophoniste* in the Evening sale, are offered from a distinguished private collection - possibly the most important known group of Bernard Buffet clown paintings in private hands. *Tête de clown, fond beige* (lot 214) could be considered as the culmination of the clown series, having been one of the last works executed in 1999, the final year of Buffet's life. While the compositional elements remain unchanged - one black arc for an eyebrow; a red triangle and a circle for a nose; a pink triangle marking the emergence of a bear - when compared to his first, almost monochrome *Circus* series in 1955, the strongly expressionistic brushwork and raw, unmixed application of thickly impastoed

paint, demonstrate the advancement of colour over line in Buffet's practice over his long career.

In the same decade as *Tête de clown, fond beige*, the contemporary Chinese artist Zeng Fanzhi also contemplated the concept of a figure's mask or external façade in his important *Mask* series, which he began in 1994. In these paintings, Fanzhi depicted portraits of figures whose facial features were distorted and concealed by white masks with blank and vacant expressions, a comment on the sense of alienation and isolation the artist felt in the rapidly changing society of China in the mid-1990s.

Deux clowns à la grosse caisse (lot 215) is part of a 1989 series named the *Clowns musiciens*. The picture portrays a tragicomic duo: two musicians, in flamboyant clown costumes, their bodies angled towards the viewer, but with an apathetic gaze into the distance that is at odds with the exuberant character of their attire; the exaggerated make-up on their faces contrasts sharply with their listless expressions; the heart, shot through with cupid's arrow, symbolising love, but unrequited. *Deux clowns à la grosse caisse* presents the theme of the clown in the unmistakable style of Buffet: the figures are outlined with strong, expressive black lines, combined with flat areas of colours, adding to the picture's charged atmosphere.

Three decades later, the *Clowns musiciens* series seems to return to the theme with a different perspective from that employed during the Post-War period. Compared with the 1955 series, the colours in these pictures are brighter and the figures appear less tormented. While during the Post-War period Buffet had turned the clown into a symbol of malaise and suffering, in the 1980s the artist seemed to depict the same subject in a way that hinted at coming to terms with their disillusionment. Unaffected by the comic appearances of their condition, the figures in *Deux clowns à la grosse caisse* display a forbearing, perhaps even hopeful stance and the heart, shot through with cupid's arrow, on the drum, a beating symbol of optimism.



Bernard Buffet dressed as a clown. Photographer unknown.

BERNARD BUFFET

Three Important Works from A Distinguished European Collection

λ214

BERNARD BUFFET (1928-1999)

Tête de clown, fond beige

signed 'Bernard Buffet' (upper right) and dated '1999' (upper left)
oil on canvas

36 ¾ x 25 ½ in. (92.5 x 65 cm.)

Painted in 1999

£200,000-300,000

\$290,000-430,000

€260,000-380,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Acquired from the above by the present owner.

EXHIBITED:

New York, Galerie Rienzo, *Bernard Buffet: Landscapes and Beyond*,
May - June 2005.

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



Zeng Fanzhi, *Mask Series 99 No. B*, 1999, Private collection.
Sold, Christie's, Hong Kong, 26 May 2013, lot 131 (£583,000).
Courtesy of Zeng Fanzhi's Studio.



BERNARD BUFFET

Three Important Works from A Distinguished European Collection

λ215

BERNARD BUFFET (1928-1999)

Deux clowns à la grosse caisse

signed 'Bernard Buffet' (upper left) and dated '1989' (upper right)

oil on canvas

51 3/8 x 64 in. (130.5 x 162.5 cm.)

Painted in 1989

£400,000-600,000

\$590,000-870,000

€520,000-770,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Anonymous sale, Christie's, New York, 8 November 2000, lot 112.

Opera Gallery, London.

Private collection, Europe, by whom acquired from the above in 2007;

sale, Christie's, London, 10 February 2011, lot 490.

Acquired at the above sale by the present owner.

LITERATURE:

Y. le Pichon, *Bernard Buffet*, vol. III, 1982-1999, Lausanne, 2007, no. 1082, p. 285 (illustrated pp. 278-279).

This work is recorded in the Maurice Garnier Archives.



Bernard Buffet, *Deux clowns, saxophone*, 1989.

Sold, Christie's, Shanghai, 26 April 2014, lot 18 (£520,000).

© DACS 2016.



Bernard Buffet in his studio at Tourtour.
Photo: Annabel Buffet
© DACS 2016.





BERNARD BUFFET

Three Important Works from A Distinguished European Collection

λ216

BERNARD BUFFET (1928-1999)

Tête de clown

signed and dated 'Bernard Buffet 58' (upper right)

pencil on paper

25 7/8 x 19 7/8 in. (65.7 x 50.5 cm.)

Drawn in 1958

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Galerie David et Garnier, Paris.

Acquired from the above by the present owner.

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

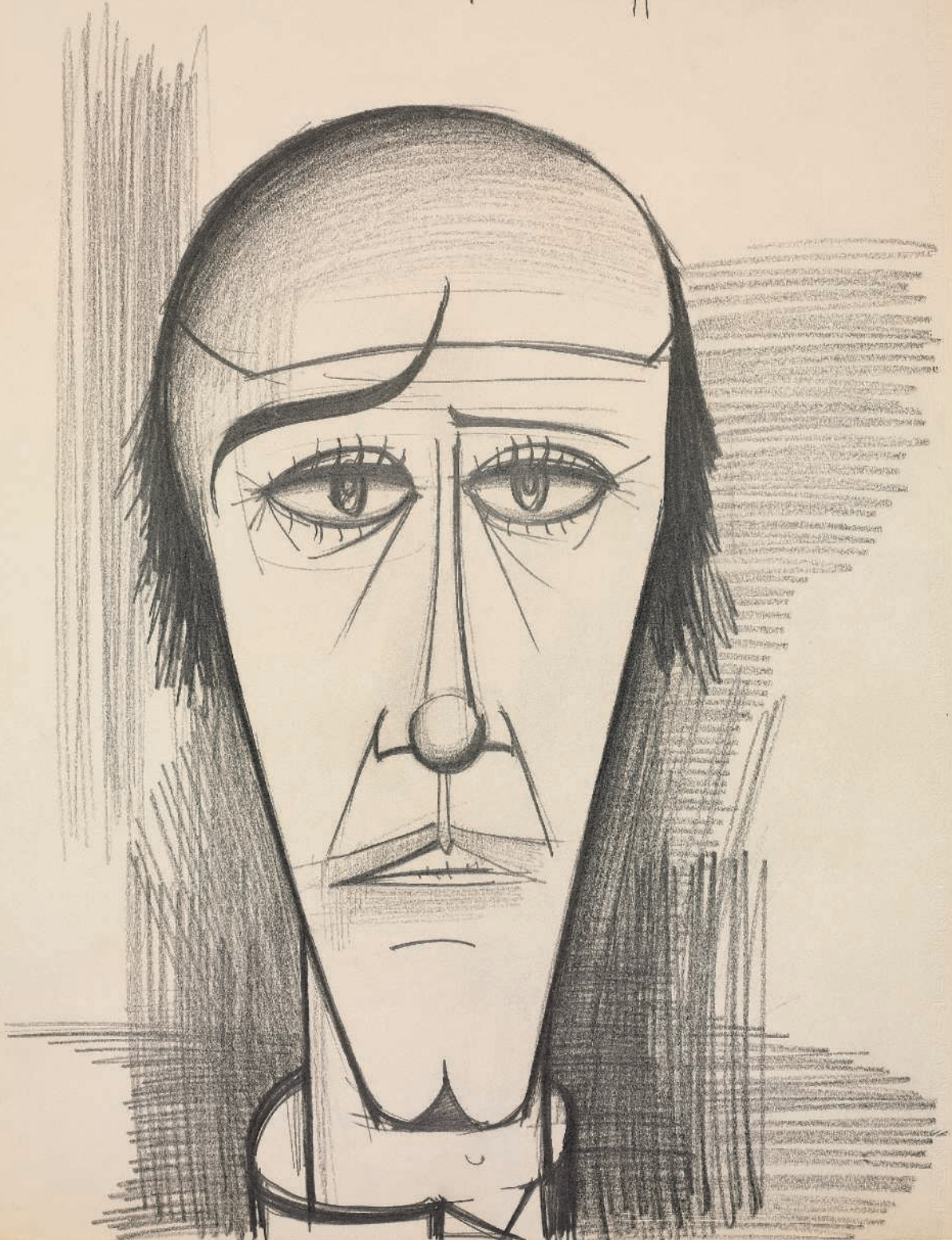


Bernard Buffet, *Arlequin*, 1956

Sold Sotheby's London, 6 Feb 2014, lot 207 (£458,500)

© DACS 2016.

Bernard Buffet 58



λ*217

MARC CHAGALL (1887-1985)

Clown sur le cheval blanc

stamped with the signature 'Marc Chagall' (lower left)

oil, gouache and ink on canvasboard

9 ½ x 7 ½ in. (24 x 19 cm.)

Executed circa 1970

£120,000-150,000

\$180,000-220,000

€160,000-190,000

PROVENANCE:

Ida Chagall, Paris.

Anonymous sale, Galerie Kornfeld, Bern, 19 June 2015, lot 27.

Acquired at the above sale by the present owner.

The Comité Chagall has confirmed the authenticity of this work.

The circus became one of Chagall's favorite subjects during his early years in Paris, and remained so throughout his career. His experience and memory of clowns, acrobats and young ladies on horseback lay at the heart of his personal mythology. He joined a long and distinguished line of Impressionist and modern painters who featured the circus in their work, including Degas, Seurat, Toulouse-Lautrec, Picasso, Rouault, Van Dongen and Léger. In 1927, as Chagall was finishing his series of one hundred gouaches based on the fables of La Fontaine, the dealer Ambroise Vollard, sponsor of this project, suggested that the artist undertake a second group of pictures, based this time on the theme of the circus. Chagall painted a suite of gouaches, *Le cirque Vollard* (Meyer, nos. 481-501), many of which were based on sketches that he drew while enjoying the spectacle of the Paris *Cirque d'Hiver* from Vollard's reserved box seats. The variety of the characters and their performing roles in these works provided elements to which the artist subsequently returned on many occasions.

Chagall painted *Clown sur le cheval blanc* nearly four decades later, when he was in his 80s. As in the case of Picasso, another painter whose late career eased into a lengthy and prolific Indian summer, Chagall created for himself a 'theater of memory,' in which he continuously conjured up images from the past and revisited them in his paintings. In his finest and most vigorous late works, the artist projects a preternaturally youthful persona, as he imagines and reconfigures his memories in scenarios both old and new, while often adding novel and surprising elements. Here the artist has painted himself

into the foreground as the grinning clown violinist who, riding on horseback, serves as master of ceremonies for the spectacle that unfolds behind him. In the roof of the tent a young girl perches on her trapeze, while below her another clown holds aloft a ring.

Chagall's circus pictures stand out among his subjects as being especially joyous and life-affirming. Nevertheless, the artist's experience of the circus was tinged with introspection and melancholy, feelings which are apparent in reminiscences he wrote in 1967:

'For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound. These clowns, bareback riders and acrobats have themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colors and make-up, I can dream of painting new psychic distortions. It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art. The circus seems to me like the most tragic show on earth. I would like to go up to that bareback rider who has just reappeared, smiling; her dress, a bouquet of flowers. I would circle her with my flowered and unflowered years. On my knees, I would tell her wishes and dreams, not of this world. I would run after her to ask her how to live, how to escape from myself, from the world, whom to run to, where to go' (from 'The Circus,' in *Marc Chagall, Le cirque: Paintings 1969-1980*, exh. cat., Pierre Matisse Gallery, 1981).



MARC
CHAGALL



218

DIEGO GIACOMETTI (1902-1985)

Loup

signed and inscribed 'Diego Epreuve de Jacques Goddet' (on the top of the base); inscribed with the foundry mark 'Susse Fondeur Paris' (on the side of the base)

bronze with gold patina

Height: 3 7/8 in. (10 cm.)

Length: 14 1/4 in. (36 cm.)

Conceived *circa* 1960; this version cast under the control of the artist at a later date in an edition of 19 for a cinematic award

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Jacques Goddet, celebrated sports journalist and director of the Tour de France from 1936-1986, a gift from the artist, and thence by descent.

LITERATURE:

D. Marchesseau, *Diego Giacometti*, Paris, 2005, p. 126 (another cast illustrated).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ219

ANDRÉ BAUCHANT (1873-1958)

Sept oiseaux sur les branches

signed and dated 'A Bauchant 1930' (lower right)

21 ¼ x 25 ⅝ in. (54 x 65 cm.)

oil on canvas

Painted in 1930

£15,000-20,000

\$22,000-29,000

€20,000-25,000

PROVENANCE:

Anonymous sale, Christie's, London, 26 June 1996, lot 331.

Acquired at the above sale by the present owner.

LITERATURE:

D. Vierny, *André Bauchant, Catalogue raisonné*, Paris & Bern, 2005, no. 30-76, p. 272 (illustrated).



THE PROPERTY OF A PRIVATE JAPANESE COLLECTOR

λ*220

EMILIO GRECO (1913-1995)

Estrellita

signed and dated 'GRECO 1972' (on the top of the base)

bronze with dark brown patina

Height: 71 3/8 in. (182 cm.)

Executed between 1972-1973

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Private collection, by whom acquired directly from the artist *circa* 1970.

Private collection, Japan, by whom acquired from the above *circa* 1995.

We are grateful to the Archivi Emilio Greco for their help in cataloguing this work.

CARLOS NADAL

FOUR STUDIES FOR THE BELGIAN PAVILION
WORLD ATOM FAIR, 1957

THE PROPERTY OF A PRIVATE BELGIAN COLLECTOR

λ221

CARLOS NADAL (1917-1998)

La Paix

signed and dated 'Carlos Nadal 56' (lower left)

oil and gouache on Masonite

70 ¾ x 23 ½ in. (180 x 59.7 cm.)

Painted in 1956

£15,000-20,000

\$22,000-29,000

€20,000-25,000

PROVENANCE:

Private collection, Brussels, by whom acquired from the artist.

Acquired from the above by the present owner in 1977-1978.

The Comité Nadal has confirmed the authenticity of these four works.



CARLOS NADAL

FOUR STUDIES FOR THE BELGIAN PAVILION
WORLD ATOM FAIR, 1957

λ222

CARLOS NADAL (1917-1998)

La Science

signed and dated 'Carlos Nadal 56' (lower left)
oil and gouache on Masonite
70 ¾ x 23 ½ in. (180 x 59.7 cm.)
Painted in 1956

£15,000-20,000
\$22,000-29,000
€20,000-25,000

PROVENANCE:

Private collection, Brussels, by whom acquired from the artist.
Acquired from the above by the present owner in 1977-1978.

λ223

CARLOS NADAL (1917-1998)

La Verité

signed and dated 'Carlos Nadal 56' (lower left)
oil and gouache on Masonite
70 ¾ x 23 ¾ in. (180 x 59.4 cm.)
Painted in 1956

£15,000-20,000
\$22,000-29,000
€20,000-25,000

PROVENANCE:

Private collection, Brussels, by whom acquired from the artist.
Acquired from the above by the present owner in 1977-1978.

λ224

CARLOS NADAL (1917-1998)

L'Industrie

signed and dated 'Carlos Nadal 56' (lower right)
oil and gouache on Masonite
70 ¾ x 23 ¾ in. (180 x 59.4 cm.)
Painted in 1956

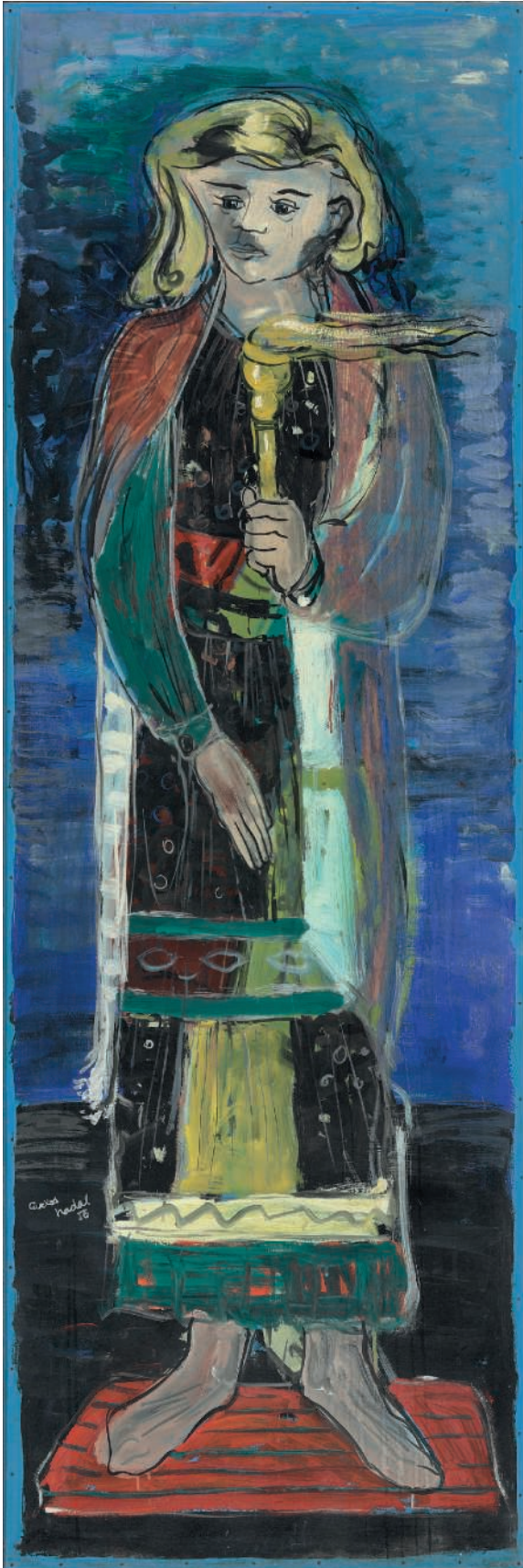
£10,000-15,000
\$15,000-22,000
€13,000-19,000

PROVENANCE:

Private collection, Brussels, by whom acquired from the artist.
Acquired from the above by the present owner in 1977-1978.



222



223



224



λ225

CARLOS NADAL (1917-1998)

Courses

signed 'Nadal' (lower right)
oil on canvas
26 x 36 3/4 in. (66 x 92.5 cm.)
Painted in 1977

£25,000-35,000
\$37,000-51,000
€33,000-45,000

PROVENANCE:

The artist's estate.
Acquired from the above by the present owners.

EXHIBITED:

London, Solomon Gallery, *Carlos Nadal*, September - October 1987.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1988: An English Perspective*, Harrogate, 2010, p.163 (illustrated).

The Comité Nadal has confirmed the authenticity of this work.

Like his friend Dufy, Nadal was often drawn to paint the elegance of the racecourse and landscape in various countries. Usually the *Courses* would have attractive settings, as with this work painted in 1977 in Southern France. The elegant race goers, waiting with anticipation for the race to commence. The course stands and Pavilions prepare to entertain the revellers during and after their successes.



λ226

CARLOS NADAL (1917-1998)

Marins

signed 'Nadal' (lower right)
oil on paper laid down on board
19 7/8 x 25 in. (50.5 x 63.6 cm.)

£25,000-35,000
\$37,000-51,000
€33,000-45,000

PROVENANCE:

The artist's estate.
Acquired from the above by the present owners.

EXHIBITED:

Harrogate, Duncalfe Galleries, *Carlos Nadal: The Magic of Nadal*, 1988.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1988: An English Perspective*, Harrogate, 2010, p. 113 (illustrated).

The Comité Nadal has confirmed the authenticity of this work.

Nadal painted his vibrant marine paintings from the Spanish resorts and marinas of Sitges, near Barcelona, the Costa Brava, and onto the Cote D'Azur, where he often stayed with his long term friend Antoni Clave. He also travelled onto his wife's native Belgian coast and along the French Northern coast lines, which gave him a different perspective of the sea. The present work *Marins* shows the deep ultramarine sea, with a sailor and a group of onlookers enjoying the scene from the quay and along the pier towards the lighthouse.

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

λ*227

MARINO MARINI (1901-1980)

Personaggi del circo

signed and dated 'Marino 1948' (lower left)

tempera and ink on prepared canvas

36 ½ x 27 ⅞ in. (92.6 x 68.7 cm.)

Painted in 1948

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Joseph L. Shulman, Hartford, Connecticut, by 1974.

Alexander Raydon, New York, and by descent to the present owner.

EXHIBITED:

Hartford, Wadsworth Atheneum Art Museum, *Selections from the Joseph L. Shulman Collection*, March - April 1975, p. 12 (illustrated p. 45).

The Marino Marini Foundation has confirmed the authenticity of this work.

'Painting is born like a spontaneous need and thrives on the appetite for colour. There is no sculpture if you first don't go through this spiritual state.'

(M. Marini quoted in G. di San Lazzaro ed., *Homage to Marino Marini*, New York, 1975, p. 6.)





λ228

RENATO GUTTUSO (1912-1987)

Natura morta sul tavolo rosso (Cavoli sul tavolo rosso)

signed 'Guttuso' (lower right); signed and dated 'Guttuso 1942' (on the reverse)

oil on canvas

23 3/8 x 31 1/2 in. (59.5 x 80 cm.)

Painted in 1942

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

Galleria della Spiga, Milan (no. 132).

Alberto Della Ragione, Genoa.

Mario De Ponti, Milan.

Anonymous sale, Galleria d'Arte Farsetti, Prato, 29 November 1980, lot 150.

Galleria dello Scudo, Verona.

Francesco Pellin collection, Varese.

Acquired from the above by the present owner.

EXHIBITED:

Verona, Palazzo della Gran Guardia, *Gli artisti di 'Corrente'*, July - August 1963, no. 81 (illustrated).

San Gimignano, Città di San Gimignano, Premio Raffaele De Grada per il paesaggio, *Guttuso*, 1970 (illustrated).

Milan, Galleria d'Arte Cocorocchia, *Morlotti, Guttuso, Burri, il luogo costante*, May - June 1972, p. 28 (illustrated).

Verona, Galleria Civica d'Arte Moderna e Contemporanea, *Guttuso, 50 anni di pittura*, July - September 1987, no. 19 (illustrated p. 59).

LITERATURE:

Grazia, vol. XLII, no. 1502, Milan, 30 November 1969, p. 74 (illustrated).

Bolaffiarte, vol. II, no. 14, Turin, November 1971, p. 57 (illustrated).

G. Bolaffi (ed.), *Catalogo dell'arte moderna italiana*, no. 17, Turin, 1982, p. 310 (illustrated).

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, vol. I, Milan, 1983, no. 42/13, p. 117 (illustrated).



λ*229

GINO SEVERINI (1883-1966)

Natura morta con la chitarra

signed 'G. Severini' (lower right); signed and inscribed 'G. Severini
Nature-morte à la guitare' (on the reverse)

oil on canvas

18 1/8 x 23 7/8 in. (46 x 61.5 cm.)

Painted *circa* 1956

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Galleria La Barcaccia, Naples.

Galleria d'Arte Medea, Milan.

Anonymous sale, Finarte, Lugano, 10 October 1992, lot 84.

Acquired at the above sale by the present owner.

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 947, p. 560
(illustrated).

A UNIQUE PICASSO

Canard pique-fleurs



λ*230

PABLO PICASSO (1881-1973)

Canard pique-fleurs

glazed and incised white earthenware pitcher

Height: 15 3/4 in. (39 cm.)

Executed in 1951; this work is unique

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Galerie de la Vieille Fontaine, Lausanne.

Reber collection, Zurich, by whom acquired from the above in 1953.

Private collection, Rheinland.

LITERATURE:

G. Ramié, *Picasso's Ceramics*, Barcelona, 1975, no. 692, p. 291 (the numbered edition illustrated p. 277).

A. Ramié, *Picasso, Catalogue de l'oeuvre céramique édité 1947-1971*, Vallauris, 1988, no. 117, p. 68 (the numbered edition illustrated).

Claude Picasso has confirmed the authenticity of this work.



λ*231

GINO SEVERINI (1883-1966)

Nature morte à la mandoline

signed 'G. Severini' (lower right); signed and inscribed 'G. Severini Nature-morte à la mandole' (on the reverse)

oil on canvas

36 ¼ x 23 ½ in. (92 x 60 cm.)

Painted *circa* 1962

£150,000-200,000

\$220,000-290,000

€200,000-250,000

PROVENANCE:

Macchiati collection, Milan.

Seno collection, Venice.

Private collection, Milan.

EXHIBITED:

Bologna, Galleria Marescalchi, *Il tempo de Giovanni Severini*, April - May 1981, p. 103 (illustrated).

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 1033, p. 577 (illustrated).

'This need for abstraction and for symbols is a characteristic sign of that intensity and rapidity with which life is lived today... Things possess neither integral form nor individual outlines. Our perception bestows on objects boundaries in space, and these boundaries are the outcome of the multiple influences of remembrance, of ambience, and of emotion'

(G. Severini, in the introduction to *The Futurist Painter*, exh. cat., London, 1913, quoted in M. Drudi Gambillo & T. Forti, *Archivi del Futurismo*, Rome, 1958, p. 113).



*232

GEORGES BRAQUE (1882-1963)

Les strelitzies (Oiseaux de Paradis)

signed 'G Braque' (lower left)

oil and sand on canvas

47 ¼ x 14 ⅞ in. (120 x 36 cm.)

Painted in 1941

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Private collection, Bassecourt, Switzerland, by 1953.

Galerie de l'Élysée [Alex Maguy], Paris (no. 1237), by 1967.

Private collection, Europe, by 1979, and thence by descent to the present owners.

EXHIBITED:

Zurich, Kunsthaus, *Georges Braque*, June - July 1953, no. 92 (titled 'Nature morte aux fleurs').

Le Havre, Nouveau Musée du Havre, *Georges Braque*, April - May 1967, no. 23 (illustrated pl. VI; titled 'Fleurs au vase bleu' and dated '1932-1933').

LITERATURE:

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures, 1936-1941*, Paris, 1961, p. 108 (illustrated).

Although immortalised as one of the most innovative artists of the twentieth century following his pioneering development of cubism alongside Pablo Picasso, it is Georges Braque's late works—particularly those executed during the last two decades of his career—which, in the evolution of his *oeuvre*, are amongst his most powerful achievements (See J. Golding, ed., exh. cat., *Braque: The Late Works*, London, 1997, p. 7).

Painted in 1941, following the outbreak of the Second World War, *Les Strelitzies* numbers among the first of this late series, executed when the artist was at the height of his maturity and enjoying international recognition as one of the foremost painters working in France.

Both in the austerity of its palette and simplified subject matter, the present lot is emblematic of Braque's wartime *oeuvre*, exemplifying the material limitations the artist experienced as a result of strict rationing, where, restricted to the objects immediately available to him in his home, Braque was pressed to treat the same familiar motifs over and over; thus, humble loaves of bread, or, in the case of the present lot, fruit and flowers, became a frequent motif.

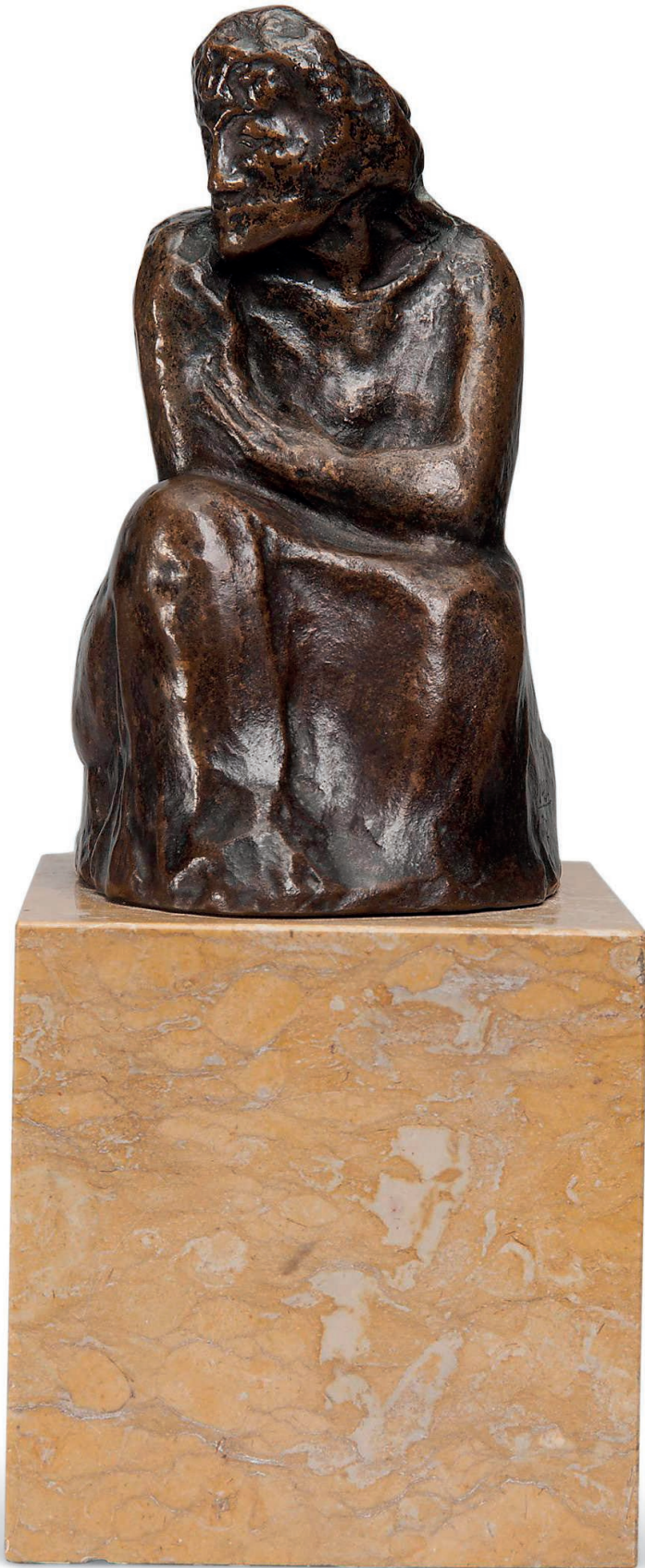
Yet despite crippling circumstances, Braque's wartime output was no less ambitious or inventive than his early work; in fact, the opposite is true. As *Les Strelitzies* exemplifies, in employing a muted palette of browns, greens and blues, Braque was forced to exploit the tonal complexities of each colour, and, in the absence of more exotic pigments, reverted to sand to deepen the visual impact of his brushwork. Centrally seminal to the development of his *oeuvre*, moreover, a lack of novel subject matter during the war years impelled Braque to resolve the spatial relationship between objects—a concern which had occupied him from his earliest Cubist years.

This radical shift away from the subject to the underlying relationship between elements was to find its fullest expression in these late works, and it is of this series that the artist eulogised: 'You see, I have made a great discovery. I no longer believe in anything. Objects don't exist for me except in so far as a rapport exists between them or between them and myself. When one attains this harmony one reaches a sort of intellectual non-existence—what I can only describe as a sense of peace, which makes everything possible and right. Life then becomes a perpetual revelation. That is true poetry' (Braque, quoted in *ibid.*, p. 10).



Georges Braque, *The washstand*, 1944.
The Phillips collection, Washington DC.
DACS 2016.





PROPERTY FROM A PRIVATE LONDON COLLECTION

λ233

PABLO PICASSO (1881-1973)

Femme assise

signed and numbered 'Picasso 3/12' (lower right) and stamped with the foundry mark 'A. Rudier Fondeur Paris' (on the back)
bronze with brown gold patina
Height: 5 ¼ in. (13.3 cm.)
Conceived in 1902, and cast in bronze at a later date in a numbered edition of twelve plus one cast numbered 0

£25,000-30,000

\$36,000-43,000

€32,000-38,000

PROVENANCE:

Kaplan Gallery, London.

Acquired from the above by the father of the present owner on 24 February 1961.

LITERATURE:

D.H. Kahnweiler, *Les Sculptures de Picasso*, Paris, 1949 (another cast illustrated pl. 1).

J. Richardson, *Picasso, an American Tribute*, exh. cat., New York, 1962, no. 2 (another cast illustrated).

R. Penrose, *The Sculpture of Picasso*, exh. cat., New York, 1967, no. 1, p. 221 (another cast illustrated p. 50).

W. Spies, *Pablo Picasso, Das Plastische Werk*, Berlin, 1983, no. 1, pp. 13 & 421 (another cast illustrated pp. 15 & 326).

W. Spies, *Picasso, The Sculptures*, Paris, 2000, no. 1, pp. 18-20 (another cast illustrated, p. 19).

Brassaï/Picasso conversations avec la lumière, exh. cat., Musée Picasso, 2000 (another cast illustrated in a photograph taken by Brassaï, p. 293, pl. 241).

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*234

PABLO PICASSO (1881-1973)

Femme debout

signed and numbered 'Picasso 2/10' (on top of the base); stamped with the foundry mark 'VALSUANI CIRE PERDUE' (on the back of the base)

bronze with golden brown patina

Height: 7 7/8 in. (19.4 cm.)

Conceived in 1945 and cast by Valsuani in an edition of ten plus one

£30,000-40,000

\$44,000-57,000

€39,000-51,000

PROVENANCE:

Jacqueline Delubac, Paris.

Acquired from the above by the present owner in the 1980s.

LITERATURE:

W. Spies, *Picasso Sculpture*, London, 1972, no. 312, p. 307 (another cast illustrated p. 282).

W. Spies, *Picasso, The Sculptures*, Stuttgart, 2000, no. 312/II, p. 407 (another cast illustrated p. 366).

The Picasso Project (ed.), *Picasso's Paintings, Watercolours, Drawings and Sculptures: Liberation and Post-War Years 1944-1949*, San Francisco, 2000, no. 45-096, p. 47 (another cast illustrated).

Claude Picasso has confirmed the authenticity of this work.



λ*235

PABLO PICASSO (1881-1973)

Compotier, bouteille et verre

oil on canvas
18 x 22 7/8 in. (45.4 x 55.6 cm.)
Painted in 1922

£600,000-800,000
\$870,000-1,100,000
€770,000-1,000,000

PROVENANCE:

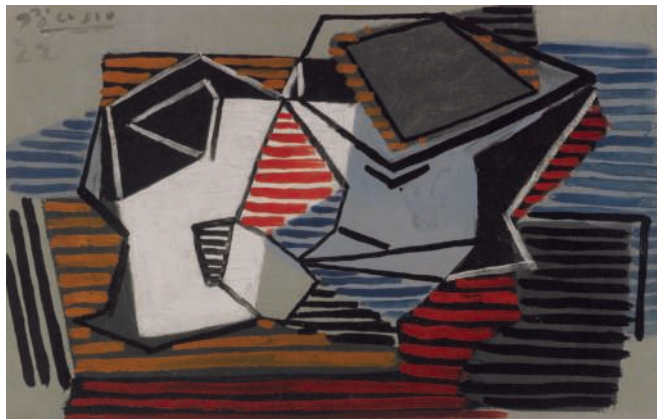
The artist's estate (no. 12306).
Marina Picasso.
Anonymous sale, Sotheby's, New York, 6 November 1991, lot 61.
Private collection, Europe, by whom acquired at the above sale; sale, Sotheby's, London, 21 June 2005, lot 369.
Acquired at the above sale; sale, Christie's, New York, 4 November 2010, lot 458.
Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Jan Krugier, *Picasso: oeuvres cubistes de la Collection Marina Picasso*, April - June 1986, no. 185.
Japan, Yomiur Shimbun Sha Association of Art Museums, *Exposition Pablo Picasso, Collection Marina Picasso*, 1986-1987, no. PC-6, p. 130 (illustrated p. 14; titled 'Nature morte' and with inverted dimensions).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 30, *Supplément aux Années 1920-1922*, Paris, 1975, no. 278 (illustrated, pl. 94).
The Picasso Project, (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture: Neoclassicism II 1922-1924*, San Francisco, 1996, no. 22-041, p. 16 (illustrated).



Pablo Picasso, *Verre et compotier*, 1922 (21.9 x 34.9 cm.).
Sold, London, 8 February 2012, lot 40 (£481,250).
© Succession Picasso/DACS, London 2016.

During the early 1920s, Picasso tirelessly explored the pictorial possibilities offered by the juxtaposition of two or three still-life elements, the bottle and glass, the stringed instrument (either a guitar or a mandolin) and the fruit-bowl, placed on a sideboard, an ornate pedestal, or a simple wooden table. With their fragmented forms and flattened planes, these compositions represent a continuation of Picasso's cubist explorations of the previous decade. Elizabeth Cowling has written, 'Most of Picasso's still-lives of 1918-1924 belong to short-lived series involving subtle formal variations on a strictly limited theme. Their imagery seems secondary to their formal devices—a pretext for the variations explored throughout the series as a whole. These paintings are full of teasing ambiguities, which mitigate the effect of rationality and impersonality. Nevertheless, one senses that Picasso was primarily concerned with formal arrangements—with the creation of balanced, although asymmetrical, compositions, ingenious combinations of rhyming shapes, and contrasts of tone and color and plain and patterned surfaces. In their poise, control, and subtlety, they remind one of Chardin's modest kitchen still-lives, in which a limited repertoire of everyday objects is shuffled and reshuffled to form a series of variations on the same melodic theme' (in *Picasso, Style and Meaning*, London, 2002, pp. 379, 381-382).

The present still-life was painted during the summer of 1922 in Dinard, a resort town on the northwest coast of France. The composition is structured around a clever repetition of trapezoids; the three objects, from left to right, a footed fruitbowl, a bottle and a small glass, are united by several horizontally striated passages, powerful linear black shading that when set against blocks of colour express volume and space as well as suggesting the wood-graining of the table top.





Pablo Picasso, *Mandoline sur une table*, 1922. Sold, Christie's, New York, 6 November 2008, lot 13 (\$3,106,500).
© Succession Picasso/DACS, London 2016.



Pablo Picasso, *Nature morte à la mandoline*, 1924. Stedelijk Museum, Amsterdam.
© Jan Fritz / Alamy Stock Photo. © Succession Picasso/DACS, London 2016.

The dominant hues of the painting—lush reds and pinks, turquoise, sky blue and yellow—echo the summer palette of the ocean and beach. With the sobriety of the war years behind him, Gertrude Stein notes that ‘during this time his pictures were very brilliant in colour, the cubic forms were continually being replaced by surface and lines, the lines were more important than anything else, they lived by and in themselves, he painted his pictures not by means of his objects, but by the lines’ (G. Stein, *Picasso*, London, 1938, pp. 27-28).

John Richardson also points out that the still lifes from this period ‘are astonishingly varied in their dazzling colours, elaborate patterning, rich textures and complex compositions. No longer did Picasso feel obliged to investigate the intricate formal and spatial problems that had

preoccupied him ten years before. Instead he felt free to relax and exploit his cubist discoveries in a decorative manner that delights the eye’ (Picasso, *An American Tribute*, exh. cat., New York, 1962).

By the time that he painted the present still-life, Picasso had been working alternately—and indeed, controversially—in two styles for several years. In addition to his continued explorations of the cubist idiom during the late teens and early 1920s, which usually took still-life as their subject, he also worked in a new, classicising manner, especially in his figural compositions. This contrast was monumentalised at Fontainebleau during the summer of 1921, when Picasso simultaneously painted the cubist *Trois musicians* (Zervos, vol. 4, no. 331; The Museum of Modern Art) and the classicised *Trois femmes la fontaine* (Zervos, vol. 4, no. 322; The Museum of Modern Art, New York), each a veritable manifesto of its respective visual idiom. At Dinard during the summer of 1922, the year that he painted the present canvas, Picasso worked both on cubist still-lives and on a series of mother-and-child compositions that are among the most unabashedly classicist of his career.

Picasso’s two styles each attracted its own partisans. During the war years, cubism had repeatedly been attacked as a Germanic—and hence an anti-Gallic, even treasonous—art form. Following the Armistice, one group of critics, on the lookout for a new post-war style, argued that cubism had lost its novelty. The other side, including many major artists working in a cubist mode, interpreted Picasso’s classicising works as a repudiation of modernism and an outright betrayal of the avant-garde. Picasso himself, however, rejected the polarising efforts of both camps, proclaiming in an interview in 1923, ‘The several manners I have used in my art must not

be considered as an evolution, or as steps toward an unknown ideal of painting I do not believe I have used radically different elements in the different manners I have used in painting. If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them’ (quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 5). In a canvas that Picasso painted in 1920, which juxtaposes cubist still-lives and classical figural studies, he indeed establishes an overt equivalence between his two artistic tendencies (Zervos, vol. 4, no. 226). Kenneth Silver has written:

‘The interplay of stylistic polarities in a single work—or, as in the case of *Three Women at the Spring* and *Three Musicians*, in two obviously related works—testified to the artist’s ability to transform himself like Proteus, and thereby to rise above the banal categories that ensnared less powerful artists. At the same time, this joining of the modern and the ancient was a brilliant way of bringing Cubism into the fold of tradition while, conversely, diminishing the conservative sting of neo-classicism. In making us concentrate on his artistic prowess, on his unique ability to be both the most traditional artist and the most gifted creator of new forms, Picasso removes himself from the group aspects of both Cubist and neo-classical aesthetics. He says not only that Cubism is more traditional than it had appeared to be before the war (and that traditional styles may be less retrograde than we had imagined) but, also, that his modernism and his atavism are personal choices... This is the Renaissance conception of a solitary, protean, overwhelming genius; Picasso in the 1920s becomes a modern Michelangelo’ (in *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, Princeton, 1989, p. 316).



Pablo Picasso, *Études*, circa 1920-1922. Musée Picasso, Paris.
© Succession Picasso/DACS, London 2016.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*236

MARC CHAGALL (1887-1985)

Le couple au poteau, esquisse

stamped with the signature 'Marc Chagall' (lower centre)

oil and tempera on canvas

13 ½ x 16 ¾ in. (34.5 x 42.5 cm.)

Painted in 1951

£250,000-350,000

\$360,000-500,000

€320,000-440,000

PROVENANCE:

The artist's estate (no. HT 389).

David McNeil.

Galerie Daniel Malingue, Paris.

Private collection, Japan.

Waddington Galleries Ltd, London.

Acquired from the above by the family of the present owners on 15 June 1995.

The Comité Chagall has confirmed the authenticity of this work.

A hymn to love, romance and, above all, nostalgia, *Le couple au poteau, esquisse* brings together some of the most emblematic themes of Chagall's oeuvre. 'It is my whole life that is identified with my work', Chagall once noted, and with its powerful mixture of desire and longing, perhaps nowhere is this more evident than in the present lot (Chagall, quoted in J. Wullschlager, *Chagall Love and Exile*, London, 2008, p. 333).

Returning to Europe following a brief period of exile in America, by the time Chagall painted *Le couple au poteau, esquisse*, the artist had settled into a quiet life in the picturesque town of Vence, in the south of France. Although the years in Provence would prove to be some of the happiest and most productive of his career, Chagall's heart was never far from his native Vitebsk. Thus, in the present lot, it is not the sprawling, bucolic landscape of Provence that the artist chose to depict, but rather the low-lying roofs and itinerant pedlars so deeply embedded in the memories of his youth.

Viewed as a tribute to the enduring power memory, a nostalgic reading may likewise be made of the central figures tied at the stake. Although certainly possible that the sensual nude depicted here is in fact Virginia Haggard—the woman with whom Chagall lived from 1946 and by whom he fathered a son—the most likely conclusion is that she is indeed his beloved first wife Bella, who died prematurely of infection in 1944. 'In my pictures,' Chagall would confess, 'there is not one centimetre free from nostalgia'; thus, transcending the distance of both time and space, these lovers embrace as martyrs, testifying to a love more powerful than death (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 25).

Painted with strong, gestural strokes, Chagall's impassioned brushwork and vivid palette of bold blues, reds and yellows, serve to intensify the emotional charge of this deeply personal composition. Indeed, the years in Vence would lay witness to some of the artist's most colourful and technically developed canvases, so much so, that even his great rival Picasso would later eulogise: 'When Matisse dies, Chagall will be the only one left who understands what colour really is...some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for [colour] that Chagall has' (quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 282).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ237

MAURICE DE VLAMINCK (1876-1958)

Vue de village

signed 'Vlaminck' (lower left)
oil on canvas
21 3/8 x 25 3/4 in. (54.3 x 65.3 cm.)
Painted *circa* 1925

£35,000-45,000
\$51,000-65,000
€45,000-57,000

PROVENANCE:

(possibly) Arthur Roessler collection, Vienna.
Private collection, Vienna; sale, Karl & Faber, Munich, 24 November 1978,
lot 1848.
Ernest G. Herman, Los Angeles, by whom acquired at the above sale.
Private collection, Munich.
Acquired from the above by the present owner..

The village has been identified as Rueil-la-Gadelière, where the artist settled with his family in 1925.

Maïthé Vallès-Bled and Godelieve de Vlaminck will include this painting in their forthcoming Vlaminck *catalogue raisonné* being prepared under the sponsorship of the Wildenstein Institute.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ238

MAURICE DE VLAMINCK (1876-1958)

Le pont

signed 'Vlaminck' (lower right)
oil on canvas
23 5/8 x 28 3/4 in. (60 x 73 cm.)

£50,000-70,000
\$72,000-100,000
€64,000-89,000

PROVENANCE:

Galerie Alfred Flechtheim, Dusseldorf, circa 1913-1914.
Mrs Tilla Lohmann (née Streuber), by whom acquired from the above.
Private collection, Dusseldorf, by descent from the above.
Beck & Eggeling, Dusseldorf.
Acquired from the above by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



λ*239

MAURICE DE VLAMINCK (1876-1958)

Le tracteur rouge

signed 'Vlaminck' (lower left)

oil on canvas

15 x 21 3/4 in. (38 x 55 cm.)

Painted in 1956

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Dr Sigmund Pollag, Zurich, by whom acquired from the artist in the late 1950s.

Anonymous sale, Sotheby's, London, 24 March 1993, lot 71.

Acquired at the above sale by the present owner.

EXHIBITED:

Bern, Kunstmuseum Bern, *Vlaminck*, February - April 1961, no. 200.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



λ*240

MAURICE DE VLAMINCK (1876-1958)

Maisons au bord de la route

signed 'Vlaminck' (lower right)

oil on canvas

20 x 24 1/8 in. (50.5 x 61.2 cm.)

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

Edmond Sauvageot, Paris, by whom acquired *circa* 1930, and thence by descent; sale, Sotheby's, London, 22 June 2004, lot 307.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

λ241

MAURICE DE VLAMINCK (1876-1958)

Bateau-lavoir à Chatou

signed 'Vlaminck' (lower left)
oil on canvas
25 ¾ x 32 ½ in. (65.5 x 81.5 cm.)
Painted in 1908

£150,000-250,000
\$220,000-360,000
€200,000-320,000

PROVENANCE:

Ilhami Hussein Pasha, Cairo; his collection sale, Maître Lee, Cairo, 15-26 April 1956, lot 581.
Acquired at the above sale, and thence by descent; sale, Sotheby's, London, 28 June 2000, lot 134.
Acquired at the above sale by the present owner.

LITERATURE:

M. Genevoix, *Vlaminck*, vol. II, Paris, 1967, p. 53 (illustrated).

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



Maurice de Vlaminck, *Le pont de Meulan*, 1910. Musée national d'Art Moderne, Centre Georges Pompidou, Paris.
© Musée National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.

As fortuitously timed as his chance encounter with Derain had been seven years earlier, in 1907 Vlaminck attended a retrospective of Paul Cézanne's work at the *Salon d'Automne*. Although through his association with Ambroise Vollard, Vlaminck would have certainly been aware of the *Provençal* master's work, the impact of seeing two rooms dedicated entirely to Cézanne's paintings had a profound effect on the artist.

Indeed, upon his return to Chatou, Vlaminck began to adopt an increasingly Cézannesque style. Slowly reducing his palette to a cool range of earthen tones, Vlaminck replaced some of his once bold, bright Fauve colours with softer blues and greens. It was at this time that he also began to employ a more disciplined constructive stroke, reducing, for example the bank on the left side of the river in the present lot to a series of overlapping, structural planes.

Yet despite the palpable influence of Cézanne in the treatment of the painted surface, *Bateau-lavoir à Chatou* nonetheless retains elements of Vlaminck's singular Fauve style. A glorious example of the artist's early transitional period, there are the characteristic brightly charged moments such as the fiery orange sun dipping below the horizon and reflected in the water at the edge of the bateau-lavoir, the sudden red roofs of the riverside cottages, and the lively spots of yellow wild flowers on the river bank.

Then too there are bursts of energetic and lively brushwork, which break through the artist's more disciplined moments. These vertical and horizontal strokes brimming with energy give the water paradoxically a shimmering but reflective surface - qualities of exuberance which were at the very heart of the Fauve genre.



λ242

MAURICE DE VLAMINCK (1876-1958)

Pont de Londres

signed 'Vlaminck' (lower right); inscribed 'London Bridge Londres'
(on the reverse)

oil on canvas

21 ¼ x 28 ⅞ in. (54 x 72 cm.)

Painted *circa* 1910-1911

£180,000-250,000

\$260,000-360,000

€230,000-320,000

PROVENANCE:

Count Armand Doria, Paris, by whom acquired directly from the artist in 1911.

Dr Peter Nathan, Zurich, by 1972.

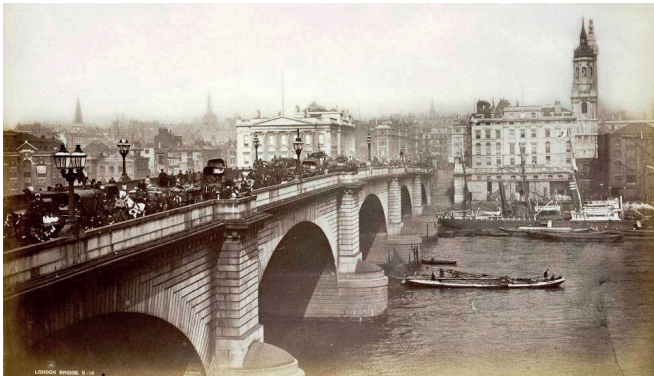
Max Schmidheiny, by whom acquired from the above.

Private collection, by whom acquired in 1986.

LITERATURE:

P. Nathan, *Dr. Fritz Nathan und Dr. Peter Nathan 1922-1972*, Zurich, 1972,
no. 112 (illustrated).

Maïthé Vallès-Bled and Godelieve de Vlaminck will include this painting in
their forthcoming *Maurice de Vlaminck catalogue critique* currently being
prepared under the sponsorship of the Wildenstein Institute.



London Bridge, *circa* 1870-1890. Photographer unknown.





Camille Pissarro, *Old Battersea Bridge under construction at high tide*, 1890
Smith College Museum of Art



Andre Derain, *London Bridge*, circa 1906. Private collection.
© Christie's Images / Bridgeman Images. © DACS 2016.

By 1907, following on from the coloristic exuberances of the previous two years, Vlaminck found himself becoming increasingly dissatisfied with the Fauve experiment. His natural predilection for a sense of spatial structure and legibility led him to seek a more structured approach to his compositions. A way forward was offered by the work of Paul Cézanne exhibited at the Salon d'Automne in 1907. It devoted two rooms to a retrospective of Cézanne's work and while Vlaminck, through his association with Ambroise Vollard, can hardly have been ignorant of Cézanne up to that point, the impact of such a large-scale exhibition was to be profound. Vlaminck primarily absorbed Cézanne's lessons on building form through careful planar construction; the bold recession and sustained tension of *Pont de Londres* owes an obvious debt to the 'ordered sensations' of Cézanne and offered Vlaminck a convincing alternative to the perceived formlessness of Fauve landscapes. Furthermore, the dynamic brushwork and increasingly naturalistic use of blues, greens and ochres, that were to characterise his work for the following years, also recall Cézanne's palette.

'In his English pictures such as London Bridge and Southampton, his new style is confirmed... a perfect compromise between his fiery temperament and his desire to keep it within bounds'

Vlaminck's fondness for painting the *pont de Chatou* prompted Vollard, with whom the artist held his first exhibition in 1910, to suggest that he visit London to paint the banks of the Thames. 'Although Vlaminck had always been curiously reluctant to travel, he set off for London and spent a fortnight there. In his English pictures such as *London Bridge* and *Southampton*, his

new style is confirmed. Working within the framework of this conception of landscape, which combined an undeniable force of expression and a fairly mature interpretation of Nature, Vlaminck revealed himself immediately as a master. These pictures, which are painted in wide sweeps of mostly rather dark colour, catch our eye as much by virtue of their rare quality of being able to freeze a moment of time as by their sober passion. For the painter, who was in his full maturity, they certainly represented a perfect compromise between his fiery temperament and his desire to keep it within bounds' (J. Selz, *Vlaminck*, Paris, 1963, pp. 69-72).

Vlaminck was extraordinarily faithful to certain motifs and viewpoints, a particular favourite being the majestic bridge. More usually of course we are viewing the bridge at Chatou (see lot 238) which he painted from all angles and in all seasons and from which familiarity never bred contempt. In Vlaminck's *Pont de Londres* we are treated to a familiar perspective, placing himself close to the embankment and the now Bankside Pier, looking north-east over the Thames; the bow of a working boat entering the scene at the left. The bridge itself is the London Bridge that was rebuilt in 1823-31, a graceful five-arched design from John Rennie, which would stand until 1967, when it was sold to an American developer and shipped stone by stone to Arizona. Unlike his tranquil *Pont de Chatou*, Vlaminck emphasises the fast-paced modernity of the city; the carriages and omnibuses passing in and out the city of Westminster under a smog filled sky. On the north bank, west side, we catch a glimpse of the Greek-revival pediment of the Fishmonger's Hall. Further to the east we can make out the arches of the old Billingsgate fish market. But perhaps the most recognisable landmarks appear directly behind, rising to exaggerated heights: the Wren designed 'Monument' to the Great Fire of London and the church tower of the Wren church of St Magnus the Martyr, lying just to its south.





λ*243

MAURICE DE VLAMINCK (1876-1958)

Paysage de neige

signed 'Vlaminck' (lower left)
oil on canvas
21 $\frac{1}{8}$ x 24 $\frac{3}{8}$ in. (53.8 x 62.5 cm).

£35,000-55,000
\$51,000-79,000
€45,000-70,000

PROVENANCE:

Private collection, Japan.
Acquired from the above by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



λ*244

MAURICE DE VLAMINCK (1876-1958)

Paysage de neige

signed 'Vlaminck' (lower right)
oil on canvas
25 ½ x 32 in. (64.8 x 81 cm.)

£65,000-85,000
\$94,000-120,000
€83,000-110,000

PROVENANCE:

Galerie Paul Pétridès, Paris.
Educational Institution, Eastern USA, a gift; sale, Sotheby's, New York,
6 November 2002, lot 351.
Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*245

**MAURICE DE VLAMINCK
(1876-1958)**

Après l'orage

signed 'Vlaminck' (lower right)

oil on canvas

18 ¼ x 21 ⅞ in. (46.2 x 55.4 cm.)

Painted circa 1925

£35,000-55,000

\$51,000-79,000

€45,000-70,000

PROVENANCE:

Mme de la Chapelle, Paris.

Galerie Bénézit, Paris.

Anonymous sale, Parke-Bernet, New York,
19 May 1966, lot 39.

Anonymous sale, Christie's, New York,
16 November 1988, lot 335.

Anonymous sale, Maître Kohn, Geneva,
24 May 1989, lot 79.

Acquired at the above sale by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck
will include this work in their forthcoming
Maurice de Vlaminck catalogue raisonné
currently being prepared under the sponsorship
of the Wildenstein Institute.



PROPERTY FROM AN AMERICAN ESTATE

λ*246

**MAURICE DE VLAMINCK
(1876-1958)**

Forêt et ciel orageux

signed 'Vlaminck' (lower left)

oil on canvas

21 ⅞ x 25 ¾ in. (54.3 x 65.4 cm.)

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Anonymous sale, Christie's, London, 30 June 1999,
lot 236.

Acquired at the above sale by the late owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck
will include this work in their forthcoming
Maurice de Vlaminck catalogue raisonné currently
being prepared under the sponsorship of the
Wildenstein Institute.



PROPERTY FROM A PRIVATE INDONESIAN COLLECTION

***247**

**MAURICE UTRILLO
(1883-1955)**

Rue Jean Durand et l'église, Stains (Seine-Saint-Denis)

signed 'Maurice, Utrillo, V.' (lower right); inscribed '- Eglise de Stains, (Seine),' (lower left)

oil on canvas

18 1/8 x 21 5/8 in. (46 x 55 cm.)

Painted circa 1938-1940

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Galerie Paul Pétridès, Paris.

Sidney C. Weil, Illinois.

Anonymous sale, Sotheby's, New York, 3 November 2010, lot 190.

Acquired at the above sale by the present owner.

Jean Fabris and Cédric Paillier have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*248

MOÏSE KISLING (1891-1953)

Vase de tulipes roses

signed 'Kisling' (lower left)
oil on canvas
28 7/8 x 21 1/2 in. (73.4 x 54.3 cm.)

£40,000-60,000
\$58,000-86,000
€51,000-76,000

PROVENANCE:

Private collection, Europe, by 1979, and thence by descent to the present owners.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ249

CHARLES CAMOIN (1879-1965)

La blonde au miroir II (Pantoufles rouges)

signed 'Ch Camoin' (lower right)

oil on canvas

25 ½ x 32 in. (64.8 x 81.2 cm.)

Painted in 1904

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Michael Allen Fuleihan, New York, by whom acquired from M. Gas [Galerie André Maurice, Paris].

Anonymous sale, Christie's, New York, 5 October 1989, lot 18.

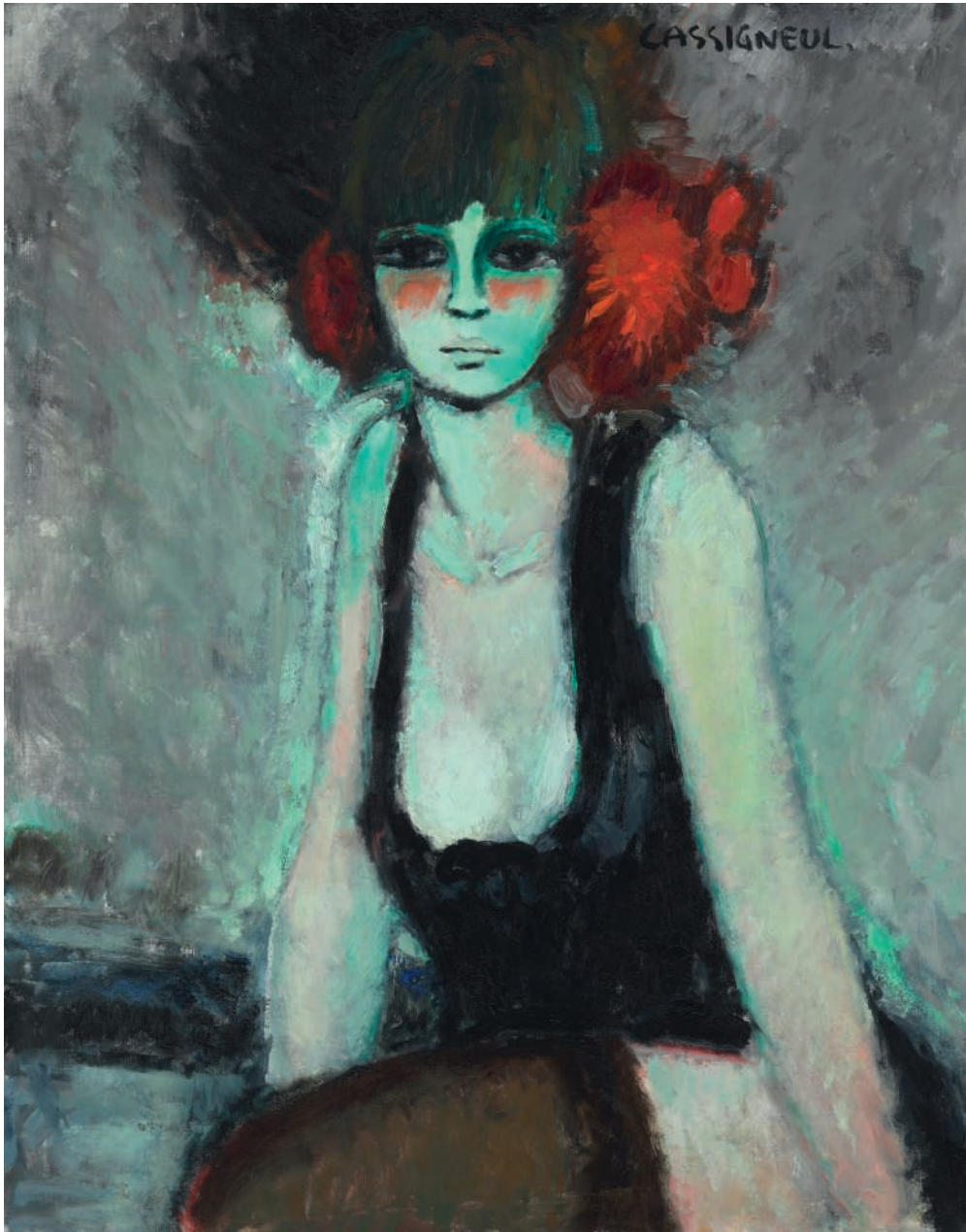
EXHIBITED:

Turin, Palazzo Bricherasio, *I Fauves e la critica*, February - May 1999, no. 3 (illustrated p. 57); this exhibition later travelled to Lodève, Musée de Lodève, May - September 1999.

LITERATURE:

D. Giraudy, *Charles Camoin, Sa vie, son oeuvre*, Marseille, 1972, no. 27, p. 179.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.



Δλ*250

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le pompom rouge

signed 'CASSIGNEUL.' (upper right); signed and inscribed 'CASSIGNEUL. J.P. 15, Rue Raynouard Paris 16.' (on the reverse)

oil on canvas

36 ¼ x 28 ¾ in. (91.5 x 73 cm.)

Painted in 1964

£45,000-65,000

\$65,000-93,000

€58,000-82,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above circa 1992-1993.

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*,

February - March 2009, no. 10, p. 96 (titled 'Les accessoires rouges';

illustrated p. 26); this exhibition later travelled to Morioka, Civic Cultural Hall,

June - July 2009.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



Δλ*251

JEAN-PIERRE CASSIGNEUL (B. 1935)

Sur la plage

signed 'CASSIGNEUL' (lower left); signed 'Cassigneul' (on the reverse)

oil on canvas

36 ¼ x 25 ⅝ in. (92 x 65 cm.)

Painted in 1964

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above *circa* 1992-1993.

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*,

February - March 2009, no. 12, p. 96 (illustrated p. 28); this exhibition later

travelled to Morioka, Civic Cultural Hall, June - July 2009.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*252

MOÏSE KISLING (1891-1953)

Mademoiselle A.O.

signed, inscribed and dated 'Kisling Paris 1936' (upper right)

oil on canvas

24 5/8 x 17 1/4 in. (62.5 x 43.8 cm.)

Painted in Paris in 1936

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Galerie de l'Elysée [Alex Maguy], Paris, by 1971.

Private collection, Europe, by 1979, and thence by descent to the present owners.

LITERATURE:

J. Kessel & J. Kisling, *Kisling, 1891-1953*, vol. I, Turin, 1971, no. 164, p. 181 (illustrated).

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*253

MOÏSE KISLING (1891-1953)

Nu

signed 'Kisling' (lower left)
oil on canvas
25 5/8 x 19 1/2 in. (65 x 49.7 cm.)
Painted in 1920

£40,000-60,000
\$58,000-86,000
€51,000-76,000

PROVENANCE:

Crane Kalman Gallery, London.
Anonymous sale, Christie's, London, 14 April 1970, lot 50.
Mr Forster, London, by whom acquired at the above sale.
Anonymous sale, Christie's, New York, 11 November 1987, lot 269.
Anonymous sale, Hôtel Drouot, Paris, 8 April 1990, lot 241.
Anonymous sale, Hôtel Drouot, Paris, 13 June 1990, lot 51.
Anonymous sale, Gaston & Sheehan, Texas, 27 April 2010, lot 3.
Acquired at the above sale by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling, 1891-1953*, vol. II, Turin, 1982, no. 26, p. 298 (illustrated).

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.

***254**

MAURICE UTRILLO (1883-1955)

Paris, ruelle des Gobelins

signed and dated 'Maurice,Utrillo,V, mars 1921, (lower right);
signed, dated and inscribed 'Ruelle des Gobelins à Paris, Maurice,Utrillo,V,
mars 1921' (on the reverse)

oil on canvas

25 5/8 x 36 1/4 in. (65.3 x 92.2 cm.)

Painted in March 1921

£90,000-120,000

\$130,000-170,000

€120,000-150,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 9 June 2004, lot 45.

Acquired at the above sale by the present owner.

Jean Fabris and Cédric Paillier have confirmed the authenticity of this work.





λ255

MARC CHAGALL (1887-1985)

Ecuyère à l'éventail sur le coq vert

signed 'Marc Chagall' (lower left)

oil on canvas

9 ½ x 7 ⅝ in. (24.2 x 19.4 cm.)

Painted *circa* 1935

£150,000-200,000

\$220,000-290,000

€200,000-250,000

PROVENANCE:

Private collection, Sweden, by whom acquired in the late 1930s, and thence by descent to the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.

Ecuyère à l'éventail sur le coq verte is a celebration of Marc Chagall's mysterious and magical universe, one filled with child-like charm and optimism. As in many of Chagall's most emblematic works, the central characters here are whimsically and beautifully paired, inspired, no doubt, by cherished childhood memories of Russian folktales where animals and humans interacted as equals.

Drawing on these traditional fables, the rooster in the present lot takes on decidedly anthropomorphic qualities - adopting, for example, a strong upright stance and a lively, cheeky smile. Even Chagall's disregard for scale may be traced back to childhood memories of the artist's youth in Vitebsk, where at his uncle's farm, all the animals had names, and regardless of breed or size, were regarded as equal members of the family.

Yet for all the characteristic *naïveté* of the subject, Chagall's approach here is exceptionally refined. Informed by the lessons of the French avant-garde he absorbed during his early years in Paris, *Ecuyère à l'éventail sur le coq vert* combines a bold, Fauve palette with a deliberately flat and ambiguous organisation of space.

Replacing the dark, muddy tones of his early oeuvre with brighter, more adventurous hues, the figures in the present lot are painted in rich, jewel-like greens and reds. As in *Musicien* of 1928-1929, Chagall abandons perspective in favour of feeling, which, together with the strong, gestural brushwork particularly evident in the woman's dress, succeed in creating a highly energised and personal aesthetic.

By the mid-1930s when the present lot was created, Chagall was fully aware of the troubling events which were unfolding in Europe. Though the War Years witnessed an understandable darkening of the artist's subject matter, ever the optimist, Chagall strove to create a deeply joyful and whimsical body of work. Thus, harkening back to the blissful memories of his childhood, works such as *Ecuyère à l'éventail sur le coq vert* succeeded in bringing beauty and charm back into the world.



Marc Chagall, *Musicien*, 1928-29, Private collection
©Christie's Images 2016.



PROPERTY FROM A PRIVATE COLLECTION

λ*256

JAMES ENSOR (1860-1949)

Le Jardin d'amour

signed 'ENSOR' (lower right)

oil on canvas

31 ½ x 39 ¾ in. (80 x 100 cm.)

Painted in 1927

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Oscar Fischer, Antwerp & Tel Aviv, by 1929.

Acquired from the above by the present owner.

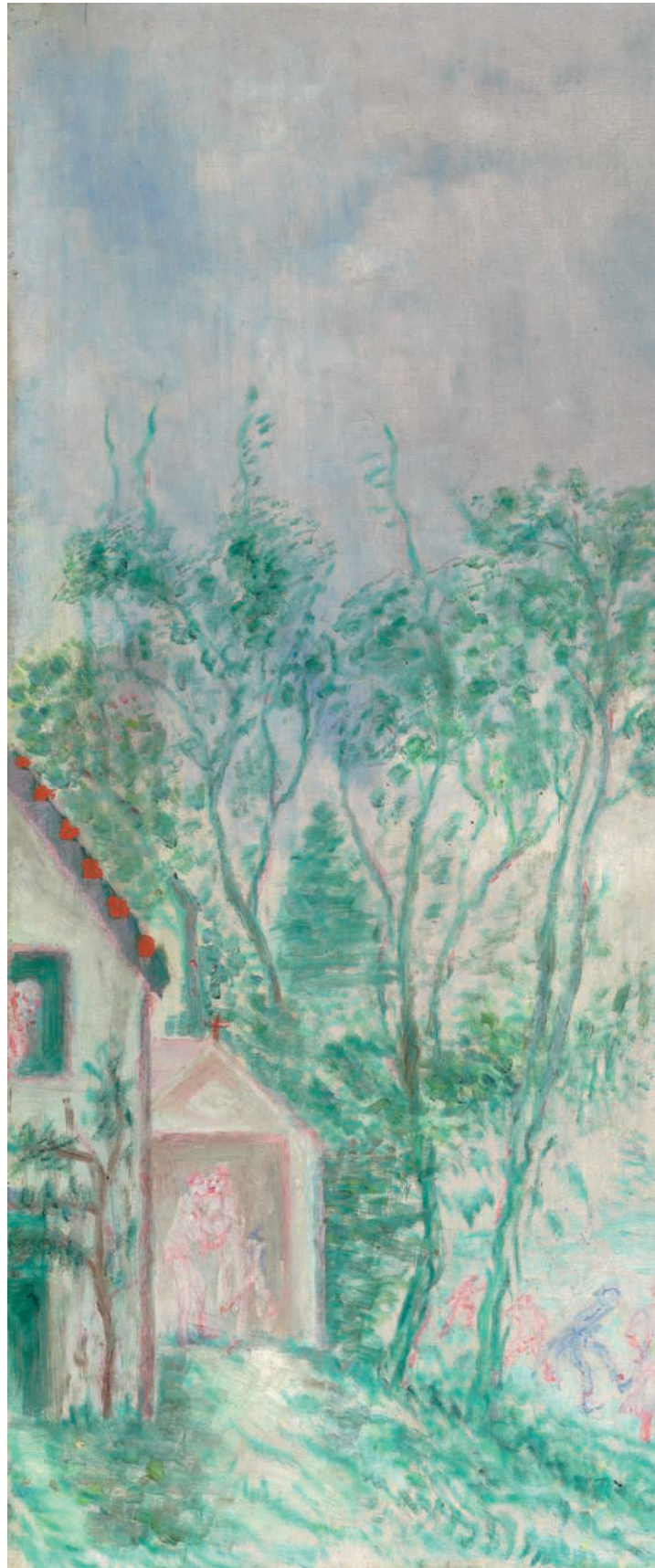
EXHIBITED:

Brussels, Palais des Beaux-Arts, *James Ensor*, January - February 1929, no. 325.

Tel Aviv, Tel Aviv Museum of Art, *James Ensor*, September - November 1981, no. 38, p. 100 (illustrated p. 56).

LITERATURE:

X. Tricot, *James Ensor, The Complete Paintings*, Brussels, 2009, no. 576, p. 370 (illustrated).





λ257

HENRI MATISSE (1869-1954)

Costume for a Court Lady (lantern-bearer) in Le Chant du Rossignol

hand-painted silk robe with velvet edging and hand-painted silk skull-cap with glass-bead fringing

53 1/8 x 51 1/8 in. (135 x 130 cm.)

Executed for the world premiere of the ballet at the Paris Opéra on 2 February 1920. The production by Sergei Diaghilev, music by Igor Stravinsky, choreography by Léonide Massine and set design and costumes by Henri Matisse.

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Sale of Costumes and Curtains from Diaghilev and de Basil Ballets, Sotheby's at the Scala Theatre, London, 17 July 1968, lot 76v (with correct description under lot 76iv).

Olga and Ivor Mazure, London, by whom acquired in the 2000s.

EXHIBITED:

Moscow, All-Russian Museum of Decorative, Applied and Folk Art, *Treasures of Diaghilev's Ballets Russes, Olga and Ivor Mazure collection*, July 2009, pp. 54-55 (illustrated).

Moscow, The State Tretyakov Gallery, *Vision of the Dance: The 100th Anniversary of the 'Russian Ballets' of Serge Dyagilev in Paris*, October 2009 - January 2010 (illustrated in the Tretyakov Gallery Magazine, no. 3, 2009, p. 16).

Rome, Scuderie del Quirinale, *Matisse Arabesque*, March - June 2015, no. 194, p. 240 (illustrated p. 200).

LITERATURE:

R. Labrusse, 'Matisse's Second Visit to London and his Collaboration with the 'Ballets Russes'', in *Burlington Magazine*, vol. 139, no. 1134, September 1997, p. 599 (under note 69).

A. Purvis, P. Rand & A. Winestein, (eds.), *The Ballets Russes and the Art of Design*, New York, 2009, p. 40 (illustrated p. 41).



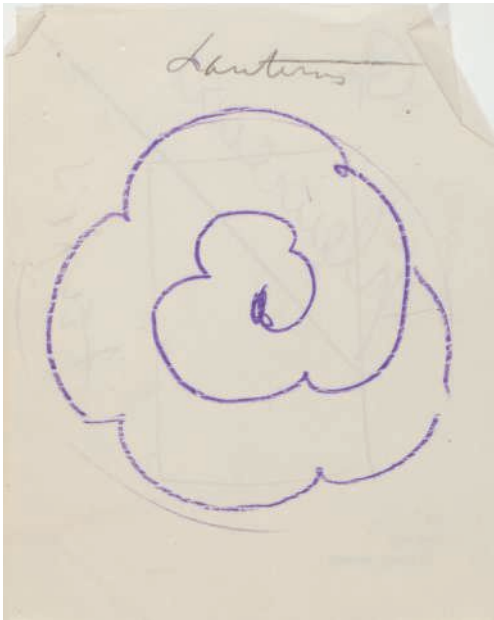
Tamara Karsavina as the Nightingale with Court ladies in Léonide Massine's ballet, *Le Chant du rossignol*, 1920. Photo: Joseph Enrietti, 1920.

© Bibliothèque nationale de France, Paris - Bibliothèque Musée de l'Opéra.

© Succession H. Matisse/ DACS 2016.

This iconic costume by Henri Matisse for the Diaghilev Ballets Russes combines his artistic sensibility with the innate understanding of texture and fabric inherited from his textile-weaving ancestors. It is a totem for two giants of 20th century culture: Henri Matisse and Serge Diaghilev. In the first decades of the 20th century, the Diaghilev Ballets Russes revolutionised ballet and theatrical design, bringing a Russian artistic sensibility to Europe. By 1914, the company was among the most important artistic forces in the West and the works of Leon Bakst in particular had considerable influence in fashion and interior design.





H. Matisse, *Study for the flower motif for the costume of the Court lady*, 1919, violet crayon and pencil on paper. © Digital image: Archives H. Matisse © © Succession H. Matisse/ DACS 2016.



H. Matisse, *Study for the costume of the Court lady*, 1919, pencil on paper. © Digital image: Archives H. Matisse © © Succession H. Matisse/ DACS 2016.

In 1919, Diaghilev envisaged a balletic version of Stravinsky's opera *Le rossignol* to be choreographed by Léonide Massine. Based on a story by Hans Christian Andersen, *Le Chant du rossignol* told of the Chinese Emperor's nightingale, ousted in favour of a mechanical bird, but reinstated when its song revives the dying Emperor. In the wake of the success of Picasso's designs for *Parade* and *Le Tricorne*, Diaghilev decided to commission another European pioneering artist to design the ballet – Henri Matisse.

Matisse had long admired the 'explosive colour' that the pre-war Ballets Russes had introduced into Europe, but initially he had no intention of accepting the commission; however, like so many, he eventually succumbed to the famous Diaghilev charm and the experience of hearing Stravinsky play the themes. From his first meeting with Diaghilev and Stravinsky, Matisse had a definite image of how he would like the ballet to look – 'spring-like, very fresh and youthful' in keeping with his vision of the story as a myth about rebirth and renewal – and conceiving the set 'like a painting, only with colours that move'. The yellow flowers on the costumes he described as 'light splashes', breaking up the surface and giving texture and colour to the scene. *Le Chant du rossignol* gave Matisse the rare opportunity to combine his painterly genius with his feeling for texture and fabric, inherited from his family background in textiles, allowing him to employ textiles, as opposed to representing them in paint on canvas.

The ensuing collaboration was stormy. Summoned to London in October 1919, Matisse was issued with an ultimatum – stay in London long enough to design and deliver the designs

or give up the commission. Once in London he went to the Victoria & Albert Museum to study the Chinese collections, which he described in a letter to his wife as 'une merveille, d'art chinois, persan, et indien' (Letter to Amélie Matisse, 17 October 1919). By 23 October he wrote to Amélie that the set model had been accepted, to the 'delight' of 'them' and it only remained to paint it large scale and make the costumes'. He started the costumes the same evening.

'I have to assist to the making of the costumes' Matisse wrote to his wife, Amélie, in October 1919 (Letter to Amélie Matisse 28 October 1919). His summary costume designs meant their realisation could not be left entirely to the costume makers and so he became directly involved in the execution of both the set and the costumes, including painting designs onto the fabrics.

For instance, it was only when the hats for the Court Ladies had been completed, that Matisse realised the painted red and yellow flowers he had originally planned would not show up on stage and so he added the Prussian blue highlights.

These 'highlights' were then added to the motifs on the costumes. Matisse was aware that on stage black became a dense black hole. Thus to highlight the motifs on the costumes he used dark blue paint and, to bind the neck, sleeves and hem, midnight blue velvet, which accentuated the ivory silk of the robe and bright pink lining of the sleeves. Such hands on involvement was not completely unknown but it is unusual for a painter with so little theatrical experience to have such a clear picture of what would work once the designs were seen on stage.

Given his family background, it is not surprising that Matisse brought a selective eye to the choice of fabrics and colour and ingenuity to the making. Mme Muelle, entrusted with the making some of the costumes in Paris, suggested time consuming and expensive embroidery for the Emperor's cloak, but Matisse cut pieces from gold cloth and created it on the spot. He complained that the Mandarin costumes 'were not right because of the bottom part (Mme Muelle) has cut down from the gold cloth instead of using gold galloon' (letter to Amélie Matisse, 31 December 1919).

Choreographer Léonide Massine looked back on the creation of the ballet with satisfaction. In his autobiography, he recalled how he and Matisse worked together 'to create a fusion of costumes, décor and choreography and I found this ballet one of my most successful efforts at collaboration with a designer' (L. Massine, *My Life in Ballet*, London, 1968, p. 148). The critics did not all agree, most describing the work as more a series of tableaux vivants than a conventional ballet.

Costumes from the Serge Diaghilev Ballets Russes production of *Le Rossignol* are extremely rare, and today the majority of surviving examples are in museum collections, among them the Victoria & Albert Museum, London, the National Gallery of Australia, Canberra, and Wadsworth Athenaeum, Connecticut. This costume is a rare example of this design remaining in private hands.

We are grateful to Madame Wanda de Guebriant and Georges Matisse for their assistance in the preparation of this note.



*258

JULIO GONZÁLEZ (1876-1942)

Jeune fille nostalgique

sandstone

Height: 11 ½ in. (28 cm.)

Conceived circa 1934-1936; this work is unique

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

Hans Hartung, Paris.

Foundation Hartung, Antibes; sale, Christie's, London, 30 June 1999, lot 341.

Leicester Galleries, London, by whom acquired at the above sale.

Acquired from the above by the present owner in 2002.

EXHIBITED:

Paris, Musée Nationale d'Art Moderne, *Julio González*, February - March 1952, no. 90, p. 20 (titled 'Tête').

LITERATURE:

V. Aguilera Cerni, *González, Itinerario de una dinastía*, Barcelona, 1973, no. 168, p. 226 (illustrated).

J. Withers, *Julio González, Sculpture in Iron*, New York, 1978, no. 78, p. 163.

J. Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 193, pp. 203-204 (illustrated).



Pablo Picasso, *Tête de mort*, 1943. Musée Picasso, Paris.
© RMN-Grand Palais (Musée de Picasso de Paris)/Mathieu Rabeau.
© Succession Picasso/DACS London 2016.

General Franco's Fascist rebellion to overthrow the recently elected government of the Spanish Republic commenced in July 1936, the same year that Julio González *Jeune Fille Nostalgique* was sculpted.

González, Miró and Picasso were all working in Paris during this period and were strong and loyal believers in the Republican principles. They were each invited by the Spanish Government in 1937 to contribute a work to exhibit in its pavilion at the Paris International Exposition. González created his famous life-size iron sculpture *La Montserrat*, a young peasant holding her child in one arm, and a sickle in the other. 'This barbaric land, as beautiful as it is wretched,' the sculptor wrote. 'This country, which since its beginning, was always subjected to new conquerors... this martyred people, oppressed, without their own liberty, without the hope of ever obtaining it' ('Picasso sculpteur et les cathédrales,' essay, 1932, in J. Withers, *op. cit.*, 1987, pp. 133-134).

Jeune Fille Nostalgique is an extremely personal and powerful expression of Gonzalez's despair at the rising Fascist oppression of General Franco. The sculpture has been chiselled from a rough sandstone block, which, according to Anthony Caro, González found amongst the building rubble near his weekend home. González has carved the brittle rock violently, almost as if in protest against the abandonment of Barcelona (once home to González, Picasso and Miró) to the Nationalist rebels in February 1939.





λ*259

OSCAR DOMÍNGUEZ (1906-1958)

La porte du Torril

signed 'Domínguez' (lower left)

oil on panel

6 ¾ x 8 ½ in. (17 x 20.3 cm.)

Painted *circa* 1950

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 8 June 2006, lot 224.

Acquired at the above sale by the present owner.

Ana Vázquez de Parga has confirmed the authenticity of this painting.



λ260

MAX ERNST (1891-1976)

Ohne Titel

indistinctly signed 'max ernst' (lower right)

oil on canvas

7 ½ x 9 ¾ in. (18.8 x 24 cm.)

Painted *circa* 1935-1936 in Château de la Sarraz.

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

László Moholy-Nagy, a gift from the artist, *circa* 1935-1936.

Robert Isaacson Gallery, New York.

Galerie Daniel Malingue.

Private collection.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst Oeuvre-Katalog, Werke 1929-1938*, Cologne, 1979, no. 2223, p. 343 (illustrated).

RAMSÈS YOUNAN (1913-1966)

Untitled

signed with the artist's initials and dated 'RY 46' (lower right)

oil on panel

19 1/8 x 26 3/4 in. (49.2 x 67.8 cm.)

Painted in 1946

£40,000-60,000

\$58,000-87,000

€51,000-76,000

PROVENANCE:

Private collector, Egypt.

Acquired from the above by the present owner.

This work is to be included in the forthcoming *catalogue raisonné, Ramsès Younan*, by Sylvie & Sonia Younan & Jean Colombain.

'Art does not belong to a territory. Chirico is not more Italian than Delvaux is Belgian than Diego Rivera is Mexican than Tanguy is French than Max Ernst is German than Telmissany is Egyptian. All these men participate in the same fraternal struggle against the logic of the bell tower and of the minaret, which do not know how to raise even a pathetic barrier.'

(Kamel El-Telmissany in *Don Quichotte*, March 1940)

When the author of the *Dictionnaire général du surréalisme et de ses environs* (1982), Edouard Jaguer, described Ramsès Younan, he wrote the following: 'Most certainly the most interesting of all of them and the most tormented amongst Georges Henein's friends who gathered around his periodical 'La Part du Sable'. He further quoted the artist who had declared in 1947, 'I cling onto my madness with the smallest hope to conquer the world and to destroy the emptiness. I do not want 'friends' but rather accomplices involved in the same crime: pierce through emptiness, rape emptiness'. Younan was referring to the emptiness of History and of academia that he denounced as early as 1938 in his first critical and influential essay *Aim of the Modern Artist*, raising public awareness of Modern Art. Alongside fellow artist, poet and critic Georges Henein, Younan became a founding member of the 'Art and Freedom' Society, whose motto 'Long Live Degenerate Art' was defined in their revolutionary manifesto published in December 1938. This antifascist organisation protested against the oppression of artistic expression in Nazi Germany, forming to some extent the Egyptian counterpart to the various Surrealist trends raging through Europe at the same time. Five ground breaking exhibitions held by the group Art et Liberté took place in Cairo between 1940 and 1945, each causing more uproar than the other. In 1943, Younan assumed the role of editor of *El Megalla el Jedida*, ('The New Review') an Egyptian revolutionary and artistic publication, upholding his status as a prominent writer and critic, but also as an anti-conformist and Trotskyist denouncing British colonialism as well as Hitler and Stalin.

Painted in 1946, the present composition by Younan epitomises his Surrealist period, that scarred Modern Arab Art for the decades to follow and that earned him the recognition as being one of the founding figures of the Arab Surrealist movement. Resonating Giorgio de Chirico's 'rows of porticos and corridors', fusing Delvaux's female nudes in classical landscapes with Salvador Dalí's and Max Ernst's organic shapes, Younan combines

morphological violence, embodied by the headless and armless woman whose decapitated head lies on the ground, with an architectural silence dominated by the two featureless, body-less and colourless figures at the centre of the composition. Each covered with a black veil, Younan may be hinting to the controversial debate on the lifting of the veil ('burqa') animated by the rising Egyptian feminist movement at the time. Led by female activist Hoda Sharawi (1879-1947), who had recently been appointed head of the newly founded Arab Feminist Union in 1945, the movement advocated the 'burqa' as hindering female emancipation.

An X-ray of this painting shows significant pentimenti on the left of the composition, as Younane's (Younan's) nude woman was previously half-hidden in another doorway, that was behind the smallest black silhouette. Younan liberated the nude female figure from the doorway, therefore achieving his desire to 'pierce through emptiness' as she 'pierces through' the metaphysical architecture, which stands for the artist's subconscious. The present work was probably the last painting Younan produced before he moved permanently to Paris in 1947 until his return to Egypt in 1956. Paris had a full-scale impact on his works and by the 1960s, his style had wholly developed into abstraction. Only a handful of paintings from Younan's Surrealist days are known, some of which are housed in the Institut du Monde Arabe, Paris, and the Museum of Modern Art Cairo, yet the present lot is one of his rare works that is signed and dated in his recognizable red pigment. Some of Ramsès Younan's works and writings will be at the core of the much anticipated pioneering exhibition dedicated to Egyptian Surrealism, entitled *Baby Elephants Die Alone: Rupture, War and Surrealism in Egypt* (1930s-1940s), which will open its doors this fall at the Centre Georges Pompidou in Paris (28th September 2016 – 9th January 2017), before touring to the Kunstsammlung Nordrhein-Westfalen of Dusseldorf and the Tate Liverpool in 2017.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ262

MAX ERNST (1891-1976)

Ohne Titel

signed 'max ernst' (lower right)

oil on canvas

6 1/8 x 8 1/8 in. (15.5 x 20.5 cm.)

Painted *circa* 1945

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Obelisk Gallery, London.

Anonymous sale, Sotheby's, London, 29 November 1972, lot 79.

Fischer Fine Art, London, by whom acquired at the above sale.

Anonymous sale, Finarte, Milan, 16 October 1973, lot 75.

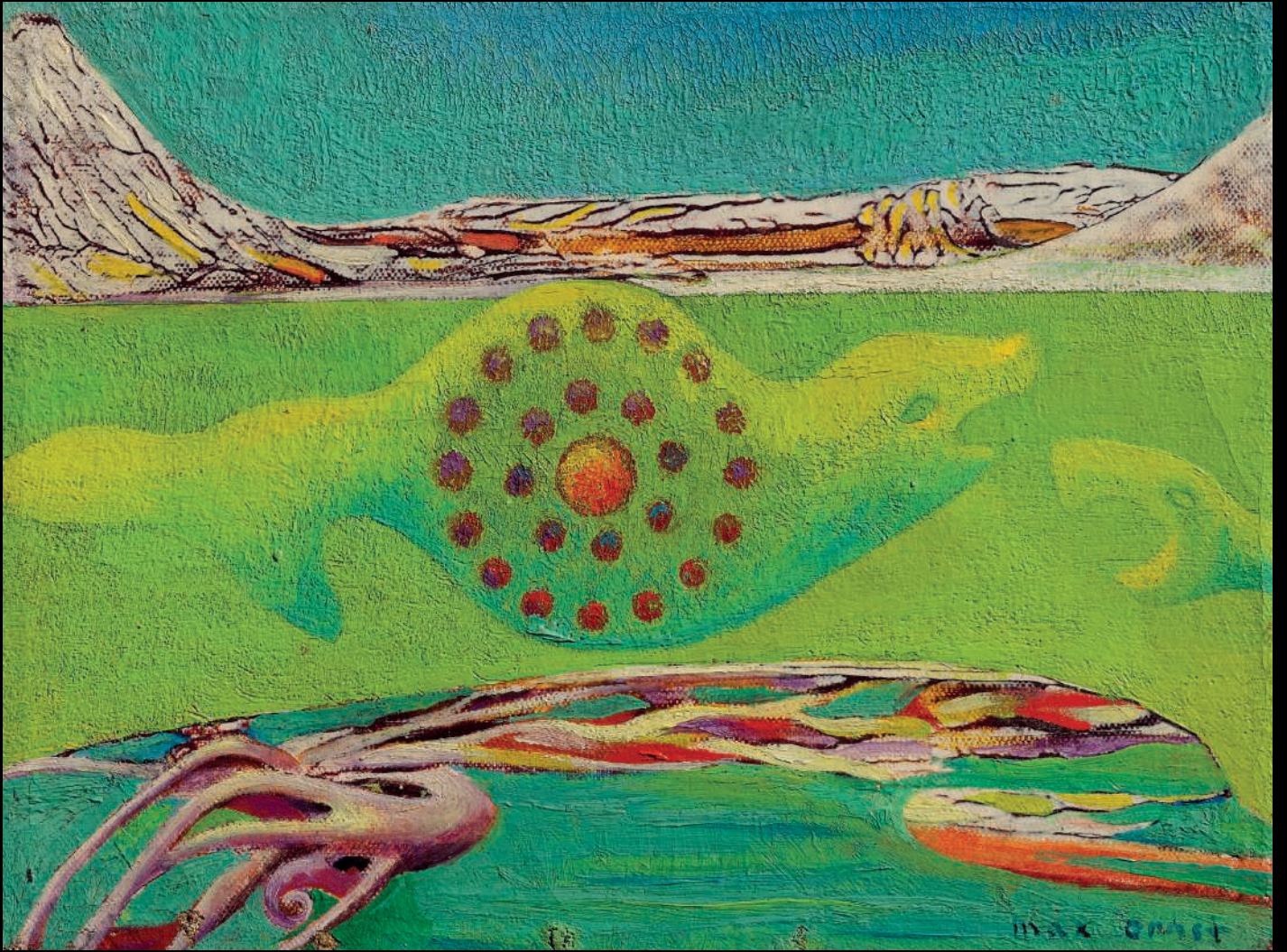
Private collection, Italy, and thence by descent.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Werke 1939-1953*, Cologne, 1987, no. 2490, p. 103 (illustrated).

'It is not to be despised, in my opinion, if, after gazing fixedly at the spot on the wall, the coals in the grate, the clouds, the flowing stream, if one remembers some of their aspects; and if you look at them carefully you will discover some quite admirable inventions. Of these the genius of the painter may take full advantage, to compose battles of animals and men, of landscapes or monsters, of devils and other fantastic things which bring you honour. In these confused things genius becomes aware of new inventions'

(Leonardo da Vinci, *Treatise on Painting*).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ263

JOAN MIRÓ (1893-1983)

Musique du crépuscule III

signed 'Miró' (lower right); signed, dated and inscribed 'Miró 31/XII/65
MUSIQUE DU CRÉPUSCULE III' (on the reverse)

oil on canvas

8 5/8 x 10 5/8 in. (22 x 27 cm.)

Painted in December 1965

£150,000-200,000

\$220,000-290,000

€200,000-260,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Galerie Claude Bernard, Paris (no. 2124).

Private collection, by whom acquired from the above in the 1980s, and thence by descent.

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *L'Art vivant 1965-1968*,

April - June 1968, no. 86 (illustrated).

Barcelona, Antic Hospital de la Santa Creu, *Miró*, November 1968 - January 1969, no. 92.

LITERATURE:

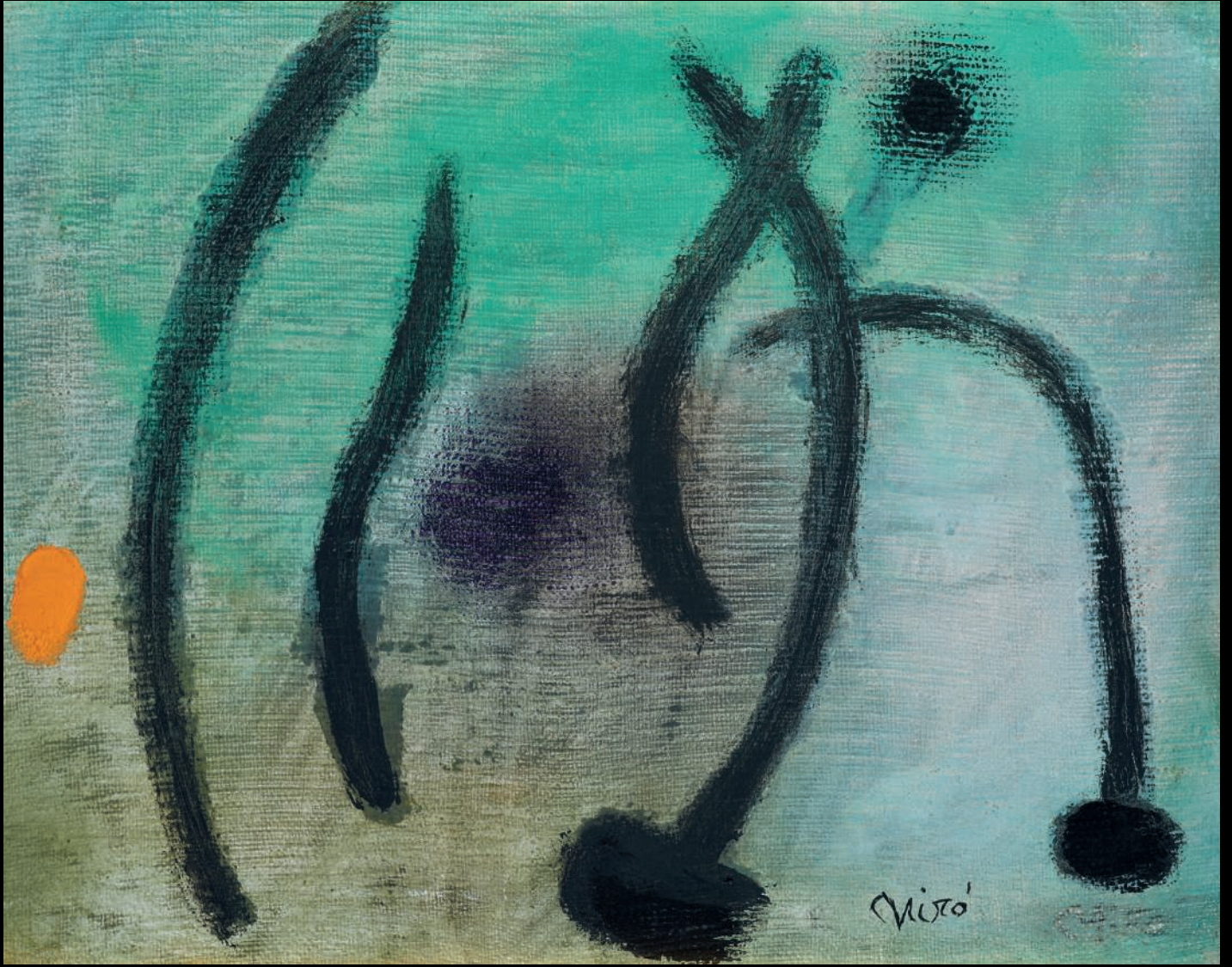
J.J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 151 (illustrated pl. 151).

M. Tapié, *Joan Miró*, Milan, 1970, no. 98, p. 22 (illustrated pl. 98).

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, vol. IV, 1959-1968, Paris, 2002, no. 1217, p. 169 (illustrated).

'Miró was synonymous with freedom – something more aerial, more liberated, lighter than anything I had seen before. In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of colour on the canvas, and it would come to life – it would be a painting.'

(A. Giacometti, quoted in P. Schneider, 'Miró', *Horizon*, no. 4, March 1959, pp. 70-81).





λ264

VICTOR BRAUNER (1903-1966)

Tapis vert

signed and dated 'V.B. 15.7.1953.' (lower right); signed, dated and inscribed 'VICTOR BRAUNER 1953 TAPIS VERT-' (on the reverse)

oil on panel

19 ¾ x 43 ¾ in. (50 x 110 cm.)

Painted in July 1953

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Private collection, France.

Private collection, London.

Acquired from the above by the present owner.

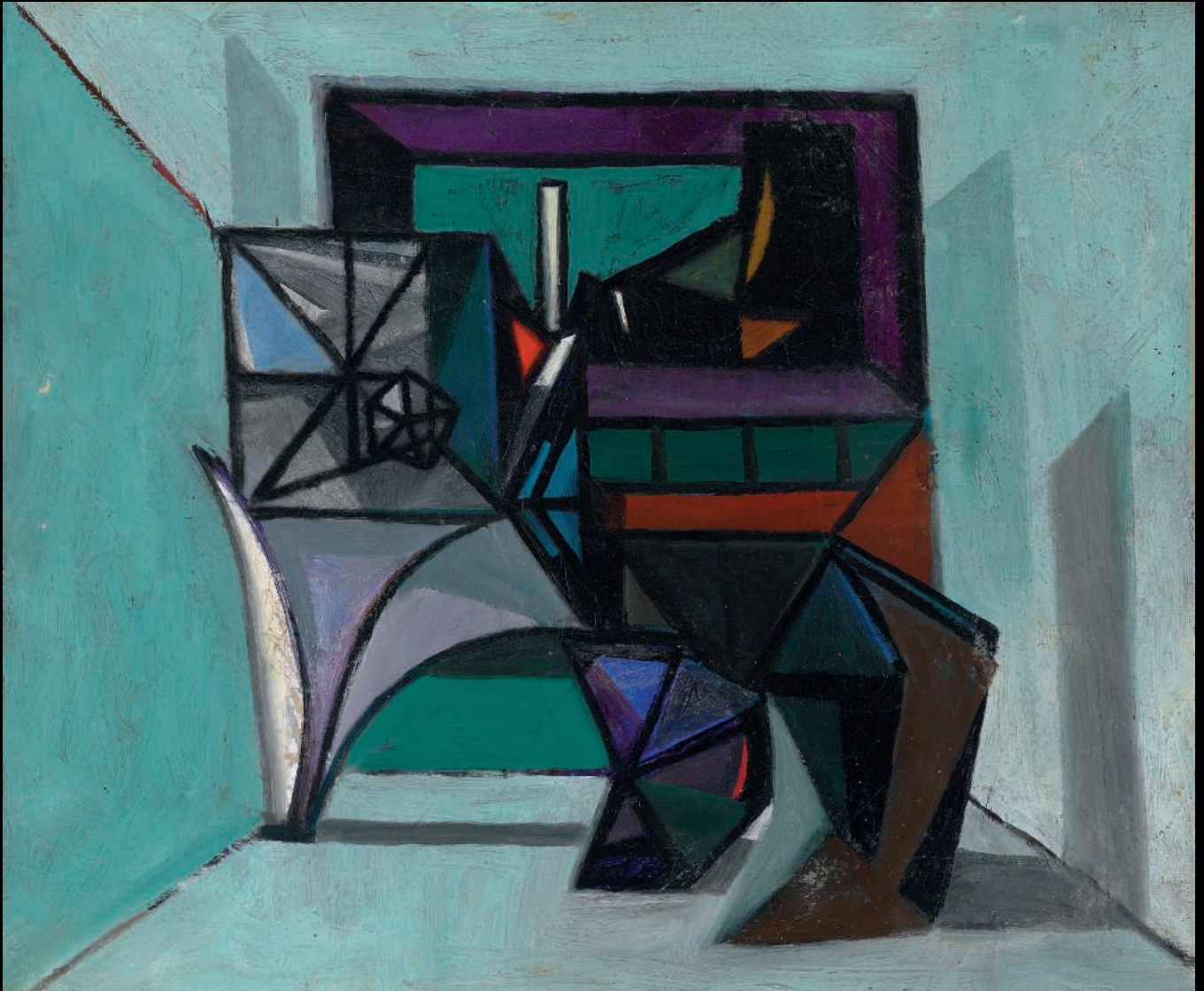
EXHIBITED:

Saint-Louis, Alsace, Espace d'Art Contemporain Fernet-Branca, *Chassé-croisé, Dada-Surréaliste 1916-1969*, January - July 2012, p. 180 (illustrated p. 62).

LITERATURE:

G. Sebbag, *Memorabilia, Constellations inaperçues, Dada & Surréalisme 1916-1970*, Paris, 2010, p. 362 (illustrated p. 123).

Samy Kinge has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*265

OSCAR DOMÍNGUEZ (1906-1958)

Sin título

with the artist's atelier sale stamp (Lugt 3166; on the reverse)

oil on canvas

18 ¼ x 21 ¾ in. (46.3 x 55.2 cm.)

Painted *circa* 1948

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

The artist's atelier sale, Hôtel Drouot, Paris, 14 November 1960.

Private collection, by whom acquired at the above sale.

Anonymous sale, Hôtel Drouot, Paris, 23 November 1987, lot 125.

Acquired from the above; sale, Christie's, London, 21 June 2012, lot 377.

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

Ana Vázquez de Parga has confirmed the authenticity of this work.



λ266

ANDRÉ MASSON (1896-1987)

Dévoration

signed 'andré Masson' (lower right); signed, dated and inscribed 'Dévoration-
Tempéra et pastel. 1956. Amicalement à Maurice Lefebvre-Foinet andré
Masson' (on the reverse)

tempera and pastel on canvas
21 5/8 x 21 5/8 in. (54.8 x 54.8 cm.)
Executed in 1956

£12,000-18,000
\$18,000-26,000
€16,000-23,000

PROVENANCE:

Maurice Lefebvre-Foinet, Paris, a gift from the artist.
Private collection, France, and thence by descent to the present owner.

The Comité André Masson has confirmed the authenticity of this work.



λ267

ROBERT MARC (1943-1993)

Composition

signed 'ROBERT MARC' (lower centre); signed 'ROBERT MARC' (on the reverse)
and numbered '347' (on the stretcher)

oil on canvas

50 ¼ x 25 ½ in. (127.6 x 65 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

The artist's estate.

Forum Gallery, New York (no. FO20329g).

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie du Ressort, *Robert Marc*, 1993.

Annie Fromentin-Sangnier has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné*.

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ268

MARCEL DUCHAMP (1887-1968) IN COLLABORATION WITH MAN RAY (1890-1976)

Frames from an Uncompleted Stereoscopic Film

stamped with the signature 'Marcel Duchamp' and signed by the artist's wife 'Teeny Duchamp' (on a label under glass inside the lid of the box); signed, dated, inscribed and numbered 'MARCEL DUCHAMP in cooperation with MAN RAY: *Frames from projected stereoscopic film*, 1920 Edition of ten signed and numbered copies printed in 1973 from the original negative copy number seven Man Ray' (on a label on the lid of the box) stereoscope containing two pieces of photographic film, inside a wooden box
The box: 7 ¼ x 6 ¼ x 4 ½ in. (18.3 x 16 x 11.4 cm.)
Conceived in 1925; this work executed in 1973 in an edition of ten

£15,000-20,000

\$22,000-29,000

€20,000-25,000

PROVENANCE:

Enrico Pedrini Collection, Genoa, and thence by descent to the present owner.

EXHIBITED:

Florence, Galleria Vivita, *Man Ray*, December - February 1986.

LITERATURE:

E. Pedrini, *La Macchina Quantica e la Seconda Avanguardia*, Milan, 1989 (illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, no. 410, p. 707 (the film illustrated).



PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

269

MAN RAY (1890-1976)

Le merveilleux

signed and dated 'Man Ray 63' (under the trap); with raised lettering 'LE MERVEILLEUX BTES.G.D.D.' (on top of the trap)
mousetrap suspended in a wire-mesh cloche on card

Diameter: 11 ¼ in. (30.5 cm.)

Height : 5 ½ in. (13 cm.)

Executed in 1963; this work is unique

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Vera & Arturo Schwarz collection, Milan, by 1971.

Enrico Pedrini Collection, Genoa, and thence by descent to the present owner.

EXHIBITED:

Rotterdam, Museum Boymans-van Beuningen, *Man Ray*, September - November 1971, no. 198 (illustrated p. 91); this exhibition later travelled to Paris, Musée National d'Art Moderne, January - February 1972 and Humlebaek, Louisiana Museum, March - April 1972.

Venice, Palazzo Fortuny, *Man Ray, Cent'anni di libertà, 1890-1990*, July - August 1990 (illustrated p. 99).

LITERATURE:

E. Gribaudo (ed.), *Man Ray*, Milan, 1973, no. 124, p. 31 (illustrated p. 127).

Man Ray & J.-H. Martin, *Man Ray, Objets de mon affection*, Paris, 1983, no. 143, p. 155 (illustrated p. 117).

A. Schwarz, *Man Ray, The Rigour of Imagination*, London, 1977, no. 360, p. 216 (illustrated p. 223).





PROPERTY SOLD TO BENEFIT FRIENDS OF FRENCH FARM

λ*270

FRITZ WOTRUBA (1907-1975)

Stehende Figur (mit erhobenen Armen)

stamped with the signature, dated and numbered
'WOTRVBA 1958 GUSS. 6' (on the side of the base)
bronze with brown patina

Height: 33 in. (83.8 cm.)

Conceived in 1958 and cast in an edition of twelve
plus three

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Private collection, Connecticut, by whom acquired in
New York in the early 1960s, and thence by descent.

LITERATURE:

O. Breicha, *Fritz Wotruba, Werkverzeichnis, Skulpturen,
Reliefs, Bühnen- und Architekturmodelle*, St Gallen,
2002, no. 213/2, p. 212 (another cast illustrated).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*271

**LEONARD TSUGUHARU FOUJITA
(1886-1968)**

Paysage au cerf-volant

signed 'Foujita' (lower left); signed and inscribed 'Banlieue Foujita'
(on the reverse)

oil on canvas

13 x 9 ½ in. (33 x 24.2 cm.)

Painted circa 1957

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Anonymous sale, Maître Kohn, Geneva, 7 September 1983, lot 203.
Acquired at the above sale by the present owner.

LITERATURE:

S. Buisson & D. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, Paris, 1987, no. 57.14, p. 510 (illustrated).



λ272

RUDOLF AUSLEGER (1897-1974)

Affe mit Mond

signed 'R. AUSLEG' (lower right); inscribed 'FÜR NOVEMBER GRUPPE'
(on the reverse)

oil on board

27 x 21 5/8 in. (68.5 x 55 cm.)

Painted *circa* 1921

£6,000-8,000

\$8,700-11,000

€7,700-10,000

PROVENANCE:

Peter Hopf collection, Berlin, by whom probably acquired directly from the artist; his sale, Grisebach, Berlin, 1 December 2006, lot 1604. Acquired at the above sale by the present owner.



***273**

CHRISTIAN ROHLFS (1849-1938)

Weiden

signed with the artist's monogram and dated 'CR 4' (lower right)

oil on canvas

23 7/8 x 30 3/4 in. (60.8 x 78 cm.)

Painted in 1904

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Museum für Kunst und Heimatgeschichte, Erfurt (no. 7131).

Confiscated as 'degenerate art' on 27 August 1937.

Berlin, Reichsministerium für Volksaufklärung und Propaganda (EK no. 1346)

and transferred to storage at Schloss Schönhausen.

Bernhard A. Böhmer, Güstrow, by 1938 (on commission, transferred from the above).

Private collection, Berlin.

Private possession, Switzerland.

Anonymous sale, Grisebach, Berlin, 31 May 2012, lot 12.

Acquired at the above sale by the present owner.

EXHIBITED:

Danzig, Stadtmuseum Danzig, *Ausstellung Christian Rohlf's zu seinem bevorstehenden 80. Gebustrag*, March 1929, no. 116 (dated '1911').

LITERATURE:

E. Redslob, 'Beiträge zur Weimarer Landschaftsmalerei. Die Weimarer Zeit von Christian Rohlf's', in *Zeitschrift für Bildende Kunst*, vol. 55, 1920, p. 81 (illustrated; dated '1911').

C.E. Uphoff, 'Christian Rohlf's', in *Junge Kunst*, vol. 34, Leipzig, 1923 (illustrated).

W. Passarge, 'Junge Kunst in Erfurt', in *Der Cicerone*, vol. 15, 1923, p. 1133 (illustrated).

Katalog des Städtisches Museum zu Erfurt, exh. cat., Erfurt, 1924, no. 116 (titled 'Weiden II'; dated '1911').

P. Vogt, *Christian Rohlf's, Oeuvre-Katalog der Gemälde*, Recklinghausen, 1978, no. 335 (illustrated).

λ*274

GEORG TAPPERT (1880-1957)

Groteske I

signed 'Tappert-' (lower left)
oil on canvas
49.5 x 37 7/8 in. (125.5 x 95.5 cm.)
Painted *circa* 1919

£120,000-180,000
\$180,000-260,000
€160,000-230,000

PROVENANCE:

Leonard Hutton Galleries, New York.
Peter Hopf collection, Berlin; his sale, Grisebach, Berlin, 1 December 2006,
lot 1653.
Private collection, Spain.
Anonymous sale, Grisebach, Berlin, 28 November 2013, lot 33b.
Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Kunstausstellung Berlin, *Der Novembergruppe*, May - September 1920,
no. 1483, p. 82 (illustrated p. 68).
Fulda, Museum der Stadt Fulda, *Berliner Künstler: Fritsch-Luckner-Tappert*, 1960.
New York, Leonard Hutton Galleries, *A Retrospective Exhibition of Paintings by
Georg Tappert*, April - May 1964, no. 24.
Berlin, Kunstamt Wedding, *Georg Tappert, anlässlich seines 15. Todestages*,
September - November 1972 (illustrated; dated 'circa 1918').
Berlin, Kunstamt Wedding, *15. Europäische Kunstausstellung. Tendenzen der
zqanziger Jahre. Die Novembergruppe. Teil I: Die Maler*, September - November
1977, no. 63 (illustrated p. 140; dated '1918').
Berlin, Berlinische Galerie, *Georg Tappert, Ein Berliner Expressionist 1880 bis
1957*, November 1980 - January 1981, no. 25 (illustrated).
Schleswig, Stiftung Schleswig-Holsteinische Landesmuseen, Schoss Gottorf,
Georg Tappert, Deutscher Expressionist, March - June 2005, no. 50, p. 155
(illustrated p. 94); this exhibition later travelled to Nuremberg, Germanisches
Nationalmuseum, July - October 2005.

LITERATURE:

G. Wietek, *Georg Tappert, 1880-1957, Ein Wegbereiter der Deutschen Moderne*,
Munich, 1980, no. 193, pp. 116 & 188 (illustrated).



275

MAX LIEBERMANN (1847-1935)

Nähende Mädchen in Huyzen

oil on board

30 x 23 ¼ in. (76 x 59.2 cm.)

Painted in 1898

£65,000-85,000

\$94,000-120,000

€83,000-110,000

PROVENANCE:

Ernst Keller, by whom probably acquired directly from the artist, by 1950.

Martha Keller, until 1958.

Dorit Neumann, United States, by descent from the above by 1978.

Private collection, Switzerland.

Anonymous sale, Eberhart, Zurich, 6 June 1985, lot 116.

Galerie Geiger, Zurich, by 1992.

Acquired from the above by the present owner in 1994.

EXHIBITED:

Cannes, La Malmaison, *Liebermann*, January - April 1996, p. 25 (illustrated).

Lutherstadt Wittenberg, Cranach-Stiftung, *Liebermann*, June - August 1996, p. 25 (illustrated).

Berlin, Alte Nationalgalerie, *Max Liebermann, Jahrhundertwende*, July - October 1997, no. 17, p. 118 (illustrated).

Hamburg, Hamburger Kunsthalle, *Max Liebermann, Der Realist und die Phantasie*, November 1997 - January 1998, no. 68, p. 265 (illustrated p. 146); this exhibition later travelled to Frankfurt am Main, Städelsches Kunstinstitut, February - April, and Leipzig, Museum der bildenden Künste, April - June 1998.

Opel-Villen Rüsselsheim, Kunstverein Rüsselsheim, *Max Liebermann, Stationen eines Malerlebens*, June - September 1999, p. 35 (illustrated).

New York, The Jewish Museum, *Berlin Metropolis, Jews and the New Culture, 1890-1918*, November 1999 - April 2000.

Dessau, Orangerie des Georgiums, *Max Liebermann*, September - October 2000, p. 23 (illustrated).

Schloss Wernigerode, Zentrum für Kunst und Kulturgeschichte des 19. Jahrhunderts, *Licht, Phantasie und Charakter, Max Liebermann*, April - July 2001, p. 43 (illustrated p. 21).

Berlin, Max Liebermann Haus, *Im Streit um die Moderne: Max Liebermann, Der Kaiser, Die Nationalgalerie*, October 2001 - January 2002, p. 58 (illustrated).

Rendsburg, Jüdisches Museum Rendsburg, *Max Liebermann 1847-1935: 'Ich bin doch nur ein Maler'*, November 2002 - February 2003, no. 23, p. 46.

Würth, Kunsthalle, *Max Liebermann, Poesie des einfachen Lebens*, September 2003 - February

2004, pp. 86 & 214 (illustrated p. 16); this exhibition later travelled to Wuppertal, Von der Heydt-Museum, March - May 2004.

Berlin, Kunstsalon Berliner Secession (Dr. Jörg Thiede Stiftung), *Eröffnungsausstellung im Kunstsalon Berliner Secession*, 2006.

Hanover, Niedersächsischen Landesmuseum, *Max Liebermann und die Holländer*, October 2006 - February 2007; this exhibition later travelled to

Assen, Drents Museum, March - June 2007.

Jeonbuk, South Korea, Jeonbuk Museum of Art, *The Era of Passion, Picasso to Chun Kyung Ja*, October 2014 - February 2015, pp. 138-139 (illustrated p. 93).

LITERATURE:

M. Eberle, *Max Liebermann 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. I, 1865-1899, Munich, 1995, no. 1889/8, p. 344 (illustrated p. 343).

H. Kohle, 'Geschichte der bildenden Kunst', in *Deutschland, Vom Biedermeier zum Impressionismus*, Munich, 2008, p. 8 (illustrated).

J. Hülsewig-Johnen & T. Kellein, *Der deutsche Impressionismus*, exh. cat., Cologne, 2009, p. 223 (illustrated).

Executed in the summer of 1898 *Nähende Mädchen in Huyzen* is part of a series of studies that Liebermann painted of these four girls. This sketch-like painting is a cropped version of a larger composition, with the viewpoint taken from the right making the four girls the focus point of the picture. In this painting the girls are sitting more compactly together than in Liebermann's other studies from this series. *Nähende Mädchen in Huyzen* is an early example of Liebermann's expressive brushwork and vigorous painterly manner, which would come to characterise the artist's later works.

Max Liebermann first gained recognition in the 1880s and 1890s with his naturalist paintings of common workers. In his early works Liebermann was influenced by the Realism of Gustave Courbet and Jean-François Millet, and this is exemplified in *Nähende Mädchen in Huyzen*, where Liebermann depicts the reality of these working girls without idealising it.



ALFONS THREE IMPORTANT WORKS FROM A PRIVATE GERMAN COLLECTION WALDE

λ276

ALFONS WALDE (1891-1958)

Tiroler Bergdorf (Auracher Kirchl)

inscribed and dated 'Tiroler Bergdorf 1918' (on the artist's label attached to the reverse)

oil on board

13 7/8 x 11 3/4 in. (34.5 x 29 cm.)

Painted *circa* 1918

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

The artist's estate.

Berta Walde.

The Arbeitsgruppe Alfons Walde (Gert Ammann, Peter Konzert, Carl Kraus, Michael Walde-Berger) has confirmed the authenticity of this work, which will be included in the forthcoming Alfons Walde *catalogue raisonné*.

We are grateful to Dr Carl Kraus for contributing the essays for the following three works.

Magical snow covered landscapes under a deep blue sky, people in their winter habitat or enjoying winter sports, express the untroubled 'joie de vivre' of the Tiroler people: through his artistic examination, Alfons Walde obtained an international popularity like few other Austrian painters. Through his native home Kitzbühel, a renowned winter sports area since the 1890's, he had been bonded to the subject of his paintings since his childhood.

Tiroler Bergdorf, also titled *Auracher Kirchl*, *Auracher Kirche* or *Aurach bei Kitzbühel* was painted by the artist in various different versions, becoming one of his most iconic subjects. It depicts the baroque parish church of St. Rupert between farm houses on a luminous winter day, brought to life by the local women having a passing chat (a typical Walde scene) and other characters, all which for Walde made up an instantly recognisable and striking pictorial language.

Auracher Kirchl was created originally at the height of the Tirolean winter. With it, Walde won the local art competition organised by the Country Transportation Office on the theme 'Winter Pictures', and Walde's motif would be reproduced later on poster advertising for the region (exh. Cat. *Alfons Walde*, Leopold Museum Vienna, 2006, rep. p. 125).

The present lot depicts a very early version of *Tiroler Bergdorf* with a high level of quality and intact impastoed colour. Particularly distinctive is the bird's eye view that is not to be seen again in developments of later versions of the church. It is for this very reason the characters are very small and more sketchily represented, but nonetheless contribute immensely to the cheerfully animated atmosphere of the picture. The artist has expertly shaped the light and the deep blue zones of shadows, which give an exceptional brilliance to the representation.



On the piste: Gustinus Ambrosi, Alfons Walde, Hilda Walde geb. Lackner and a friend of Hilda's, *circa* 1925-26. Photographer unknown.



λ277

ALFONS WALDE (1891-1958)

Bauernsonntag

signed 'A. Walde' (lower right); inscribed and dated by the artist 'Bauernsonntag 1937' (on the artist's label attached to the reverse)

oil on board

27 ½ x 19 ⅝ in. (70 x 50 cm.)

Painted in 1937

£150,000-250,000

\$220,000-360,000

€200,000-320,000

The Arbeitsgruppe Alfons Walde (Gert Ammann, Peter Konzert, Carl Kraus, Michael Walde-Berger) has confirmed the authenticity of this work, which will be included in the forthcoming Alfons Walde *catalogue raisonné*.

The *Bauernsonntag* is, like the *Auracher Kirchl*, among Alfons Walde's most popular subjects and was executed once again in a series (see G. Ammann, *Alfons Walde 1891-1958*, Innsbruck-Vienna, 2012, ill. p. 284). It represents the encounter of two villagers in front of the spectacular Kitzbühel winter landscape: Being Sunday and they can abandon themselves to unburdened conversation. Both type cast figures are floating distinctively above of the shimmering white of the snow. Two shadows are thrown as blue as their aprons and the sky above them. Their faces express a deep communion with nature and their homeland.

Berta Walde, the sister of the artist indicates quite rightly, in a handwritten note on the back of the work, that the present painting is a 'virtuoso version'. Walde turns out to be the 'unequaled Painter of the snow', who crafts a vibrant light space out of thick, bold application of colour and a captivating dance played between light and shadows.



The artist's label on the reverse of this work.





λ278

ALFONS WALDE (1891-1958)

Bergweiler

signed 'A. Walde' (lower right)
oil on board
18 7/8 x 27 1/2 in. (48 x 69.8 cm.)
Painted *circa* 1935

£90,000-150,000
\$130,000-220,000
€120,000-190,000

PROVENANCE:

Anonymous sale, Neumeister, Munich, 30 May 1989, lot 265.
Acquired at the above sale by the present owner.

The Arbeitsgruppe Alfons Walde (Gert Ammann, Peter Konzert, Carl Kraus, Michael Walde-Berger) has confirmed the authenticity of this work, which will be included in the forthcoming Alfons Walde *catalogue raisonné*.

Bergweiler is an example of the characteristic late works of Alfons Walde that are in many cases distinguished in their richness of the detail, particularly the pronounced impasto, and divisions of elements into smaller areas of directly applied, and barely mixed colour. The view is of a village square with a fountain from which one local woman, a *Bäuerin*, collects water. The scene is animated by a small figure walking in the background as well as two almost indistinguishable female villagers rising from the lower border of the scene. Two splashes of vibrant red come in the form of geraniums on the upper balcony and the red blanket hanging over the balcony of the house down on the square. Mountains, where the late Spring-Summer sun has revealed the forest and behind it the rocky *Kaisergebirge* (Emperor mountain); just one or two very thickly applied globules of white paint indicate the remains of snowfields - some snow is almost a must with Walde after all - giving depth to the background setting. *Bergweiler* shows itself to be a work of complex composition, clever use of perspective and with a pastose manner that appears to be almost knitted.

There are several versions of *Bergweiler*; seven dated between 1934 and 1947 have been offered at auction the last twenty-five years. The present version is undoubtedly one of the most expressive.





Francis Picabia, *Le retour de la pêche, les Martigues*, 1903.
Sold, Christie's, Paris, 31 March 2016, lot 228 (€757,500).
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THE PROPERTY OF A PRIVATE COLLECTOR, ANTWERP

λ279

FRANCIS PICABIA (1879-1953)

Le retour de la pêche, les Martigues

signed 'Picabia' and later dedicated 'à mon ami Delatre 1906' (upper left)

oil on canvas

18 ¼ x 21 ¾ in. (46.3 x 55.2 cm.)

Painted circa 1903

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

Eugène Delâtre, Paris, a gift from the artist in 1906.

Anonymous sale, Hôtel George V, Paris, 17 June 1976, lot 100.

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

LITERATURE:

W.A. Camfield, B. & P. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. I, Brussels, 2014, no. 82, p. 189 (illustrated p. 188).



THE PROPERTY OF AN IMPORTANT SWISS PRIVATE COLLECTOR

***280**

HENRY MORET (1856-1913)

L'Île de Groix, Morbihan

signed and dated 'Henry Moret 1903-' (lower left)

oil on canvas

25 7/8 x 32 1/4 in. (65.7 x 81.9 cm.)

Painted in 1903

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 8696), by whom acquired directly from the artist on 12 June 1908.

Desmond Fitzgerald, Boston; his sale, American Art Association, New York, 21-22 April 1927, lot 180 (with incorrect dimensions, titled 'Groix, Bateau de Pêche' and dated '1902').

Anonymous sale, Sotheby's, New York, 18 October 1985, lot 28.

Richard Green Gallery, London.

Acquired from the above in the late 1980s, and thence by descent to the present owner.

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné*.



281

HENRI MARTIN (1860-1943)

Bucolique

signed 'Henri Martin' (lower right)

oil on canvas

18 1/8 x 31 7/8 in. (46 x 81 cm.)

Study for one of six panels commissioned in 1932 by the Chambre de Commerce et d'Industrie, Béziers

£100,000-150,000

\$150,000-220,000

€130,000-190,000

PROVENANCE:

Anonymous sale, Genève-Cologny, Rosset, 12 May 1970 (titled 'La Gardeuse de Chevrès').

Private collection, France.

Acquired from the above by the present owner.

Cyrille Martin and Marie-Anne Destrebecq-Martin have confirmed the authenticity of this work and it will include it in the forthcoming Henri Martin *catalogue raisonné*.





282

HENRY MORET (1856-1913)

Marine

signed and dated 'Henry Moret - 1910' (lower left)

oil on canvas

13 x 16 1/8 in. (33.1 x 41 cm.)

Painted in 1910

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Private collection, France.

Acquired from the above by the present owner in the 1990s.

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné*.



***283**

HENRY MORET (1856-1913)

Bateaux de pêche, Audierne

signed and dated 'Henry Moret 1906' (lower left); titled 'Bateaux de pêche Audierne' (on the reverse)

oil on canvas

21 3/8 x 31 7/8 in. (54.2 x 81.2 cm.)

Painted in 1906

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Private collection, by whom acquired circa 1950, and thence by descent; sale, Christie's, New York, 15 May 2015, lot 1297.

Acquired at the above sale by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Moret *catalogue raisonné*.

THE PROPERTY OF A PRIVATE JAPANESE COLLECTOR

***284**

EDOUARD VUILLARD (1868-1940)

La collation

stamped 'E Vuillard' (Lugt 2497a; lower right)

oil on board

9 ¼ x 10 ¼ in. (23.5 x 26 cm.)

Painted *circa* 1890-1891

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Renou et Poyet, Paris.

Roland, Browse & Delbanco, London.

Sir Alec Guinness, C.B.E., Hampshire; sale, Christie's, London, 9 July 1971, lot 202.

Jan Krugier, Geneva, by whom acquired at the above sale.

Nichido Gallery, Tokyo.

Private collection, Japan.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, Catalogue Critique des peintures et pastels*, vol. I, Paris, 2003, no. IV-7, p. 229 (illustrated).



285

ARISTIDE MAILLOL (1861-1944)

Torse

signed with the artist's monogram, numbered and inscribed with the foundry mark 'M 6/6 Al. Rudier. F. Paris.' (on the reverse)

bronze with green and brown patina

Height: 7 $\frac{3}{4}$ in. (19.6 cm.)

Conceived in 1910 and cast in the artist's lifetime in a numbered edition of six plus two

£50,000-70,000

\$73,000-100,000

€65,000-91,000

PROVENANCE:

Galerie Berès, Paris.

Acquired from the above by the present owner in January 2006.

LITERATURE:

J. Rewald, *Maillol*, London, Paris & New York, 1939, no. 92, p. 166 (the terracotta version illustrated pl. 92).

G. Waldermar, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 159 (another cast illustrated).

Olivier Lorquin has confirmed the authenticity of this work. The work is accompanied by a certificate of authenticity from the late Dina Vierny dated 1 April 2004, no. 2555.



286

CAMILLE CLAUDEL (1864-1943)

La profonde pensée or *Intimité*

signed, numbered and stamped with the foundry mark 'C. CLAUDEL EUG. BLOT PARIS 9' (on the top of the base)

onyx and bronze with golden brown and red patina

Height: 9 3/4 in. (23.8 cm.)

Conceived in 1898 and cast by Blot in 1905 in a numbered edition of ten

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

Private collection, Greece.

LITERATURE:

P. Claudel, 'Ma soeur Camille, son oeuvre est l'histoire de sa vie', in *Le Figaro Littéraire*, 17 November 1951, Paris, p. 9.

A. Rivière, *L'Interdite, Camille Claudel 1864-1943*, Paris, 1983, no. 56, p. 79 (titled 'Cheminée').

B. Gaudichon, exh. cat., *Camille Claudel (1864-1943)*, Paris, 1984, no. 94c, p. 120 (the marble version illustrated).

R.-M. Paris, *Camille Claudel, 1864-1943*, Paris, 1984, p. 365.

J. Cassar, *Dossier Camille Claudel*, Paris, 1987, p. 512.

R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress*, London, 1988, p. 235 (another cast illustrated p. 215).

R.-M. Paris & A. de La Chapelle, *L'oeuvre de Camille Claudel, Catalogue raisonné*, Paris, 1991, no. 55, pp. 187-188 (another cast illustrated p. 188).

G. Bouté, *Camille Claudel: Le miroir et la nuit*, Paris, 1995, pp. 230-231.

R.-M. Paris de La Chapelle, exh. cat., *Camille Claudel, 1864-1943: Esculturas, Desenhos e Pinturas*, São Paulo, 1997, p. 158 (another cast illustrated p. 159).

J.A. Schmoll, *Rodin and Camille Claudel*, Munich, 1999, p. 128 (another cast illustrated p. 104).

R.-M. Paris, *Camille Claudel re-trouvée: catalogue raisonné, nouvelle édition revue et complétée*, Paris, 2000, no. 53, p. 405 (another cast illustrated p. 404).

A. Rivière, B. Gaudichon & D. Ghanassia, *Camille Claude, Catalogue raisonné*, Paris, 2001, no. 57.6, pp. 171-173 (another cast illustrated p. 172).

R.-M. Paris & P. Cressent, *Camille Claudel, Complete Work*, Paris, 2014, no. 272, p. 555 (another cast illustrated p. 554).

Reine-Marie Paris has confirmed the authenticity of this work.

Danielle Ghanassia has confirmed the authenticity of this work.

'The female form [of *La profonde pensée*] is one of the most beautiful subjects ever moulded by the hand of the sculptor. As is always the case with Claudel, she expresses a vivid inner movement: the joined knees, the tension in the legs, the curve of the back and the arms raised to the heavens' (A.M. Paris & A. de la Chapelle, *L'oeuvre de Camille Claudel, Catalogue Raisonné, nouvelle édition revue et complétée*, Paris, 1991, p. 201).

Camille Claudel was interested in creating sculptures that represented the rituals of everyday life; she called them *croquis d'après nature*. In *La Profonde pensée ou Intimité*, the choice of a woman on her knees in front of a chimney as the subject for a sculpture was a remarkably modern statement in 1898 when she first conceived it, and she portrayed it with a uniquely feminine sensibility.

Also titled *La Bûche de Noël*, *Profonde pensée* was originally intended to be cast in an edition of 50. This number was consequently halved, however, and records of the Eugène Blot foundry show that only ten versions of the work were ever cast and sold, representing its entire final casting. Of these, and before the rediscovery of our cast, number 10 and number 6 were the only two known to be conceived with the fireplace in a material other than bronze. The former, with the fireplace in onyx, was Blot's personal version. We are honoured to be able to present this version, number 9, as a recent rediscovery from a private Greek collection, modelled in bronze and onyx, and a unique example of a rare bronze by the artist in the market not seen by the public for a decade.





***287**

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Jean d'Aire, vêtu, réduction

signed 'A. Rodin' (on the front of the base); inscribed with foundry mark 'ALEXIS RUDIER FONDEUR. PARIS' (on the back of the base); with raised signature 'A. Rodin' (inside)

bronze with dark brown patina with green undertones

Height: 18 3/8 in. (46.8 cm.)

Conceived between 1887 and 1895; this model reduced in 1895 and cast between 1910 and 1917

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

J. Lionberger Davis (1878-1973), St Louis, MI.

J. Lionberger Davis Art Trust, St Louis.

St Louis Art Museum, a gift from the above on 5 November 1953; sale,

Christie's, New York, 12 February 1987, lot 4.

Acquired at the above sale by the late owner.

EXHIBITED:

St Louis, St Louis Museum of Art, January 1952 - November 1953, on loan.

St Louis, The Bank of St Louis, January - February 1955.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 114, p. 52 (another cast illustrated p. 53; titled 'Bourgeois à la clé').

A.T. Spear, *Rodin Sculpture in the Cleveland Museum of Art*, Cleveland, 1967, no. VIII, p. 95 (another cast illustrated pl. 61).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 98 (the monumental bronze version illustrated pls. 39 & 41).

A.T. Spear, *Rodin Sculpture in the Cleveland Museum of Art, a Supplement*, Cleveland, 1974, p. 128 (illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-13, p. 399 (another cast illustrated p. 390).

C. Judrin, M. Laurent & D. Viéville, exh. cat., *Auguste Rodin: Le monument des Bourgeois de Calais (1884-1895)*, Paris & Calais, 1977, no. 88, p. 224 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 757, p. 220 (another cast illustrated).

This work will be included in the forthcoming *catalogue critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2008-2257B.



288

AUGUSTE RODIN (1840-1917)*Éternel printemps, second état, 4ème réduction*

signed 'Rodin' (on the right side of the base) and stamped with the foundry mark 'F. BARBEDIENNE, Fondeur' (on the left side of the base); marked twice 'VL' (inside the base) and 'L' (on the bottom edge of the base)

bronze with green patina

Height: 9 ¾ in. (24.8 cm.)

Conceived in 1884, this reduction in 1898, and cast between 1898 and 1918 in an edition of between 63 and 69 examples; this version cast between 1906-1907

£150,000-200,000

\$220,000-290,000

€200,000-250,000

PROVENANCE:

Daniel Brunet, Saint-Cloud, by whom acquired in the 1930s, and thence by descent; sale, Sotheby's, Paris, 8 December 2010, lot 79.

Acquired at the above sale by the present owner.

LITERATURE:

L. Maillard, *Auguste Rodin, Statuaire*, Paris, 1899, pp. 121-122 (another version illustrated fig. 16).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 69-70, p. 42 (another version illustrated).

J. Cladel, *Rodin*, London, 1936 (the marble version illustrated p. 97).

G. Grappe, *Le Musée Rodin*, Paris, 1944, p. 141 (another version illustrated pl. 56).

R. Descharnes & J.F. Chabrun, *Auguste Rodin*, London & Melbourne, 1967, p. 135 (another version illustrated p. 134).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 96 (another cast illustrated pls. 56-57).

L. Steinberg, *Other Criteria, Confrontations with Twentieth-Century Art*, Oxford, 1972, no. 232, p. 428 (another version illustrated p. 365).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 32b, p. 246 (other versions illustrated).

A.E. Elsen, *Rodin Rediscovered*, exh. cat., Washington & Boston, 1981, p. 68 (another version illustrated fig. 3.13).

A.-B. Fonsmark, *Rodin*, exh. cat., New York, 1988, no. 15, pp. 100-102 (another version illustrated p. 101).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 494-497, no. 148 (other versions illustrated pp. 494-496).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 777, p. 334 (another cast illustrated).

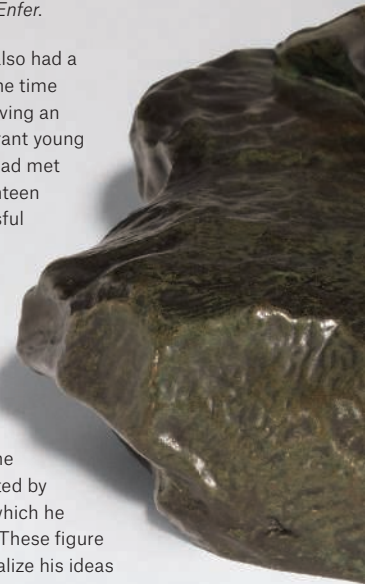
This work will be included in the forthcoming *catalogue critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2010-3213B.

An image of rapture and amorous union, *Éternel printemps* is among Auguste Rodin's most acclaimed and most commercially successful sculptures. With the excited grace of a dancing satyr, a young man lifts a woman from her knees into a passionate kiss. Her arched, abandoned body is enveloped into the vigorous twist of his, in a pose that not only celebrates the union of man and woman, but also of immobility and movement, surrender and passion. Charged with vital energy and romantic transportation, *Éternel printemps* has been saluted as one of the very rare sculptures in which Rodin expressed an almost undisturbed joie de vivre.

The work had originally originally intended to be included in Rodin's colossal model for *La porte de l'Enfer* (*The Gates of Hell*), the bronze doors inspired by Dante's Inferno that were commissioned in 1880 for a planned museum of decorative arts. As the tone of the commission evolved into darker content, the elated feelings expressed in *Éternel printemps*, would have seemed incongruous in connection with the tragic force that animates the Gates of Hell and Rodin eventually decided only to include the bust of the male figure.

According to Jeanne Russell, the vision of *Éternel printemps* appeared to Rodin while he listened to Beethoven's Second Symphony. The sculptor would have exclaimed: 'God, how he must have suffered to write that! And yet, it was while listening to it for the first time that I pictured Eternal Springtime, just as I have modelled it since' (quoted in A. Le Normand-Romain, *op. cit.*, p. 335). Though as with many of his great sculptural groupings, Rodin reused, developed and adapted figures from earlier works: he was in a relentless research of the right sculptural words, while constantly changing the grammar and the syntax of his sentences. The female figure of the group is based on Rodin's sensuous *Torse d'Adèle* which appears on the top left corner of the tympanum of *La porte de l'Enfer*.

Conceived in 1884, *Éternel printemps* may have also had a more direct, personal and emotional source: at the time the composition was first modelled, Rodin was living an intense relationship with a talented and perseverant young sculptress, Camille Claudel. Rodin and Claudel had met for the first time in 1882, when she was only eighteen and yet already determined to become a successful sculptress. Rodin had first assumed the role of tutor, but soon afterwards, impressed by the dexterity and seriousness manifested by the young woman, he had hired her as an assistant in his atelier at the Dépôt des Marbres. Rodin's encounter with Claudel marked a significant moment. The artist's biographer, Frederick V. Grunfeld commented: 'It was an immensely exciting time for both of them. On Rodin's side the ebb and flow of their affair could almost be charted by the rise and fall in the number of erotic images which he produced each year between 1884 and 1894 (...) These figure (...) represented Rodin's conscious attempt to 'realize his ideas about love' (F. V. Grunfeld, *op. cit.*, p. 221). Evoking a perfect union of euphoria and abandonment, *Éternel printemps* is one of the most acclaimed expressions of Rodin's powerful and elegant eroticism.





PROPERTY FROM A PRIVATE SWISS COLLECTION

***289**

PIERRE-AUGUSTE RENOIR (1841-1919)

Fleurs

stamped 'Renoir.' (Lugt 2137a; lower left)

oil on canvas

6 ¾ x 13 ½ in. (17.3 x 34.2 cm.)

Painted *circa* 1905

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

The artist's estate.

Anonymous sale, Maître Kohn, Geneva, 24 April 1983, lot 298.

Acquired at the above sale by the present owner.

LITERATURE:

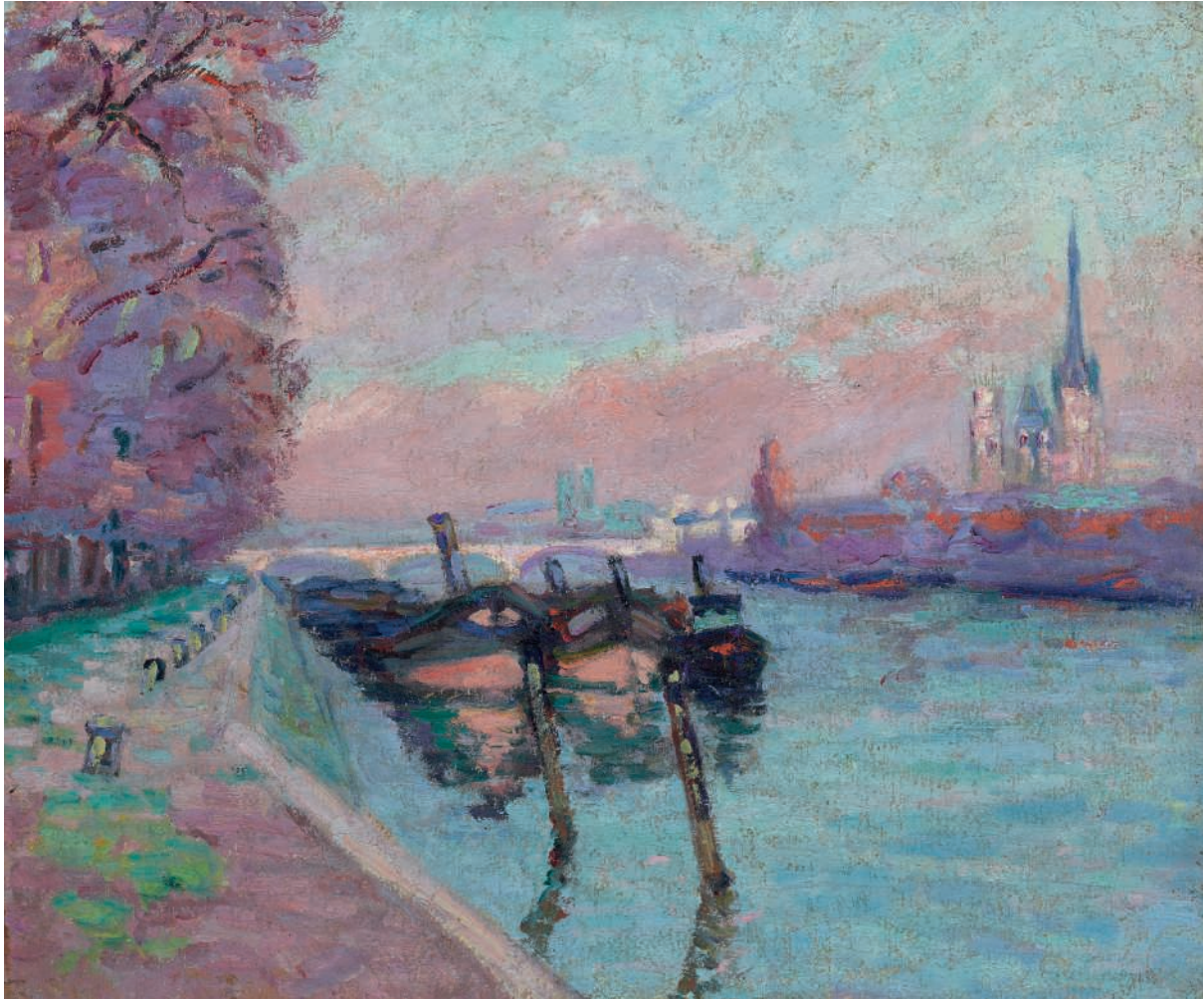
Bernheim-Jeune, (ed.), *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 327 (illustrated pl. 100 as part of a larger canvas).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 2666A, p. 6 (illustrated as part of a larger canvas).

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, Vollard and Wildenstein.

290 No lot





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

291

ARMAND GUILLAUMIN (1841-1927)

La Seine à Rouen

stamped 'Guillaumin' (indistinctly, lower right)

oil on canvas

15 1/8 x 18 1/8 in. (38.5 x 46 cm.)

Painted *circa* 1898

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Private collection, by whom acquired *circa* 1920.

Mallett Fine Art, London.

Acquired from the above by the present owner.

The Comité Guillaumin have authenticated this work on the basis of photographs and will examine the work in July where upon a certificate will be delivered to the buyer.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***292**

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage avec personnages, les lavandières

with the signature 'Renoir' (apocryphal; lower right)

oil on canvas

5 ½ x 8 ⅝ in. (14 x 22 cm.)

Painted in 1910

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

Private collection, France.

Acquired from the above by the present owner on 16 March 1995.

LITERATURE:

A. Volland, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 445 (illustrated pl. 112 as part of a larger canvas).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 2927, p. 148 (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.

293

THEO VAN RYSSSELBERGHE (1862-1926)

Baigneuses autour d'un rocher (Baigneuses sur les rochers)

signed with the artist's monogram and dated 'VR 1910' (lower right)

oil on canvas

64 1/8 x 44 1/2 in. (163 x 113 cm.)

Decorative panel painted in 1910 for the Villa de Nocard in Neuilly-sur-Seine

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

Paul Nocard, Neuilly-sur-Seine, commissioned from the artist in 1909.
Private collection, Belgium; sale, Sotheby Mak van Waay, Amsterdam, 8
November 1978, lot 445.

EXHIBITED:

Paris, Galerie E. Druet, *Exposition de Peintures de Théo van Rysselberghe*,
February - March 1911, nos. 1-5.

LITERATURE:

T. Van Rysselberghe, *Letter to A. Fontainas*, 27 February 1909.
T. Van Rysselberghe, *Letter to H. Van de Velde*, 25 July 1909.
T. Van Rysselberghe, *Letter to O. Maus*, 5 February & 2 September 1910.
O. Maus, in *L'Art Moderne*, 5 March 1911.
F. Hellens, in *L'Art Moderne*, 26 March 1911.
A. De Rudder, 'La Libre Esthétique', in *Revue de Belgique*, April 1911, p. 413.
A. Dreyfuss, *Die Kunst für Alle*, 1914, pp. 528-538.
A. Fontainas, in *L'Art et les artistes*, no. 3, 1919.
A. Mabile de Poncheville, 'Théo Van Rysselberghe', in *Grand artistique*,
January 1926, p. 14.
M.J. Chartrain-Hebbelinck, 'Le groupe des XX et La Libre Esthétique',
in *RBAHA*, vol. XXXIV, no. 1-2, 1965, p. 121.
R. Feltkamp, *Théo Van Rysselberghe, Catalogue raisonné*, Brussels, 2003,
no. 1910-006, p. 387(illustrated).

The authenticity has been confirmed by Pascal de Sadeleer and Olivier
Bertrand who will include the present work in their Théo Van Rysselberghe
catalogue raisonné.





294

**FERDINAND DU
PUIGAUDEAU (1864-1930)**

Paysage au bord de l'eau

signed and dated 'F du Puigauveau 1900'
(lower right)

oil on canvas

25 ¾ x 31 ⅞ in. (65.5 x 81 cm.)

Painted in 1900

£8,000-10,000

\$12,000-14,000

€11,000-13,000

PROVENANCE:

Private collection, France.

Antoine Laurentin will include this work in
the forthcoming volume of his Puigauveau
catalogue raisonné.



295

**CLAUDE-EMILE
SCHUFFENECKER
(1851-1934)**

Yport, falaises à marée basse

oil on canvas

21 ¼ x 28 ¾ in. (54 x 73 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by 1966.

Private collection, Toulouse, by whom acquired
from the above.

Private collection, France.

Jill Elyse Grossvogel has confirmed the
authenticity of this work.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

296

HENRY MORET (1856-1913)

Le soir sur la côte de Clohars, Finistère

signed and dated 'Henry Moret- 97' (lower left)

oil on canvas

36 ¼ x 28 ¾ in. (92 x 73 cm.)

Painted in 1897

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 4 December 1985, lot 130.

Private collection, by whom acquired at the above sale, and thence by descent to the present owners.

EXHIBITED:

Geneva, Petit-Palais, *Centenaire de l'Impressionisme et Hommage à Guillaumin*, 1974 (ex. cat.).

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné*.

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

297

HENRI LEBASQUE (1865-1937)

Préfaïlles, la sortie de bain

signed 'Lebasque' (lower right)

oil on canvas

67 ¾ x 51 ⅞ in. (172 x 130 cm.)

Painted in 1922

£150,000-200,000

\$220,000-290,000

€200,000-250,000

PROVENANCE:

Galleries Georges Petit, Paris, by 1928; their sale, Hôtel Drouot, Paris, 27 April 1933, lot 79 (illustrated).

Anonymous sale, Palais Galliera, Paris, 21 June 1966, lot 249.

Anonymous sale, Palais Galliera, Paris, 4 April 1974, lot 43.

Private collection, Paris.

Montgomery Gallery, San Francisco (no. 38), by 1998.

Acquired from the above by the present owner.

LITERATURE:

'Revue d'information artistique', in *Beaux-Arts*, Paris, June 1923 (illustrated).

P. Vitry, *Henri Lebasque*, Paris, 1928, p. 103 (illustrated).

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 444, p. 145 (illustration incorrectly numbered '443').

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.





PROPERTY FROM THE FORBES COLLECTION

***298**

HENRI LE SIDANER (1862-1939)

La table sous les arbres

signed 'LE SIDANER' (lower right)

oil on canvas

28 7/8 x 23 5/8 in. (73.3 x 60.5 cm.)

Painted in Gerberoy in 1926

£50,000-70,000

\$72,000-100,000

€64,000-89,000

PROVENANCE:

Galleries Georges Petit, Paris (no. 9599).

M. Knoedler & Co., New York (nos. 16659 and 7913).

Bernard Lorenceau, Paris.

Anonymous sale, Christie's, New York, 9 November 1999, lot 282.

Acquired at the above sale by the present owner.

EXHIBITED:

Nantes, Galerie Mignon-Massart, *Exposition Le Sidaner*, March 1935, no. 5.

Paris, Musée Galliera, *Rétrospective Henri Le Sidaner, 1862-1939*, April 1948, no. 29 (titled 'La table de pierre').

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, no. 589, p. 220 (illustrated).



PROPERTY FROM THE FORBES COLLECTION

***299**

HENRI LE SIDANER (1862-1939)

Petite ville sur la rivière, Gisors

signed 'LE SIDANER.' (lower right)

oil on canvas

24 ½ x 23 ¾ in. (62.2 x 60.3 cm.)

Painted in 1902

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 16 March 1929, lot 70 (illustrated).
Ungaro Barbara Gallery, Buenos Aires.

Claire Giselle Musson, Buenos Aires, by whom acquired from the above
in 1946.

Private collection, Argentina; sale, Sotheby's, London, 7 October 1988, lot 29.

Peter Findlay Gallery, New York, by whom acquired at the above sale.

Acquired from the above; sale, Sotheby's, New York, 8 November 2006,
lot 142.

Acquired at the above sale by the present owner.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989,
no. 120, p. 81 (illustrated; titled and dated 'Crépuscule. Maisons quai du rosaire,
Bruges, 1900').

Y. Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-
l'Eau, 2013, p. 129 (illustrated).

300

EDOUARD VUILLARD (1868-1940)

Portrait de madame Jean-Henri Adam

signed 'E. Vuillard' (lower right)

peinture à la colle on canvas

35 x 32 in. (89 x 81.3 cm.)

Painted in 1936-1937

£180,000-250,000

\$260,000-360,000

€230,000-320,000

PROVENANCE:

Jean-Henri Adam (1896-1979), Paris, by whom commissioned from the artist on 9 October 1936.

Private collection, Paris.

Anonymous sale, Hôtel Drouot, Paris, 26 June 2002, lot 54.

Acquired at the above sale by the family of the present owner.

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Edouard Vuillard*, May - June 1938, no. 214.

LITERATURE:

W. George, 'Vuillard et l'âge heureux', in *L'Art vivant*, no. 221, May 1938, p. 34 (illustrated).

C. Roger-Marx, *Vuillard et son temps*, Paris, 1945, p. 94.

A. Salomon & G. Cogeval, *Vuillard, Catalogue critique des peintures et pastels*, vol. III, Paris, 2003, no. XII-139, p. 1528 (illustrated).

Portrait de Madame Jean-Henri Adam, painted in 1937 is representative of the artist's favourite themes: the domestic interior and portraiture, two stylistic categories which defined the artist's later career.

'I don't paint portraits, I paint people in their homes' (Vuillard, quoted in G. Cogeval, ed., *Édouard Vuillard*, exh. cat., Washington, D.C., 2003, p. 356) the artist one said. While *Portrait de Madame Jean-H. Adam* shows his subject within Vuillard's flat in Paris, the atmosphere is the same: she appears to be a part of her surroundings, perhaps defined by them. In this picture, Madame Jean-Henri Adam is shown seated, at the front of the composition, the walls, filled with pictures, result in a vibrant loose mosaic, each rectangle adding more to the composition. In this way, the focus on the painterly surface and decorative structure of the picture that had developed during Vuillard's involvement with the Nabis is clear. Likewise, there is an absorbing *intimisme*, a characteristic that remained in Vuillard's interiors throughout his life.

In *Portrait de madame Jean-Henri Adam*, the sitter, is posing in a sober, elegant black tailleur, with an ivory necklace, seated on a brown leather couch in the bedroom of the artist's flat in Paris, Place Vintimille. The sense of privacy, and even of autobiography, in Madame Jean-H. Adam is accentuated by the presence of Vuillard's own works on the walls. On the middle, visible hanging above Madame Adam, is *Madame Vuillard cousant à la fenêtre* of 1916-17 (S & C X-160); on its left, there is *Rue de Miromesnil, the Landing* (S & C II-99) a Nabi painting, dated 1891. Also visible in the composition is a Corot landscape, below *Rue de Mirosmenil the Landing*, and the stirring the *Portrait de Madame Vuillard* executed in charcoal. Finally, on left of the composition, Bonnard's decorative screen, *Promenade des nourrices, fries des fiacres*, executed in 1897.

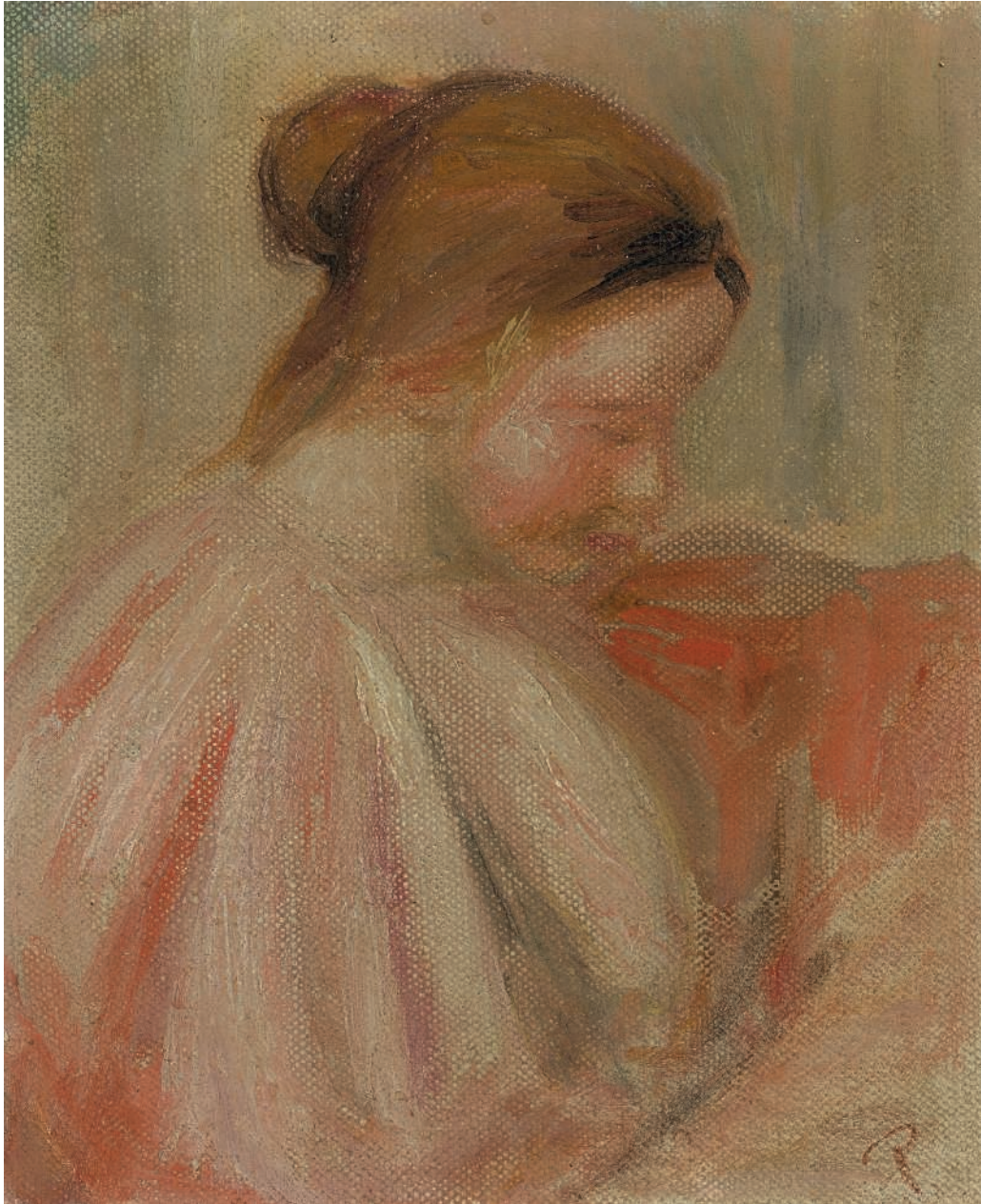
Edouard Vuillard is known for his talent for portraying the intimacy of daily life. While his subject matter remained a constant in the artist's work, his style altered at the turn of the century. It was at that time that the avant-garde Nabi group, in which he was a primary participant. Vuillard's stylistic change can be attributed in large part to new social connections. His daily life shifted from the theatre and literary circles of the 1890s to the fashionable upper class milieu to which he was introduced by his dealers, the Bernheim brothers. They encouraged Vuillard to adapt his intimate style to a more formal brand of portraiture, showing these new acquaintances in the intimacy of their elegant and elaborately-furnished homes.



Pierre Bonnard, *Paravent: Promenade des nourrices ou Frise des fiacres*, 1897. Musée d'Orsay, Paris.

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***301**

PIERRE-AUGUSTE RENOIR (1841-1919)

Tête de jeune fille de profil

with the initial 'R' (apocryphal; lower right)

oil on canvas

7 1/8 x 5 7/8 in. (18 x 15 cm.)

Painted *circa* 1907 and extended at a later date

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Private collection, Europe, by 1979, and thence by descent to the present owners.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, p. 38 (illustrated as part of a larger canvas).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, 1903-1910, Paris, 2012, no. 3185, p. 294 (illustrated as part of a larger canvas).

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, Vollard and Wildenstein.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ302

HENRI CHARLES MANGUIN (1874-1949)

Le plat de fruits

signed 'Manguin' (lower right)
oil on canvas
19 5/8 x 25 1/2 in. (50 x 64.7 cm.)
Painted in 1938

£30,000-50,000
\$44,000-72,000
€39,000-63,000

PROVENANCE:

Galerie Odette Pétridès, Paris, by whom acquired directly from the artist in May 1943.
Mr Carlhian, Paris.
Private collection, Switzerland; sale, Galerie Koller, Zurich, 28 May 1976, lot 5302.
Gabriel Sabet, Paris & Geneva, by whom acquired at the above sale; his estate sale, Sotheby's, London, 8 December 1998, lot 132.
Anonymous sale, Christie's, London, 27 June 2000, lot 251.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Odette Pétridès, *Manguin*, May 1943, no. 4 (illustrated).
Geneva, Galerie du Théâtre, *Manguin*, June - September 1969, no. 13 (illustrated; dated 'circa 1942').

LITERATURE:

L. & C. Manguin & M.-C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 1079, p. 340 (illustrated).



PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTOR

***303**

HENRI FANTIN-LATOURE (1836-1904)

Fleurs d'automne

signed and dated 'Fantin 64' (upper left)

oil on canvas

19 3/8 x 17 1/8 in. (49.2 x 43.5 cm.)

Painted in 1864

£60,000-80,000

\$87,000-110,000

€77,000-100,000

PROVENANCE:

Private collection, Switzerland.

Anonymous sale, Galerie Fischer, Lucerne, 6 November 1986, lot 1214.

Richard Green Gallery, London.

Acquired from the above in the late 1980s, and thence by descent to the present owner.

LITERATURE:

V. Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, no. 246, p. 34 (with incorrect dimensions).

Galerie Brame & Lorenceau have confirmed the authenticity of this painting and will include it in their forthcoming *catalogue raisonné* of paintings and pastels.

304

HENRI MARTIN (1860-1943)

Vue d'une ville, arbres et immeubles (recto); Esquisse de paysage (verso)

signed and dedicated 'Pour Maria Sommaruga Henri Martin' (*recto*, lower left)

oil on panel

5 3/8 x 8 3/8 in. (13.7 x 22 cm.)

£5,000-7,000

\$7,200-10,000

€6,400-8,900

PROVENANCE:

Private collection, France.

Cyrille Martin and Marie-Anne Destrebecq-Martin have confirmed the authenticity of this work and it will include it in the forthcoming Henri Martin *catalogue raisonné*.



305

HENRI LE SIDANER (1862-1939)

L'orangerie, Bruges

signed 'LE SIDANER' (lower right); signed and dedicated 'à Monsieur Lamotte en toute sympathie avec mes remerciements Le Sidaner' (on the reverse)

oil on board

11 3/4 x 17 1/2 in. (30 x 44.5 cm.)

Painted in 1899

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Mr Lamotte, Beauvais, a gift from the artist, and thence by descent.

Acquired from the above by the present owner.

This work will be included in the forthcoming supplement of the *catalogue raisonné* 'Le Sidaner- L'oeuvre peint et gravé' by Yann Farinaux-Le Sidaner.





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ306

GIORGIO DE CHIRICO (1888-1978)

Natura morta con bicchiere di vino

signed 'g. de Chirico' (lower left)

oil on canvas

19 ¾ x 15 ¾ in. (50 x 40 cm.)

Painted in 1932

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Galleria Babuino, Rome.

Galleria Santo Stefano, Venice.

Private collection, Italy, by whom acquired from the above in the early 1960s.

LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico*, vol. V, *opere dal 1931 al 1950*, Milan, 1983, no. 352 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ*307

MOÏSE KISLING (1891-1953)

Vase de lys blancs

signed 'Kisling' (lower right)

oil on canvas

28 7/8 x 21 1/2 in. (73.3 x 54.5 cm.)

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Private collection, Europe, by 1979, and thence by descent to the present owners.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ308

MOÏSE KISLING (1891-1953)

Jeune femme au châle vert

signed and dated 'Kisling 1919' (lower left)

oil on canvas

31 7/8 x 25 5/8 in. (81 x 65 cm.)

Painted in 1919

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Private collection, Paris.

Anonymous sale, Hôtel George V, Paris, 12 June 1969, lot 57.

Galerie Moos, Geneva (no. 6198).

Sir Charles Clore collection, London; sale, Christie's, London, 31 March 1987, lot 123.

Anonymous sale, Sotheby's, New York, 18 March 2004, lot 98.

Acquired at the above sale by the present owner.

LITERATURE:

K. Einstein, 'M. Kisling', in *Junge Kunst*, vol. 31, Leipzig, 1922 (illustrated).

J. Dutourd & J. Kisling, *Kisling 1891-1953*, vol. III, Landshut, 1995, no. 34, p. 236 (illustrated).

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III of the Moïse Kisling catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ309

MOÏSE KISLING (1891-1953)

Frère et sœur

signed and dated 'Kisling 1952' (lower right)

oil on canvas

35 x 45 7/8 in. (89 x 116.3 cm.)

Painted in 1952

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Jean Kisling, Paris.

Anonymous sale, Sotheby's, Tel Aviv, 11 April 1996, lot 43.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seibu Shibuya Art Gallery, *Exposition Kisling*, April 1975, no. 54 (illustrated); this exhibition later travelled to Osaka, Seibu Takatsuki Art Gallery, April - May 1975.

Tokyo, Tokyo Gallery of Art, *Modigliani, Utrillo, Kisling*, August - September 1980, no. 77 (illustrated).

Marseilles, Palais de la Bourse, *Hommage à Kisling*, June 1992 - January 1993, no. 124, p. 103 (illustrated).

LITERATURE:

J. Kessel & J. Kisling, *Kisling, 1891-1953*, vol. I, Turin, 1971, no. XXXVII, p. 136 (illustrated).



PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

310

PIET MONDRIAN (1872-1944)

Scattered Trees on Sloping Land

signed 'PIET MONDRIAN' (lower left)

oil on canvas

9 7/8 x 13 1/8 in. (25.2 x 33.2 cm.)

Painted *circa* 1894-1896

£50,000-80,000

\$72,000-110,000

€64,000-100,000

PROVENANCE:

J. van der Marck [Director of the Museum of Contemporary Art, Chicago],
Minneapolis.

Noah Goldowsky Inc., New York.

Acquired from the above by the present owner on 3 October 1968.

LITERATURE:

R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works
(until early 1911)*, vol. I, Blaricum & Paris, 1998, no. A44, p. 170 (illustrated).



311

PIET MONDRIAN (1872-1944)

Haystack and Farm Sheds in a Field

oil on canvas

14 ½ x 20 ¾ in. (37 x 52.5 cm.)

Painted circa 1897-1898

£70,000-100,000

\$110,000-140,000

€89,000-130,000

PROVENANCE:

Parson M. Barendrecht, Amsterdam, by February 1899.

Dr J. Barendrecht, The Hague, by descent from the above in 1954.

Anonymous sale, Christie's, Amsterdam, 28 May 1986, lot 50.

Paolo del Bosco Art Gallery, Trento, by 1991.

Private collection, Italy, by whom acquired in the 1990s.

EXHIBITED:

Regina, Norman Mackenzie Art Gallery, *Piet Mondrian and the Hague School of Landscape Painting*, October - November 1969, no. 47 (illustrated p. 46; titled 'Hayrick and Farm Sheds' and dated 'circa 1899'); this exhibition later travelled to Edmonton, Edmonton Art Gallery, December 1969.

LITERATURE:

R.P. Welsh, *Piet Mondrian's Early Career, The 'Naturalistic' Periods*, New York & London, 1977, pp. 43 & 44 (illustrated p. 48).

R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works (until early 1911)*, vol. I, Blaricum & Paris, 1998, no. A148, p. 215 (illustrated).



312

ALBERT MARQUET (1875-1947)

Le cyprès, printemps

signed 'marquet' (lower right)

oil on canvas

21 ¾ x 18 ⅞ in. (55 x 46 cm.)

Painted in Algiers in 1943

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Marcelle Marquet, Paris, by descent.

Anonymous sale, Mes Chapelle et Martin, Versailles, 20 March or 8 November 1958.

Private collection, France, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Montmorency, *Fenêtre et jardins*, May - June 1957.

LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet, l'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-448, p. 332 (illustrated).



***313**

PIERRE-AUGUSTE RENOIR (1841-1919)

Vue de Bretagne

signed 'renoir' (lower right)

oil on canvas

6 7/8 x 11 3/8 in. (17 x 29 cm.)

Painted *circa* 1885

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 14 June 1988, lot 99.

Acquired at the above sale by the present owner.

LITERATURE:

A. Volland, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1919, p. 26 (illustrated).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 868, p. 12 (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.



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

314

HENRI LEBASQUE (1865-1937)

Promenade dans le jardin

signed 'Lebasque' (lower right)
oil on canvas
28 7/8 x 23 3/4 in. (73.4 x 60.3 cm.)
Painted circa 1920-1925

£20,000-30,000
\$29,000-43,000
€26,000-38,000

PROVENANCE:

Frédéric Manaut, Paris, by 1927.
Anonymous sale, Guy Loudmer, Paris, 18 June 1969, lot 83.
Galerie Spiess, Paris.
Private collection, Paris, by whom acquired in July 1988, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Henri Lebasque*, March 1927 (ex. cat.).

LITERATURE:

P. Vitry, *Henri Lebasque*, Paris, 1928, p. 69 (illustrated; dated '1920').
D. Bazetoux, *Henri Lebasque, catalogue raisonné*, Neuilly-sur-Marne, 2008, no. 1286, p. 313 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



THE PROPERTY OF AN IMPORTANT SWISS PRIVATE COLLECTOR

***315**

MAURICE DENIS (1870-1943)

Le goûter sous les châtaigniers

signed and dated 'MAURICE DENIS 14' (lower left)

oil on canvas

31 5/8 x 48 1/2 in. (80.3 x 123.2 cm.)

Painted in 1914

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Galerie Druet, Paris (no. 8685), by 1 July 1916.

Returned to the artist, 22 April 1918.

Mr Matsukata, by 1921, by whom acquired directly from the artist.

Confiscated by the French government in 1944; sale, Hôtel Drouot, Paris, 21 November 1947.

Private collection, by 1985.

Anonymous sale, Hôtel Drouot, Paris, 18 March 1986, lot 45.

Richard Green Gallery, London.

Acquired from the above in the late 1980s, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Druet, *Oeuvres récentes de Maurice Denis*, 1916.

Paris, Pavillon de Marsan, *Exposition Maurice Denis, 1888-1924*, April - May 1924, no. 228 (titled 'Le goûter').

Perros-Guirec, Maison des Traouieros, *Maurice Denis à Perros-Guirec*, July - August 1985, no. P80 bis, p. 57.

Claire Denis and Fabienne Stahl will include this work in their forthcoming *Denis catalogue raisonné* under the number 914.0022.



λ316

HENRI MANGUIN (1874-1949)

Cassis

signed 'Manguin' (lower left)
oil on canvasboard
12 7/8 x 16 in. (32.8 x 40.7 cm.)
Painted in the late Summer of 1912

£7,000-10,000
\$11,000-14,000
€8,900-13,000

PROVENANCE:

Galerie E. Druet, Paris (no. 7180), by whom acquired directly from the artist in December 1912.
L'Oeuvre des Aveugles de Guerre, Paris, a gift from the above in 1917.
Private collection, France.

EXHIBITED:

Paris, Galerie E. Druet, *Exposition Manguin*, April - May 1913, no. 22 (titled 'Paysage Sanary').

Saint-Germain-en-Laye, Sains de l'Hôtel de ville, *Chef-d'œuvres de collections privées, de Gauguin à Kupka*, February - March 1967, no. 86 (titled 'Paysage-Golfe de Saint-Tropez').

LITERATURE:

L. & C. Manguin & M.-C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1980, no. 422, p. 168 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

317

ALBERT MARQUET (1875-1947)

Cargo devant l'Amirauté

signed 'Marquet' (lower right)
oil on canvas
17 3/8 x 25 3/4 in. (43.5 x 65.5 cm.)
Painted in Algiers in February 1921

£50,000-80,000
\$72,000-110,000
€64,000-100,000

PROVENANCE:

Galerie Druet, Paris (no. 9463), by whom acquired directly from the artist on 10 June 1921.
Dr Marcel Norero, by whom acquired from the above in October 1922; his sale, Hôtel Drouot, Paris, 14 February 1927, lot 76 (illustrated).
Simon Bauer.
Galerie Druet, Paris (no. 12296), acquired from the above on 11 October 1928.
Galerie George Giroux, Brussels, by whom acquired from the above on 8 March 1929.
Galerie Fabien Boulakia, Paris, by 1983.
Art Point, Tokyo.
Private collection, Japan; sale, Christie's, London, 5 February 2002, lot 176.
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie George Giroux, *Albert Marquet*, 1928, no. 14.

LITERATURE:

L. Benoist, 'Les Ventes', in *Beaux-Arts*, 1 March 1927, p. 80.
C.B., *La Nation belge*, Brussels, 29 November 1928.
L.S., *La Gazette*, Brussels, 30 November 1928.
J.-C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris & Milan, 2001, no. I-39, p. 102 (illustrated).



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*318

LOUIS VALTAT (1869-1952)

Pivoines, cruche beige fond rouge

signed 'L. Valtat' (lower right)

oil on canvas

24 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. (61.3 x 50.2 cm.)

Painted in 1918

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 November 1997, lot 48.

Anonymous sale, Christie's, New York, 13 May 1998, lot 421.

Acquired at the above sale by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Paris, 1977, vol. I, no. 1315, p. 147 (illustrated).



319

RAOUL DUFY (1877-1953)

Le peintre et son modèle

stamped with the signature 'Raoul Dufy' (lower right); stamped again on the reverse

oil on canvas

31 7/8 x 25 3/4 in. (81 x 65.5 cm.)

Painted in 1909

£35,000-55,000

\$51,000-79,000

€45,000-70,000

PROVENANCE:

Emilienne Dufy, Paris.

Private collection, a gift from the above in 1962; sale, Sotheby's, London, 28 June 1967, lot 75.

Anonymous sale, Farsetti Arte, Prato, 29 May 2004, lot 517.

Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, *Raoul Dufy*, June - September 1952, no. 40.
Paris, Musée National d'Art Moderne, *Raoul Dufy, 1877-1953*, 1953, no. 29, p. 23.

London, The Tate Gallery, *Raoul Dufy*, January - February 1954, no. 22.

Kunsthalle, Basel, *Raoul Dufy*, April - June 1954, no. 30, p. 20.

Knokke, Casino Communal, *Hommage à Raoul Dufy*, July - August 1954, no. 11, p. 21.

Berlin, Institut Français, *Raoul Dufy*, January - February 1956, no. 16.

Lyon, Musée de Lyon, *Dufy*, 1957, no. 20, p. 21.

LITERATURE:

P. Courthion, *Raoul Dufy*, Geneva, 1951, no. 57, p. 12 (illustrated).

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. I, Geneva, 1972, no. 255, p. 218 (illustrated).



λ320

ANDRÉ BRASILIER (B. 1929)

Chantal aux colombes

signed 'André Brasilier' (lower right)

oil on canvas

39 3/8 x 31 7/8 in. (100 x 81 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

Private collection, France.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



λ321

ANDRÉ BRASILIER (B. 1929)

Le marais de Loupiegne

signed 'André Brasilier' (lower right)

oil on canvas

51 ¼ x 31 ⅞ in. (130 x 81 cm.)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

PROVENANCE:

Private collection, France.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



Δλ*322

JEAN-PIERRE CASSIGNEUL (B. 1935)

Aux courses

signed 'CASSIGNEUL' (lower right)

oil on canvas

31 7/8 x 25 1/2 in. (80.3 x 65.3 cm.)

Painted in 1964

£25,000-35,000

\$36,000-50,000

€32,000-44,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above circa 1992-1993.

Acquired from the above by the present owners.

EXHIBITED:

Izu Lake, Ipeki Museum, *Jean-Pierre Cassigneul, Opening exhibition*, November 1994, no. 6 (illustrated; titled 'Champ de course').

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 9, p. 96 (illustrated, p. 24; titled 'Champ de course'); this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



Δλ*323

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le marronnier

signed 'CASSIGNEUL' (lower right)

oil on canvas

29 x 36 ½ in. (73.6 x 92.7 cm.)

Painted in 1977

£40,000-60,000

\$58,000-86,000

€51,000-76,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired from the above circa 1992-1993.

Acquired from the above by the present owners.

EXHIBITED:

Izu Lake, Ipeki Museum, *Jean-Pierre Cassigneul, Opening exhibition*, November 1994, no. 7 (illustrated).

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - March 2009, no. 37, p. 97 (illustrated, p. 57); this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE SPANISH COLLECTOR

324

ALBERT MARQUET (1875-1947)

Le croiseur

signed 'marquet' (lower left)
oil on canvas
13 ½ x 16 ¾ in. (34.3 x 42.5 cm.)
Painted in Algiers in 1921-1922

£25,000-35,000
\$36,000-50,000
€32,000-44,000

EXHIBITED:

Paris, Galerie de la Présidence, *Albert Marquet, Peintures, aquarelles, pastels, dessins*, April - June 1985, no. 13 (titled 'Alger- Croiseur').

LITERATURE:

G. Besson, *Marquet*, Paris, 1929, no. 50 (illustrated).
J.C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, no. I-63 (illustrated p. 115).

PROVENANCE:

Galerie Druet, Paris (no. 9818), by whom acquired directly from the artist on 1 July 1922.
A. Mille, by whom acquired from the above on 12 December 1922.
Galerie de la Présidence, Paris.
Anonymous sale, Christie's, London, 7 February 2007, lot 332.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*325

JEAN DUFY (1888-1964)

L'Orchestre

signed and dated 'Jean Dufy 29' (lower left)

oil on canvas

15 x 18 ¼ in. (38.1 x 46.2 cm.)

Painted in 1929

£15,000-20,000

\$22,000-29,000

€20,000-25,000

PROVENANCE:

Bernard Lorenceau, Paris.

Anonymous sale, Christie's, New York, 8 October 1987, lot 151.

Anonymous sale, Maître Kohn, Geneva, 13 June 1990, lot 83.

Acquired at the above sale by the present owner.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, vol. I, Paris, 2002, no. B.540, p. 283 (illustrated).



PROPERTY FROM A FRENCH PRIVATE COLLECTION

λ326

MARCEL GROMAIRE (1892-1971)

Nu à la chaise

signed and dated 'Gromaire 1927' (upper left); signed, dated and inscribed 'GROMAIRE NU A LA CHAISE no. 192 1927' (on the reverse)

oil on canvas

21 ¾ x 18 ½ in. (55.3 x 46.1 cm.)

Painted in 1927

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Weill collection.

Yves Alix collection, circa 1930, and thence by descent; sale, Artcurial, Paris, 29 May 2011, lot 23.

Acquired at the above sale by the present owner.

LITERATURE:

F. Gromaire & F. Chibret-Plaussy, *Marcel Gromaire, la vie et l'oeuvre, catalogue raisonné des peintures*, Paris, 1993, no. 193, p. 94 (illustrated).



λ*327

MOISE KISLING (1891-1953)

Nu debout

signed 'Kisling' (lower right)
oil on canvas
25 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (65 x 46 cm.)
Painted in 1930

£30,000-50,000
\$44,000-72,000
€39,000-63,000

PROVENANCE:

Galerie C.-A. Girard, Paris.
Private collection, Tel-Aviv.
Acquired from the above by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 51, p. 304 (illustrated).



PROPERTY FROM A PRIVATE FRENCH COLLECTION

328

EUGÈNE BOUDIN (1824-1898)

Villerville. Le rivage

signed 'E. Boudin' (lower left) and inscribed 'Villerville' (lower right)

oil on panel

10 ½ x 16 ¾ in. (26.7 x 42.5 cm.)

Painted *circa* 1893-1894

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Anonymous sale, Galerie Charpentier, Paris, 5 December 1955, lot 8.
Anonymous sale, Palais Galliera, Paris, 20 March 1964, lot 74 (illustrated).
Anonymous sale, Palais Galliera, Paris, 26 March 1966, lot 36.
Corp Galleries, New York, by 1973.
Anonymous sale, Hôtel Drouot, Paris, 26 September 1986, lot 9.
Anonymous sale, Hôtel des Ventes, Honfleur, 19 April 1987, lot 125.
Private collection, France, by whom acquired in the 2000s.

LITERATURE:

R. Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3219, p. 236 (illustrated); and *Deuxième supplément*, vol. III, p. 239.



***329**

EUGENE BOUDIN (1824-1898)

Portrieux. Bateaux échoués. Clair de lune

signed and dated 'E. Boudin. 73' (lower right) and inscribed 'Portrieux' (lower left)

oil on canvas

14 1/8 x 23 in. (36 x 58.5 cm.)

Painted in 1873

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

M. Martin, Paris; his sale, Hôtel Drouot, Paris, 4 April 1892, lot 10.

Galerie G. Tempelaere, Paris.

Anonymous sale, Phillips, London, 26 June 1989, lot 10.

Private collection, Europe, by whom acquired at the above sale; sale, Sotheby's, London, 20 March 1996, lot 24.

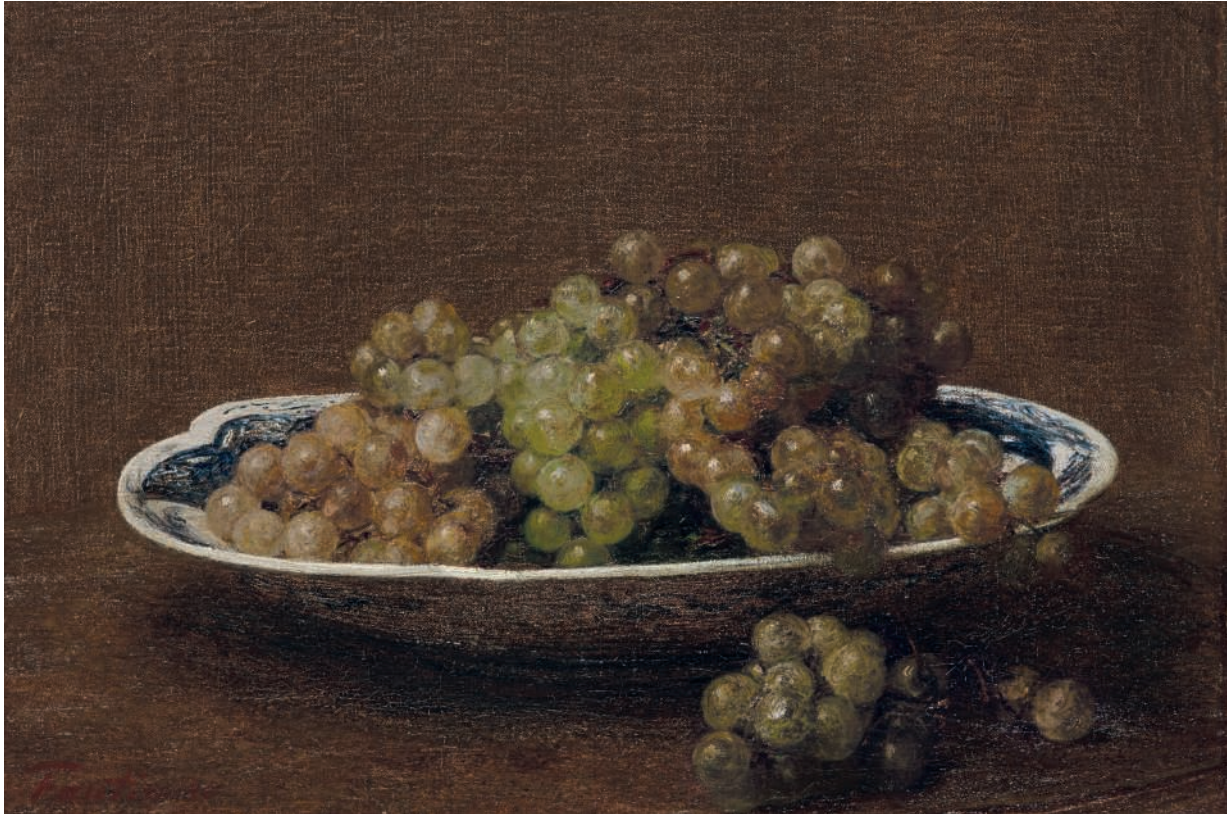
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Ecole Nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, 1899, no. 120.

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 923, p. 329 (illustrated).



330

HENRI FANTIN-LATOURE (1836-1904)

Assiette de raisin

signed and dated 'Fantin. 86' (lower left)

oil on canvas

11 $\frac{1}{8}$ x 16 $\frac{7}{8}$ in. (29.5 x 43 cm.)

Painted in 1886

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Grozo collection, France, by 1950, and thence by descent to the present owner.

Galerie Brame & Lorenceau have confirmed the authenticity of this painting and will include it in their forthcoming *catalogue raisonné* of paintings and pastels.



PROPERTY FROM A PRIVATE COLLECTION, PARIS

331

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cuirassier à cheval, vu de dos

signed and dated 'HTLautrec 83' (lower right)

oil on panel

9¾ x 6½ in. (23.9 x 16.5 cm.)

Painted in 1883

£40,000-60,000

\$59,000-87,000

€52,000-78,000

PROVENANCE:

Anonymous sale, Mes Bellier et Dubourg, Paris, 3 June 1954, lot 69.

Vernes collection, Paris.

Acquired by the present owner in 2014.

LITERATURE:

M.-G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. II, no. P. 218, p. 94 (illustrated p. 95).



332

MAXIMILIEN LUCE (1858-1941)

Moulins en Hollande

signed and dated 'Luce 08' (lower right)

oil on canvas

14 ½ x 23 in. (36.8 x 58.4 cm.)

Painted in 1908

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

Anonymous sale, Palais Galliera, Paris, 10 June 1970, lot 104.

E.J. van Wisselingh & Co., Amsterdam (no. S8821).

Private collection, Amsterdam.

Anonymous sale, Sotheby's, London, 6 February 2007, lot 469.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 1474, p. 363 (illustrated).



PROPERTY FROM A PRIVATE DUTCH COLLECTION

333

FERDINAND DU PUIGAUDEAU (1864-1930)

Moulin de la Masse au clair de lune (Bourg de Batz)

signed and dated 'F. du Puigaudeau 06' (lower right)

oil on canvas

18 3/4 x 21 3/4 in. (46.6 x 55.2 cm.)

Painted in 1906

£15,000-20,000

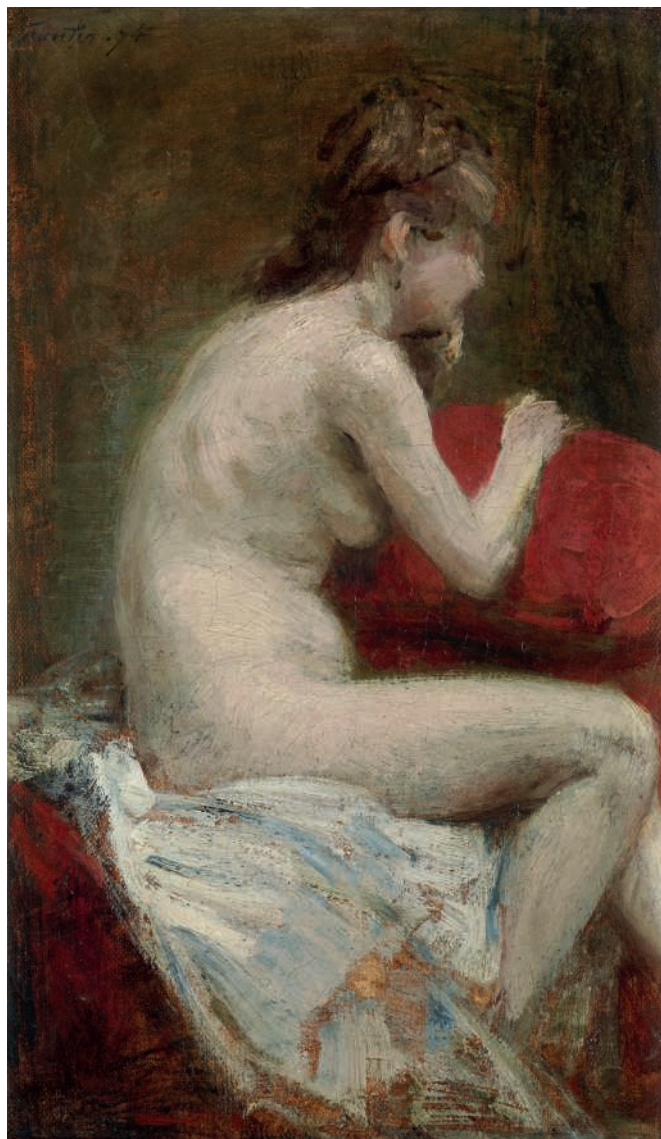
\$22,000-29,000

€20,000-25,000

PROVENANCE:

Private collection, by the 1980s, and thence by descent.

Antoine Laurentin will include this work in the forthcoming volume of his Puigaudeau *catalogue raisonné*.



334

HENRI FANTIN-LATOURE (1836-1904)

Etude de femme nue

oil on canvas

signed and dated 'Fantin 74' (upper left)

14 ½ x 9 in. (37 x 23 cm.)

Painted in 1874.

£10,000-15,000

\$15,000-22,000

€13,000-20,000

PROVENANCE:

Otto Schøelderer, Frankfurt.

Gustave Tempelaere, Paris.

Charles Pacquement, Paris, by 1922.

Etienne Bignou, Paris, by 1923.

Kunsthandel E.J. van Wisselingh & Co, Amsterdam, by whom acquired from the above in 1923.

Gordon E. Edwards, by whom acquired from the above.

Knødler & Co., New York.

Private collection, Spain, by whom acquired in the 1980s and thence by descent to the present owner.

EXHIBITED:

Paris, Palais de l'Ecole Nationale des Beaux-Arts, *Exposition de l'Œuvre de Fantin-Latour*, May - June 1906, no. 221.

Paris, *Cent ans de peinture française*, 1922, no. 74.

Amsterdam, E.J. van Wisselingh, *Cent ans de peinture française*, no. 32, April - May 1928.

LITERATURE:

V. Fantin-Latour, *Catalogue de l'Œuvre Complet de Fantin-Latour*, Paris, 1911, no. 649, p. 74.

We would like to thank Brame & Lorenceau for confirming the authenticity of the present lot after first hand examination.

This painting will be included in the *catalogue raisonné* of Fantin-Latour's paintings and pastels now in preparation by Galerie Brame & Lorenceau.



*335

EDOUARD VUILLARD (1868-1940)

Nu étendu sur un canapé

stamped with the signature 'E Vuillard' (Lugt 2497a; lower left)

oil on canvas

13 ½ x 20 ¼ in. (34,3 x 51,4 cm.)

Painted circa 1905

£30,000-50,000

\$44,000-72,000

€39,000-63,000

PROVENANCE:

The artist's estate.

Jean Picard, Paris.

Mme Charbun, Paris, by 1978.

Private collection, Paris.

Anonymous sale, Hôtel Drouot, Paris, 19 December 2000, lot 115.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Figures nues d'école française: Depuis les maîtres de Fontainebleau*, May - September 1953, no. 204 (illustrated).

Paris, Galerie Alfred Daber, *Pour mon plaisir: Tableaux, aquarelles, dessins, d'Ingres à Vuillard*, May 1954, no. 28 (illustrated).

Paris, Galerie Schmit, *Aspects de la peinture française, XIXe-XXe siècles*, May - June 1978, no. 62, p. 65 (illustrated).

Ornans, Musée Courbet, *Des nus & des nues...ou les aventures de la Percheronne*, May - October 2003, p. 65 (illustrated).

LITERATURE:

'News from the World of Art, Four Exhibitions in Paris', in *Apollo*, vol. CVII, no. 195, May 1978, p. 159 (illustrated).

A. Salomon & G. Cogeval, *Vuillard, Catalogue critique des peintures et pastels*, vol. II, Paris, 2003, no. VII-222, p. 653 (illustrated).

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 • 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- 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 Christies 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 reliefs 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 6070).

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:

- (a) 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
- (b) 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.
- (ii) **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 saleroom 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 7839 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 arttransport_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 arttransport_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 ♣ 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.
θ	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 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 of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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 ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

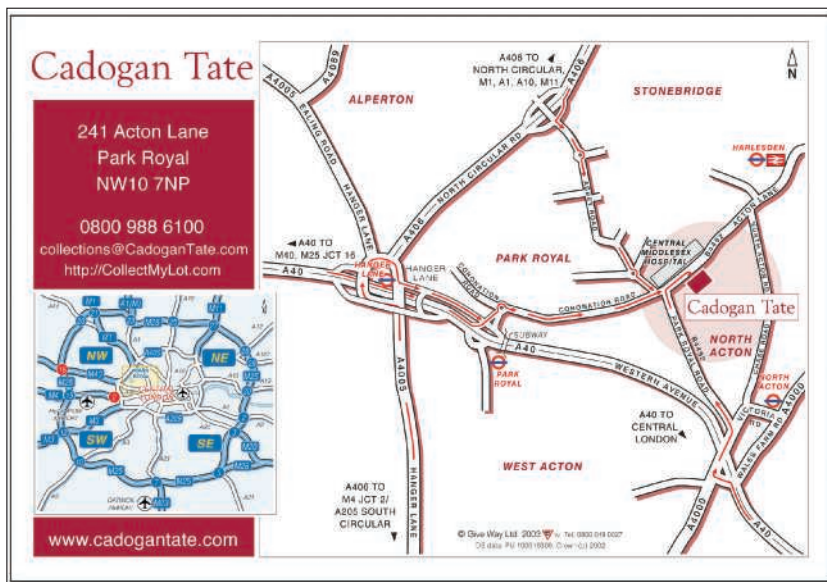
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CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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29/04/16



ASSOCIATE OF MICHELANGELO MERISI DA CARAVAGGIO (CARAVAGGIO, NEAR MILAN 1571-1610 PORTO ERCOLE)

A boy peeling fruit at a table

oil on canvas

25 $\frac{3}{4}$ x 20 $\frac{1}{8}$ in. (65.3 x 51.2 cm.)

£200,000-300,000

OLD MASTER & BRITISH PAINTINGS

EVENING SALE

London, King Street, 7 July 2016

VIEWING

2-7 July 2016

8 King Street

London SW1Y 6QT

CONTACT

Clementine Sinclair

csinclair@christies.com

+44 (0)20 7389 2306

CHRISTIE'S



© THE HENRY MOORE FOUNDATION / WWW.HENRY-MOORE.ORG

HENRY MOORE, O.M., C.H. (1898-1986)
Draped Seated Figure against Curved Wall
bronze with a brown patina
13¾ in (34.9 cm.) wide
Conceived in 1956-57 and cast in an edition of 12
£200,000 - £300,000

MODERN BRITISH & IRISH ART

EVENING SALE

London, King Street, 20 June 2016

VIEWING

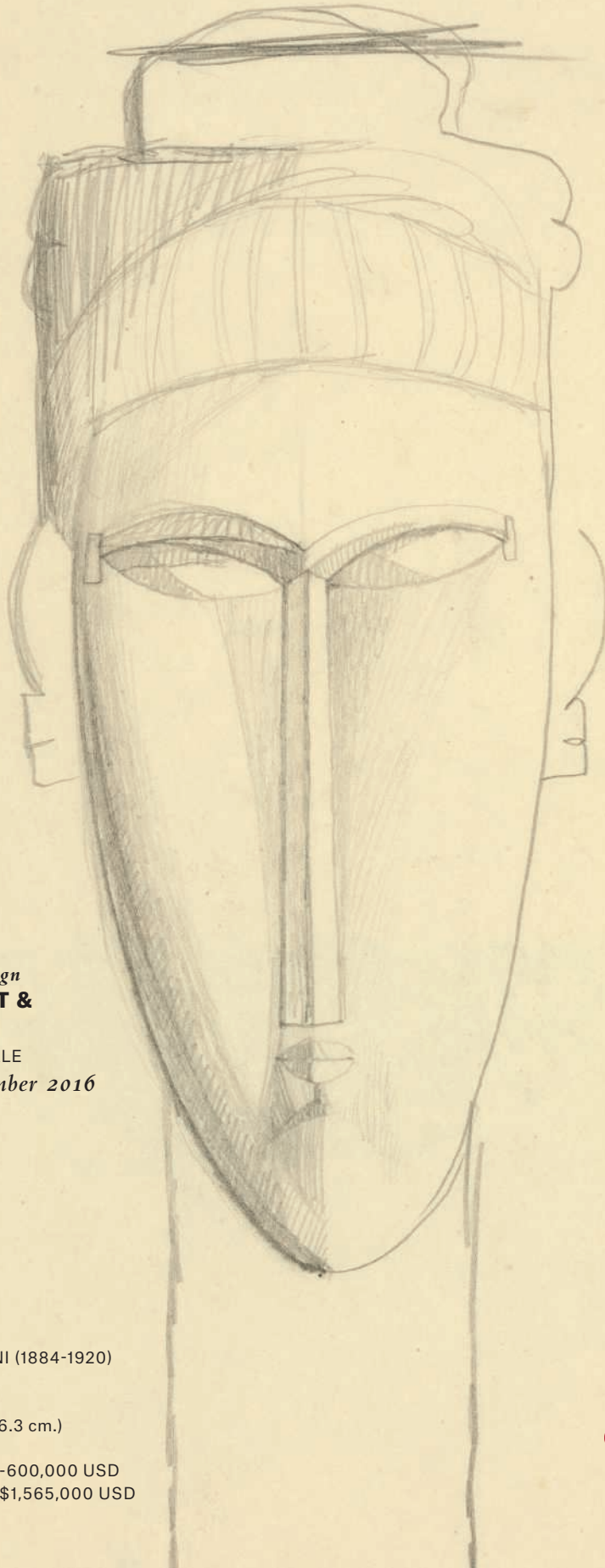
9-14 June 2016
103 New Bond Street
London W1S 1ST

15 June 2016
by appointment only
16-20 June 2016
8 King Street
London SW1Y 6QT

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azlattinger@christies.com
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CHRISTIE'S



Invitation to Consign
**IMPRESSIONIST &
MODERN ART**

WORKS ON PAPER SALE

New York, November 2016

VIEWING

November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
+1 (212) 636-2050
vfusco@christies.com

AMEDEO MODIGLIANI (1884-1920)

Tête de cariatide

pencil on paper

16¾ x 10⅞ in. (42.6 x 26.3 cm.)

Drawn *circa* 1910-1911

ESTIMATE: \$400,000-600,000 USD

SOLD MAY 2016 FOR \$1,565,000 USD

CHRISTIE'S



FRANÇOISE GILOT (B. 1921)

La fleur

signed and dated 'F.GILOT 58' (lower left); signed, dated and inscribed 'F.GILOT FEVRIER 58 LAFLEUR' (on the stretcher)

oil on canvas

25½ x 18½ in. (65 x 46 cm.) · Painted in 1958

£12,000 - £18,000

IMPRESSIONIST & MODERN ART SALE

London, South Kensington, 24 June 2016

VIEWING

16-23 June 2016

85 Old Brompton Road

London SW7 3LD

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Imogen Kerr

ikerr@christies.com

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PROPERTY FROM A PRIVATE SWISS COLLECTION
PAUL KLEE (1879-1940)

Blumen in der Vase (Flowers in the Vase)

signed 'Klee' (lower left); dated, titled and inscribed '1929. A.E. 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: 15 1/2 x 12 1/2 in. (39.5 x 31.5 cm.)

Executed in November 1929

£200,000-300,000

IMPRESSIONIST & MODERN ART

EVENING SALE

London, King Street, 22 June 2016

VIEWING

16-22 June 2016

8 King Street

London SW1Y 6QT

CONTACT

Jay Vincze

jvincze@christies.com

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
LEONARD TSUGUHARU FOJITA (1886-1968)

La Sirène

signed, signed again in Japanese, dated and inscribed 'Foujita 1er avril 1940 Paris' (lower right)
oil on canvas

23 $\frac{3}{4}$ x 39 $\frac{3}{8}$ in. (66.6 x 100.2 cm.)

Painted in Paris on 1 April 1940

ESTIMATE: \$700,000-1,000,000

SOLD MAY 2016 FOR: \$1,565,000

Invitation to Consign

IMPRESSIONIST & MODERN ART

DAY SALE

New York, November 2016

VIEWING

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SALE NUMBER: 11793/11794

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UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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