



IMPRESSIONIST &
MODERN ART

South Kensington 24 June 2016

CHRISTIE'S

Bombay 80

Bullet

55



Bernard
Bullet



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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 32

Back cover: Lot 8 © ADAGP, Paris and DACS, London 2016.

CHRISTIE'S

IMPRESSIONIST & MODERN ART

FRIDAY 24 JUNE 2016

AUCTION

Friday 24 June 2016
at 10.30 am Lots 1-212
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BOSIA-12294**

VIEWING

Thursday	16 June	9.00 am - 5.00 pm
Friday	17 June	9.00 am - 5.00 pm
Saturday	18 June	12.00 noon - 5.00 pm
Sunday	19 June	11.00 am - 5.00 pm
Monday	20 June	9.00 am - 7.30 pm
Tuesday	21 June	9.00 am - 5.00 pm
Wednesday	22 June	9.00 am - 5.00 pm
Thursday	23 June	9.00 am - 5.00 pm

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This auction is subject to Important Notices, Conditions of Sale and to Reserves

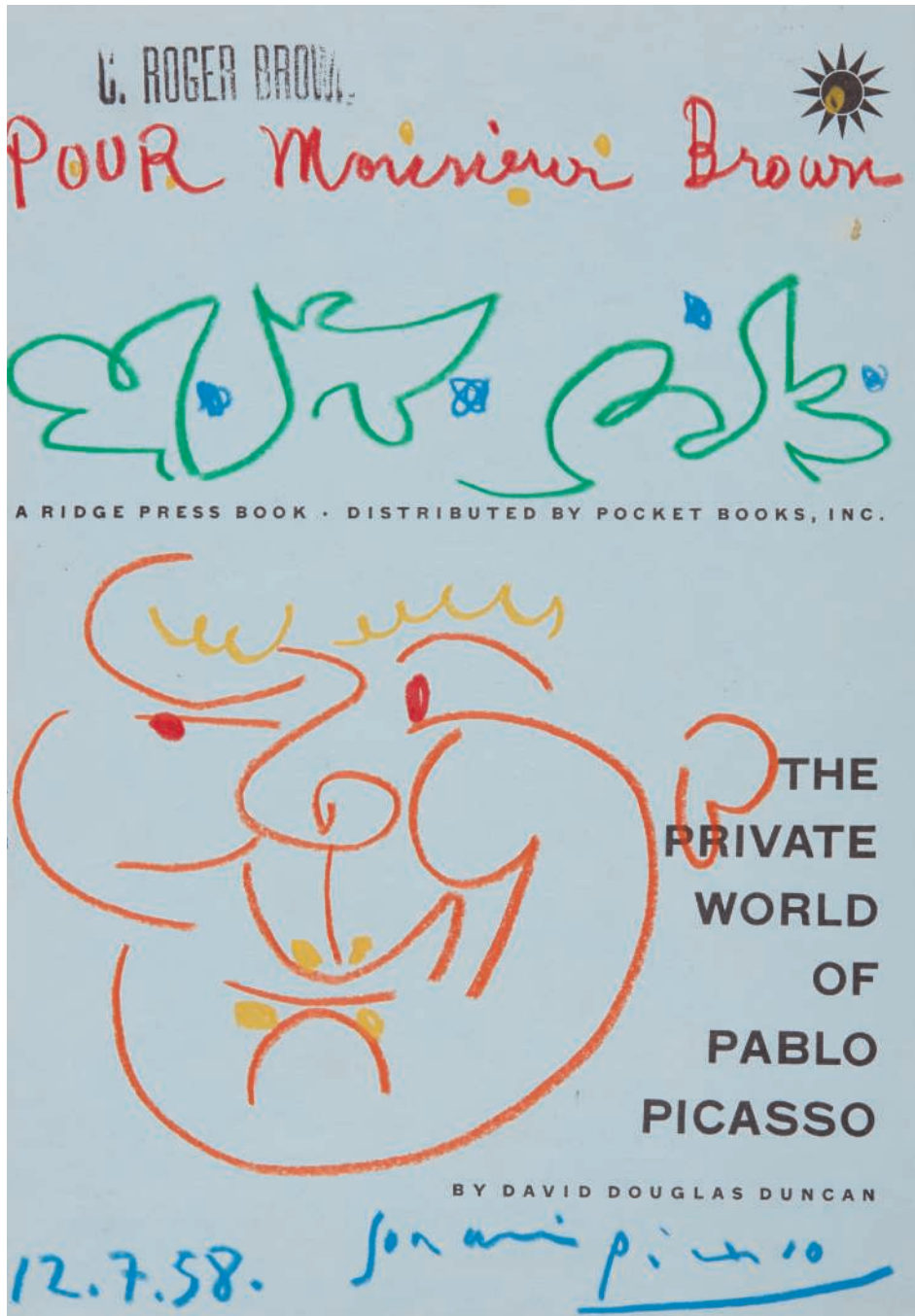
BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[15]

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λ1

PABLO PICASSO (1881-1973)

Tête d'homme

signed and inscribed 'son ami Picasso' (lower right), dated '12.7.58.' (lower left), inscribed 'POUR Monsieur Brown' (upper centre)
 coloured crayon on paper
 10 7/8 x 7 7/8 in. (27.7 x 20 cm.)
 Executed on 12 July 1958 on the title page of D. Duncan, *The Private World of Pablo Picasso*, New York, 1958.

PROVENANCE:

Roger Brown, United States, a gift from the artist in 1958, and thence by descent.
 Private collection, Spain.

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

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

2

MAX WEBER (1881-1961)

Personnages cubistes

signed with the initials 'MW' (lower right)

pencil on paper

11 x 7½ in. (28 x 19 cm.)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Private collection, United States.



PROPERTY FORMERLY IN THE
COLLECTION OF WALTER PACH

λ3

**JACQUES VILLON
(1875-1963)**

Potager à la Brunié

signed and dated 'JACQUES VILLON 40'
(lower right)

oil and pen and ink on paper

9½ x 12¾ in. (24.2 x 31.5 cm.)

Executed in 1940

£1,000-2,000

\$1,500-2,900

€1,300-2,600

PROVENANCE:

Walter Pach, New York and thence by descent; sale, Christie's, London,
24 June 2011, lot 201.

Acquired at the above sale by the present owner.

Patrick Bongers has confirmed the authenticity of this work.



λ4

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (lower right); dated and inscribed '14/X/77. Femme'
(on the reverse)
pencil on paper
9 x 8½ in. (22.9 x 20.7 cm.)
Executed on 14 October 1977

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

The artist's estate.
Acquired from the above by the present owner in the early 1980s.



λ5

JOAN MIRÓ (1893-1983)

Personnages

signed 'Miró' (upper right); dated and inscribed '1/X/77. Personnages' (on the reverse)

pastel and wax crayon on red paper

8¼ x 7 in. (21.1 x 17.9 cm.)

Executed on 1 December 1977

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

The artist's estate.

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

FUTURISM

SPEED! PROGRESS! SENSATION! REVOLUTION!

“The gesture which we would reproduce on canvas shall no longer be a fixed moment in universal dynamism. It shall simply be the dynamic sensation itself.”

Technical Manifesto of Futurist Painting, 1910

In the years preceding the First World War, the appearance of industrial cities, cars, planes radically altered established public notions of time and space. Simultaneously, the Futurist movement emerged in Italy, reflecting the development of these new technologies and their impact on society. This radical artistic premise would go on to have critical importance to the international avant-garde.

It was Filippo Tommaso Marinetti (1876-1944) who gave birth and first defined the movement by publishing the *Futurist Manifesto* in February 1909 in *La gazette dell'Emilia* and *Le Figaro*. His praise of the notions of progress, speed and patriotism rallied many artists, writers and architects who were inspired by his bold exclamations, “We want no part of it, the past, we the young and strong *Futurists!*”. In 1910, the Italian painters, Umberto Boccioni (1882-1916), Carlo Carrà (1881-1966), Luigi Russel (1885-1947), Giacomo Balla (1871-1958) and Gino Severini (1883-1966) published the *Manifesto of the Futurist Painters* where they called the Italians to embrace modernity, destroy academic formalism and “bear bravely and proudly the smear of “madness””. A month later, the *Technical Manifesto of Futurist Painting* is published to define the “renovation” of painting by which they call all artists to express the dynamic nature of movement as experienced in their environment. Futurist painters expressed these developments by creating compositions made up of repeating images in multiple perspectives; by employing powerful diagonal lines; and in breaking down colour into fields of dots and short brushstrokes.

“On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movement are triangular”.

Technical Manifesto of Futurist Painting, 1910

The following three Futurist works can each be seen to align with different elements of this movement. *Danseuse abstraite* by Gino Severini (lot 8) was executed during the latter part of his life when the artist returned to practice Futurism. Fields of colour, alongside the energy of strong, dark, diagonal, lines, construct a tension and movement that enliven and electrify the composition into three dimensions, defying its inherently flat surface. From this work, which first appears abstract, emerges the form of a dancer, thus Severini not only succeeds in translating her motion but also articulates the complexity of her movement. *Idrovolanti Savoia Marchetti* by Giulio d'Anna (lot 7) and *Composizione futurista* by Carlo Carrà (lot 6) both depict a product of modern society, machinery and planes. The movement in the former is accentuated with the bright, contrasting, fields of colour, graduated within angular lines and planes characteristic of D'Anna's artistic style. The latter, by Carrà from 1910, is a work representing the true inception of the movement, having been created within its founding year. Here we encounter a seminal work from the period, displaying the truly radical new ideas of the new Futurism through energetic and repetitive line in dynamic monochrome.

FUTURISM

SPEED! PROGRESS! SENSATION! REVOLUTION!



"(We Futurists) give plastic planes a plastic expansion in space, obtaining this feeling of something in perpetual motion which is peculiar to everything living."

Carlo Carrà, *Futurism*, March 1913.

λ6

CARLO CARRÀ (1881-1966)

Composizione futurista

signed 'Carrà' (lower right)
India ink on grey paper
4% x 5% in. (11 x 15 cm.)
Executed in 1910

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Private collection, Modena.
Private collection, Ferrara.
Private collection, Reggio Emilia.
Acquired from the above by the present owner.

Sold with a photo-certificate from Archivio Carlo Carrà.

FUTURISM

SPEED! PROGRESS! SENSATION! REVOLUTION!



λ7

GIULIO D'ANNA (1908-1978)

Idrovolanti Savoia Marchetti

signed 'G. D'Anna' (lower left)

oil on canvas

29¾ x 39½ in. (75.5 x 100 cm.)

Painted circa 1932-1933

£14,000-18,000

\$21,000-26,000
€18,000-23,000

PROVENANCE:

Private collection, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Costanza, Museo di Storia Nazionale e Archeologia, *Contaminazioni 014*, August - September 2014, no. 23 (illustrated; titled 'Senza titolo' and dated '1927').

This work is registered in the Archivio Storico dei Futuristi Siciliani, Palermo.



λ8

GINO SEVERINI (1883-1966)

Danseuse abstraite

signed 'G. Severini' (lower right)
tempera on card
25 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in. (65.3 x 50.2 cm.)
Executed circa 1958

£15,000-20,000

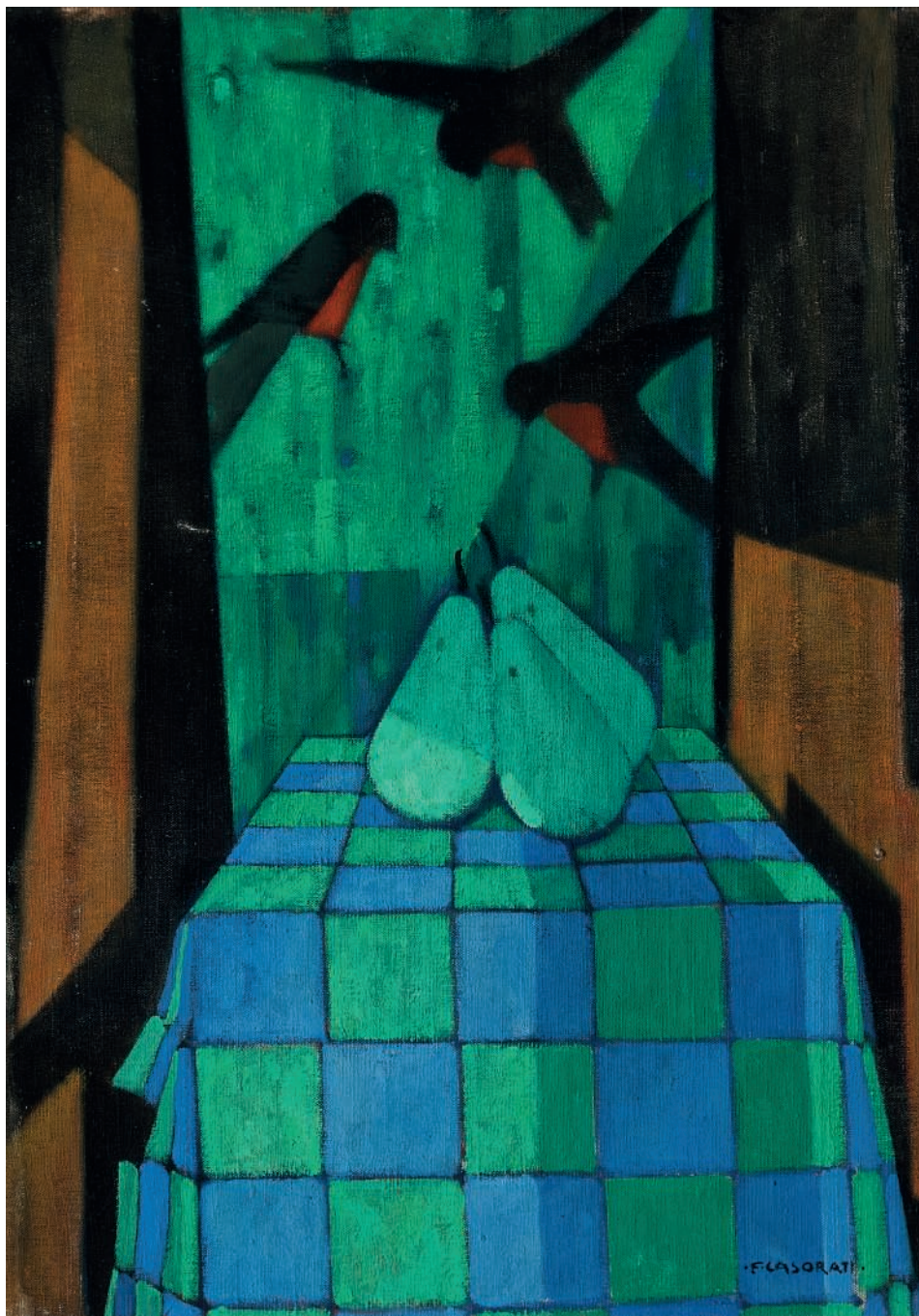
\$22,000-29,000
€20,000-26,000

PROVENANCE:

The artist's estate.
Gozzano collection, Rome.

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 977
(illustrated p. 566).



λ9

FELICE CASORATI (1883-1963)

Natura Morta

signed 'F.CASORATI.' (lower right)

oil on canvas

25½ x 18¾ in. (64.8 x 46.7 cm.)

Painted circa 1958

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Galleria Bergamini, Milan.

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



10

λ10

ALBERTO MAGNELLI (1888-1971)

Senza titolo

signed and dated 'Magnelli 31' (upper right)

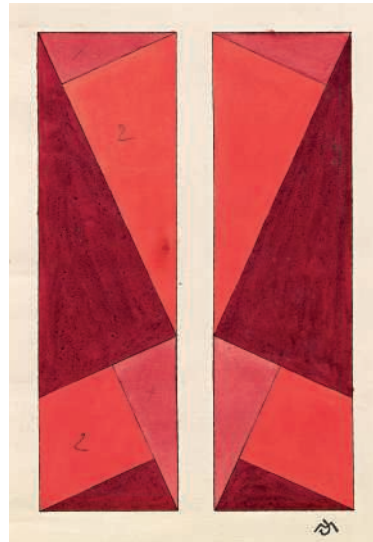
gouache and ink on paper
12½ x 18¾ in. (31.7 x 47.7 cm.)
Executed in 1931

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Studio Oggetto, Milan.
Enrico Pedrini Collection, Genoa, by whom acquired from the above circa 1980s, and thence by descent to the present owner.



11



12

λ11

FELIX DEL MARLE (1889-1952)

Senza titolo

stamped with the artist's monogram (lower right)

watercolour and ink on paper
Sheet: 17½ x 12¼ in. (44.3 x 31.1 cm.)
Image: 10¼ x 6¾ in. (26.2 x 17.1 cm.)
Executed circa 1926

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

Galleria Martini & Ronchetti, Genoa.
Enrico Pedrini Collection, Genoa, by whom acquired from the above in 1985, and thence by descent to the present owner.

λ12

FELIX DEL MARLE (1889-1952)

Finale (studio per Musicalisme)

stamped with the monogram (lower right)

ink, charcoal and crayon on paper
Sheet: 25½ x 13¾ in. (64.7 x 35.3 cm.)
Image: 22¾ x 10 in. (57.8 x 25.5 cm.)
Executed in 1925

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

Galleria Martini & Ronchetti, Genoa.
Enrico Pedrini Collection, Genoa, by whom acquired from the above in 1985, and thence by descent to the present owner.



13

λ13

RENATO GUTTUSO (1912-1987)

Natura Morta

signed and dated 'Guttuso 68' (lower right); signed and dated 'Guttuso 68' (on the reverse)
oil on canvas
29 $\frac{7}{8}$ x 36 $\frac{5}{8}$ in. (75.8 x 93 cm.)
Painted in 1968

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Galleria Toninelli, Milan.
Galleria Consorti, Rome.

This work is registered in the Renato Guttuso archives under no. 1815412248.

λ ■ 14

RENATO GUTTUSO (1912-1987)

Carretto con cavoli

(Carretto siciliano con i funerali di Togliatti)

signed 'Guttuso' (lower right)
oil on canvas
56 x 51 $\frac{1}{8}$ in. (142 x 130.5 cm.)
Painted in 1973

£30,000-50,000

\$44,000-72,000
€39,000-64,000

PROVENANCE:

Francesco Pellin, Varese, by whom acquired between 1978-1982.
Acquired from the above by the present owner.

EXHIBITED:

Bologna, Studio Murer, Molin di Falcade, *Renato Guttuso*, 1974, p. 25 (illustrated).
Acqui Terme, Palazzo Liceo Saracco, *Renato Guttuso*, September 1974, p. 24 (illustrated).
Todi, Palazzo del Popolo, *Opere scelte di Renato Guttuso 1964-1975*, May - June 1976, p. 48 (illustrated).
Sofia, City Art Gallery, *Renato Guttuso*, 1976 (illustrated).
Cologne, Kunsthalle, *Renato Guttuso, Gemälde und Handzeichnungen*, June - July 1977, no. 43, p. 62 (titled 'Sizilianischer Karren mit Kohl' with erroneous dimensions).
Stockholm, Moderna Museet, *Renato Guttuso*, April - May 1978, no. 27 (illustrated p. 7; dated '1972').
Saint-Etienne, Maison de la culture et des loisirs, *Guttuso, Peintures, gouaches, dessins*, January - February 1979, p. 13 (illustrated).
Molfetta, Sala dei Templari, *Renato Guttuso antologica 1938 - 1979*, March 1980, no. 17 (illustrated).



14

Venice, Palazzo Grassi, *Guttuso, opere dal 1931 al 1981*, April - June 1982, no. 98, (illustrated p. 189).
 Palermo, Palazzo Comitini, *Guttuso e la Sicilia, Opere dal 1970 ad oggi*, April - May 1985.
 Milan, Fondazione Antonio Mazzotta, *Renato Guttuso, Opere della Fondazione Francesco Pellin*, January - March 2005, no. 17; this exhibition later travelled to Rome, Chiostro del Bramante.

LITERATURE:

'L'Europeo' vol. 29, no. 24, Milan, 14 June 1973, p. 65 (illustrated).
 L. Carluccio, *Gazetta del Popolo*, Turin, 8 September 1974.
 De Micheli, *Guttuso*, Milan, 1976 (illustrated pl. 11.).
 R. Guttuso, *Renato Guttuso negli scritti*, Milan, 1976 (illustrated fig. 182).
 G. Soavi, *Nei luoghi di Guttuso, viaggio in Sicilia, Roma e Velate*, Rome, 1979.
 G. Guastalla, *Omaggio à Renato Guttuso*, Livorno, 1982, p. 127 (illustrated).
 E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, Milan, 1985, no. 73/42 (illustrated p. 186).

Carretto con canvoli depicts, as the title implies, a Sicilian cart decorated with cauliflower with a scene from the funeral of Palmiro Togliatti. Deceased suddenly in 1964, Togliatti was the leader of the Italian Communist Party and under his leadership, the party became the second largest in the country in 1950s until his death. Renato Guttuso painted the same subject more than once in the same year, including *Funeral di Togliatti*, the very large work which became one of his most important and well-known, and is currently held in the collection of Museo d'Arte Moderna di Bologna. For Guttuso, the cauliflower is of particular importance and is depicted numerous times in his oeuvre. Franco Grasso writes in 1973 in *l'Ora*, A Sicilian daily newspaper: "Here is celebrated especially the cauliflower triumph of Sicilian broccoli, the most plebeian, the most vulgar, but the most lush of vegetables".

Jean Cocteau
*

λ15

JEAN COCTEAU (1889-1963)

Tête d'arlequin sur noir (A.G. 222)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 43/50' (underneath)
white earthenware ceramic plate with black engobe, oxide crayon and coloured glaze

Diameter: 10 $\frac{3}{8}$ in. (27.5 cm.)

Conceived in 1961 and executed in a numbered edition of 50

£1,500-2,000

\$2,200-2,900
€2,000-2,600



λ16

JEAN COCTEAU (1889-1963)

Profil d'ange gauche (A.G. 237)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline Jolly 13/30' (underneath)
terracotta plate with oxide crayon and coloured glaze

Diameter: 10 $\frac{3}{8}$ in. (27.1 cm.)

Conceived in 1963 and executed in a numbered edition of 30

£2,000-3,000

\$2,900-4,300
€2,600-3,800



Jean Cocteau *

λ17

JEAN COCTEAU (1889-1963)

Couple aux cymbales (A.G. 220)

signed and dated 'Jean Cocteau 1958' (lower right), marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 9/50' (underneath) terracotta plate with grey engobe, oxide crayon and coloured glaze

Diameter: 9¾ in. (24.7 cm.)

Conceived in 1958 and executed in a numbered edition of 50, from the *Danses antiques* series

£1,500-2,000

\$2,200-2,900
€2,000-2,600

λ18

JEAN COCTEAU (1889-1963)

Trois danseurs (A.G. 213)

signed and dated 'Jean Cocteau 1958' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 3/50' (underneath) white earthenware ceramic plate with grey engobe, oxide crayon and coloured glaze

Diameter: 10⅞ in. (27.6 cm.)

Conceived in 1958 and executed in an edition of 50, from the *Danses antiques* series

£1,500-2,000

\$2,200-2,900
€2,000-2,600

λ19

JEAN COCTEAU (1889-1963)

Couple et faune (A.G. 215)

signed and dated 'Jean Cocteau 1958' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline Jolly 9/50' (underneath) terracotta plate with grey engobe, oxide crayon and coloured glaze

Diameter: 10 in. (25.5 cm.)

Conceived in 1958 and executed in an edition of 50, from the *Danses antiques* series

£1,500-2,000

\$2,200-2,900
€2,000-2,600



Jean Cocteau
*

λ20

JEAN COCTEAU (1889-1963)

Le penseur (A.G. 79)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 21/40' (underneath)
terracotta plate with oxide crayon and coloured glaze
Diameter: 12¼ in. (31 cm)

Conceived in 1958 and executed in a numbered edition of 40

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ21

JEAN COCTEAU (1889-1963)

Faune séducteur aux cornes blanches (A.G. 57)

signed and dated 'Jean Cocteau 1952' (lower edge); marked 'Edition originale de Jean Cocteau Atelier Madeline-Jolly exemplaire d'auteur' (underneath)
terracotta plate with oxide crayon and coloured glaze
Diameter: 12¼ in. (31.3 cm.)

Conceived in 1958 and executed in a numbered edition of 30;
this work is an *exemplaire d'auteur*

£2,000-3,000

\$2,900-4,300
€2,600-3,800



Jean Cocteau *

λ22

JEAN COCTEAU (1889-1963)

Iseult (A.G. 193)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 15/20' (underneath)
terracotta plate with oxide crayon and coloured glaze
Diameter: 12½ in. (31.5 cm.)

Conceived in 1958 and executed in a numbered edition of 20

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ23

JEAN COCTEAU (1889-1963)

Flûtiste (A.G. 25)

signed, dated and inscribed 'Villefranche Jean Cocteau 57' (lower edge); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 30/30' (underneath)
white earthenware ceramic plate with oxide crayon and coloured glaze
Diameter: 12½ in. (31.3 cm.)

Conceived in 1958 and executed in a numbered edition of 30

£2,000-3,000

\$2,900-4,300
€2,600-3,800





THE COLLECTION OF
HUBERT PEETERS, BELGIUM

24

AFTER FERNAND LÉGER (1881-1955)

Composition aux fruits en trois couleurs

white earthenware ceramic plaque with coloured engobe and glaze
12 x 9¼ in. (30.5 x 23.5 cm.)
Conceived circa 1952

£3,000-5,000

\$4,400-7,200
€3,900-6,400

LITERATURE:

Exh. cat. *Fernand Léger, la céramique*, Paris, 2000, no. 22
(a similar example illustrated).

THE COLLECTION OF
HUBERT PEETERS, BELGIUM

25

AFTER FERNAND LÉGER (1881-1955)

La feuille jaune

marked and numbered 'Edition originale de F. LÉGER N°1 ceramiste R. BRICE BIOT.AM' (on the reverse)

white earthenware ceramic plaque with coloured engobe and glaze
10¾ x 10¼ in. (26.3 x 25.8 cm.)
Conceived circa 1951

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROPERTY FORMERLY IN THE COLLECTION OF DAME JANE DREW

•26

LE CORBUSIER (1887-1965)

Taureau

signed and inscribed indistinctly '35 rue de Sèvres anniversaire 6 octobre 56 amitiés aux amis Le Corbusier' (lower right), dated and inscribed in black pen 'pour Jane 15 oct 1956' (lower right), with the monogram and dated again 'LC 6 9 56' (within the composition)

tirage héliographique
23 x 25 in. (58.5 x 63.6 cm.)

Conceived in Paris on 6 September 1956 and printed in edition of no more than 20

£700-1,000

\$1,100-14,000
€900-13,000

PROVENANCE:

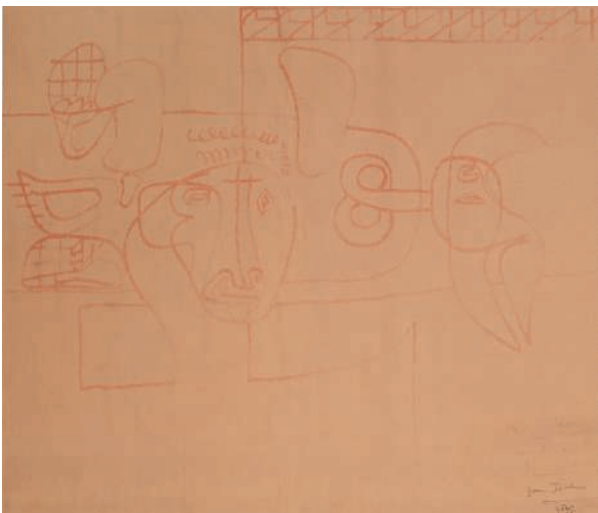
Dame Jane Drew, England, by whom acquired directly from the artist in October 1956.

Private collection, England, a gift from the above in 1986.

Private collection, England, a gift from the above.

Eric Mouchet has confirmed the authenticity of this work.

Taureau by Le Corbusier is a print study for the oil painting *Taureau XII* (N. Jornod & J-P. Jornod 421), of the same year. This work, characteristic of Le Corbusier's best-known style, depicts a subject he painted numerous times, the head of a bull. The provenance of this work is unique as it once belonged to Dame Jane Drew (1911-1996), the famous English Modern Architect and close friend of Le Corbusier. Drew first met Le Corbusier at the *Congres International d'Architecture Moderne (CIAM)* and participated to the founding of *Modern Architectural Research (MARS)* with him. She was later asked to design the city of Chandigarh in India by the prime minister but due to her commitments to other projects, she convinced Le Corbusier to take the lead on the development, which would become one of his best known. Drew, her husband Maxwell Fry, and Le Corbusier's cousin Pierre Jeanneret lived in Chandigarh for three years during the 1950s, each designing specific buildings. The present work was a gift from Le Corbusier to Dame Jane Drew in the 1950s, as evidenced by the inscriptions at the lower right of the composition.





λ27

AMÉDÉE OZENFANT (1886-1966)

Baigneuses au promontoire

signed and dated 'Ozenfant 31' (lower left)

oil on canvas

18 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (46 x 55 cm.)

Painted in 1931

£7,000-10,000

\$11,000-14,000
 €9,000-13,000

PROVENANCE:

Walter Stunzi, New York.

Private collection, Italy.

LITERATURE:

P. & M. Guenegan, *Amédée Ozenfant, catalogue raisonné de l'oeuvre peint*, Saint-Alban, 2012, no. 1931/003 (illustrated p. 451.).



28
ALBERTO GIACOMETTI (1901-1966)

Deux têtes

ballpoint pen on paper
 4 3/8 x 10 5/8 in. (11.2 x 27.2 cm.)

£9,000-15,000

\$13,000-22,000
 €12,000-19,000

PROVENANCE:

Anonymous sale, Mainichi, Tokyo, 24 March 2012, lot 288.
 Anonymous sale, Mainichi, Tokyo, 8 June 2013, lot 955.

The Alberto Giacometti Database, no. 1883.

λ*29
BERNARD BUFFET (1928-1999)

Les Chants de Maldoro, oiseau avec une proie

signed 'B. Buffet' (lower right)
 pencil on tracing paper laid down on card
 4 5/8 x 7 7/8 in. (11.8 x 20 cm.)

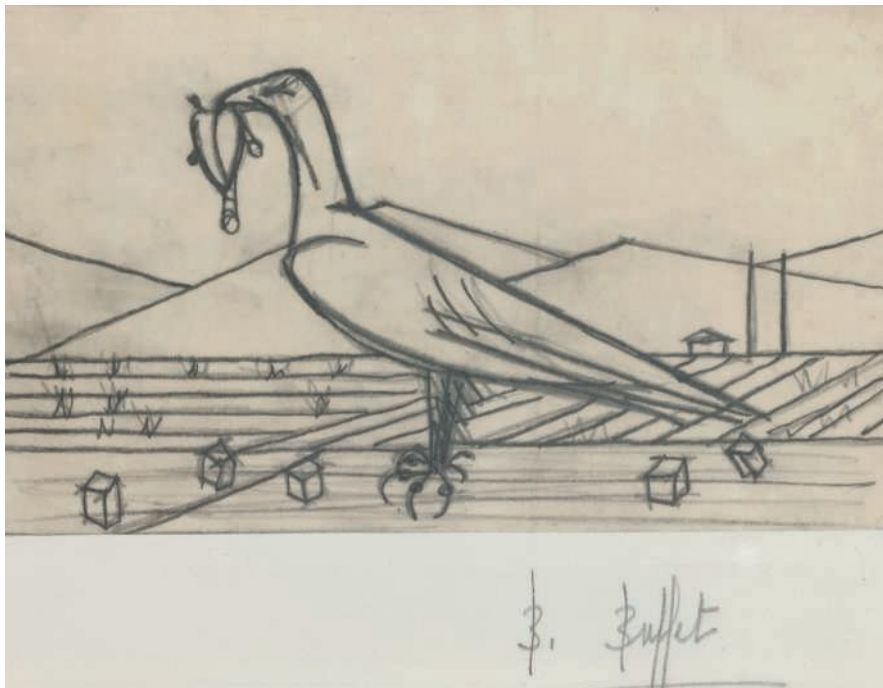
Executed circa 1952

£1,500-2,500

\$2,200-3,600
 €2,000-3,200

PROVENANCE:

Anonymous sale, Mainichi Art Auction, Tokyo, 11 April 2015, lot 924.
 Acquired at the above sale by the present owner.



λ*30

HENRI MATISSE (1869-1954)

Profil de femme

signed and inscribed 'hommage cordial à M. S. Clark Henri - Matisse' (lower right)

pen and ink on paper

10 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (27.7 x 21.9 cm.)

Executed on the flyleaf of F. Fels, *Henri Matisse*, Paris, 1929 (No. 3 from *Editions des Chroniques du jour*; printed in a numbered edition of 500, this numbered 381)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Private collection, United States.

Mme de Guebriant has confirmed the authenticity of this work.



λ31

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille de profil

signed, signed again in Japanese and dated 'Foujita 1931' (lower left)

pencil on paper

15 $\frac{5}{8}$ x 11 in. (39.8 x 27.8 cm.)

Drawn in 1931

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19 December 2005, lot 76.

Sold with a photo-certificate from Sylvie Buisson.



CAMILLE BOMBOIS

PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

The early 20th Century marked a significant shift in the appreciation of art outside of the canon of the traditional academy. Diverse sources of influence were making their way to the Western art by way of the Paris avant-garde, with African, Pacific and Asian art forms readily being taken up as inspiration by artists such as Paul Gauguin, Pablo Picasso and Henri Matisse. Attention was furthermore drawn to painters from unlikely backgrounds; untrained, self-taught 'naïve' and folk artists, who formerly would not have been publicly recognised within serious, high-brow, academic art circles. Modern artists embraced and craved these new perspectives which brought with them new ways of seeing and interpreting the world, communicated through refreshing and unique visual languages from a range of perspectives.

Born in Venarey-les-Laumes in 1883, Camille Bombois came from lowly beginnings. Without significant family means to support a full-time art career, the aspirant artist worked from a young age in a variety of labouring jobs and as a sailor, painting as much as he could in his spare time. Also a talented wrestler, the young Bombois found an opportunity to join the circus which would not only provide his passage to Paris in 1907, but would later serve as the inspiration for many important works of this theme and other acts of physical performance, as is seen here in *En attendant son numéro d'athlète* (lot 33).

German critic Wilhelm Uhde, a champion of naïve art, met Camille Bombois in 1922, the artist having returned from his successful military service whereby he was rewarded several times for his bravery. This meeting sparked fruitful support for the struggling artist that would see him represented in Paris exhibitions with other of his naïve contemporaries. In championing these artists, Uhde dubbed them the *artists of the sacre-coeur*, referring not to their geographical location so much as their emotional purity of expression, untainted by the uncompromising dogma of the Paris academy.

The following three paintings represent some of the finest examples of Bombois's oeuvre from the early stages of his critical success, circa 1925 to 1935. These are confidently depicted scenes, comprised of discrete, specific moments from everyday working-class life, each expressing a strong narrative which is engendered through explicit gesture, clothing (or lack thereof), and characterisation, to the brink of caricature. Here we see the artist's famed feminine characters of voluptuous, full build; refreshing in their contrast with the elongated aesthetics of Parisian *élégance* seen in the upper echelons of *haute société*.

Most crucially, the minute details that peek out of each canvas act like Proustian memoirs – the doll, chickens and tiny paintings-within-a-painting of *Préparation pour le bain* (lot 34); the miniature vase of flowers and pompoms on the shoes of the *Courtesan* (lot 32) – these elements, painted with the utmost care, heighten the intrigue, depth and intimacy of each painting. Here the artist presents a preciousness, a delicacy that urges one to move physically closer to the canvas to permeate and fully experience his unique world full of colourful moments.

These exceptional examples were purchased together in 1968 from Perls Galleries, New York, and have resided in one private collection ever since. They are presently offered from the collection of Roxanne Rosoman, wife of late the British artist, Leonard Rosoman O.B.E. RA. A painter, illustrator, printmaker and muralist, Rosoman began his career when his depictions of wartime London caught the attention of Kenneth Clark, the then director of the National Gallery and the War Artists Advisory Committee. Clark appointed Rosoman as an official war artist, and he was posted to the Royal Marines in 1945. On his return to London, he taught at the Chelsea School of Art and then at the Royal College of Art, where David Hockney was one of his students.



λ32

CAMILLE BOMBOIS (1883-1970)

La blonde sur le pouf

signed 'Bombois. C.IIe' (lower left)

oil on canvas

21.5/8 x 18 1/8 in. (55 x 46.2 cm.)

Painted circa 1935

£45,000-65,000

\$65,000-94,000
€58,000-83,000

PROVENANCE:

Perls Galleries, New York (no. 7385).

Acquired from the above on 7 October 1968 by the present owner.

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.



λ33

CAMILLE BOMBOIS (1883-1970)

En attendant son numéro d'athlète

signed 'Bombois.C.Ile' (lower right)

oil on canvas

32 x 23¾ in. (81 x 60.3 cm.)

Painted circa 1925

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

Perls Galleries, New York (no. 7114).

Acquired from the above on 20 March 1968 by the present owner.

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.

λ34

CAMILLE BOMBOIS (1883-1970)

Préparation pour le bain

signed and dated 'Bombois.C.Ile 1930' (lower right)

oil on canvas

36¼ x 28⅞ in. (92.2 x 72.8 cm.)

Painted in 1930

£50,000-80,000

\$73,000-120,000
€64,000-100,000

PROVENANCE:

Perls Galleries, New York (no. 7360).

Acquired from the above on 7 October 1968 by the present owner.

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.



*"He paints true to life, what he sees, what he loves
spontaneously in daily life"*

- Wilhelm Uhde on Camille Bombois



λ35

ANDRÉ BAUCHANT (1873-1958)

Paysage Grec

signed and dated 'A Bauchant 41' (lower centre)

oil on canvasboard

16 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (42.2 x 60 cm.)

Painted in 1941

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Galerie Bollag, Zurich (no. 355).

Emil and Alma Staub-Terlinden, Männedorf, thence by descent; sale,
Christie's, London, 5 February 2009, lot 328.

Acquired at the above sale by the present owner.

Dina Vierny confirmed the authenticity of this work in 2008.



λ*36

CAMILLE BOMBOIS (1883-1970)

Le pecheur aux grands arbres

signed 'Bombois.C.Ile' (lower right)

oil on canvas

25¾ x 36¼ in. (65.4 x 92 cm.)

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Dr. Franz Meyer-Mahler, Zurich.

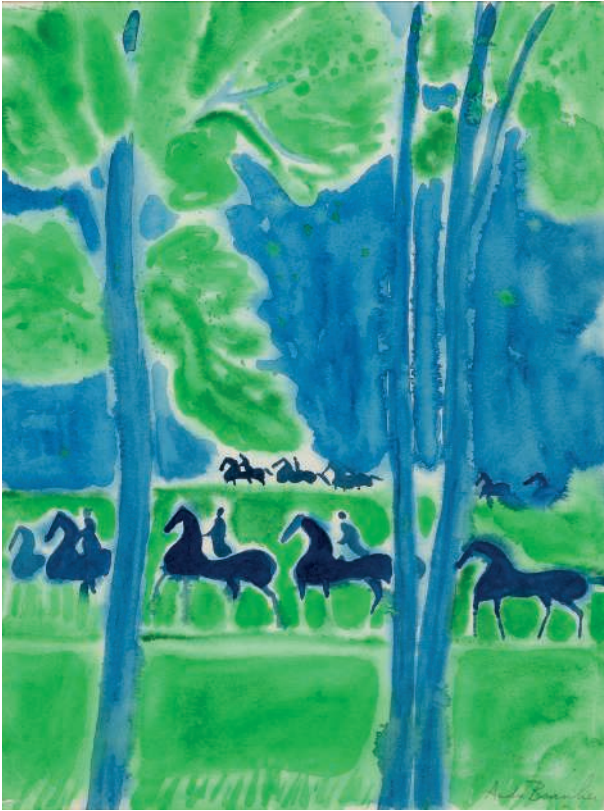
Perls Galleries, New York (no. 10954).

Anonymous sale, Christie's, New York, 8 November 1995, lot 346.

EXHIBITED:

Basel, Kunsthalle, *Bauchant, Bombois, Seraphine, Vivin*, June-Aug. 1956. no. 62.

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.



λ*37

ANDRÉ BRASILIER (B. 1929)

Cavalcade en forêt

signed 'André Brasilier' (lower right)

watercolour on paper

19½ x 14¾ in. (49.5 x 37.9 cm.)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



λ38

ANDRÉ BRASILIER (B. 1929)

Voiliers

signed 'André Brasilier.' (lower right)

watercolour on paper

25½ x 19½ in. (64.8 x 49.8 cm.)

Executed circa 1973

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

David B. Findlay Galleries, New York.

Private collection, France.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



λ*39

ANDRÉ BRASILIER (B. 1929)

Cavaliers et régates

signed 'André Brasilier.' (lower left)

oil on canvas

28¾ x 39¾ in. (73 x 100 cm.)

Painted *circa* 1975

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

Acquired by the present owner *circa* 2015.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ•40

GEORGES TERZIAN (B. 1939)

Le Damier

signed 'G.TERZIAN' (lower right); inscribed 'LE DAMIER' (on the reverse), numbered 'N.45' (on the stretcher)
oil on canvas
25% x 21% in. (65 x 54.2 cm.)

£2,000-3,000	\$2,900-4,300
	€2,600-3,800

PROVENANCE:
Galerie Giovanni, Paris, by whom acquired directly from the artist.
Alon Zakaim Fine Art, London.
Acquired from the above by the present owner.

LITERATURE:
Alon Zakaim Fine Art, *Georges Terzian*, London, 2010 (illustrated).



λ41

ROBERT MARC (1943-1993)

Composition

signed 'ROBERT MARC=' (lower left); numbered '5' (on the stretcher)
oil on canvas
28 x 23% in. (71 x 60.2 cm.)

£3,000-5,000	\$4,400-7,200
	€3,900-6,400

PROVENANCE:
Anonymous sale, Hôtel Drouot, Paris, 1987, lot 46.
Anonymous sale, Hôtel Drouot, Paris, 3 November 2015, lot 126.
Acquired at the above sale by the present owner.

Annie Fromentin-Sangier has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné*.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ•42

GEORGES TERZIAN (B. 1939)

Pipe à l'as de trèfle

signed 'G.TERZIAN' (lower left); numbered and inscribed 'N.62 PIPE À L'AS DE TREFLE' (on the reverse)
oil on board
18% x 11% in. (47.7 x 31.2 cm.)

£2,000-3,000	\$2,900-4,300
	€2,600-3,800

PROVENANCE:
Galerie Giovanni, Paris, by whom acquired directly from the artist.
Alon Zakaim Fine Art, London.
Acquired from the above by the present owner.

LITERATURE:
Alon Zakaim Fine Art, *Georges Terzian*, London, 2010 (illustrated).



λ43

CLAUDE VENARD (1913-1999)

La cafetière bleue

signed 'C.VENARD' (lower right)
acrylic on canvas
23% x 23% in. (60 x 60 cm.)

£3,000-5,000	\$4,400-7,200
	€3,900-6,400

PROVENANCE:
Private collection, France.
Acquired from the above by the present owner.

Alain Vercel has confirmed the authenticity of this work.
Renata Venard has confirmed the authenticity of this work.

λ ■ 44

**CLAUDE VENARD
(1913-1999)**

Les vacances

signed 'C.VENARD' (lower right); inscribed '_LES
VACANCES_' (on the stretcher)
oil on canvas
44% x 57½ in. (114 x 146 cm.)

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 1 December
2014, lot 83.

Acquired at the above sale by the present owner.

Alain Vercel has confirmed the authenticity of
this work.

Renata Venard has confirmed the authenticity of
this work.



λ ■ 45

**CLAUDE VENARD
(1913-1999)**

Piano bar

signed 'C. VENARD' (lower right); inscribed
'Piano-bar' (on the reverse)
oil on canvas
44% x 57% in. (114 x 145.8 cm.)

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Galerie Félix Vercel, Paris (no. 1427).

Acquired from the above by the present owner
in 1998.

Sold with a photo-certificate from Félix Vercel.

Renata Venard has confirmed the authenticity of
this work.





λ ■ 46

BERNARD BUFFET (1928-1999)

Macé, le clos

signed 'Bernard Buffet' (upper left), dated '1975' (upper right); signed with initial and inscribed 'B Macé Le clos' (on the reverse)

oil on canvas

35¼ x 51¾ in. (89.4 x 130.4 cm.)

Painted in 1975

£40,000-60,000

\$58,000-87,000

€52,000-77,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Mitsukoshi Art Gallery, Hong Kong, by whom acquired from the above.

Private collection, Japan.

Acquired from the above in 1998; sale, Christie's, New York, 7 May 2008, lot 491.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from the Maurice Garnier Archives.



λ*47

BERNARD BUFFET (1928-1999)

Cafetière jaune

signed 'B. Buffet 55' (upper left); signed and dated again 'Bernard Buffet 55' (lower centre)

gouache and India ink on paper

25¼ x 19¾ in. (65.5 x 50 cm.)

Executed in 1955

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Galerie Drouant-David, Paris (no. P37).

FEMMES MODERNES

FRANÇOISE GILOT : LA FEMME FLEUR

A true pioneer of Modernism, Françoise Gilot had early ambitions to be a painter, contrary to pressure from her agronomist father. Having met Picasso in Paris in 1943, Gilot became his long-term partner and muse, and mother to couple's two children, Claude and Paloma. During this time Gilot continued to independently develop her own unique painterly style, and after 10 years with Picasso, she left him to pursue, in her own words, a life of 'rigor and integrity' (François Gilot, 2012). Some of her most exciting work, including her famous *Labyrinth* series, were painted in the years following their separation.

Vase au pois et bourgeon de pavot (lot 50) is one of a series of still lifes executed by the artist in 1958 in the fruitful period that followed the separation. Gilot's rigorous interest in the nature of objects and, as she writes, 'the unending debate between nature and culture', ensured that the still life was to become one of her most enduring themes. Her interest in the symbolism of flowers (inspired in part by her admiration of the 17th Dutch school) as well potent memories evoked by the flowers grown in her childhood home of Neuilly, contribute to the still-life composition being a most fertile ground for her continuing experimentation in to abstraction, colour and the nature of form. It was also the motif that Picasso used to portray the young Gilot as *La Femme Fleur* in the late 1940s during their relationship, at which time he commented:

"You're like a growing plant and I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you"

Françoise Gilot, *Life with Picasso*, New York, 1964, p. 119

With its origins in the Middle Ages and in Ancient Greco-Roman art, the still life has maintained chief importance throughout the history of Western art. From the 16th to the 19th century, the still life was regarded as a minor pictorial genre, but during the second part of the 19th century, the revolutions in style of Impressionist and Post-Impressionist artists ensured that the still life form experienced a revival. Still life played a central role in the subsequent development of abstraction, in particular, in the initial development of Cubism, in which artists such as Pablo Picasso, Juan Gris and Georges Braque used the interplay of geometric shapes and planes to forward their pioneering work into the deconstruction of the two dimensional surface, bringing a new interpretation of volume and three dimensionality to the field of painting. Still life became a place of great enquiry and experimentation, and as Françoise Gilot has noted, 'all possible variations and permutations were welcome'. Still life compositions were widely used during the second-world war, when freedom of movement was restricted. Constraint, occupation and the threat of extreme violence were often reflected in the distilled, contemplative space of the still life composition.

The following still life compositions by Françoise Gilot (lots 50-53; and also one by Susanne Valadon lot 54) explore elements of form, colour and tension evoked by objects and situations of varying context, suggestion and juxtaposition. These works evoke not only aesthetic and emotional responses from the viewer, but engender an enlivening of the senses in their olfactory potentialities, their insinuated textures and historic reference points. This is not to mention the sensually charged nature of their symbolism, a concept mined further by artists towards the latter part of the 20th century including Georgia O'Keefe, Robert Mapplethorpe and Imogen Cunningham and continued today into 21st century practices by artists such as Jeff Koons, Fischli/Weiss and Pipilotti Rist.

The four still life compositions by Françoise Gilot offered in this sale (Lots 50-53) span her career from the 1950s to 1980s and exemplify the artist's continuing exploration into the genre, which developed continually, as she writes, 'I do not start a new oil to verify what I already know: quite the opposite, I try to put myself in an equation with the unknown.' (Françoise Gilot, 2012).



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λ*48

FRANÇOISE GILOT (B. 1921)

Vase au pois et bourgeon de pavot

signed and dated 'F.GILOT 58' (lower left); signed, dated and inscribed 'F.GILOT FEVRIER 58 LAFLEUR' (on the stretcher)

oil on canvas

25 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (65 x 46 cm.)

Painted in 1958

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

The artist; sale, Bonhams, London, 12 October 1961, lot 17.

Private collection, United Kingdom, by whom acquired from the above; sale, Bonhams London, 10 June 2010, lot 188.

Acquired at the above sale by the present owner.

This work is included in the Françoise Gilot Archives under no. 400.

Vase au pois et bourgeon de pavot (titled 'Le vase fond rouge') was donated and sold in a charity auction held in London in 1961, in aid of the *Appeal for Amnesty for Spanish Political Prisoners & Exiles*. The charity auction was inspired by the article *The Forgotten Prisoners* published earlier that year by British lawyer Peter Benenson. The article, written to defend the plight of two Portuguese students who had been imprisoned for raising a toast to freedom, led to the forming of internationally renowned charity Amnesty International, and the worldwide campaign *Appeal for Amnesty 1961*. Passionately committed to this cause, Picasso had contributed a work to the sale and had written an open letter to his fellow artists requesting that they do likewise. As a result of the efforts of Picasso and other organisers, works were donated by Henry Moore, Augustus John, Max Ernst, John Piper, Victor Vasarely, Sidney Nolan, Julian Trevelyan, Kenneth Armitage, the widows of Raoul Dufy, Wassily Kandinsky, Fernand Leger, Albert Marquet and Françoise Gilot.



λ49

FRANÇOISE GILOT (B. 1921)

Soleils et pétales

signed and dated 'F.Gilot. 1973.' (lower right); inscribed and dated 'Soleils et Pétales 1973' (on the stretcher)

oil on canvas
24 x 19¼ in. (61 x 50 cm.)
Painted in 1973

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Galerie Mia Joosten, Amsterdam, by whom acquired directly from the artist.
Acquired from the above in 1987 and thence by descent to the present owner.

This work is included in the Françoise Gilot Archives under no. 817.



150

FRANÇOISE GILOT (B. 1921)

Tournesols dans le vent d'ouest

signed 'F.Gilot. (lower left); inscribed and dated 'Tournesols dans le vent d'Ouest- Sunflowers in the west wind 1958' (on the stretcher)

oil on canvas

28 x 21 $\frac{1}{8}$ in. (71 x 55.7 cm.)

Painted in 1958

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Galerie Mia Joosten, Amsterdam, by whom acquired directly from the artist. Acquired from the above in 1987 and thence by descent to the present owner.

This work is included in the Françoise Gilot Archives under no. 439.



λ ■ 51

FRANÇOISE GILOT (B. 1921)

The Pink Cactus

signed with the monogram and dated '1983 F. Gilot' (lower right)

oil on canvas

95½ x 80 in. (242.5 x 203.3 cm.)

Painted in 1983

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Acquired directly from the artist by the present owner.

This work is included in the Françoise Gilot Archives under no. 1021.



*52

SUZANNE VALADON (1865-1938)*Vase de fleurs sur une table*

signed and dated 'Suzanne Valadon 1920' (upper right)

oil on canvas

25% x 21% in. (65 x 54.4 cm.)

Painted in 1920

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Lucie Valore Utrillo (the artist's daughter-in-law), Le Vésinet, by 1958.

Galerie Paul Pétridès, Paris (no. 1590-4).

Anonymous sale, Galerie Motte, Geneva, 10 November 1967, lot 40bis.

Private collection, Europe, acquired at the above sale, thence by descent; sale, Christie's, London, 3 February 2010, lot 451.

Acquired at the above sale by the present owner.

EXHIBITED:New York, Hammer Galleries, *The personal collection of Mme. Maurice Utrillo from the Utrillo home, "La Bonne Lucie", Le Vésinet, France, May - June 1958*, no. 39 (illustrated p. 45).**LITERATURE:**P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P192 (illustrated).

Suzanne Valadon was the first female artist ever to be admitted into the prestigious *Société Nationale des Beaux-Arts* and re-invented the still life with vibrant, emotionally charged compositions and colours, as well as the characteristic dark lines that often frame the subject of her works and visible in the present work, painted in 1920.



'At first I am attracted by the plastic decorative side, if you prefer, and the character... I would like my works to be as alive as life...'

- Chana Orloff

λ*53

CHANA ORLOFF (1888-1968)

Danseuse

signed and numbered '4/8 ch. Orloff' (on the top of the base), stamped with foundry mark 'Susse Foundeur.Paris' (on the side of the base)

bronze with black patina
Height: 24¾ in. (62.8 cm.)

Conceived in 1919, this cast is number four from the edition of eight

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Private collection, Tel Aviv, by whom acquired circa 1950s, and thence by descent to the present owner.

LITERATURE:

F. Marcihac, *Chana Orloff*, Paris, 1991, no. 32 (illustrated p. 209).

'At first I am attracted by the plastic decorative side, if you prefer, and the character... I would like my works to be as alive as life...'

- Chana Orloff

Sold with a photo-certificate from Ariane Tamir.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ54

MELA MUTER (1876-1967)

Bretons

signed 'Muter' (upper left)

oil on canvas

31½ x 25¼ in. (80.3 x 64 cm.)

Painted circa 1910; with *The Adoration of the Shepherds* painted on the reverse

£25,000-35,000

\$37,000-51,000

€32,000-45,000

PROVENANCE:

Kenda Bar-Gera [Galerie Gmurzynska Bar-Gera, Cologne] and thence by descent to the present owner.

EXHIBITED:

Cologne, Galerie Gmurzynska, *Mela Muter, Bilder, Aquarelle und Zeichnungen*, November 1965 - January 1966 (illustrated).

San Francisco, Maxwell Galleries, *Mela Muter, First One Man Exhibition in America of an Illustrious French Painter*, July - August 1966 (illustrated).

Pont-Aven, Musée, *Mela Muter*, October 1993 - January 1994 (illustrated).

Urszula Lazowski has confirmed the authenticity of this painting.

Mela Muter was one of the first Polish, Jewish female artists to forge a professional career in painting. Having emigrated to Paris at the age of twenty five, she remained fiercely proud of her Polish origins throughout her life. Although she moved in the most bohemian circles of pre-war Paris and counted Ambroise Vollard, Diego Riviera and Chana Orloff amongst her sitters, she maintained the identity of an 'outsider' and always pursued a strong individual style. Portraiture remained her most important pictorial style, and her social engagement, activism and pacifism contributed to her career-long preference for choosing sitters that are marked by the tribulations of life and work. Muter first exhibited her work in 1902 in



Warsaw, at the Society for the Promotion of Fine Arts, being only the second female artist whose works were represented by the institution. She went on to show widely, including at the Société Nationale des Beaux Arts, Salon des Indépendants, Salon d'Automne and Salon des Tuileries.

'Bretons' (Lot 52) is an example of one of her most important themes; that of the connection between mother and child. Painted in 1910, when the artist's style was fully established and confident, her post-impressionist style is demonstrated by the strong and eclectic brush-work and muted palette often engendered by the use of a unique chalky underlay, that define her works of this period. This work derives from the collection of one of Mutaer's great champions, the art dealer Kenda Bar-Gera, who represented Russian Non-conformist artists and artists persecuted at the hands of Nazi, Franco and former Soviet Union governments, at her eponymous gallery in Cologne, established during the 1960s.



(verso)

FEMMES MODERNES



***55**

LEONOR FINI (1907-1996)

Visage de femme

signed 'Leonor Fini' (lower right)

oil on paper

29¼ x 21 in. (74.4 x 53.5 cm.)

Executed *circa* 1970

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

Anonymous sale, Mallet Japan, Tokyo,
17 May 2013, lot 313.

Anonymous sale, Louiza Auktion, Brussels,
28 March 2015, lot 113.

Acquired at the above sale by the present owner.



λ56

MARIE LAURENCIN (1883-1956)

La barque

signed and dated 'Marie Laurencin 1909'
(lower right)

watercolour, pastel and pencil on paper

8 x 10¼ in. (20.3 x 25.9 cm.)

Executed in 1909

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

Galerie L'Atelier, Cannes.

Anonymous sale, Tajan, Paris, 2 December 1998,
lot 13.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue
raisonné de l'oeuvre*, Tokyo, 1999, vol. II, no. PP0195
(illustrated p. 319).



λ*57

MARIE LAURENCIN (1883-1956)

Marcelle Auclair

signed and dated 'Marie Laurencin 1938' (upper right)
oil on board
12 $\frac{7}{8}$ x 9 $\frac{9}{16}$ in. (32.8 x 23.8 cm.)
Painted in 1938

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Marcelle Auclair, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 21 November 1983, lot 25.
Anonymous sale, Sotheby's London, 27 June 1984, lot 176.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre peint*, Tokyo, 1986, no. 700 (illustrated p. 292).

Sold with a photo-certificate from Gibert Pétridès.



58

GERDA WEGENER (1885-1940)

View of St Silvestro, Rome

signed 'GERDA.WEGENER.' (lower right)

watercolour and pencil on paper

18 x 16¼ in. (45.8 x 41.2 cm.)

Executed circa 1929-1931

£1,800-2,500

\$2,600-3,600

€2,300-3,200

PROVENANCE:

Anonymous sale, Bruun Rasmussen, Copenhagen, 5 March 2001, lot 1170.

Acquired at the above sale by the present owner.

Nikolaj Pors has kindly confirmed the authenticity of this work.

Both as woman and artist, Gerda Wegener can be considered to have been ahead of her time. Born Gerda Marie Fredrikke Gottlieb in Denmark in 1885, the young artist first became known in the late 1900s for winning a drawing competition with the newspaper *Politiken* and for having been caught in middle of a controversy after one of her paintings was rejected for exhibition, due to its style.

Best known during her time for her portraits, firstly in the style of Art Nouveau, and subsequently Art Deco, Wegener was masterful in depicting and exploring the beauty and sensuality of women. She would later become best known, as an artist who radically explored the boundaries of gender and sexuality with her most famous portraits of Lily Elbe, her muse and companion.

The story of Gerda, Einar and Lily, as based on the interpretation of David Ebershoff's novel from 2000, was recently shown to the world through the lens of the film *The Danish girl* (dir. Tom Hooper) which premiered in February 2016. Lily Elbe was the feminine identity of Gerda's husband Einar Wegener, and became her favourite model. Einar later physically transitioned to become Lily and was one of the first people in history to undergo gender-modifying surgery.

The pair moved to Paris in 1912 hoping that Gerda's paintings would be better appreciated in a larger and more progressive city than in her native Denmark. Gerda's expectations were proven to be correct and her works depicting the sophistication of Parisian high society were well received by her circle. She regularly exhibited her work at the *Salon d'automne* and the *Salon des Indépendants* and in 1925, she exhibited at the French Pavilion at the World fair, winning two gold medals.

The present work was executed during the artist's later life, after the King of Denmark annulled her marriage to Einar, when she re-married an Italian officer, Fernando Porta. The work depicts a view of Rome with the Church of San Silvestro. The execution and palette of this work are highly characteristic of Wegener's style, referencing her best known portraiture in their warmth and subtlety. The Arken Museum in Copenhagen is currently holding a retrospective of her work featuring an array of important examples from her career.



"Out of the mist of the thirties emerged a new spirit - like the breath of a dragon it invaded me."

Rita Kernn-Larsen, 1940

159

RITA KERNN-LARSEN (1904-1998)

La promenade dangereuse

signed with the artist's initials 'rk.l.' (lower right); inscribed 'la promenade dangereuse. 25 x 53 cm. (on the reverse), signed 'Rita Kernn-Larsen' (on the stretcher)
oil on canvas
9 7/8 x 21 in. (25 x 53.4 cm.)
Painted in 1936

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

The artist's estate, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Guggenheim Jeune, *Rita Kernn-Larsen*, 1938.

"Out of the mist of the thirties emerged a new spirit - like the breath of a dragon it invaded me."

- Rita Kernn-Larsen, 1940

The little-known Surrealist artist Rita Kernn-Larsen was born in Denmark in 1904. After a period of study in The Academy of Arts in Copenhagen, she moved to Paris in 1929, where she became the pupil of Fernand Léger. Impeccably connected within the exciting ferment of pre-war Paris, Kernn-Larsen and her husband, art dealer and journalist Isaac Grünberg, moved in the most exciting and experimental avant-garde circles. From 1935, her prominence within the Surrealist group was established and she exhibited widely in key group exhibitions throughout Europe, including the 'International Surrealist Exhibition' in London in 1936 and the legendary, scandalising 'Exposition Internationale du Surréalisme' in Paris in 1938, where her work 'Self Portrait Know Thyself' was exhibited alongside Salvador Dalí's iconic work *Lobster Telephone*.

In 1937 Kernn-Larsen was introduced to iconic collector and gallerist Peggy Guggenheim, and in 1938 was awarded a solo exhibition in her fledgling London gallery Guggenheim Jeune on Cork Street, entitled 'Exhibition of

Surrealist Paintings by Rita Kernn-Larsen'. At the opening of the exhibition, the artist wore a surrealist-style hat complete with little bells and porridge oats, which fluttered down as she moved.

The work 'La promenade dangereuse' offered in this sale (Lot 56) was included in the Guggenheim Jeune exhibition. The work, painted in 1936, is an example of the artist at the height of her surrealist powers. The work presents arresting juxtapositions of abstract, disjointed figures in a dreamlike, deserted landscape. The motif of woman as flower or plant, visible in the figure's tendril-like arms, and the use of the profile of the face, are oft-repeated motifs in the artist's works of this period. The work also clearly shows the influence of Cubist artists such as Picasso and her former teacher Léger, especially in the composition in the figures. The artist has acknowledged that it was during this time of intense intellectual and imaginative experimentation that some of her best works were executed, as she commented "the Surrealist period was wonderful. Yes...it really was the best time for me as an artist." (Rita Kernn-Larsen, 1967).

Kernn-Larsen's position as a female artist in the largely male Surrealist movement give her works a unique importance for a study of the period. Although depictions of Woman (as muse, as queen, as sorceress) are often central to Surrealist works, Kernn-Larsen's works represent an alternative perspective which includes the psychological and imaginative processes of the Woman as Artist. As art historian Whitney Chadwick has noted, the efforts of female artists in the group were thus crucial to the expansion of the Surrealist scope, as she writes, 'it became the first modernist movement in which a group of women could explore female subjectivity and give form (however tentatively) to a feminine imaginary.' (Women artists and the Surrealist Movement, 1985) As such, Kernn-Larsen's work, often overlooked in the traditional narratives and accounts of the period, are an indispensable part of continuing studies into Surrealism.

Kernn-Larsen's works are today housed in collections internationally, including in the Peggy Guggenheim Collection, Venice, and the Israel Museum in Jerusalem, among others.



Rita Kernn-Larsen



λ60

SALVADOR DALÍ (1904-1989)

Le marin Enriquet Giro de la famille Dalí jouant de la guitare

signed, dated and inscribed 'A la Meva Cosina Montserrat Dalí 1928' (lower right)

pen and India ink on paper

9 x 7¼ in. (23 x 18.6 cm.)

Executed in 1928

£7,000-10,000

\$11,000-14,000

€9,000-13,000

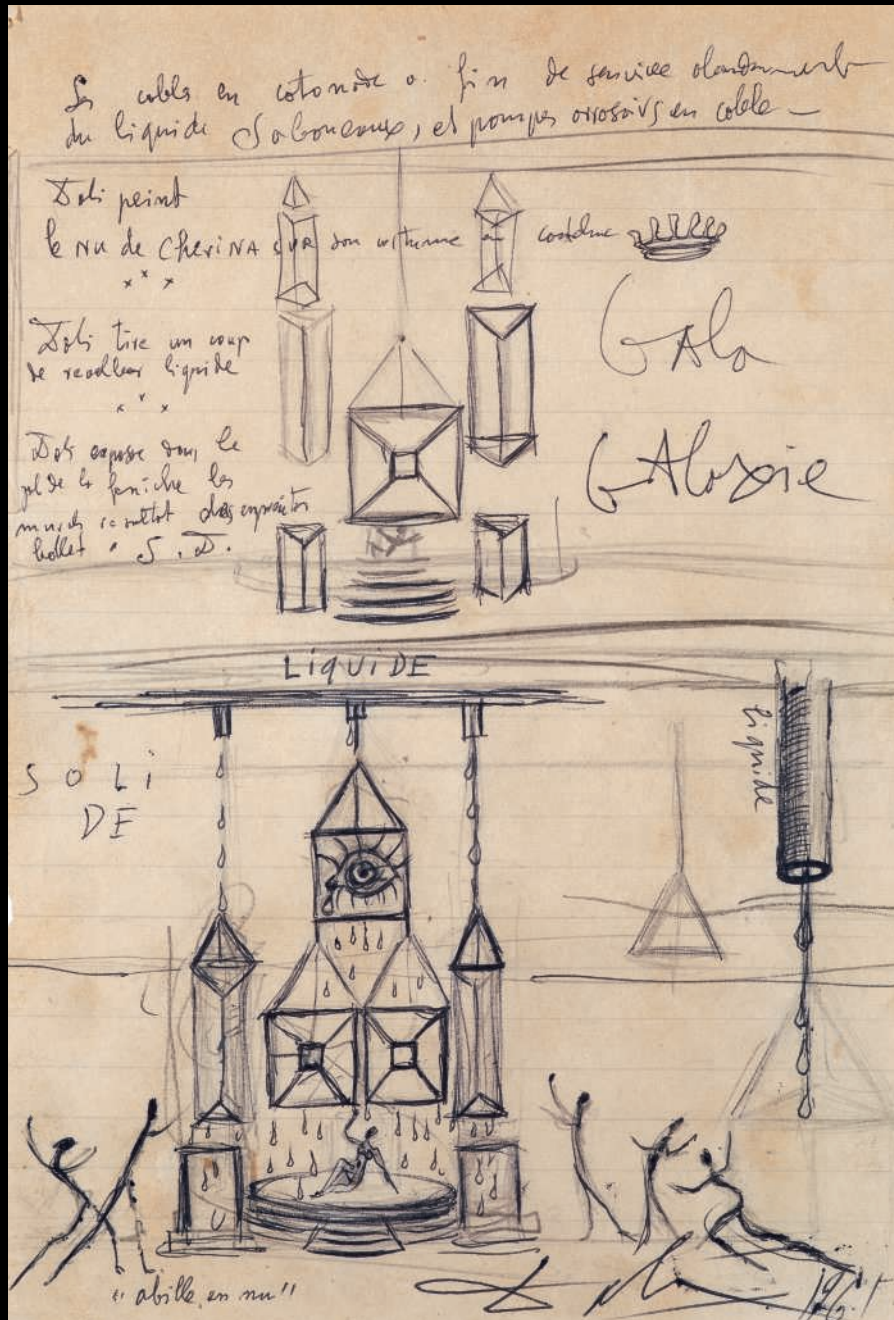
PROVENANCE:

A gift from the artist to his cousin Montserrat Dalí.

EXHIBITED:

Cadaqués, Museu, *Dalí desconegut, olis, aquarelles, dibuixos i apunts*, June - November 2004, p. 26.

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



λ61

SALVADOR DALÍ (1904-1989)

Gala Galaxie

signed and dated 'Dalí 1961' (lower right)

ballpoint pen and pencil on paper

8¼ x 5¾ in. (21 x 14.6 cm.)

Executed on 22 August 1961

£5,000-7,000

\$7,300-10,000

€6,400-8,900

PROVENANCE:

A gift from the artist in 1961; sale, Christie's New York, 14 February 2007, lot 77. Acquired at the above sale by the present owner.

Nicolas and the late Robert Descharnes have confirmed the authenticity of this work.



λ62

ALBERTO MARTINI (1876-1954)

Movimento dello sguardo orbita

signed 'Martini' (lower right); titled 'Movimento dello sguardo ORBITA'
(on the reverse)

oil on cardboard

10¾ x 13¾ in. (27.1 x 35 cm.)

Painted in 1932

£5,000-7,000

\$7,300-10,000

€6,400-8,900

PROVENANCE:

Elisa et André Breton, Paris; their succession sale, Hôtel Drouot, Paris,
15 April 2003, lot 4356.

Anonymous sale, Hôtel Drouot, Paris, 16 June 2011, lot 395.

Acquired at the above sale by the present owner.



λ63

HANS BELLMER (1902-1975)

La toupie

signed 'Hans Bellmer' (lower right), dated '1956' (lower left)
 watercolour and pencil on paper
 sheet: 15½ x 10¾ in. (38.5 x 27.6 cm.)
 image: 9½ x 9¾ in. (24 x 23.8 cm.)
 Executed in 1956

£15,000-20,000

\$22,000-29,000
 €20,000-26,000

PROVENANCE:

Marcel Zerbib (Galerie Diderot), Paris.
 Obelisk Gallery, London.
 Anonymous sale, Sotheby's, London, 11 December 1969, lot 122.
 David Hughes, London, by whom acquired at the above sale.
 V. J. Smith, London, by 1972.
 Private collection, London.

EXHIBITED:

Paris, Centre National d'Art Contemporain, *Hans Bellmer*,
 November 1971 - January 1972, no. 93.

This work was executed after the painting *La toupie*, circa 1937-1952, held in the Tate Gallery collection since 1964. The work was formerly known as *Le père* but was renamed by the artist.



*64

MAN RAY (1890-1976)

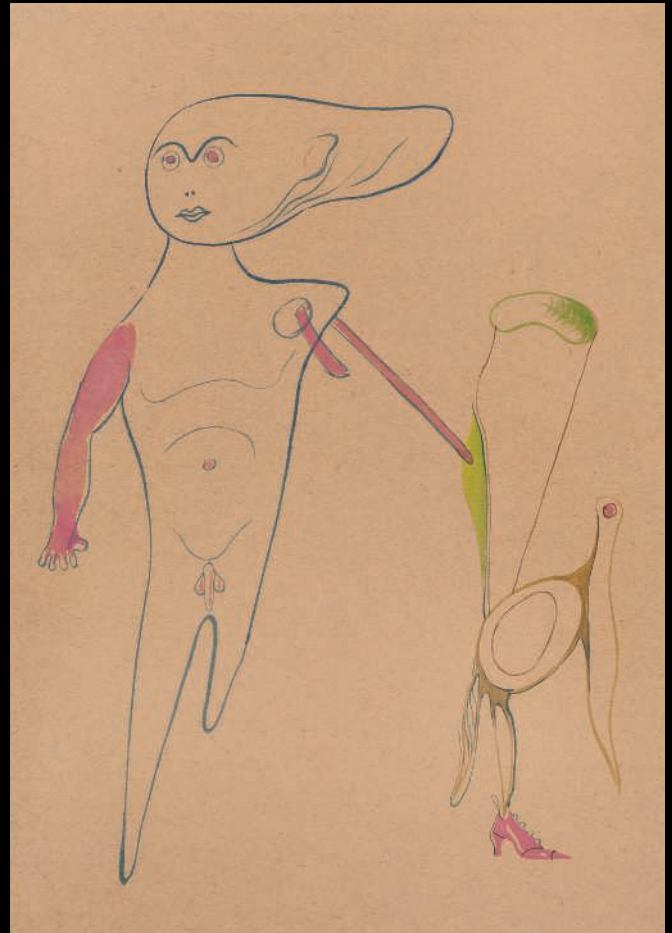
Etude pour la vierge

signed and dated 'Man Ray 52' (lower left), signed with the initials and inscribed 'MR étude pour La vierge-' (lower right)
brush and India ink and pencil on paper
7¼ x 7½ in. (19.8 x 19 cm.)
Executed in 1952

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:
Galleria Europa, Italy.



λ*65

VICTOR BRAUNER (1903-1966)

Composition surréaliste

pen and ink and gouache on paper
8¾ x 6¾ in. (22 x 16.2 cm)
Executed circa 1930

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:
Anonymous sale, Hôtel Drouot, Paris, 22 June 2005, lot 143.
Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.



*66

JEAN (HANS) ARP (1886-1966)

Torse-profil

signed and numbered 'ARP 2/10' (underneath)

bronze with gold patina

Height: 4¼ in. (10.8 cm.)

Conceived in 1958 and cast in 1961 by Clémenti in a numbered edition of ten; this example is number two from the edition

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Edward Loeb, Paris.

Dr. Henry Roland, London, by whom acquired from the above in October 1961; his sale, Sotheby's, London, 1 April 1987, lot 246.

Acquired at the above sale by the present owner.

EXHIBITED:

Manchester, City Art Gallery, *Modern Works from the Collection of Dr. Henry M. Roland*, June - August 1962, no. 6.

Folkestone, Arts Centre, *A Selection from the Collection of Dr. H. M. Roland*, March - May 1975, no. 5.

West Surrey, College of Art & Design, *Works from the Roland Collection*, November - December 1975, no. 49.

London, Camden Arts Centre, *The Roland Collection*, September - October 1976, no. 6.

Edinburgh, Scottish Arts Council, *Eighty Works from the Roland Collection*, November - December 1976, no. 64.

London, Courtauld Institute, *Works from the Roland Collection*, March - May 1979, no. 56; this exhibition later travelled to Norwich, Sainsbury Centre for Visual Arts, York, City Art Gallery, Oxford, Ashmolean Museum, Milton Keynes, Central and Plymouth, City Museum and Art Gallery.

Edinburgh, Scottish National Gallery of Modern Art, *One Man's Choice, Selected by Dr. Henry Roland from his Own Collection and from Other Sources*, April - May 1985, no. 6.

LITERATURE:

G. Marchiori, *Arp*, Milan, 1964, no. 117 (another cast illustrated p. 135).

E. Trier, *Jean Arp, Sculpture 1957-1966*, London, 1968, no. 176, p. 109 (another version illustrated).

I. Jianou, *Jean Arp*, Paris, 1973, no. 176, p. 75.

S. Poley, *Hans Arp, die Formensprache im plastischen Werk, mit einem Anhang unveröffentlichter Plastiken*, Stuttgart, 1978, no. 165 (another cast illustrated p. 150).



67

WIFREDO LAM (1902-1982)

Untitled

signed with the monogram and dated '1974'
(on the reverse)

oil on canvas

7 $\frac{7}{8}$ x 10 in. (20 x 25.3 cm.)

Painted in 1974

£6,000-8,000

\$8,700-12,000

€7,700-10,000

PROVENANCE:

Private collection, Stockholm.

Private collection, Hungary, acquired by gift from
the above in the 1970s.

LITERATURE:

L. Lauren-Lam, *Wifredo Lam: Catalogue Raisonné
of the Painted Work*, vol II, 1961-1982, Lausanne,
2002, p. 446, no. 74-37 (illustrated).



λ68

**ANDRÉ MASSON
(1896-1987)**

L'enfant au caméléon (Portrait de Luis)

signed and dated 'André Masson XLV' (lower left);
signed, dated and inscribed 'L'enfant au caméléon.
Pastel et encre - (Poitiers, Décembre XLV.) André
Masson' (on the reverse)

pastel and India ink on masonite

17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (45.4 x 35.2 cm.)

Executed in Poitiers in December 1945

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

Galerie Louise Leiris, Paris (no. 14447/50027).

Curt Valentin Gallery, New York.

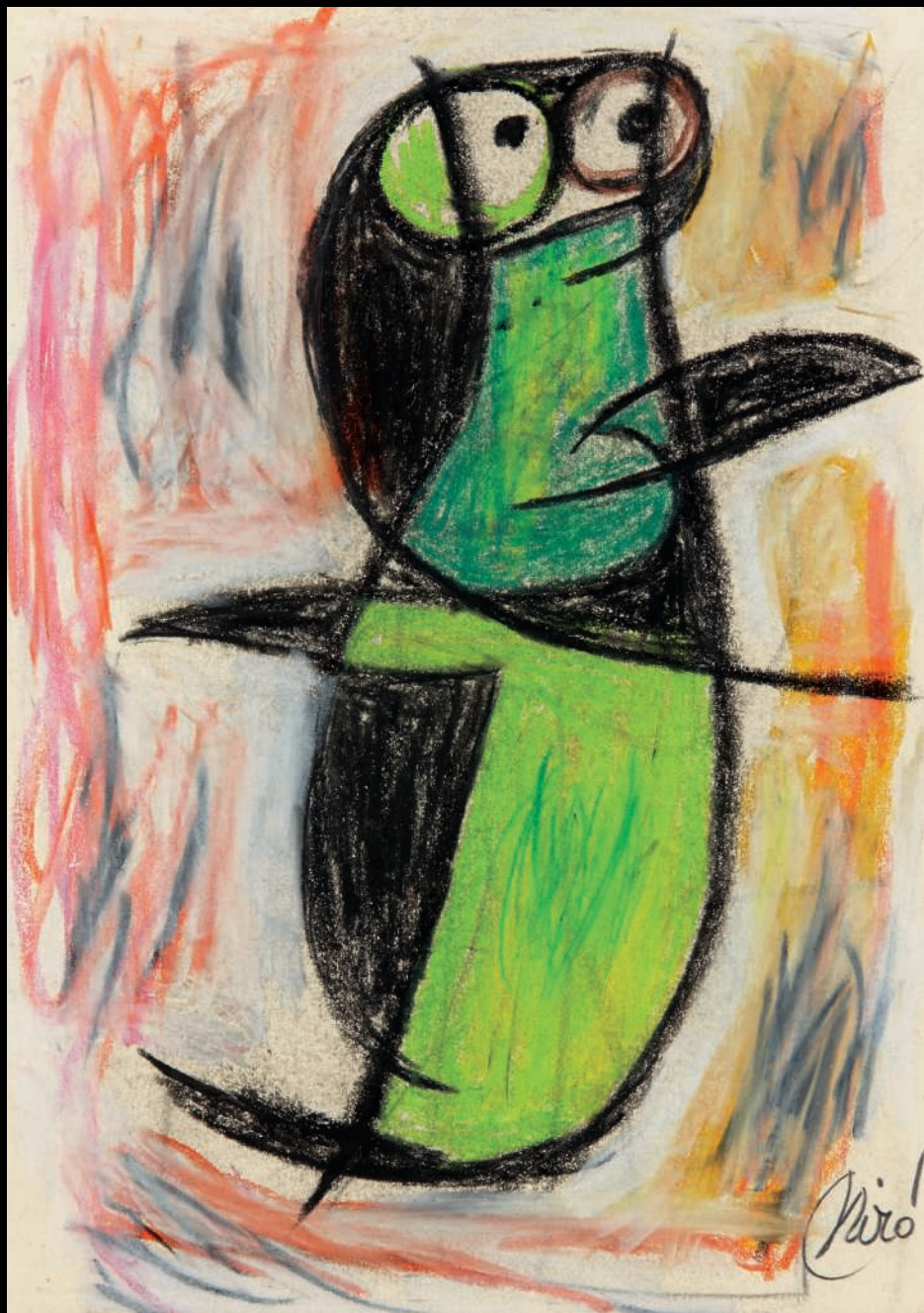
Richard Feigen Gallery, Chicago.

Mr & Mrs Peter Bensinger, Chicago; sale,

Sotheby's, London, 4-5 July 1962, lot 262.

Galerie Louise Leiris, Paris, acquired from
the above.

The Comité André Masson has confirmed the
authenticity of this work.



λ69

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (lower right); dated and inscribed '14/IX/77. Femme'
(on the reverse)

pastel and coloured crayon on paper

8¼ x 6 in. (20.9 x 15 cm.)

Executed on 14 September 1977

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

The artist's estate.

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



λ70

FRANCIS PICABIA (1879-1953)

Tête de femme

signed 'Francis Picabia' (lower left)

black crayon on paper

9⁷/₈ x 7⁷/₈ in. (25 x 19.2 cm.)

Executed *circa* 1940-1942

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Anonymous sale, Christie's, London, 25 November 2009, lot 45.
Acquired at the above sale by the present owner.

Sold with a photo-certificate from the Comite Picabia.



λ71

FRANCIS PICABIA (1879-1953)

Tête de femme

signed 'Francis Picabia' (lower right)

black crayon on paper

10¾ x 8¼ in. (27.3 x 21 cm.)

Executed *circa* 1942

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Anonymous sale, Christie's, London, 25 November 2009, lot 46.

Private collection, Paris; sale, Artcurial, Paris, 23 March 2010, lot 257.

Anonymous sale, Sotheby's, London, 23 June 2010, lot 312.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from the Comité Picabia.



λ72

SALVADOR DALÍ (1904-1989)

Lavandière

signed 'D.Salvador' (lower right)
pencil on paper
5¼ x 8 in. (13.5 x 20.3 cm.); irregular
Executed circa 1922

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Acquired directly from the artist in Madrid circa 1920-1925 by a former classmate.
Acquired from the above in 2005 and thence by descent to the present owner.

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

λ73

SALVADOR DALÍ (1904-1989)

Lune, étoile filante, Yin et Yang

signed, dated and inscribed 'Salvador Dalí 1952 DALÍ ESPAÑA PORT-LLIGAT CADAQUES (po de gerona)' (within the composition)
pen and blue ink on paper
9½ x 6¾ in. (24.2 x 16.8 cm.)
Executed in Cadaqués in 1952 on the reverse of the dedication page of M. del Arco, *Dalí al desnudo*, Barcelona, 1952

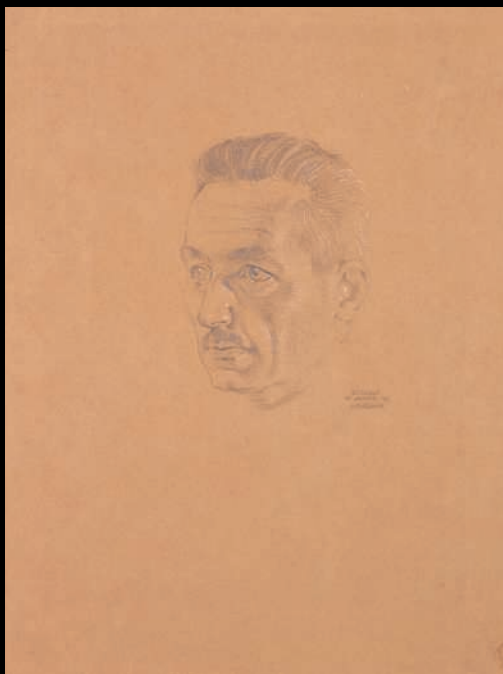
£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Anonymous sale, Christie's, London, 22 June 2012, lot 118.
Acquired at the above sale by the present owner.

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



λ74

HANS BELLMER (1902-1975)

Portrait du Commandant Coudène

signed, dated and inscribed 'Les Milles 15.janvier.40. H Bellmer' (centre right)
gouache and pencil on paper
12½ x 9¾ in. (31.6 x 23.8 cm.)
Executed on 15 January 1940

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Commandant Coudène, France, thence by descent; sale, Christie's, Paris, 12 December 2005, lot 121.

Rodica Aldoux has confirmed the authenticity of this work.



λ*75

HENRI GOETZ (1909-1989)

Composition surréaliste

signed and dated 'goetz '39' (lower right); signed, signed again, dated and inscribed 'Henri Goetz 1939 ce tableau est de ma main Henri Goetz Henri Goetz 19 Rue Daguerre PARIS 14^e' (on the reverse)

oil on paper laid down on panel

13¼ x 18¾ in. (33.6 x 46.7cm.)

Painted in 1939

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

François Jolivet, Paris; sale, Hôtel Drouot, Paris, 19 May 2008, lot 297. Acquired at the above sale by the present owner.

EXHIBITED:

Marseille, Musée Cantini, *La planète affolée, surréalisme, dispersion et influences, 1938-1947*, April - June 1986, no. 102 (illustrated p. 43)

LITERATURE:

F. Nocera, *Henri Goetz, Catalogue raisonné, peintures, oeuvres sur papier*, vol. I, 1930-1960, Paris, 2001, no. 151 (illustrated p. 130).



λ ■ 76

JEAN LURÇAT (1892-1966)

Vision d'Espagne

signed and dated 'lurçat 1938' (lower right)

oil on canvas

44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. (114 x 145.8 cm.)

Painted in 1938

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Galerie Etienne Bignou, Paris (no. 5146), by whom acquired in 1938.

Galerie Stiebel, Paris, by 1960.

Private collection, Neuchâtel.

Private collection, Paris.

Acquired from the above by the present owner in 2000.

EXHIBITED:

London, Reid & Lefèvre Gallery, *L'entente cordiale, Paintings by Contemporary British and French Artists*, July 1939, no. 19.

Pittsburgh, Carnegie Institute, *The 1939 International Exhibition of Paintings*, October - December 1939, no. 216 (illustrated).

New York, Galerie Bignou, *Paintings by Jean Lurçat*, April - May 1944, no. 18.

New York, Galerie Bignou, *Exhibition of Paintings by Jean Lurçat*, March - April 1946, no. 10.

La Chaux-de-Fonds, Musée des Beaux Arts, *Peinture française actuelle, sculpture*, February 1950, no. 19.

Paris, Musée National d'Art Moderne, *Jean Lurçat*, July - October 1958, no. 22, p. 39.

Amsterdam, Stedelijk Museum, *Jean Lurçat*, January - February 1959, no. 17;

this exhibition later travelled to Eindhoven, Van Abbe Museum, Groningen, Museum, and Breda, De Beyerd.

Paris, Galerie Stiebel, *Jean Lurçat*, June - July 1962.

Genève, Galerie Motte, *Jean Lurçat*, August - September 1962.

LITERATURE:

C-G. Stiebel, *Mon ami, Jean Lurçat, peintre de chevalet*, Paris, 1962 (illustrated pl. 9).

G. Denizeau and S. Lurçat, *L'oeuvre peint de Jean Lurçat, catalogue raisonné 1910-1965*, Lausanne, 1998, no. 1938.11 (illustrated p. 430).



λ ■ 77

JEAN LURÇAT (1892-1966)

Vision d'Espagne

signed and dated 'lurçat 38' (lower right)

oil on canvas

44% x 57% in. (113.5 x 145.8 cm.)

Painted in 1938

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Galerie du Rhone, Sion.

Acquired from the above by the present owner in 2000.

Gerard Denizeau has confirmed the authenticity of this work and will include it in the forthcoming supplement to the *catalogue raisonné* on Jean Lurçat.

Known foremost for his crucial involvement in the revival of the tapestry as a Modern art form, Jean Lurçat's canvases frequently display a sensibility akin to this medium both in their colour, style and scale. Lurçat had been inspired by Medieval tapestry-making, most notably, the *Apocalypse* tapestries, commissioned by Louis I in the 14th Century, now on display at the Château d'Angers. These tapestries, he discovered, used a very refined palette of colour, much less than the complicated spectra used in more recent manufacture which had led to it becoming a highly expensive medium

to employ. In refining this palette, Lurçat found that he could create dynamic, colourful masterpieces on the loom, well suited to the conditions of modern living, and in doing so, influenced many other Modern artists to pursue this medium during the mid-20th century, leading to epic compositions from Picasso, Le Corbusier, Leger, Miro, Dufy and others.

The monumental size and subject matter of the present works furthermore aligns them with a grand tradition of history painting and early 20th century social realist mural painting. However, the most pertinent correlation comes in relation to works exhibited at the Spanish Pavillion of the 1937 Paris International Exposition, most notably Pablo Picasso's *Guernica* and Joan Miró's *The Reaper* which were mounted in the space funded by the Spanish Republican government, contrary to the fair's original curatorial theme. Lurçat's gargantuan mural paintings share the same use of scale to exemplify their resistance to the brutality of hostile forces by making explicit the horrors of war, urging resistance to abuses of power, specifically the atrocity of the bombing of the Basque town of Guernica by the Nazis, which would prefigure the events of the darkest period of Western history in the 20th Century.

Lurçat had served in the First World War and thus understood well the nature of this territory. In the Second World War, he would experience his own personal tragedy in the death of his adopted son, Victor who was captured and executed. In expressing and coping with his loss, Lurçat's work into the 1940s continued to depict the surreal, barren landscape and dramatic colours visible in the present compositions, referencing a figurative mental landscape in light of the incomprehensible personal devastation experienced by many of the time.



This group of paintings come from the collection of Marc M. Spiegel who became a dedicated follower of Kantor's work from their meetings in Paris. Spiegel was born in Russia in 1919 and moved to the U.S. with his family in early childhood. He graduated from Boston University in 1939 with an MA degree in Romance Languages and from Harvard University in 1940 with an MA degree in Linguistics. Spiegel had an illustrious wartime career, followed by distinguished career in the audiovisual industry with significant interest and expertise in Romance languages. He would become a generous philanthropist in his later life and in 2001, he founded his own activity for U.S. Education, 'Academic Centers Abroad' LLC, to develop study abroad programs for U.S. students. He established two centres in the heart of Florence with courses devoted to a wide range of the fine and liberal arts, supporting his view that every American student should have studied in a foreign country at least once during their education.

λ78

TADEUSZ KANTOR (1915-1990)

Peinture

signed 'Kantor' (lower right); signed, dated and inscribed 'T.Kantor III 1961 Cracovie' (on the reverse)

oil, enamel and fabric collage on canvas

39½ x 31¼ in. (99.4 x 80.8 cm.)

Painted in Krakow in 1961

£10,000-15,000

\$15,000-22,000

€13,000-19,000

Sold with a photo-certificate from Lech Stangret.

λ79

**T A D E U S Z K A N T O R
(1915-1990)**

Peinture

signed 'Kantor' (lower right); signed, dated
and inscribed 'T.KANTOR I 1959 CRACOVIE'
(on the reverse)

oil and enamel on canvas
25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81.1 cm.)

Painted in Krakow in January 1959

£8,000-10,000

\$12,000-14,000

€11,000-13,000

EXHIBITED:

New York, Saidenberg Gallery, 1960, no. 25-B.

Sold with a photo-certificate from Lech Stangret.



λ80

**T A D E U S Z K A N T O R
(1915-1990)**

Peinture

signed 'Kantor' (lower right); signed, dated
and inscribed 'T.KANTOR I 1959 CRACOVIE'
(on the reverse)

oil, enamel and lacquer on canvas
31 $\frac{3}{4}$ x 39 $\frac{1}{4}$ in. (80.8 x 99.7 cm.)

Painted in Krakow in January 1959

£10,000-15,000

\$15,000-22,000

€13,000-19,000

EXHIBITED:

New York, Saidenberg Gallery, 1960, no. 40-A.

Sold with a photo-certificate from Lech Stangret.





λ81

PAUL KALLOS (B. 1928)

Intérieur à la plante verte

signed and dated 'KALLOS 56' (lower right) inscribed 'Intérieur à la plante verte offert part Kallos Pierre Loeb 21.12.56' (on the stretcher)

oil on canvas
28¾ x 23¾ in. (73 x 60.2 cm.)
Painted in 1956

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Pierre Loeb, Paris.
Maurice Lefebvre-Foinet, Paris (no. 1225), and thence by descent; sale, Christie's, Paris, 29 September 2010, lot 186.
Acquired at the above sale by the present owner.

λ82

ANDRÉ LANSKOY (1902-1976)

Composition sur fond rouge II

signed 'LANSKOY' (lower left)
gouache and pastel on paper
21¾ x 14¾ in. (55.6 x 37.9 cm.)
Executed circa 1965

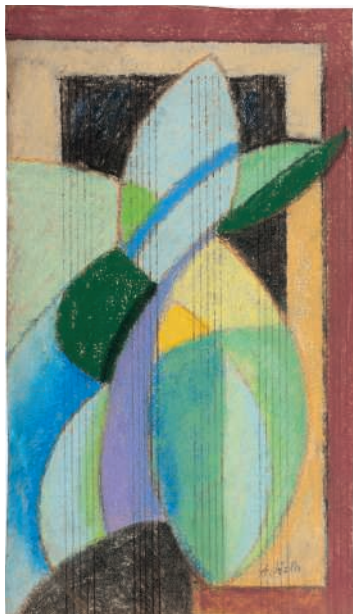
£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

The Redfern Gallery, London.
Acquired from the above by the present owner on 11 April 1979.

Comité Lanskoj has confirmed the authenticity of this work.



λ83

ALFRED RETH (1884-1966)

Composition

signed 'A.Reth' (lower right)
pastel on sheet music paper
6¾ x 4 in. (17.4 x 10 cm.)
Executed circa 1950

£800-12,000

\$1,200-17,000
€1,100-15,000

PROVENANCE:

Acquired by the present owner in France in 2009.

Sold with a photo-certificate from the Association Alfred Reth.



λ*84

ROGER LIMOUSE (1894-1990)

Terrasses à Marrakech

signed and dated 'R.Limouse 1954' (lower right)

oil on canvas

28 $\frac{7}{8}$ x 36 $\frac{1}{4}$ in. (73.3 x 92 cm.)

Painted in 1954

£6,000-8,000

\$8,700-12,000

€7,700-10,000

PROVENANCE:

Galerie Charpentier, Paris, by whom acquired directly from the artist in 1954.

Galerie des Granges, Geneva.

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

EXHIBITED:

Paris, Galerie Charpentier, *Ecole de Paris*, 1954.

La Tour-de-Peilz, Salle des Remparts, *Les peintres de la réalité poétique*, July - September 1957, no. 111, p. 29.

Geneva, Galeries des Granges, *Les peintres de la réalité poétique*, March - April 1972, no. 28 (illustrated p. 29).

Geneva, Palais des Expositions, *Les peintres de la réalité poétique*, April - May 1994, no. 47 (illustrated).

ERIC ESTORICK AND THE EUROPEAN AVANT-GARDE: PROPERTY FROM THE GROSVENOR GALLERY

ERIC ESTORICK, who founded the Grosvenor Gallery in London in the early 1960s, is famously connected with the Italian Futurist movement and, indeed, works from his private collection now form the renowned Estorick Collection in Canonbury, London, which is widely considered to be the finest collection of such works outside Italy.

Perhaps less well known today is his deep-seated interest in the Avant-garde as a whole and the significant role he played in the 1960s in raising awareness of both Russian and Czech Avant-Garde and Nonconformist art. Although he was born in New York and moved to London after World War II, Estorick's family roots nevertheless lay in Russia and it was perhaps this connection which led him to make no less than 14 visits to the Soviet Union between 1960 and 1964 as well as visiting Prague in 1965, with the aim of building bridges between East and West.

The fruit of these trips was a series of exhibitions of Russian art at the Grosvenor Gallery beginning in 1962 with *Two Decades of Experiment in Russian Art, 1902-22* which was followed in 1964 by *Aspects of Contemporary Soviet Art*. On his Prague visit Estorick expanded his collection into Czech art, buying significantly from Emil Gutfreund, brother of the artist Otto. The Grosvenor Gallery featured Otto Gutfreund in several exhibitions in the following years and in June 1965 hosted the artist's first solo exhibition outside of Czechoslovakia.



85

OTTO GUTFREUND (1889-1927)

Ležící žena

signed 'GUTFREUND' (on the back)

bronze with brown patina

Length: 11 in. (28 cm.)

Conceived in 1926-1927

£1,200-1,800

\$1,800-2,600

€1,600-2,300

PROVENANCE:

The artist's estate.

Eric Estorick [Grosvenor Gallery], London, by whom acquired from the above in the 1960s.

LITERATURE:

National Gallery, Prague, *Otto Gutfreund*, exh. cat., with a *catalogue raisonné* of sculptures, 1995, no. 369 (other casts illustrated pp. 140 & 274).

Jirí Šetlík has confirmed the authenticity of this work.



λ86

OTA JANEČEK (1919-1996)

Stříbrák a já : Andaluská elegie

each signed 'Ota Janeček'; one signed 'Janeček'
24 works in gouache, watercolour, pastel and ink on paper
20 works; image: 9% x 6% in. (24.5 x 17 cm.); sheet: 11% x 9% in. (30 x 23 cm.);
4 smaller works
A folio of 24 drawings to illustrate the book by Nobel prize winning author
Juan Ramón Jiménez, *Stříbrák a já : Andaluská elegie* (24)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.

λ87

OTA JANEČEK (1919-1996)

Milenci; Žena

bronze with brown patina
Length: 4% in. (10.5 cm.); Height: 5% in. (13.3 cm.)
Conceived in 1944

£1,000-2,000

\$1,500-2,900
€1,300-2,600

PROVENANCE:

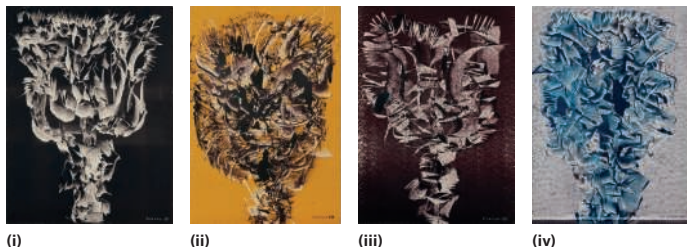
Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.



(Milenci)



(Žena)



(i) (ii) (iii) (iv)

λ88

JOSEF ISTLER (1919 - 2000)

Surrealist compositions

(i) signed and dated 'istler 59' (lower right)
(ii-iv) signed and dated 'istler 58' (lower right)
acrylic and grattage on paper
(i) 24¼ x 17¾ in. (62.9 x 44.3 cm.)
(ii) 16¼ x 11¾ in. (41.4 x 28.9 cm.)
(iii) 16 x 11½ in. (40.4 x 29.3 cm.)
(iv) 15¾ x 11¾ in. (39.9 x 29 cm.)
Executed in 1958-1959

£1,000-2,000

(4)
\$1,500-2,900
€1,300-2,600

PROVENANCE:

Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.

λ89

MILAN LALUHA (1930-2013)

Trees and houses

signed and dated 'MLaluha65' (lower right)
pencil on paper
28½ x 20 in. (71.5 x 50.7 cm.)
Executed in 1965

£300-500

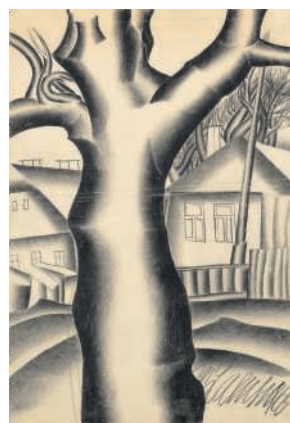
\$440-720
€390-640

PROVENANCE:

Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.

EXHIBITED:

Cardiff, Contemporary Art Society for Wales, *Gutfreund, Janeček and others*, January 1985, no. 45; this exhibition later travelled to Wrexham, Library Arts Centre and Swansea, Taliesin Centre for the Arts.



λ90

VASSIL IVANOFF (1922-1973)

Compositions surréalistes

each signed and dated 'V.Ivanoff 962'
charcoal on paper
(i) 14 x 19¾ in. (35.7 x 50.2 cm.)
(ii) 8¼ x 11¾ in. (21 x 28.9 cm.)
(iii) 8¼ x 11¾ in. (21 x 29 cm.)
Executed in 1962

£800-1,200

(3)
\$1,200-1,700
€1,100-1,500

PROVENANCE:

Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.



(i) (ii) (iii)

λ91

JOZEF KOSTKA (1912-1996)

Femmes

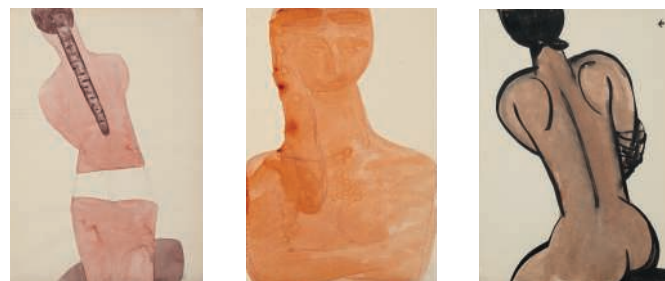
each signed with the initial 'K'
watercolour on paper
(i) 18 x 12¾ in. (45.9 x 32.3 cm.)
(ii) 17¾ x 12¼ in. (45 x 31.2 cm.)
(iii) 17 x 12 in. (43.2 x 30.6 cm.)
Executed circa 1962-1963

£500-1,000

(3)
\$730-1,400
€640-1,300

PROVENANCE:

Eric Estorick [Grosvenor Gallery], London, by whom acquired directly from the artist in the 1960s.



(i) (ii) (iii)

92

OTTO GUTFREUND (1889-1927)

Souzvuk

signed 'O.gutfreund' (on the side left)
bronze with brown patina
13 x 12¼ in. (33 x 31.2 cm.)
Conceived in 1911-1912

£800-1,200

\$1,200-1,700
€1,100-1,500

PROVENANCE:

The artist's estate.
Eric Estorick [Grosvenor Gallery], London, by whom acquired from the above
in the 1960s.

LITERATURE:

National Gallery, Prague, *Otto Gutfreund*, exh. cat., with a *catalogue raisonné*
of sculptures, 1995, no. 68 (other casts illustrated pp. 39 & 197).

Jiri Šetlík has confirmed the authenticity of this work.



(i)



(ii)



(iii)

94

OTTO GUTFREUND (1889-1927)

Cubist Compositions

each with the atelier stamp numbered (i) '392', (ii) '758', (iii) '426'
(on the reverse)
(i) pen and ink on paper
(ii-iii) pencil on paper
(i) 12¼ x 8¼ in. (31.1 x 20.8 cm.); irregular
(ii) 9¾ x 7¾ in. (23.8 x 18.7 cm.)
(iii) 6¾ x 4¼ in. (17.2 x 10.8 cm.)

£800-1,200

\$1,200-1,700
€1,100-1,500

PROVENANCE:

The artist's estate.
Eric Estorick [Grosvenor Gallery], London, by whom acquired from the above
in the 1960s.



(i)



(ii)



(iii)



93

OTTO GUTFREUND (1889-1927)

Cubist Compositions

(i) with the atelier stamp numbered '133' (on the reverse)
(i) with the atelier stamp (on the reverse)
(i) with the atelier stamp numbered '1752' (lower right)
(i) crayon on paper
(ii) pencil on paper
(ii) pen and ink on paper
(i) 11¾ x 9 in. (28.8 x 22.8 cm.)
(ii) 5¾ x 2¾ in. (14.6 x 7.1 cm.)
(iii) 4¾ x 3¾ in. (12 x 9½ cm.)

£800-1,200

\$1,200-1,700
€1,100-1,500

PROVENANCE:

The artist's estate.
Eric Estorick [Grosvenor Gallery], London, by whom acquired from the above
in the 1960s.



(i)



(ii)



(iii)

95

OTTO GUTFREUND (1889-1927)

Compositions

(i) with the atelier stamp numbered '91' (on the reverse)
(iii) with the atelier stamp numbered '450' (on the reverse)
(i) crayon on paper
(ii) pencil on paper
(iii) pen and brush and India ink on paper
(i) 11¾ x 9 in. (28.8 x 22.8 cm.)
(ii) 5¾ x 3¾ in. (14.8 x 9.2 cm.); irregular
(iii) 8¼ x 6¾ in. (20.8 x 17 cm.)

£800-1,200

\$1,200-1,700
€1,100-1,500

PROVENANCE:

The artist's estate.
Eric Estorick [Grosvenor Gallery], London, by whom acquired from the above
in the 1960s.

96

OTTO GUTFREUND (1889-1927)

Sedící žena II

stamped with the initial and numbered 'G 3/3' (on the right)

bronze with brown-green patina

Height: 9¾ in. (24 cm.)

Conceived in 1927, this cast executed post-1945, probably in the 1960s

£700-1,000

\$1,100-1,400

€900-1,300

PROVENANCE:

Private collection, Prague.

LITERATURE:

National Gallery, Prague, *Otto Gutfreund*, exh. cat., with a *catalogue raisonné* of sculptures, 1995, no. 371/II (other casts illustrated pp. 141 & 275).

P. Cannon-Brookes, *Czech Sculpture 1800-1938*, exh. cat, London, 1983, no. 158 (another cast illustrated p. 103).

Jirí Šetlík has confirmed the authenticity of this work.



λ97

BÉLA KÁDÁR (1877-1956)

Akt lóhátón

brush and ink on paper

9¼ x 11¼ in. (23.5 x 30 cm.)

£1,800-2,500

\$2,600-3,600

€2,300-3,200

PROVENANCE:

Anonymous sale, Irene Lehr Kunstauktionen, Berlin, 28 April 2007, lot 97.

EXHIBITED:

Budapest, Virag Judit Gallery, *Bela Kadar, Selection from an American Private Collection, Stephan and Imre Deak*, February - March 2012 (illustrated p. 50).

λ98

BÉLA KÁDÁR (1877-1956)

Téli Táj

signed 'KÁDÁR BÉLA' (lower right)

watercolour and pencil on paper

7¾ x 9¾ in. (18.8 x 24.5 cm.)

Executed circa 1908

£1,200-1,800

\$1,800-2,600

€1,600-2,300

PROVENANCE:

Stephan and Imre Deak, United States.

EXHIBITED:

Budapest, Virag Judit Gallery, *Bela Kadar, Selection from an American Private Collection, Stephan and Imre Deak*, February - March 2012 (illustrated p. 52).



λ*99

BÉLA KÁDÁR (1877-1956)

Couple II

signed 'KÁDÁR BÉLA' (upper left)
watercolour, pastel and pencil on paper
7 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (20.2 x 28.8 cm.)
Executed *circa* 1920

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Max (Sándor) Hevesi, Vienna, by whom acquired directly from the artist.
Sir Jack Baer [Hazlitt Gallery], London, by whom acquired in 1946.
Acquired from the above by the present owner.



λ*100

BÉLA KÁDÁR (1877-1956)

Couple III

watercolour on paper
8 $\frac{3}{8}$ x 9 in. (22 x 22.9 cm.)
Executed *circa* 1920

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Max (Sándor) Hevesi, Vienna, by whom acquired directly from the artist.
Sir Jack Baer [Hazlitt Gallery], London, by whom acquired in 1946.
Acquired from the above by the present owner.





λ101

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

La marchande de chats

signed 'Foujita' (lower centre)
pencil on paper
5 $\frac{5}{8}$ x 5 $\frac{1}{4}$ in. (14.2 x 13.5 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, 28 October 2013, lot 172g.
Acquired at the above sale by the present owner.



λ102

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

Petite cuisinière

brush and ink on paper
9 $\frac{1}{4}$ x 9 in. (23.5 x 22.8 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, 28 October 2013, lot 167c.
Acquired at the above sale by the present owner.

This work is part of a group of studies for the book *Petits Métiers et Gagne-Petit* edited by Pierre de Tartas in 1960.



λ103

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

Le petit écrivain

brush and ink, ballpoint pen and crayon on paper
9 $\frac{1}{4}$ x 9 in. (23.5 x 23 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, 28 October 2013, lot 167a.
Acquired at the above sale by the present owner.

This work is part of a group of studies for the book *Petits Métiers et Gagne-Petit* edited by Pierre de Tartas in 1960.



104

EMILIANO DI CAVALCANTI (1897-1976)

Portrait of Louise Latham

signed, dated indistinctly and inscribed 'E di Cavalcanti Rio 5.1959'
(lower right)

oil on canvas
28¾ x 23¾ in. (73.3 x 60 cm.)

Painted in the 1950s

£15,000-25,000

\$22,000-36,000
€20,000-32,000

© Elisabeth di Cavalcanti



λ105

ANDRÉ LHOTE (1885-1962)

Femme allongée

signed 'A.LHOTE.' (lower right)
pastel on paper
18¾ x 24¾ in. (47.9 x 62.8 cm.)

£5,000-7,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 13 April 2016, lot 55.
Acquired at the above sale by the present owner.

106

JEAN METZINGER (1883-1956)

Nue au divan sur fond de paysage

signed and inscribed 'à ma demoiselle Suzanne Phocas hommage très respectueux Metzinger' (lower left)
watercolour on paper
8½ x 11½ in. (21.7 x 30.1 cm.)
Executed circa 1923

£3,000-5,000

\$4,400-7,200
€3,900-6,400

Sold with a photo-certificate from Bozena Nikiel.





λ107

FRANCISCO BORÈS (1898-1972)

Assiette et compotier

signed and dated 'Borès 1940' (lower right)

oil on canvas

23 5/8 x 28 3/4 in. (60 x 73 cm.)

Painted in 1940

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Galerie Simon, Paris (no. 01702/17646).

Etienne Vautheret, Lyon.

Anonymous sale, Nouvel Hôtel des Ventes, Lyon, 26 November 1978, lot 1.

Calart Contemporain, Geneva.

Galeria Rojo y Negro, Madrid.

Anonymous sale, Sotheby's, London, 6 February 2006, lot 441.

LITERATURE:

Museo Nacional Centro de Arte Reina Sofía (ed.), *Francisco Borès, Catálogo razonado, Pintura 1917-1944*, Madrid, 2003, no. 1940/33 (illustrated p. 410).



112



112

λ108

ANDRÉ DERAÏN (1880-1954)

Le roi Pantagruel; Personnage de Pantagruel

each signed 'a.Derain' (lower right)
oil, ink and pencil on tinted paper
image: 8¾ x 8 in. (21.3 x 20.2 cm.);
8¼ x 7¾ in. (21 x 19.5 cm)
sheet: 11¼ x 8¾ in. (30 x 22.8 cm.);
11¼ x 9 in. (30 x 22.9 cm.)
Executed circa 1943

(2)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Acquired by the present owner in France in 2011.



113

λ109

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

Scène de théâtre

signed 'Foujita' (lower right)
pen and India ink and pencil on tracing paper
6½ x 9¾ in. (16.5 x 25 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist;
her Succession sale, Hôtel Drouot, 9 December 2013,
lot 292.

Acquired at the above sale by the present owner.



114

110

RAOUL DUFY (1877-1953)

Frivolant

signed with the initials 'RD' (lower right)
pen and ink on paper
17¼ x 20¾ in. (44 x 53.2 cm.)
Executed in 1928

£1,200-1,800

\$1,800-2,600
€1,600-2,300

PROVENANCE:

Anonymous sale, Bloomsbury Auctions, London,
16 July 2015, lot 223.

Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Lafaille, *Raoul Dufy, Catalogue raisonné des
dessins*, Paris, 1991, vol. I, no. 689 (illustrated p. 276).

Sold with a photo-certificate from
Fanny Guillon-Laffaille.



111

RAOUL DUFY (1877-1953)

Cheval Marin

signed 'Raoul Dufy' (lower left)

oil on canvas

8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (21.8 x 27.7 cm.)

Painted *circa* 1926

£14,000-20,000

\$21,000-29,000

€18,000-26,000

PROVENANCE:

Private collection, France; sale, Hôtel Drouot, Paris, 31 October 2008, lot 185.

This work is to be included in the second supplement of the Raoul Dufy *catalogue raisonné de l'oeuvre peint* being prepared by Madame Fanny Guillon-Laffaille.



λ112

MAURICE DE VLAMINCK (1876-1958)

L'entrée du village

signed 'Vlaminck' (lower right)
watercolour and gouache on paper
18 x 21 $\frac{1}{2}$ in. (45.8 x 54.9 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

Anonymous Sale, Shinwa Art Auction, Tokyo, 27 January 2007, lot 98.

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.



λ113

JEAN DUFY (1888-1964)

Paysage du Limousin

signed and dated 'Jean Dufy 1921' (lower right)

oil on canvas

15 x 18½ in. (38 x 46 cm)

Painted in 1921

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Private collection, South France.

Acquired from the above by the present owner.

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.



λ*114

MAURICE DE VLAMINCK (1876-1958)

Nature morte

signed 'Vlaminck' (lower right)
oil on canvas
21 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (55.5 x 46.5 cm.)
Painted circa 1925

£18,000-25,000

\$26,000-36,000
€23,000-32,000

PROVENANCE:

Gaby Duré Smart, New York.
Estate Clement Stone, Chicago; sale, Sotheby's, New York, 7 October 1987,
lot 114.
Anonymous sale, Sotheby's, London, 4 December 1996, lot 390.



115

RAOUL DUFY (1877-1953)

Nature morte au lapin et à la cruche

signed 'Raoul Dufy' (lower right)

gouache on paper

19¾ x 26 in. (50.3 x 66 cm.)

Executed circa 1944

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Galerie Louis Carré, Paris.

The Parker Gallery, London.

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

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1457 (illustrated p. 144).



λ*116

**CHARLES CAMOIN
(1879-1965)**

Nature morte aux raisins et pichet

signed 'Ch Camoin' (lower right)

oil on panel

15 x 18½ in. (38.2 x 46.1 cm.)

Painted circa 1950

£3,500-5,000

\$5,100-7,200

€4,500-6,400

PROVENANCE:

Anonymous sale, Sotheby's, London, 23 May 1990, lot 2.

Anonymous sale, Mallet, Japan, 3 December 2015, lot 215.

Acquired at the above sale by the present owner.



λ117

**ANDRÉ DUNOYER DE SEGONZAC
(1884-1974)**

Nature morte au pichet et à la coupe de fruits

signed 'A. Dunoyer de Segonzac' (upper centre)

watercolour and pen and ink on paper

17½ x 16½ in. (44.8 x 41 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 20 March 2013, lot 89.

Acquired at the above sale by the present owner.



λ118

JEAN DUFY (1888-1964)

Paysage

signed 'Jean DUFY' (lower right)

oil on canvas

14⁷/₈ x 21⁵/₈ in. (38 x 55 cm.)

£9,000-12,000

\$13,000-17,000
€12,000-15,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 21 December 2015, lot 161.

Acquired at the above sale by the present owner.

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.



119

PAUL SIGNAC (1863-1935)

Le Trieux

signed 'P. Signac' (lower left), inscribed and dated 'Le Trieux 1926' (lower right)
 watercolour and black crayon on paper laid down on the artist's mount
 3⁷/₈ x 6⁷/₈ in. (9.8 x 17.6 cm.)
 Executed in Le Trieux in 1926

£6,000-8,000

\$8,700-12,000
 €7,700-10,000

λ120

GEORGES D'ESPAGNAT (1870-1950)

Scène de port

signed with initials 'GdE' (lower right)
 watercolour, gouache and charcoal on paper
 9¹/₄ x 12¹/₂ in. (23.4 x 30.9 cm.)

£1,000-1,500

\$1,500-2,200
 €1,300-1,900

PROVENANCE:

The artist's family.
 Anonymous sale, Sotheby's, London, 21 February 1990, lot 46.
 Anonymous sale, Christie's, London, 5 April 2006, lot 11.
 Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.





λ121

ÉMILE-OTHON FRIESZ (1879-1949)

Port de Honfleur

signed 'E. Othon Friesz' (lower left)

oil on canvas

23½ x 28¾ in. (59.7 x 73.3 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Galerie Suillerot, Paris.

Anonymous sale, Maître Blache, Versailles, 8 June 1977.

Private collection, Paris.

Private collection, Paris, by whom acquired from the above *circa* 1980s.



122

RAOUL DUFY (1877-1953)

Bouquet de fleurs

stamped with the signature 'Raoul Dufy' (lower right)
watercolour and brush and ink on paper
13¾ x 16½ in. (34 x 42.8 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

The family of the artist.
Galerie Fanny Guillon-Laffaille, Paris.
Acquired from the above by the present owner.

123

ACHILLE LAUGÉ (1861-1944)

Esquisse de fleurs pour les Gobelins

oil on panel
6¾ x 20¼ in. (16.9 x 51.4 cm.)

£1,500-2,500

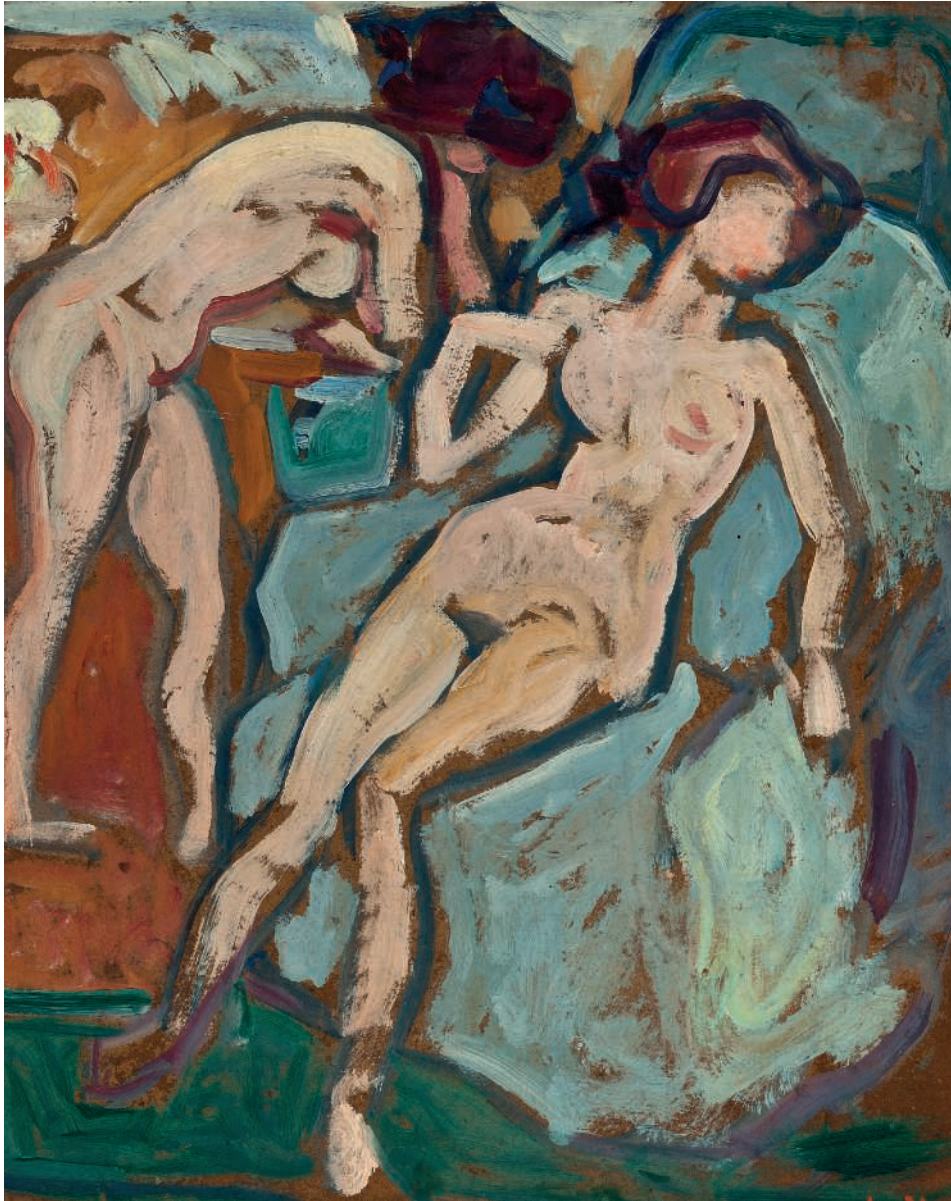
\$2,200-3,600
€2,000-3,200

PROVENANCE:

The artist studio.
Juliette Laugé (the artist's daughter), France.
Pierre Bernard (the artist's grand-nephew), France, a gift from the above.
Collection of Monsieur L., France.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Mrs Nicole Tamburini.





λ124

LOUIS VALTAT (1869-1952)

Nu au fauteuil bleu

signed with the initials 'L.V.' (lower right)

oil on board

16¼ x 13 in. (41.2 x 33 cm.)

Painted circa 1915; this lot is sold with the monograph R. Cogniat, *Louis Valtat*, Neuchâtel, 1963, and dossier on the artwork

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Wally Findlay Galleries, Paris, by 1977.

Anonymous sale, Sotheby's, London, 15 March 2007, lot 93.

Anonymous sale, Bonhams, London, 23 October 2013, lot 12.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from late Louis-André Valtat.





λ125

EDOUARD JOSEPH GOERG (1893-1969)

Portrait de Monsieur et Madame Goujon-Bouchon

signed and dated 'E.Goerg/1932' (lower right); signed, inscribed and dated 'PORTRAIT de M' et Mme Goujon-BOUCHON E.GOERG 1932'

(on the reverse)

oil on canvas

42 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in. (108.8 x 79.5 cm.)

Painted in 1932

£4,000-6,000

\$5,800-8,700

€5,200-7,700

PROVENANCE:

Anonymous sale, Christies, London, 24 June 2011, lot 135.

Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Christian Germak.

λ126

LUDOVIC RODO-PISSARRO (1878-1952)

Au Moulin Rouge

signed 'Ludovic Rodo' (lower right)
gouache on paper laid down on canvas
19 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in. (50 x 65 cm.)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Stern Pissarro Gallery, London.



(recto)



(verso)

127

ARISTIDE MAILLOL (1861-1944)

Femme nue debout (recto); Les arbres (verso)

stamped with the monogram 'M' (Lugt 1852b; lower right)

black crayon on paper

14 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in. (37 x 25 cm.)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Nice, 28 November 2013, lot. 322-4.

Acquired at the above sale by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.



λ* ■ 128

CONSTANTIN TERECHKOVITCH (1902-1978)

Nina de Tabarin

signed "C. Terechkovitch" (lower right), inscribed 'Nina de Tabarin' (lower left), indistinctly inscribed 'Nina de TABARIN' (lower right); signed, dated and inscribed 'NINA DE TABARIN PAR TERECHKOVITCH TUILERIES.1930' (on the reverse)

oil on canvas

57 $\frac{1}{2}$ x 45 in. (146.5 x 114.4 cm.)

Painted in 1930

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

(probably) Anonymous sale, Blache, Versailles, 13 November 1977, lot 210. Galerie des Granges, Geneva (no. 38000/5).

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

EXHIBITED:

Paris, Cours la Reine, *Ville Salon des Tuileries*, 1930, no. 127.

Paris, Galerie Bernheim-Jeune, *Le Cirque*, December 1962 - January 1963, no. 41.

Geneva, Palais des Expositions, *Les peintres de la réalité poétique*, April - May 1994, no. 76 (illustrated).



■ 129

MANÉ-KATZ (1894-1962)

Portrait de H.R.

signed 'Mané-Katz' (lower right)
oil on canvas
57¼ x 38 in. (145.5 x 96.5 cm.)
Painted in 1955

£7,000-9,000

\$11,000-13,000
€9,000-11,000

PROVENANCE:

Bernard Hayat, France.
Hervé Richard Hayat, by descent from the above.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Grand Palais, *Salon d'Automne*, November - December 1956,
no. 883, p. 77.

This work is recorded in the archives of the Mané-Katz Museum, Haifa.

Bernard Hayat was a friend of the artist and the father of the sitter,
Hervé Richard Hayat.



130

MAURICE DENIS (1870-1943)

*Portrait d'Antoin blocq au cheval
(première pensée)*

with the artist's monogram 'MAVD' (lower centre)
oil on board
11⅞ x 15¼ in. (30 x 40 cm.)
Painted in 1917

£3,000-5,000

\$4,400-7,200
€3,900-6,400

Claire Denis has confirmed the authenticity
of this work. It is listed in the archives of the
catalogue raisonné.

This sensitive and joyful painting depicts the
young Antoine-Bertrand Blocq at four years old
with his mother Lise Blocq (*née* Ulmann), situated
in their Paris flat. Antoine's parents would sadly
die during the Second World War. The artist's
personal collection included a small portrait of
Lise Blocq by Edouard Vuillard on which this
composition is based.



λ131

LOUIS VALTAT (1869-1952)

L'enfant rose

stamped 'L.V.' (lower right)
oil on canvas
25¾ x 21¼ in. (65.3 x 54 cm.)
Painted in 1913

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

(probably) Galerie Durand-Ruel, Paris (no. 17580).
Oscar Ghez de Castelnuovo, Geneva.
Modern Art Foundation, Vaduz.
Anonymous sale, Hôtel Drouot, Paris, 24 November 2010, lot 97.
Anonymous sale, Louiza Auktion, Brussels, 13 February 2010, lot 52.

EXHIBITED:

Geneva, Musée de l'Athénée, *Rétrospective Valtat*, April - May 1962, no. 25.
Geneva, Petit Palais, *XXVe Anniversaire des Nations-Unies, l'Art au service de la paix*, June - October 1970.
Geneva, Petit Palais, *L'extraordinaire aventure de l'aube du XXe siècle, de l'impressionnisme à l'Ecole de Paris, de Renoir à Picasso*, 1994.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'œuvre peint*, vol. I, Neuchâtel, 1977, no. 1046 (illustrated p. 117).



PROPERTY FROM A EUROPEAN COLLECTOR

λ132

REUVEN RUBIN (1893-1974)

The Shepherd

signed and signed in Hebrew 'Rubin' (upper right)

oil on canvas

12½ x 10¾ in. (31.8 x 26.2 cm.)

Painted circa 1972-1974

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Dalzell Hatfield Galleries, Los Angeles.

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

Carmela Rubin has confirmed the authenticity of this work.



133

MANÉ-KATZ (1894-1962)

Ferme en Vendée

signed 'Mané-Katz' (lower right)

gouache on paper

19¾ x 25¾ in. (50.2 x 65 cm.)

Executed in 1926

£1,000-2,000

\$1,500-2,900

€1,300-2,600

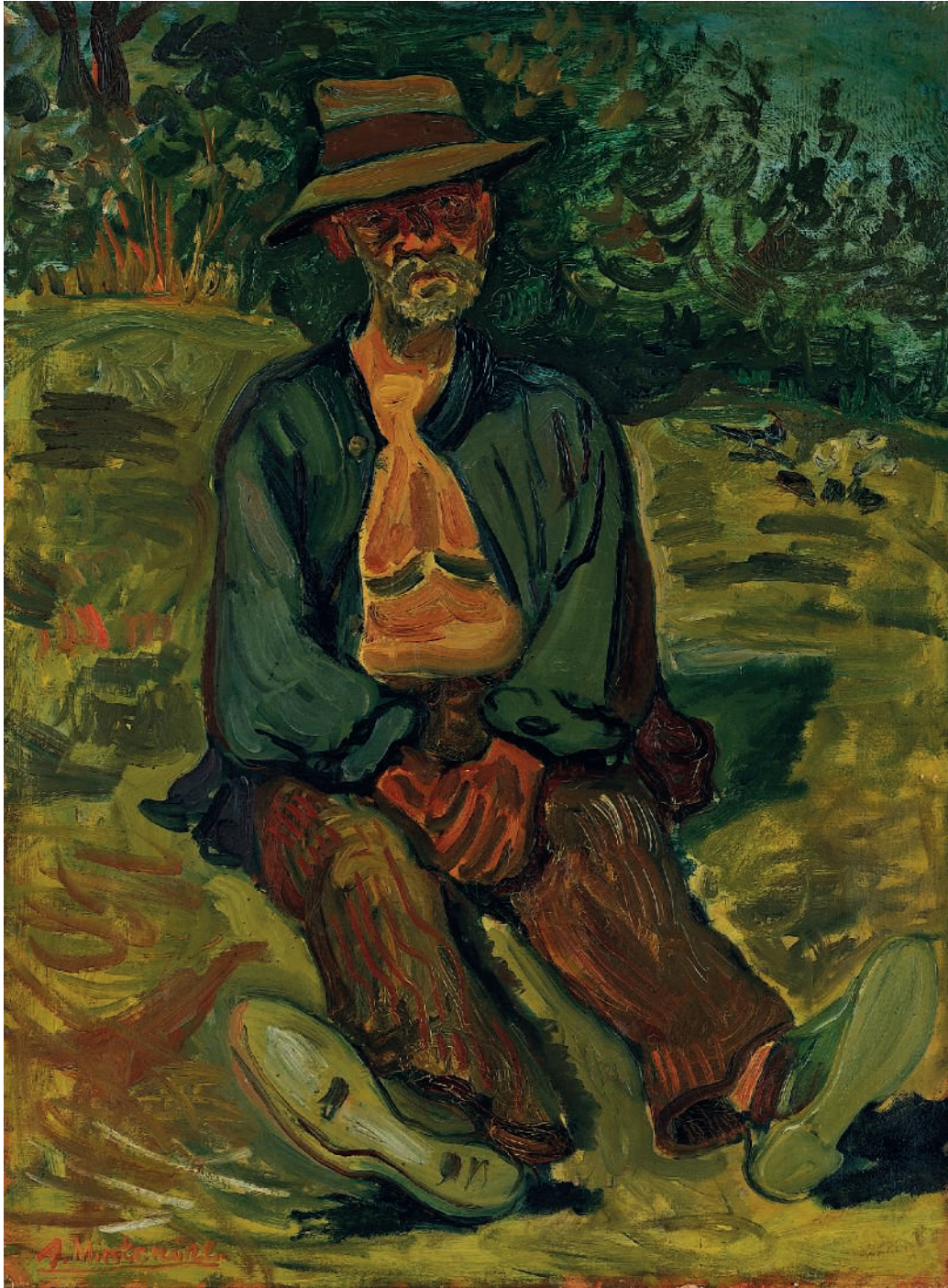
PROVENANCE:

René Lavigne, Geneva.

Anonymous sale, Sotheby's, London, 18 May 1988, lot 206.

LITERATURE:

R.S. Aries, *Mané-Katz, The Complete Works*, London, 1972, vol. II, no. 489 (illustrated p. 172).



***134**

ABRAHAM MINTCHINE (1898-1931)

Paysan assis

signed 'A. Mintchine.' (lower left)

oil on canvas

31 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (81 x 60 cm)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

René Gimpel, Paris.

Private collection, Paris.

Anonymous sale, Hôtel Drouot, Paris, 28 March 2015, lot 138.

Acquired at the above sale by the present owner.

EXHIBITED:

Bergamo, Galleria Lorenzelli, *Abraham Mintchine, opere inedite*,

April - May 1989, p. 41, no. 33.

Massimo Di Veroli has confirmed the authenticity of this work.



135

ARMAND GUILLAUMIN (1841-1927)

Labour dans la Creuse

signed and dated 'Guillaumin 3.91' (lower right)

oil on canvas

25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81 cm.)

Painted in March 1891

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Dr. Oscar Ghez, Geneva, by 1971.

Anonymous sale, Sotheby's, London, 4 December 1985, lot 131.

Acquired at the above sale by the family of the present owner.

LITERATURE:

G. Serret & D. Fabiani, *Armand Guillaumin, catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 227 (illustrated).



136

ARMAND GUILLAUMIN (1841-1927)

L'île Besse à Agay

signed 'Guillaumin' (lower right); dated and inscribed 'Agay Mai-Juin 95, 7h le soir' (on the stretcher)

oil on canvas

28¾ x 36½ in. (73 x 91.8 cm.)

Painted in May-June 1895

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 9-10 May 1900, lot 55.
Eugène Blot, Paris; sale, Hôtel Drouot, Paris, 2 June 1933, lot 52.
Anonymous sale, Sotheby's, London, 4 December 1985, lot 135.
Acquired at the above sale by the family of the present owners.

EXHIBITED:

Paris, Galerie Rosenberg, *Exposition rétrospective d'oeuvres de Guillaumin*, November 1908, no. 41.

LITERATURE:

C. L. Borgmeyer, 'Armand Guillaumin' in *Fine Arts Journal*, vol. 33, no. 5, November 1915 (illustrated p. 463).



λ137

**CHARLES CAMOIN
(1879-1965)**

Bouquet de fleurs

signed 'Ch Camoin' (lower right)
oil on canvas
24 x 19¼ in. (61 x 50.2 cm.)

£5,000-8,000

\$7,300-12,000
€6,400-10,000

PROVENANCE:

Anonymous sale, Sotheby's, London,
4 December 1985, lot 152.
Acquired at the above sale by the family of the
present owner.



138

**HENRI LEBASQUE
(1865-1937)**

La Calanque

signed 'H Lebasque' (lower right)
watercolour and pencil on paper
12¾ x 18¼ in. (31.5 x 46.6 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Steve Schmidt, San Francisco.
Montgomery Gallery, San Francisco (no. 332/1).
Anonymous sale, Sotheby's, London, 18 May 1988,
lot 65.
Acquired at the above sale by the present owner.

EXHIBITED:

Toronto, Theo Waddington & Co., *Henri Lebasque*,
1984.
San Francisco, Montgomery Gallery, *Lebasque*,
February - April 1986, no. 58 (illustrated p. 87).

Maria de la Ville Fromoit has confirmed the
authenticity of this work.



λ139

ALBERT ANDRÉ (1869-1954)

Fleurs dans un vase et fruits

signed 'Alb André' (upper right)

oil on canvas

21¼ x 25¾ in. (54 x 65.3 cm.)

Painted in 1931

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Durand-Ruel, Paris, consigned from the artist on 29 October 1931 (no. 15228).

Durand-Ruel, New York (no. 5225), sent from the above by 1 December 1933.

Private collection, New York; sale, Parke-Bernet, New York, 16 March 1939, lot 53A.

Laporte, Paris.

Anonymous sale, Christie's, London, 29 June 1982, lot 353.

Anonymous sale, Sotheby's, London, 4 December 1985, lot 241.

Acquired at the above sale by the family of the present owner.

This picture will be included in the forthcoming *catalogue critique* on Albert André being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.



λ140

KARL SCHMIDT-ROSSLUFF (1884-1976)

Ostseeufer, frühmorgens

signed 'SRottluff' (lower right); inscribed '-Ostseeufer frühmorgens-'
(on the reverse)

watercolor and brush and India ink on paper
19½ x 27½ in. (50 x 70 cm.)

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Galerie Alex Vömel, Düsseldorf (no. 6435).
Private collection, Germany.

Sold with a photo-certificate from Prof. Hermann Gerlinger.



λ141

WILLY EISENSCHITZ (1889-1974)

Village, San José, Ibiza

signed 'W.Eisenschitz' (lower right)

oil on canvas

31 $\frac{7}{8}$ x 45 $\frac{5}{8}$ in. (81 x 116 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Acquired directly from the artist by the present owner circa 1969-1970.

LITERATURE:

C. E. Gleiny, 'Willy Eisenschitz' in *Das Neue Israel*, February 1984, pp. 20-21.
J. Perreau, *Willy Eisenschitz, Werksverzeichnis*, Vienna, 1999, no. H 328 (illustrated p. 257).

Prof. Josef Schütz has confirmed the authenticity of this work.

In 1952, Eisenschitz discovered what was then the still, unspoiled, rural island of Ibiza and spent time there every year thereafter with his wife, resulting in paintings of rich colour and light such as the present composition.



λ142

**OSKAR KOKOSCHKA
(1886-1980)**

Kopf einer Ente

signed with the initials and inscribed 'Meinen allerliebsten Johannes von OK' (lower right)
coloured crayons on paper
4 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in. (11.8 x 18.3 cm.)
Executed *circa* 1942

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Galerie Welz, Salzburg.
Acquired from the above by the present owner in the 1980s.

This work will be included in the forthcoming catalogue of works by Oskar Kokoschka being prepared by Dr. Alfred Weidinger.



PROPERTY FROM A EUROPEAN COLLECTOR

λ143

**OSKAR KOKOSCHKA
(1886-1980)**

Sitzende Frau

signed 'OKokoschka' (lower right)
black crayon on paper
19 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (49.1 x 51.4 cm.)

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Viktor Fogarassy, Graz (with the *Sammlung* stamp; on the reverse).
Galerie Würthle, Vienna.
Acquired from the above *circa* 1950s and thence by descent.

This work will be included in the forthcoming catalogue of works by Oskar Kokoschka being prepared by Dr. Alfred Weidinger.



λ144

KURT SCHWITTERS (1887-1948)

Ohne Titel (Helma Schwitters neben einer Hütte beim Hotel Djupvasshytta)

oil on panel
16 ¾ x 19 ¾ in. (42.6 x 50 cm.)
Painted circa 1941-1942

£9,000-15,000

\$13,000-22,000
€12,000-19,000

PROVENANCE:

Edith 'Wantee' Thomas, London, by descent from the artist, and thence by descent.
Private collection, England, a gift from the above.

EXHIBITED:

Kendal, Abbot Hall Art Gallery, *Kurt Schwitters in the Lake District*, October - November 1964, no. 50.
Kendal, Abbot Hall Art Gallery, *Kurt Schwitters in England*, January - February 1982, no. 4.
Newcastle upon Tyne, Baltic Centre for Contemporary Art & Hatton Gallery, *No Socks, Kurt Schwitters and the Merzbarn*, April - May 1999, no. 15.

LITERATURE:

K. Orchard & I. Schulz, *Kurt Schwitters, Catalogue Raisonné, 1937-1948*, vol. 3, Hanover, 2006, no. 2809 (illustrated p. 308).

Kurt Schwitters painted this landscape in the early 1940s, when he was at one of the World War II internment camps in England. A landscape painted from memory, full in colour with strong hints of impasto, this work speaks of escapism, a utopian and somewhat expressionistic vision of the great outdoors. This bears a striking contrast to the Dada collages for which he is best known however Schwitters enjoyed exploring both styles throughout his lifetime and subtle commonalities are to be found between both, evidently in the recognizable colour scheme. This piece belonged formerly to Edith "Wantee" Thomas whom Schwitters met in December 1941, and who would remain his partner for the rest of his life.



■ 145

CHRISTOPH VOLL (1897-1939)

Kleine Stehende

signed 'C. Voll' (on the side of the base); inscribed 'F.S.' (on the bottom of the base)

black marble

Height: 20 7/8 in. (52.5 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

The artist's estate.

By descent from the above to the present owner.



λ146

OSKAR LASKE (1874-1951)

Ruhe auf der Flucht

signed, inscribed and numbered 'Ruhe auf der Flucht O.Laske Op.86'

(lower right)

oil on canvas

35 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in. (90.5 x 70.5 cm.)

£9,000-15,000

\$13,000-22,000

€12,000-19,000

PROVENANCE:

Anonymous sale, Im Kinsky, Vienna, 20 April 2010, lot 426.

Acquired by the present owner in Vienna circa 2011.

***147**

HIPPOLYTE PETITJEAN (1854-1929)

La source, femmes dans la forêt

signed and dated 'Hipp. Petitjean 1897' (lower left)

oil on canvas

39½ x 25¼ in. (100.4 x 65.4 cm.)

Painted in 1897

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Ansley Graham, Los Angeles.

Anonymous sale, Sotheby's, Los Angeles, 8 May 1972, lot 24.

Estate of David Gensburg, Los Angeles ; sale, Christie's New York, 8 October 1987, lot 14.

Hippolyte Petitjean was influenced by George Seurat, whom he met in Paris in 1884, clearly evidenced in the present composition by the short, colourful brushstrokes of his pointillist style. This composition from 1897 reflects the artist's confident, mature handling in its conquest of scale by the use of a strong, vertical orientation; supported by long, slender tree trunks and the sinuous, elegant limbs of the figures in movement.

La source, femmes dans la forêt is distinctly classical in aspect, referencing the triangular configuration of the three graces in its delicately poised trio of muses. The Arcadian landscape further speaks to this notion with the clothing and gesture of the figures presenting a seemingly allegorical narrative, depicting youth, beauty and sensuality; perhaps the virtues of charm, beauty, and creativity or expressing the transition of burgeoning womanhood.

Petitjean's work is held in notable collections throughout the world including the Musée d'Orsay, Paris, the Musée Thyssen-Bornemisza, Madrid, and the Metropolitan Museum of Art, New York.

148 No lot





149

ARISTIDE MAILLOL (1861-1944)

Nu debout

stamped with the monogram 'M' (Lugt 1852b; lower right)
pencil on paper
11¾ x 7¾ in. (29.8 x 18.8 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Nice, 28 November 2013, lot. 314-3.
Acquired at the above sale by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.



150

MAXIMILIEN LUCE (1858-1941)

Baigneuses à Rolleboise

signed 'Luce' (lower right)
oil on canvas
15 x 18½ in. (38.2 x 46 cm.)
Painted circa 1940

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 17 June 2015, lot 14.
Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 2005, no. 1991 (illustrated p. 369).



151

ARISTIDE MAILLOL (1861-1944)

Femme nue de dos (recto); Femme nue debout (verso)

pencil on paper
12¾ x 9¾ in. (32 x 24.5 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Nice, 28 November 2013, lot 324.
Acquired at the above sale by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.



***152**

ARISTIDE MAILLOL (1861-1944)

Dina

signed with the artist's monogram, numbered and inscribed with the foundry mark 'M 2/6 .Alexis Rudier.Fondeur.Paris.' (on the back of the base)

bronze with dark brown patina

Height: 8 $\frac{3}{8}$ in. (21.3 cm.)

Conceived in 1937 and cast in a numbered edition of six plus two artist's proofs

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Arthur Tooth & Sons, London.

Acquired from the above by the present owner.

Sold with a photo-certificate from Olivier Lorquin.

Although Maillol followed Rodin in exploring the sculptural possibilities of the figure, he was one of the few great sculptors of the early 20th century who had not studied under him. His nascent style of balance, harmony, and quiet restraint represented a bold departure from the expressive gestures, dramatic movement, and textured surfaces that the older master favoured, which constituted the dominant force in European sculpture at the turn of the century.

John Rewald observed: 'To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctively his own; and while all agitation is foreign to his art, there is in his work, especially in his small statuettes, such quiet grace and such warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression - even sensuousness - which seems forever quivering and alive' (J. Rewald, *Aristide Maillol*, Paris, 1939, pp. 6-7).

The present lot encapsulates Maillol's celebration of the female form, expressing the beauty of the figure in highly distilled, almost abstract terms "I look for architecture and volumes," Maillol explained to his biographer Judith Cladel. "I always start from a geometric figure, square, lozenge, triangle, because these are the figures which hold best in space" (quoted in L. Kramer, *op. cit.*, 2000, p. 79).

Maillol modelled the figure of Dina Vierny (lot 152) during 1937. Dina was the artist's last muse and posed as a model for him until his death in 1944.



153

ACHILLE LAUGÉ (1861-1944)

Chemin aux amandiers en fleur

signed 'A Laugé 11' (lower left)

oil on canvas

19¾ x 28¾ in. (50 x 73 cm.)

Painted in 1911

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

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

Sold with a photo certificate from Nicole Tamburini.



154

ACHILLE LAUGÉ (1861-1944)

L'allée de saules derrière l'Alouette

signed and dated 'A.Laugé 08' (lower right)

oil on canvas

21¼ x 28¾ in. (54 x 73 cm.)

Painted in 1908

£25,000-35,000

\$37,000-51,000
€32,000-45,000

PROVENANCE:

Private collection, Carcassonne.

Acquired from the above by the present owner *circa* 2000s.

EXHIBITED:

Carcassonne, Musée des beaux-arts, *Achille Laugé, le point, la ligne, la lumière*, October 2009 - January 2010, no. 42 (illustrated p. 73); this exhibition later travelled to Limoux, Musée Petiet and Douai, Musée de la Chartreuse.



155

AUGUSTE RODIN (1840-1917)

Etude pour Polyphème

signed and numbered 'A.Rodin No 6/8' (lower right), stamped 'E.Godard FondR. © BY MUSEE Rodin 1987' (on the reverse)

bronze with dark brown patina

Height: 17½ in. (43.5 cm.)

Conceived in 1906, this cast executed by Emile Godard for the Musée Rodin in 1987, number 6 from the edition of 8 plus 4 proofs

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

Musée Rodin, Paris.

Anonymous sale, Christie's, London, 24 June 2011, lot 65.

Acquired at the above sale by the present owner.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S.517 (another cast illustrated pp. 600-601).

Accompanied by a certificate of authenticity signed by Jacques Vilain, on behalf of Musée Rodin, dated 1 March 2000.



***156**

THEO VAN RYSSELBERGHE (1862-1926)

Auto-Portrait a la palette

oil on paper laid on board
23¾ x 18½ in. (60.1 x 47 cm.)

£14,000-20,000

\$21,000-29,000
€18,000-26,000

PROVENANCE:

Anonymous sale, Christie's New York, 8 October 1987, lot 34.



λ157

GUSTAVE CARIOT (1872-1950)

Le printemps

signed and dated 'G.Cariot 1919' (lower right)

oil on canvas

21¼ x 28¾ in. (53.8 x 73.3 cm.)

Painted in 1919

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 10 February 2016, lot 57.

Anonymous sale, Matsart, Tel-Aviv, 13 April 2016, lot 34.

Acquired at the above sale by the present owner.



λ158

GUSTAVE CARIOT (1872-1950)

Paysage de moisson

signed and dated indistinctly 'G. Cariot 1905' (lower left)

oil on canvas

25 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (65 x 92 cm.)

Painted in 1905

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Private collection, United Kingdom.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ159

PIERRE BONNARD (1867-1947)

Compotier de fruits

stamped with the signature 'Bonnard' (Lugt 3886; lower left), stamped with the monogram (Lugt 3887; lower right)

pencil on paper
6¾ x 4¾ in. (16.3 x 12.4 cm.)

Executed circa 1932

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

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

EXHIBITED:

Saint-Paul-de-Vence, Fondation Maeght, *Bonnard dans sa lumière*, July - September 1975, no. 142.

Laren, Singer Museum, *Pierre Bonnard*, May - June 1977 (illustrated p. 99).

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ.*160

KEES VAN DONGEN (1877-1968)

La leçon de piano

signed and dated 'Kees.27' (lower centre)

black and red crayon on paper

7¾ x 4¾ in. (19.8 x 11.9 cm.)

Executed in 1927

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

Alexandre and Odile Loewy, Paris; their sale, Sotheby's, Paris, 24 March 2010, lot 21.

Acquired at the above sale by the present owner.

To be included in the forthcoming Kees Van Dongen *catalogue critique* of paintings and drawings being prepared by Jacques Chalom Des Cordes under the sponsorship of the Wildenstein Institute.



161

MAURICE DENIS (1870-1943)

Etude de jeune fille

sanguine on paper

19¾ x 11¼ in. (49.3 x 28.5 cm.)

Executed circa 1900

£800-1,200

\$1,200-1,700

€1,100-1,500

PROVENANCE:

JPL Fine Arts, London (no. DEN/4/1718).

Claire Denis and Fabienne Stahl have confirmed the authenticity of this work. It is listed in the archives of the *catalogue raisonné*.



*162

HENRI LE SIDANER (1862-1939)

Le béguinage, Bruges

signed 'LE SIDANER' (lower right)

oil on board

7½ x 9¾ in. (19 x 24.9 cm.)

Painted in 1899

£6,000-8,000

\$8,700-12,000
€7,700-10,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 24 March 1999, lot 12.

Galerie Marie Bruyer, Paris.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Brussels, Palais des artistes Français, *Le Sidaner*, October - November 1931, no. 89.

Yann Farinaux-Le Sidaner has confirmed the authenticity of this work.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ163

PIERRE BONNARD (1867-1947)

L'Écuyère

pen and ink and India ink on paper
8½ x 8¾ in. (21.7 x 22.3 cm)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

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

LITERATURE:

A. Vaillant, *Bonnard ou le bonheur de voir*, Neuchâtel, 1965 (illustrated p. 58.)

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

λ164

PIERRE BONNARD (1867-1947)

Paysage maritime

pencil on paper
5⅞ x 7½ in. (15 x 19 cm.)

£1,000-2,000

\$1,500-2,900

€1,300-2,600

PROVENANCE:

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

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



165

ALBERT MARQUET (1875-1947)

View of London

signed with the artist's initials 'a.m.' (lower right)
black crayon on paper
3⅞ x 5⅞ in. (7.9 x 13.2 cm.)
Executed in 1906

£800-1,200

\$1,200-1,700

€1,100-1,500

PROVENANCE:

Wildenstein & Co, London.
Private collection, United Kingdom, by whom acquired from the above in 1981.

This work is included in the archives of the Wildenstein Institute, Paris.



***166**

HENRI LE SIDANER (1862-1939)

Au bord de la mer

signed 'LE SIDANER' (lower left)
oil on panel
6 x 8 in. (15.2 x 20.3 cm.)

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Roland, Browse & Delbanco, London.
Anonymous Sale, Christie's London, 6 December 1983, lot 311.
Anonymous sale, Christie's, London, 21 March 2002, lot 60.
Wolseley Fine Arts, London.
Acquired from the above by the present owner in 2003.

***167**

HENRI LE SIDANER (1862-1939)

St. Paul's Cathedral, London

signed 'LE SIDANER' (lower right)
pencil on paper
6 x 7 7/8 in. (15.1 x 20 cm.)
Executed *circa* 1908

£1,200-1,800

\$1,800-2,600
€1,600-2,300

PROVENANCE:

Roland, Browse & Delbanco, London.
Anonymous sale, Christie's, London, 7 December 2000, lot 14.
Acquired at the above sale by the present owner.

Yann Farinaux-Le Sidaner has confirmed the authenticity of this work.

This drawing is a study for the oil *Saint-Paul, Londres* (Farinaux-Le Sidaner 205.), painted the same year.





λ*168

**HUGUES CLAUDE
PISSARRO (B. 1935)**

La route de Flandre, Conchy-les-Pots

signed 'H.Claude Pissarro.' (lower right); signed
and inscribed 'H. CLAUDE PISSARRO (le petit fils)
La Route de Flandre. (Conchy.les.Pots)'
(on the reverse)

oil on canvas
25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81.2 cm.)

£6,000-8,000

\$8,700-12,000
€7,700-10,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Acquired from the above by the present owner.



λ*169

**HUGUES CLAUDE
PISSARRO (B. 1935)**

La rade de Saint-Ursin

signed 'H.Claude Pissarro.' (lower right); signed
and inscribed 'H.Claude PISSARRO Le Petit-Fils
"La Rade de Saint-Ursin"' (on the reverse)

oil on canvas
18 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (46.2 x 55.2 cm.)

£4,000-6,000

\$5,800-8,700
€5,200-7,700



170

HENRY MORET (1856-1913)

Paysage de neige

signed and dated 'Henry Moret. 97.' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 65.3 cm.)

Painted in 1897

£30,000-50,000

\$44,000-72,000
€39,000-64,000

PROVENANCE:

Private collection, France.

Acquired from the above by the present owner *circa* 1990s.

Jean-Yves Rolland will include this work in his forthcoming Henry Moret *catalogue raisonné*.



■ 171

ROBERT PINCHON (1886-1943)

La Seine à Rouen en Automne

signed 'RobertAPinchon.' (lower right)

oil on canvas

38¼ x 51¼ in. (97 x 130 cm.)

£7,000-10,000

\$11,000-14,000

€9,000-13,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 May 2015, lot 81.

Acquired at the above sale by the present owner.



172

ALBERT LÉBOURG (1849-1928)

Rouen

signed 'aLebourg, Rouen' (lower right), with atelier stamps (Lugt 4758;
on the reverse)

oil on canvas

23¾ x 33¼ in. (60 x 84.5 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Erwin Gierhards, Düsseldorf.

Private collection, Düsseldorf, by whom acquired from the above on
23 September 1986.

EXHIBITED:

Cologne, Messe, *Aus der Schatzkammer des Kunsthandels*,
November - December 1986 (illustrated p. 234).

François Lespinasse has confirmed the authenticity of this work.



173

**VICTOR VIGNON
(1847-1909)**

*Personnages sur un chemin
de campagne*

signed 'Vr. Vignon.' (lower left)
oil on canvas
15 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (40.5 x 49.5 cm.)

£5,000-7,000

\$7,300-10,000
€6,400-8,900

PROVENANCE:

Anonymous sale, Sworders, Stansted,
16 June 2015, lot 343.

Acquired at the above sale by the present owner.



*174

**MAXIME MAUFRA
(1861-1918)**

Le matin, paysage à Morgat

signed and dated 'Maufra 99.' (lower right);
inscribed 'Le matin (Paysage à Morgat)'
(on the stretcher)

oil on canvas
23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in. (60 x 73 cm.)
Painted in 1899

£6,000-8,000

\$8,700-12,000
€7,700-10,000

PROVENANCE:

Durand-Ruel, Paris (no. 5487).
Private collection, France.



175

MAXIME MAUFRA (1861-1918)

Le torrent dans la vallée de la Romanche en Isère

signed and dated 'Maufra 1904.' (lower left)

oil on canvas

32 x 23¾ in. (81.2 x 60.2 cm.)

Painted in 1904

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

(probably) Anonymous sale, Blache, Versailles, 19 December 1982, lot 126.

Anonymous sale, Thierry & Lannon, Brest, 11 December 2010, lot 156.



λ176

**ANDRÉ DUNOYER DE SEGONZAC
(1884-1974)**

Viroflay

signed 'A D.de. Segonzac' (lower left)
oil on canvas
25½ x 21¼ in. (64.8 x 54 cm.)
Painted in 1912

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Private collection, by whom acquired *circa* 1930; sale,
Christie's, Paris, 24 May 2006, lot 49.
Acquired at the above sale by the present owner.

EXHIBITED:

Lyon, Palais Saint-Pierre, *Exposition de l'impressionnisme
à nos jours*, May 1942, no. 16.

λ177

**ANDRÉ DUNOYER DE SEGONZAC
(1884-1974)**

St. Tropez vu de Ste. Anne

signed 'A Dunoyer de Segonzac' (lower right)
gouache, watercolour and brush and ink on paper
21 x 40½ in. (53.5 x 102.8 cm.)
Executed *circa* 1935

£5,000-7,000

\$7,300-10,000
€6,400-8,900



PROVENANCE:

Galerie Charpentier, Paris.
Sam Salz, Inc., New York.
Joseph S. & Ronne Wohl, New York.
Anonymous sale, Christie's, London, 6 February 2003,
lot 428.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Dunoyer de Segonzac, Cinquante
années de peinture*, 1960, no. 48.

λ178

**ANDRÉ DUNOYER DE SEGONZAC
(1884-1974)**

La ferme de Tigneaux, Ile de France

signed 'A. Dunoyer de Segonzac' (lower centre)
gouache, watercolor, pen and India ink on paper
21¾ x 29 in. (54.3 x 73.6 cm.)

£1,000-2,000

\$1,500-2,900
€1,300-2,600



PROVENANCE:

Private collection, Switzerland; sale, Christie's, Paris,
1 December 2006, lot 233.
Acquired at the above sale by the present owner.

Madame de Varine has confirmed the authenticity of
this work.



179

ALBERT LEBOURG (1849-1928)

Rouen, la Seine et la Cathédrale

signed and dated 'a. Lebourg.1895.' (lower right)

oil on canvas

19¾ x 28¾ (50.3 x 73 cm.)

Painted in 1895

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, 20 October 2014, lot 225.

Acquired at the above sale by the present owner.

François Lespinasse has confirmed the authenticity of this work.



λ180

**PAULÉMILE PISSARRO
(1884-1972)**

L'île des anneaux

signed 'Paulémile-Pissarro.' (lower right); signed
and inscribed 'L'île des anneaux Paulémile-
Pissarro' (on the reverse)

oil on canvas

21¼ x 25½ in. (54.2 x 65 cm.)

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

Anonymous sale, Boisseau Pomez, Troyes,
19 March 2016, lot 374.

Acquired at the above sale by the present owner.



λ181

**PAULÉMILE PISSARRO
(1884-1972)**

La roche à Bunel

signed 'Paulémile.Pissarro' (lower left)

oil on canvas

21¼ x 18½ in. (55 x 46 cm.)

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 6 April 2016,
lot 132.

Acquired at the above sale by the present owner.



***182**

MAXIMILIEN LUCE (1858-1941)

Moulineux, paysage à la ferme

signed and dated 'Luce 1903' (lower right)

oil on cardboard

11¼ x 15½ in. (28.5 x 39.2 cm.)

Painted in 1903

£7,000-9,000

\$11,000-13,000

€9,000-11,000

PROVENANCE:

Galerie Druet, Paris (no. 241).

Anonymous sale, Hôtel Drouot, Paris, 26 October 2015, lot 91.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, Paris, 1986, vol. II, no. 1205 (illustrated p. 301).



λ183

LUCIEN ADRION (1889-1953)

La promenade à Monte Carlo

signed 'Adrion' (lower right)

oil on canvas

25¼ x 30¾ in. (64 x 77 cm.)

£7,000-10,000

\$11,000-14,000

€9,000-13,000



λ184

LUCIEN ADRION (1889-1953)

Port de Cannes

signed and dated 'Adrion 30' (lower right);

inscribed indistinctly 'à Geary 2x Michel très complice Herzich...'' (on the reverse)

oil on canvas

15 x 18½ in. (38.2 x 46 cm.)

Painted in 1930

£3,000-5,000

\$4,400-7,200

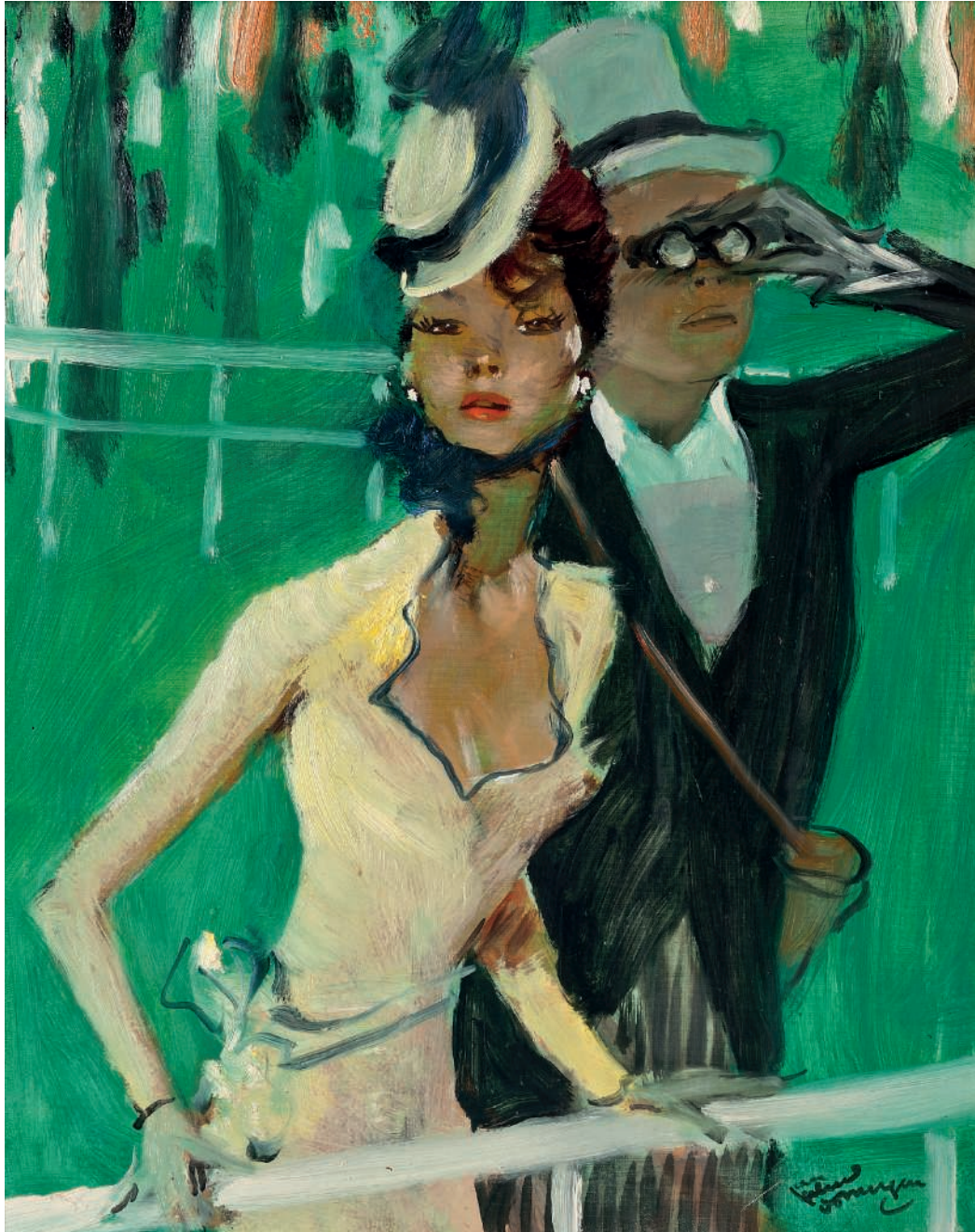
€3,900-6,400

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris,
26 November 2014, lot 106.

Anonymous sale, Louiza Auktion, Brussels,
20 June 2015, lot 68.

Acquired at the above sale by the present owner.



λ*185

JEAN-GABRIEL DOMERGUE (1889-1962)

Epsom

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed
'93 131 Epsom' (on the reverse)

oil on masonite
16½ x 13 in. (40.8 x 32.8 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

Anonymous sale, Auktionshaus Stuker, Bern, 20 November 2015, lot 2155.
Acquired at the above sale by the present owner.

Noé Willer has confirmed the authenticity of this work.



186



188



187



189

λ•186

JEAN-GABRIEL DOMERGUE (1889-1962)

Zina danseuse

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed 'Zina danseuse 226' (on the reverse)
oil on masonite
16½ x 13 in. (41 x 32.8 cm.)

£2,500-3,500

\$3,700-5,100
€3,200-4,500

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 98 (erroneously titled 'Ballerine dans sa loge')
Acquired at the above sale by the present owner.

λ•187

JEAN-GABRIEL DOMERGUE (1889-1962)

Mademoiselle Joan Baker

signed 'Jean Gabriel Domergue' (lower left); inscribed 'Miss Joan Baker' (on the reverse)
oil on masonite
9¼ x 7¾ in. (23.8 x 18.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 97.
Acquired at the above sale by the present owner.

λ•188

JEAN-GABRIEL DOMERGUE (1889-1962)

Odile

signed 'Jean Gabriel Domergue' (lower left); inscribed 'Odile' (on the reverse)
oil on masonite
9¾ x 7½ in. (23.8 x 18.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 77.
Acquired at the above sale by the present owner.

λ•189

JEAN-GABRIEL DOMERGUE (1889-1962)

Miss Mable

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed 'Miss Mable 46' (on the reverse)
oil on panel
12¾ x 9¾ in. (32.3 x 23.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 80 (erroneously titled 'Miss Dabble').
Acquired at the above sale by the present owner.



190



192



191



193

λ-190

JEAN-GABRIEL DOMERGUE (1889-1962)

Cloé

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed 'Cloé 242' (on the reverse)
oil on masonite
9¼ x 7½ in. (23.8 x 19 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 85.
Acquired at the above sale by the present owner.

λ-191

JEAN-GABRIEL DOMERGUE (1889-1962)

Dadou

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed 'Dadou 48' (on the reverse)
oil on masonite
9¾ x 7½ in. (23.8 x 18.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 66.
Acquired at the above sale by the present owner.

λ-192

JEAN-GABRIEL DOMERGUE (1889-1962)

Loute

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed '238 Lute' (on the reverse)
oil on masonite
9¾ x 7¾ in. (23.9 x 18.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 81 (erroneously titled 'Femme aux cheveux roux cendrés')
Acquired at the above sale by the present owner.

λ-193

JEAN-GABRIEL DOMERGUE (1889-1962)

Nadine

signed 'Jean Gabriel Domergue' (lower right); numbered and inscribed 'NADINE 866' (on the reverse)
oil on masonite
9¾ x 7½ in. (23.9 x 18.8 cm.)

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Andrée L. Vuitton; her estate sale, Hôtel Drouot, Paris, 26 June 2009, lot 96.
Acquired at the above sale by the present owner.



λ*194

CARLOS NADAL (1917-1998)

Vue sur le port

signed 'Nadal' (lower right); signed, dated and inscribed 'Nadal 72 108 Vue Sur Le Port' and with the atelier stamp (on the reverse)
oil on paper laid down on canvas
19 5/8 x 24 in. (50 x 61 cm.)
Painted in 1972

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

Anonymous sale, Christie's, London,
3 February 2010, lot 536.

Acquired at the above sale by the present owner.

EXHIBITED:

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

The Comité Nadal has confirmed the authenticity
of this work.



λ195

YVONNE CANU (1921-2008)

St Tropez en hiver

signed 'Canu' (lower right); signed, numbered
and inscribed '575 St TROPEZ en Hiver y.Canu'
(on the reverse)
oil on canvas
21 1/4 x 25 5/8 in. (54 x 65 cm.)

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Anonymous sale, Artcurial, Paris, 5 April 2016,
lot 292.

Acquired at the above sale by the present owner.

λ196

CARLOS NADAL (1917-1998)

Playa Dorada

signed 'cNadal' (lower right); signed, numbered,
inscribed and with the atelier stamp 'PLAYA
DORADA cNadal' (on the reverse)

oil on canvas
21¼ x 25½ in. (54 x 65 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Private collection, Cataluña, by whom acquired
directly from the artist.

Acquired from the above by the present owner
in 2006.

Sold with a photo-certificate from the
Comité Nadal.



λ197

ANDRÉ HAMBourg (1908-1999)

Contre-jour sur la plage, Trouville

signed 'a.hambourg' (lower right); signed, dated
and inscribed 'a. hambourg II contre jour sur la
plage 1952. Trouville II' (on the stretcher)

oil on canvas
15 x 21¼ in. (38.1 x 55.1 cm.)
Painted in Trouville in 1952

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

Anonymous sale, Versailles, 25 March 1962, lot 63.

Anonymous sale, Hôtel Drouot, Paris, 16

December 2011, lot 57.

Acquired at the above sale by the present owner.

LITERATURE:

L. Harambourg, *André Hambourg, Catalogue
raisonné de l'oeuvre peint*, Paris, 2012, vol. II, p. 181
(illustrated pl. 204).





***198**

MAURICE BRIANCHON (1899-1979)

Nu assis sur un canapé jaune

signed 'Brianchon' (lower right)

oil on canvas

25 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (65.1 x 92 cm.)

Painted in 1948

£5,000-7,000

\$7,300-10,000

€6,400-8,900

PROVENANCE:

Galerie Alfred Daber, Paris.

David B. Findlay Gallery, New York.

Galerie des Granges, Geneva.

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

EXHIBITED:

Lausanne, Fondation de l'Hermitage, *Maurice Brianchon*,

October 1989 - January 1990, no. 36 (illustrated p. 171).

Geneva, Palais des expositions, *Les peintres de la réalité poétique*,

April - May 1994, no. 6 (illustrated).

Geneva, Musée de l'Athénée, *La réalité poétique*, July - October 1995, no. 4.

LITERATURE:

P-A. Brianchon & O. Daulte, *Maurice Brianchon, catalogue de l'oeuvre peint*, Lausanne, 2008, no. 340 (illustrated p. 178).



λ199

JULES CAVAILLÈS (1901-1977)

Cannes en fleur

signed 'J.CAVAILLES' (lower right); signed and inscribed 'J.CAVAILLES
CANNES EN FLEUR' (on the reverse)

oil on canvas

31¾ x 25¾ in. (80.5 x 65 cm.)

Painted circa 1970

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

David B. Findlay Galleries, New York.

Anonymous sale, Bonhams, London, 11 March 1980, lot 166.

The Jules Cavallès Research Center has confirmed the authenticity of this work and it is recorded in their archive under number W-16-002.



λ200

**EMILIO GRAU SALA
(1911-1975)**

Mère et enfant aux fleurs

signed 'grau sala' (lower left); signed, dated
and inscribed 'GRAU SALA PARIS 1969'
(on the reverse)

oil on canvas
21¼ x 25½ in. (54 x 64.8 cm.)

Painted in 1969

£5,000-7,000

\$7,300-10,000
€6,400-8,900

PROVENANCE:

Anonymous sale, Christie's, New York,
5 November 1991, lot 142.

Acquired at the above sale by the present owner.



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

λ*201

GINÉS PARRA (1896-1960)

Paisaje de un desierto

signed 'PARRA' (lower right)
oil on canvas

21 ¼ x 25 ½ in. (54 x 64.8 cm.)

Painted circa 1951

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

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

EXHIBITED:

Perth, Art Gallery of Western Australia, *Ginés
Parra*, February - March 1973, no. 22 (illustrated on
the cover).

PROPERTY OF A PRIVATE SWISS COLLECTION

λ*202

**RAYMOND-JEAN LEGUEULT
(1898-1971)**

La rêveuse

signed and dated 'Legueult 62' (lower right);

signed, dated and inscribed 'Legueult 1962

"la Reveuse" (on the reverse)

oil on canvas

28¾ x 36¼ in. (73 x 92.1 cm.)

Painted in 1962

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

(probably) Anonymous sale, Blache, Versailles,

18 June 1980, lot 113.

Galerie des Granges, Geneva (no. 34000).

Acquired from the above, thence by descent to

the present owner.



λ203

**NICOLA SIMBARI
(1927-2012)**

Nudo seduto

signed 'Simbari' (lower centre); signed and

dated and numbered '©1979 Simbari #65650'

(on the reverse)

acrylic on paper laid down on canvas

39½ x 27½ in. (100.2 x 70 cm.)

Painted in New York in 1979

£2,500-3,500

\$3,700-5,100

€3,200-4,500

PROVENANCE:

Wally Findlay Galleries.

Acquired by the present owner in Germany.

Elfrida Simbari has confirmed the authenticity of
this work.





λ ■ 204

**ALPHONSE LÉON QUIZET
(1885-1955)**

Maurice Utrillo peignant le Lapin Agile
signed, dated and inscribed 'a mon ami Robert Rey
1910 Aquizet' (lower right)
oil on canvas
38½ x 51½ in. (97 x 130 cm.)
Painted in 1910

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Anonymous sale, Rossini, Paris, 28 June 2013,
lot 229.
Acquired at the above sale by the present owner.



λ*205

LUCIEN ADRIEN (1889-1953)

Marathon Olympique
signed 'Adrion' (lower right)
oil on canvas
25½ x 31½ in. (64.8 x 81 cm.)
Painted circa 1924

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Private Collection, New Jersey, and thence
by descent.
Anonymous sale, Freeman's, Philadelphia,
28 January 2014, lot 151.
Acquired at the above sale by the present owner.

λ*206

PAUL AÏZPURI (B. 1919)

Le bougeoir

signed 'AÏZPURI' (lower left); inscribed and numbered 'LE Bougeoir 579' (on the stretcher)
oil on canvas
23% x 23% in. (60 x 60 cm.)

£4,000-6,000

\$5,800-8,700
€5,200-7,700

PROVENANCE:

Galerie Taménaga, Paris (no. A.131)
Hiroki Oda, Japan; sale, Shinwa, Tokyo,
23 March 2013, lot 118.
Acquired at the above sale by the present owner.

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



λ207

ANDRÉ LANSKOY (1902-1976)

La malade

signed 'a.L.' (upper right)
oil on canvas
7½ x 10% in. (19 x 27 cm.)
Painted circa 1931

£1,800-2,500

\$2,600-3,600
€2,300-3,200

PROVENANCE:

Anonymous sale, Doyle, New York,
4 November 2009, lot 7.





λ*208

MARCEL DYF (1899-1985)

Oeuillets et tulipes

signed 'Dyf' (lower right)

oil on canvas

24 x 19¾ in. (61 x 50.2 cm.)

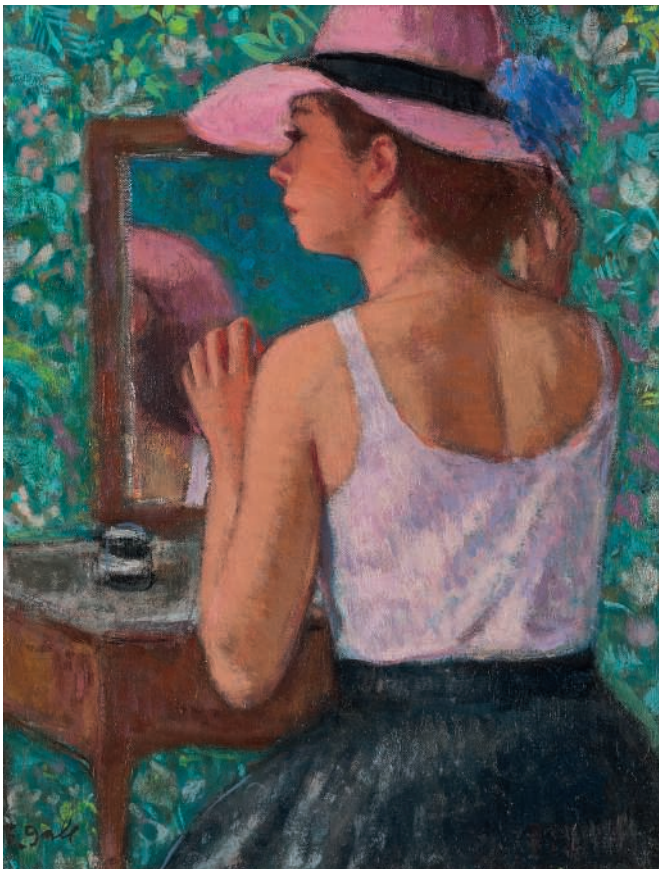
Painted in 1970

£4,000-6,000

\$5,800-8,700

€5,200-7,700

This work is registered in the Marcel Dyf archive under no. 5008.



λ209

FRANÇOIS GALL (1912-1987)

Marie-Lize à la capeline rose devant le miroir

signed 'F.gall' (lower left); signed and inscribed '- FEMME AU CHAPEAU - F. GALL' (on the reverse)

oil on canvas

13⅞ x 10¾ in. (35.2 x 27.2 cm.)

Painted circa 1976-1978

£3,000-5,000

\$4,400-7,200

€3,900-6,400

PROVENANCE:

Private collection, Japan.

Acquired from the above by the present owner in 2015.

Marie-Lize Gall has confirmed with the Comité François Gall the authenticity of this work, which will be included in the forthcoming *catalogue raisonné*.

210

CHARLES MALLE (B. 1935)

Marché aux Fleurs, Les Halles

signed 'C MALLE' (lower right); numbered
and inscribed '206 Marché aux fleurs.les Halles.'
(on the stretcher)

oil on canvas
28¾ x 36¾ in. (73 x 92 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400



λ211

FRANCIS SMITH (1881-1961)

Femmes cousant dans un intérieur

signed 'Francis Smith' (lower right)
oil on canvasboard
20¾ x 25 in. (52.6 x 63.4 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris,
21 June 2012, lot 215.
Acquired at the above sale by the present owner.



212

CHARLES MALLE (B. 1935)

La Seine à la Tour Eiffel, Paris

signed 'C.MALLE.' (lower right); inscribed 'Paris la
Seine à la Tour Eiffel' (on the stretcher)

oil on canvas
25¾ x 31¾ in. (65.3 x 81 cm.)

£3,000-5,000

\$4,400-7,200
€3,900-6,400



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.

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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.

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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 reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 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:

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

anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

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

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

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

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

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

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

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

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

- 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;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- 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 Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRTISTIES.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

IMPORTANT NOTICE

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.

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

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 authenticity warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com
Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com
on every business day after the day of transfer, from 9.00 am until 5.00 pm.
Lots may only be released by Cadogan Tate upon
a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
b) payment of any charges that may be due to Cadogan Tate Ltd
To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

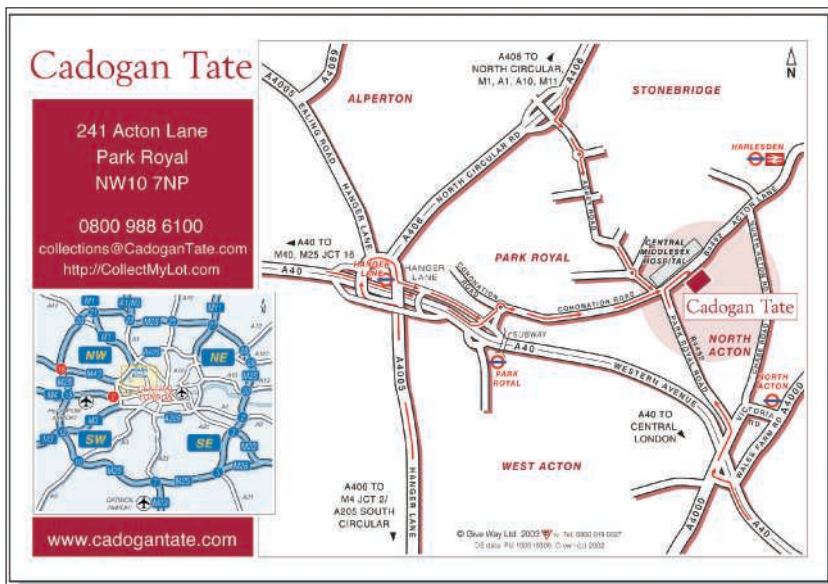
Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.
To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's 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.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular that Cadogan Tate
• does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
• it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
• it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

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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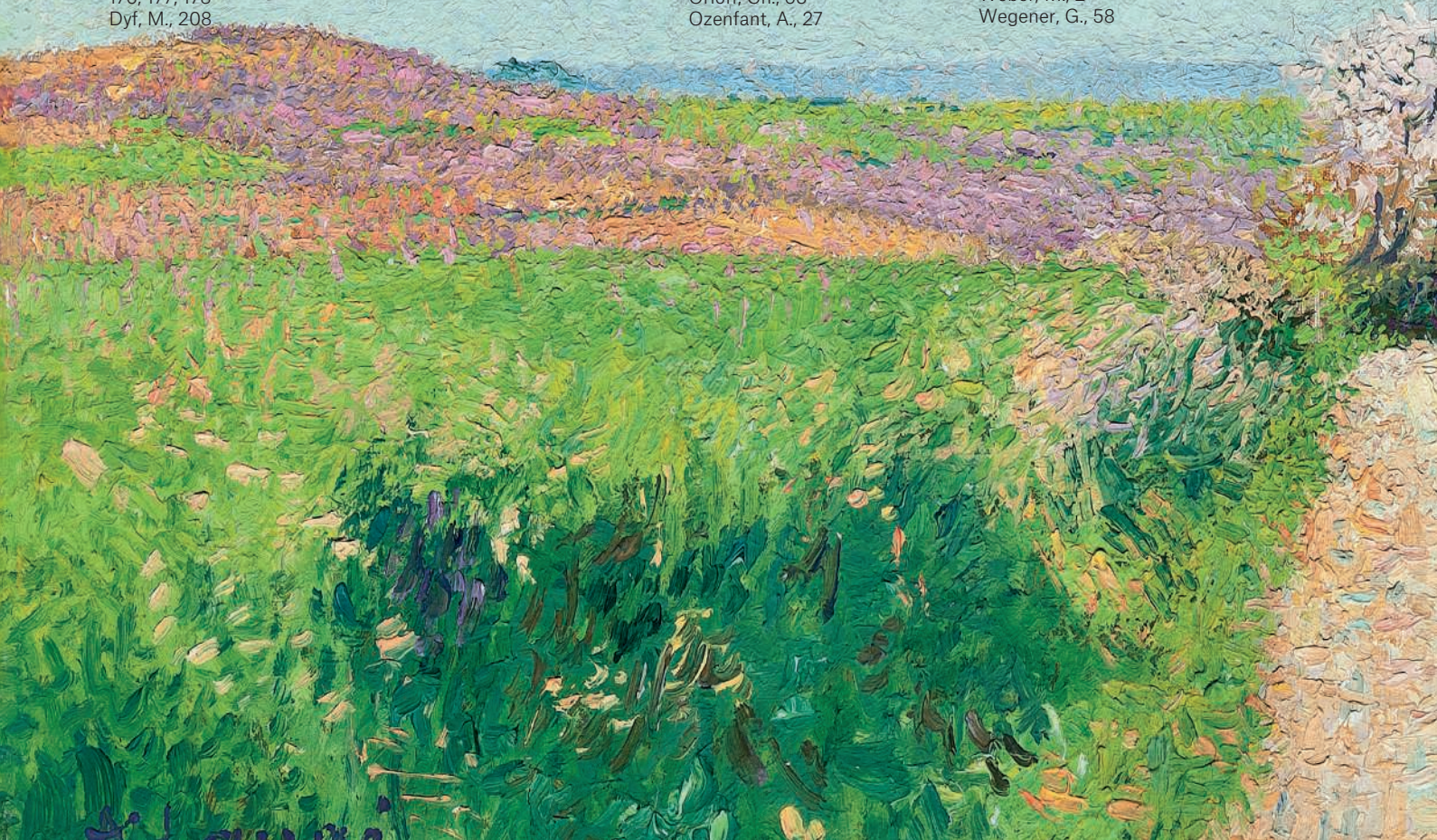
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An abstract painting by Piet Mondrian, featuring a complex composition of overlapping geometric shapes and vibrant colors. The background is a light beige. A central vertical black line is intersected by several horizontal and diagonal black lines, creating a grid-like structure. Large, irregular shapes in various colors (blue, green, yellow, red, brown, white) are layered over the grid. Some areas are filled with fine dots in various colors (orange, blue, red). The overall style is characteristic of De Stijl, emphasizing primary colors and geometric forms.

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