

IMPRESSIONIST & MODERN ART

South Kensington · 3 March 2017



CHRISTIE'S





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Astrid Carbonez
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For general enquiries about this auction,
email should be addressed to the
sale coordinator.

Front cover: Lot 19 ©DACS 2016
Inside front cover: Lot 26, 29
Inside back cover: Lot 48
Back cover: Lot 38

IMPRESSIONIST & MODERN ART

FRIDAY 3 MARCH 2017

AUCTION

Friday 3 March 2017
at 10.30 am Lots 1-184
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 **XENA-13581**

VIEWING

Saturday 25 February
Sunday 26 February
Monday 27 February
Tuesday 28 February
Wednesday 1 March
Thursday 2 March

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Will Porter and Nick Martineau

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STORAGE AND COLLECTION

Please refer to the important notice on page
169. Please note that Cadogan Tate's opening
hours are Monday to Friday 9am to 5pm, and
purchases transferred to their warehouse are not
available for collection at weekends.

11.00 am - 5.00 pm
11.00 am - 5.00 pm
9.00 am - 7.30 pm
9.00 am - 5.00 pm
9.00 am - 5.00 pm
9.00 am - 5.00 pm

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[15]

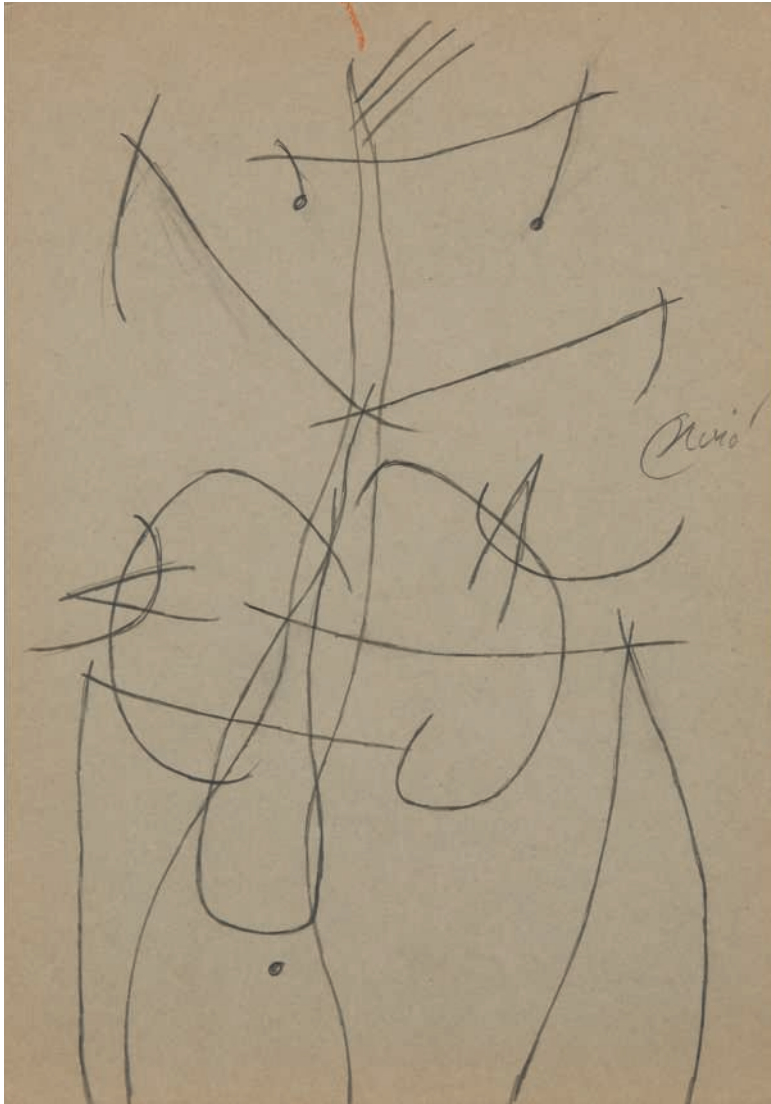
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CHRISTIE'S



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ1

JOAN MIRÓ (1893-1983)

Femme aux trois cheveux

signed 'Miró' (centre right); inscribed and dated '9/II/78.

Femme au 3 cheveux (on the reverse)

pencil on cardboard

13 x 9 in. (33 x 23 cm.)

Executed on 9 February 1978

£10,000-15,000

\$13,000-19,000

€12,000-18,000

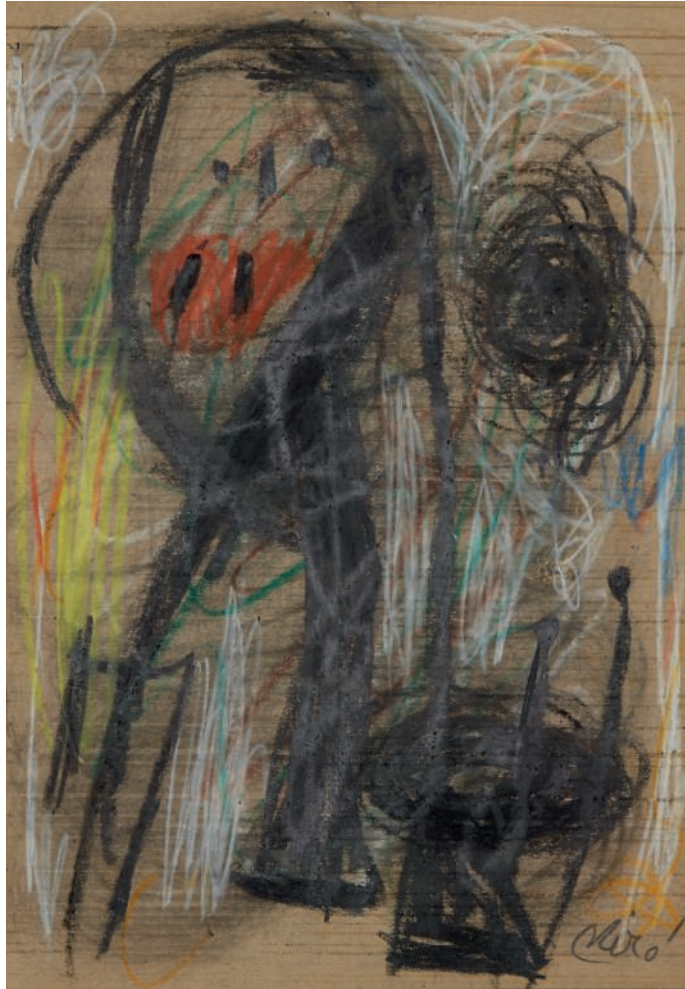
PROVENANCE:

The artist's estate.

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

“The painting rises from the brushstrokes as a poem rises from the words.
The meaning comes later.”

- Joan Miró



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (lower right)
wax crayon on cardboard
11¾ x 8¾ in. (29.8 x 21.5 cm.)
Executed on 1 May 1977

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

The artist's estate.

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



λ3

ISMAEL GONZÁLEZ DE LA SERNA (1897-1968)

Bailarinas de flamenco; Taureau

(i) signed and indistinctly inscribed 'ISMAEL de la SERNA' (lower edge)

(ii) signed, dated and inscribed '1958 meilleurs voeux avec nos affectueuses pensées Jette et Ismael de la Serna' (within the composition)

(i) gouache on tinted paper

(ii) brush and ink on paper

(i) 9 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (26.2 x 17 cm.)

(ii) 5 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (13.9 x 33.9 cm.)

(2)

£1,000-2,000

\$1,300-2,500

€1,200-2,400





λ ■ 4

MANUEL ÁNGELES ORTIZ (1895- 1984)

El mendigo

signed, dated and inscribed 'Manuel Angeles Ortiz Paris 1939'
(upper right)

brush and ink and wash on paper

28¼ x 21¼ in. (71.7 x 54 cm.)

Executed in Paris in 1939

£1,500-2,500

\$1,900-3,100

€1,800-3,000

PROVENANCE:

Private collection, South America.

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

LITERATURE:

A. Serrano Plaja, *Manuel Ángeles Ortiz*, Buenos Aires, 1945, no. 26 (illustrated).

El mendigo, was executed in 1939 just after Ortiz's release from a concentration camp by his good friend Pablo Picasso and just prior to his exile to Argentina. This work was executed two years after Picasso's famous masterpiece *Guernica*, and the influence of Cubism and Picasso's distinctive style, here also in black and white, is evident in this work.



λ5

ROBERT POUYAUD (1901-1970)

Composition

signed 'R. Pouyaud' (lower right), dated '1928' (lower left)

gouache on paper

Sheet: 12 x 12 in. (30.3 x 30.3 cm.)

Image: 9½ x 9½ in. (24.2 x 24.2 cm.)

Executed in 1928

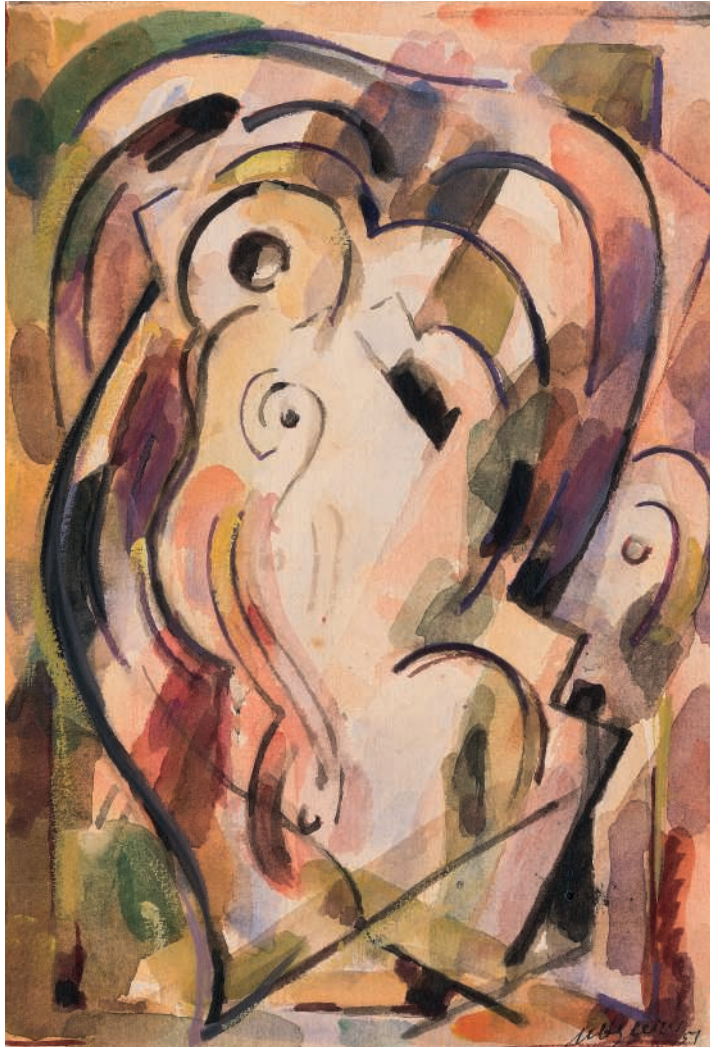
£800-1,200

\$990-1,500

€960-1,400

PROVENANCE:

Private collection, by whom acquired in France in the 1950s,
thence by descent.



λ6

ALBERT GLEIZES (1881-1953)

Composition

signed and dated 'AlbGleizes 51' (lower right)
watercolour and gouache on paper
12¼ x 8⅞ in. (31.3 x 22.5 cm.)
Executed in 1951

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Juliette Roche-Gleizes, the artist's wife, and thence by descent.
Fondation Albert Gleizes (no. A175), by whom acquired from the
above in 1982; sale, Artcurial, Paris, 24 October 2012, lot 235.
Acquired at the above sale by the present owner.

EXHIBITED:

Aix-en-Provence, Atelier Cézanne, *Albert Gleizes*, August -
September 1986, no. 18.
Saint-Rémy-de-Provence, Musée des Alpilles, *Albert Gleizes à
Saint-Remy-de-Provence*, April 1990, no. 42.

LITERATURE:

A. Varichon, *Albert Gleizes, Catalogue raisonné*, vol. II, Paris, 1998,
no. 2459 (illustrated, p. 790).



λ ■ 7

ANDRÉ LANSKOJ (1902-1976)

Composition sur fond noir II

signed 'LANSKOJ' (lower right)

gouache on paper

25½ x 19½ in. (64.8 x 49.7 cm.)

Executed circa 1965

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

The Redfern Gallery, London.

Acquired from the above by the present owner on 11 April 1979.

Sold with a photo-certificate from the Comité Lanskoj.



18

LAJOS KASSAK (1887-1967)

Komposition

signed 'KASSAK' (lower right); dated, numbered and inscribed '6 Komposition 1960' (on the reverse)

gouache and brush and India ink on paper

16½ x 11½ in. (41.9 x 29.5 cm)

Executed in 1960

£5,000-7,000

PROVENANCE:

Kenda Bar-Gera [Galerie Gmurzynska Bar-Gera], Cologne.

Anonymous sale, Lempertz, Cologne, 30 May 2014, lot 427.

Acquired at the above sale by the present owner.

\$6,200-8,700

€6,000-8,300

Jean Cocteau *

λ9

JEAN COCTEAU (1889-1963)

Petit faune joyeux sur bleu (A.G. 223)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 18/50' (underneath)

white earthenware ceramic plate with blue engobe, oxide crayon and coloured glaze

Diameter: 10¼ in. (26.1 cm.)

Conceived in 1961 and executed in a numbered edition of 50

£1,500-2,000

\$1,900-2,500

€1,800-2,400

λ10

JEAN COCTEAU (1889-1963)

Fleur des yeux (A.G. 176)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 18/50' (underneath)

terracotta plate with black oxide crayon and coloured glaze

Diameter: 11½ in. (29.4 cm.)

Conceived in 1958 and executed in a numbered edition of 50

£1,500-2,000

\$1,900-2,500

€1,800-2,400



Jean Cocteau *

λ11

JEAN COCTEAU (1889-1963)

Double profil sur noir (A.G. 225)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline Jolly 9/40' (underneath)

white earthenware ceramic plate, partially engraved with black engobe and coloured glaze

Diameter: 10¼ in. (26.1 cm.)

Conceived in 1961 and executed in a numbered edition of 40

£1,500-2,000

\$1,900-2,500

€1,800-2,400



λ12

JEAN COCTEAU (1889-1963)

Double-profil sur blanc (A.G. 32)

signed and dated 'Jean Cocteau 1958' (lower centre); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 12/40' (underneath)

white earthenware ceramic plate with black oxide crayon and coloured glaze

Diameter: 12½ in. (31.8 cm.)

Conceived in 1958 and executed in a numbered edition of 40

£1,500-2,000

\$1,900-2,500

€1,800-2,400



Jean Cocteau *

λ13
JEAN COCTEAU (1889-1963)

Le joueur de pipeau (A.G. 77)

signed 'Jean Cocteau' (lower edge);
marked and numbered 'Edition originale
de Jean Cocteau Atelier Madeline-Jolly
19/35' (underneath)

terracotta plate with coloured engobe
Diameter: 12 $\frac{3}{8}$ in. (31.4 cm.)

Conceived in 1963 and executed in a
numbered edition of 35

£2,000-3,000

\$2,500-3,700

€2,400-3,600

λ14
JEAN COCTEAU (1889-1963)

Marrakech (A.G. 152)

signed 'Jean Cocteau' (lower left); marked
'Edition originale de Jean Cocteau Atelier
Madeline-Jolly exemplaire d'auteur'
(underneath)

white earthenware ceramic plate with
black engobe, oxide crayon and coloured
glaze

Diameter: 14 $\frac{5}{8}$ in. (37.3 cm.)

Conceived in 1959 and executed in a
numbered edition of 25; this work is an
exemplaire d'auteur

£2,000-3,000

\$2,500-3,700

€2,400-3,600

λ15
JEAN COCTEAU (1889-1963)

Le fou du roy (A.G. 161)

signed 'Jean Cocteau' (lower right);
marked and numbered 'Edition originale
de Jean Cocteau Atelier Madeline-Jolly
15/30' (underneath)

terracotta plate with oxide crayon and
coloured glaze

Diameter: 14 $\frac{1}{4}$ in. (36 cm.)

Conceived in 1960 and executed in a
numbered edition of 30

£2,000-3,000

\$2,500-3,700

€2,400-3,600



Jean Cocteau *

λ16

JEAN COCTEAU (1889-1963)

Phébus, Apollon (A.G. 67)

signed and dated 'Jean Cocteau 1958' (lower edge); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 27/30' (underneath)
terracotta plate with oxide crayon and coloured glaze

Diameter: 12¾ in. (31.4 cm.)

Conceived in 1958 and executed in a numbered edition of 30

£2,000-3,000

\$2,500-3,700

€2,400-3,600

λ17

JEAN COCTEAU (1889-1963)

L'archange (A.G. 159)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 15/35' (underneath)
terracotta plate with oxide crayon and coloured glaze

Diameter: 14 in. (35.6 cm.)

Conceived in 1963 and executed in a numbered edition of 35

£1,800-2,000

\$2,300-2,500

€2,200-2,400

λ18

JEAN COCTEAU (1889-1963)

Arlequin violine dansant (A.G. 45)

signed 'Jean Cocteau' (lower right); marked and numbered 'Edition originale de Jean Cocteau Atelier Madeline-Jolly 23/25' (underneath)

white earthenware ceramic plate with grey engobe, oxide crayon and coloured glaze

Diameter: 12¾ in. (31.4 cm.)

Conceived in 1958 and executed in a numbered edition of 25

£1,500-2,000

\$1,900-2,500

€1,800-2,400



ÉMILE CHAMBON

LE SURREALISME POÉTIQUE

PROPERTY FROM A NEW YORK COLLECTION

“... while figurative, the art of Chambon does not merely adhere to tradition. It is the art of a man, a man who had been invited down contemporary paths and who had deliberately renounced the escapes which they allow. He created a dense oeuvre, captivating, that has sometimes been compared to that of Balthus, where the temptations of escaping through abstract were overcome with sovereign control”.

- Anne-Marie Burger

A great admirer of Gustave Courbet, Caravaggio and Felix Vallotton, Swiss artist Emile Chambon remained a figurative painter throughout his life. He always refused to be part of a particular artistic group and developed his own unique aesthetic.

Chambon constructs in his paintings a unique, surreal, universe in his paintings, depicting palpable atmospheres of tension, executed with precision and rigor. There is an apparent dualism in his subjects which are at once silent and dangerous, sinister and sweet, intimate and public, with shadows and inferences revealing unexpected clues in each composition.

Dreams and a surreal sense of voyeurism recur as themes in Chambon's oeuvre, the latter of which is evidently dominant in the work *l'indiscret* (lot 19). This work depicts a standing female figure, barely dressed, subject to what appears to be an act of voyeurism. The identity of the voyeur is not revealed, suggested solely by the shadow in the window, which suddenly is revealed to be standing in the position of the viewer of the painting. Thus, the spectator becomes the voyeur in a self-reflexive twist, themselves suddenly incorporated into the work. This scene calls to mind the widely acclaimed Alfred Hitchcock film, *Rear Window* released two years earlier, with its sense of suspense and disrupted narrative. The tightly constructed painting, light, shadow, flat planes and the dark and rich palette are all carefully chosen by Chambon to communicate the tense atmosphere, an encounter that remains unexplained.

This group of paintings were painted in the 1950s when Emile Chambon's style reached its maturity and became recognized by the public and having major exhibitions in Switzerland and Paris and come for sale from the same New York collection.

* ■ 19

ÉMILE CHAMBON (1905-1993)

L'indiscret

signed and dated 'E.CHAMBON 56' (lower left); signed, dated and inscribed 'EMILE CHAMBON - GENÈVE L'Indiscret 1956' (on the stretcher)

oil on canvas
39% x 28 in. (101.2 x 71.1 cm.)
Painted in 1956

£14,000-20,000

\$18,000-25,000

€17,000-24,000

PROVENANCE:

Galerie Alain Blondel, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Motte, *Émile Chambon, ses oeuvres et ses collections*, May 1962, no. 7.

Geneva, Musée Rath, *Émile Chambon, ses oeuvres et ses collections*, April 1966, no. 94.

LITERATURE:

P. Clerc, *Émile Chambon, La magie du réalisme*, Somogy, 2011, p. 42 (illustrated).

The Fondation Émile Chambon has confirmed the authenticity of this work.





20

* ■ 20

ÉMILE CHAMBON (1905-1993)

La carte à jouer

signed and dated 'E. CHAMBON 1950' (upper left); '1950 "La Carte à Jouer" (vandoeuvres)' (on the reverse)

oil on cardboard

25½ x 21¼ in. (64.8 x 54 cm.)

Painted in 1950

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Galerie Alain Blondel, Paris.

Acquired from the above by the present owner.

The Fondation Émile Chambon has confirmed the authenticity of this work.

* ■ 21

ÉMILE CHAMBON (1905-1993)

Le pull-over jaune

signed and dated 'E.CHAMBON 57' (lower right); signed and inscribed 'E.CHAMBON "Le Pull-over Jaune"' (on the frame)

oil on canvas

39¾ x 25¾ in. (100.2 x 65.2 cm.)

Painted in 1957

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Galerie Nicoline Pon, Zurich, by 1976.

Galerie Alain Blondel, Paris, by 1985.

Acquired from the above by the present owner.

LITERATURE:

La gazette Drouot, July - August, 1985 (illustrated; titled 'l'Étudiante').

Wolpert, M. & Winter J., *Figurative Painting, Paris and the Modern Spirit*, Atglen, 2006 (illustrated).

P. Clerc, *Emile Chambon, La magie du réalisme*, Somogy, 2011, p. 16 (illustrated).

The Fondation Émile Chambon has confirmed the authenticity of this work.





λ22

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

Le magnétiseur

signed 'Foujita' (lower right)

pencil on paper

5¾ x 5¼ in. (14.4 x 15.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-3,000

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 28 October 2013, lot 172l.

Acquired at the above sale by the present owner.



λ23

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

Spéléologue

signed 'Foujita' (lower centre)

pencil on paper

5¾ x 5¼ in. (15.5 x 14.4 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-3,000

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 28 October 2013, lot 172n.

Acquired at the above sale by the present owner.

λ24

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

Petite fille à la baguette et au pot au lait

pencil on paper
8½ x 9¼ in. (22.8 x 24 cm.)
Drawn circa 1960

£1,800-2,500

\$2,300-3,100

€2,200-3,000

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 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.



λ25

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

Les châteaux de sable

pencil on paper
9¼ x 8¾ in. (23.6 x 23.3 cm.)
Drawn circa 1960

£1,800-2,500

\$2,300-3,100

€2,200-3,000

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 28 October 2013, lot 167f.

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.



CAMILLE BOMBOIS

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

“His art is not an expression of sensibility via symbolism, but sensibility expressed via delight in literal fact and form.”

- Wilhelm Uhde

λ* ■ 26

CAMILLE BOMBOIS (1883-1970)

La grille rompue

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

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

Painted *circa* 1930

£40,000-60,000

\$50,000-74,000

€48,000-71,000

PROVENANCE:

Galerie Susi Brunner, Zürich.

Private collection, Florida, by whom acquired from the above and thence by descent.

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





PROPERTY FROM A PRIVATE GERMAN COLLECTION

■ 27

LOUIS VIVIN (1861-1936)

La Place des Halles et L'église Saint-Eustache, Paris

signed 'L.VIVIN' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 65.4 cm.)

Painted in 1935

£1,800-2,500

\$2,300-3,100

€2,200-3,000

PROVENANCE:

Perls Gallery, New York (no. 6194).

Wasserwerk.Galerie Lange, Siegburg.

Acquired from the above by the present owner in 1993.

Olivier Lorquin has confirmed the authenticity of this work.



λ*28

CAMILLE BOMBOIS (1883-1970)

La maison au perron

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

oil on canvas

13 x 16¼ in. (33 x 41 cm.)

£3,500-5,500

\$4,400-6,800

€4,200-6,500

PROVENANCE:

Perls Galleries, New York.

Byron Thomas, Woodstock, by whom acquired from the above and thence by descent; sale, Sotheby's, London, 23 March 2005, lot 229.

Anonymous sale, Mallet, Japan, 17 September 2015, lot 221.

Acquired at the above sale by the present owner.

EXHIBITED:

Hanover, Jaffe-Friede Gallery, *Byron Thomas, A Retrospective Exhibition*, September - October 1964, no. 2.

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

HAÏTI, CHÉRIE!

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

Haiti's rich and complex foundation of Taïno, African, Spanish and French history has bred a vibrant, colourful visual culture. Haitian artists became known to the western avant-garde during the early 20th Century with a school of largely self-taught artists who emerged with distinctive approaches to representing their culture and environment, most notably Hector Hyppolite and Philomé Obin, known as the 'grandfathers' of Haitian modern art.

André Breton first visited Haiti in 1945 to deliver a series of lectures at the Centre d'Art in Port-au-Prince and became aware of Hyppolite, purchasing several of his paintings. In 1947, Breton wrote an essay dedicated to the artist, published in *Surrealism and Painting*, expounding his talents and expressing of his work that it "evoked the same sensation of a sunny day in the country, gently waving grass, sprouting seeds, buttercups, the iridescence of insects wings, the tiny clashing cymbals of the flowering creepers". Breton's interest therefore attracted attention of the Paris avant-garde, leading to exhibitions abroad. Although Hyppolite, a *Vodou* priest, was not painting as a surrealist by his own design, referring more so to his personal reality as informed by the religious and cultural elements of his beliefs and environment, the impact of his free and passionate approach with the introduction of mystical *Vodou* motifs captivated Breton who considered the artist one of his own.

Gabriel Alix, represented in this group with three compositions (lots 29, 32 and 35), was a lifelong friend of Hyppolite and moved to Port-au-Prince in 1946 where he joined the Centre d'Art, painting daily life scenes, jungle imagery and still life subjects throughout his career from then on. Works included here show his best known subjects, strongly referencing utopian environments depicting lush fruits and vegetation, exotic animals and a sense of abundance. Seymour Etienne Bottex was also discovered by the Centre d'art and is well known for his vibrant market scenes, such as the example seen in this group (lot 30).

The artists represented here come together in a lovingly assembled group from a European collection, featuring subject matter of jungles, markets and the people. All executed in bright and saturated colour these works exemplify strong elements of Haitian culture in a range of artistic visual languages, each distinctly individual.

•29

GABRIEL ALIX (1930-1998)

Panthère

signed 'G.ALIX' (lower right)

oil on canvas

20 x 16 in. (50.6 x 40.6 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-3,000

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no. 5264X2).

Acquired from the above and thence by the father of the present owner in the 1980s.





• ■ 30
SEYMOUR ETIENNE BOTTEX
(1922-2016)

Scène de marché

signed and inscribed 'S.E. Bottex
Cap-Haïtien' (lower left)
oil on canvas
20 7/8 x 23 7/8 in. (51 x 61 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,400

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no.
6292).

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



• ■ 31
SISSON BLANCHARD (1926-1981)

Oiseaux becquetant du maïs

signed 'S. BLANCHARD' (lower right)
oil on masonite
16 1/8 x 12 in. (41 x 30.5 cm.)

£500-700

\$620-870

€600-830

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no.
6286).

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



• ■ 32

GABRIEL ALIX (1930-1998)

Les tigres

signed 'G. ALIX' (lower right)

20 x 24 in. (50.6 x 61 cm.)

oil on canvas

£1,500-2,500

PROVENANCE:

(probably) Issa Art Gallery, Port-au-Prince.

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

\$1,900-3,100

€1,800-3,000



• ■ 33

FRITZNER ALPHONSE (1935-2006)

Femme à la robe rose

signed 'FRITZNER Alphonse' (lower right)

oil on canvas

24¾ x 16¼ in. (61.5 x 41.2 cm.)

£700-900

\$870-1,100

€840-1,100

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no. 6311).

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



• ■ 34

FERNAND PIERRE (1919-2002)

Arbre magique

signed 'F. Pierre' (lower right)

oil on canvasboard

23¾ x 17¾ in. (60.6 x 45.5 cm.)

Painted circa 1970s

£1,000-2,000

\$1,300-2,500

€1,200-2,400

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no. 5963)

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



•35
GABRIEL ALIX (1930-1998)

Licorne

signed 'G. ALIX' (lower right)
oil on canvas
20 x 24¼ in. (50.8 x 61.5 cm.)

£1,500-2,500

PROVENANCE:

Issa Art Gallery, Port-au-Prince (no. 6145X2).
Acquired from the above by the father of the present owner in
the 1980s.

\$1,900-3,100
€1,800-3,000



***36**

AFTER PAUL GAUGUIN (1848-1903)

Canne décorée de motifs polynésiens

stamped with the foundry mark and numbered 'VALSUANI

CIRE PERDUE 3/10' (at the tapered base)

bronze with brown patina

Height: 34 $\frac{1}{8}$ in. (86.8 cm.)

Cast in a numbered edition of 10

£5,000-7,000

\$6,200-8,700

€6,000-8,300





λ ■ 37

RAOUL DU GARDIER (1871-1954)

Femme de l'île Oualan, Carolines

Signed 'R du Gardier' (lower left)

oil on canvas

31 7/8 x 25 3/4 in. (81 x 66.2 cm.)

£5,000-7,000

EXHIBITED:

Toronto, 1937, no. 2

\$6,200-8,700

€6,000-8,300

*38

JULIO GONZÁLEZ (1876-1942)

Masque couché dit "Le Religieux"

signed, numbered and with the foundry mark '© BY gonzalez
8/9 Susse Fond.Paris' (on the right side)

bronze with dark brown patina

Height: 7 in. (17.8 cm.)

Conceived *circa* 1941-1942 and cast at a later date in an edition
of nine plus four casts numbered 0, 00, EA and HC and a further
cast marked M.E. A.C., Madrid for the Donación González

£25,000-35,000

\$31,000-43,000

€30,000-42,000

PROVENANCE:

Private collection, Paris.

LITERATURE:

J. Merkert, *Julio González, Catalogue raisonné des sculptures*,
Milan, 1987, no. 239 (another version illustrated p. 282).

Now one of Spain's most celebrated modern sculptors, Julio Gonzalez was the son of a metalworker and after studying painting in the vibrant Paris of the early 20th Century, would later return to his heritage to become a crucial innovator and collaborator in the development of a new modern sculpture. Working with the likes of Pablo Picasso, Constantin Brancusi and David Smith, his proficiency in cutting, sculpting, welding and discovering the possibilities of metal was fundamental in the development of new techniques that would produce some of their most ambitious projects as well as his own unique brand of sculpture.

The simple and yet potent expression of *Masque couché* is achieved through the immediacy of its technique; directly carved into an existing solid block, originally conceived in plaster, generating a dynamic, multifaceted, linear form. This echoes the same influence of Oceanic and African sculpture that can be seen in the work of Picasso and Georges Braque and which contributed towards the inception of Cubism, and also André Breton and the Surrealists, many of whom collected and were inspired by non-European art forms.

The weight and symmetry of *Masque couché* combine to produce a sense of monumentality and permanence; at the same time contrasted by the fragility of its evidently human expressiveness. The large, closed mask-like eyes and small pursed mouth draw inward, suggesting meditation, reflection or disguise; a removal from the perceptive and outward-looking body into the inner mind or suggested spiritual entity.

Gonzalez's sculptural investigations into the head or mask can be seen throughout his oeuvre with the figure and face of Montserrat featuring heavily in the artist's work during this time; a potent motif of a recoiling *paysanne*, a symbol of resistance to the atrocities of war. The famous Virgin of Montserrat in Barcelona also bears resemblance to *Masque couché* in the symmetry and the large almond eyes and direct, frontal composition.

Examples of this cast are rarely seen to the market with examples held in public collections such as the Musée Reina Sofia, Madrid and the Centre Georges Pompidou, Paris.





■ 39

MAN RAY (1890-1976)

Nude

signed with the initials and dated 'MR 52' (lower right)

brush and India ink on paper
18 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (47.9 x 28.8 cm.)

Executed in 1952

£7,000-9,000

\$8,700-11,000

€8,400-11,000

PROVENANCE:

Juliet Man Ray, Paris, by descent from the artist.
Vered Gallery, East Hampton.

Claire and Garrick Stephenson, New York, by whom acquired
from the above; their estate sale, Christie's, New York, 29 March
2016, lot 176.

Acquired at the above sale by the present owner.



***40**

JEAN (HANS) ARP (1886-1966)

Une bonne assise

signed, numbered and numbered again '3/5 ARP 3/5'
(underneath)

bronze with copper-brown patina

Height: 18¼ in (46.5 cm.)

Conceived in 1965 and cast in an edition of six numbered 0-5;
this cast is number three from the edition

£30,000-50,000

\$38,000-62,000

€36,000-60,000

PROVENANCE:

Edouard Loeb, Paris.

Private collection, New York, by whom acquired from the above
in 1968.

Anonymous sale, Sotheby's, New York, 11 February 1987, lot 118.

LITERATURE:

E. Trier, *Jean Arp Sculpture, His Last Ten Years*, New York, 1968,
no. 357, p. 129 (another cast illustrated).

A. Hartog & K. Fischer, *Hans Arp, Sculptures, A Critical Survey*,
Ostfildern, 2012, no. 357 (another cast illustrated p. 395).



λ 41

MAX ERNST (1891-1976)

Les fleurs enchantées

signed 'max ernst' (lower right)

pen and ink on paper

8¼ x 6½ in. (21 x 15.5 cm.)

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Galleria Ciranna, Milan, by 1964.

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

EXHIBITED:

Milan, Galleria Ciranna, *Albori del Surrealismo nei Disegni di Max Ernst*, February 1964, no. 14 (illustrated).



λ ■ 42

CYAN (1912 - 1981)

Kompozycja

signed with the atelier stamp 'Cyan' (on the reverse)

oil on enamel-coated masonite
23½ x 27¼ in. (60 x 70.4 cm.)

Painted circa 1960s

£1,000-2,000

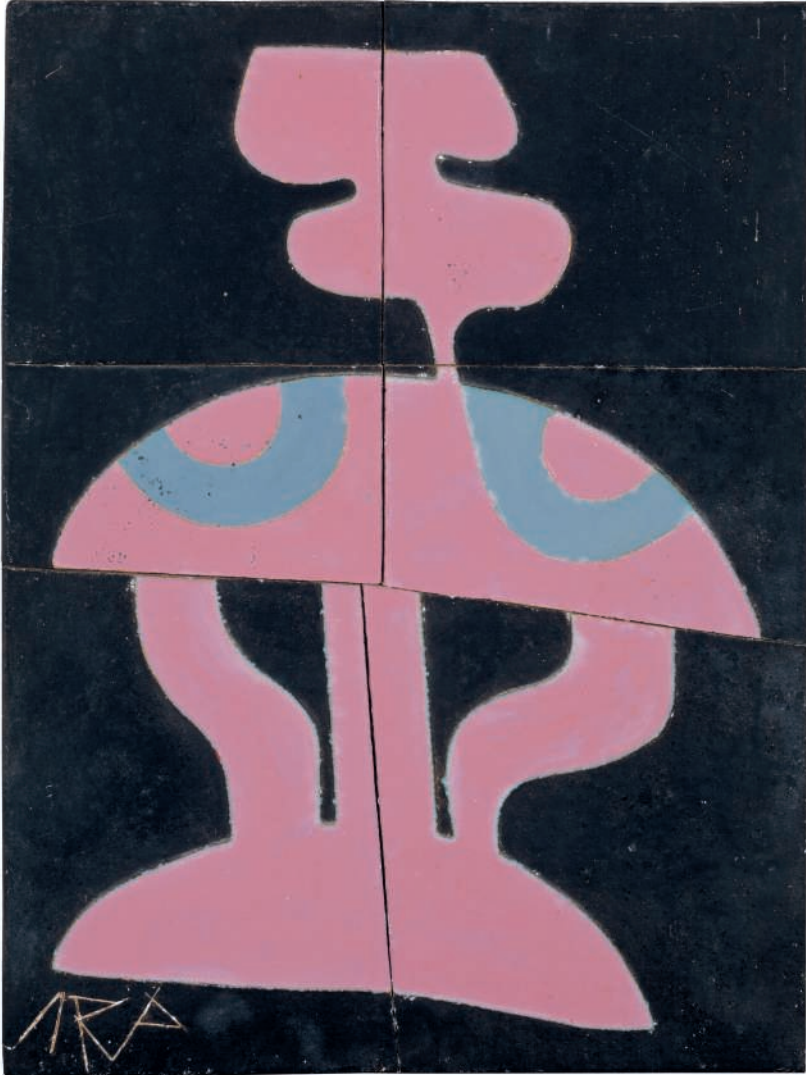
\$1,300-2,500

€1,200-2,400

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 26 June 2014, lot 122.

Acquired at the above sale by the present owner.



* ■ 43

JEAN (HANS) ARP (1886-1966)

Le Prophète

signed 'ARP' (lower left)
painted and partially glazed terracotta relief
22 $\frac{3}{8}$ x 17 in. (57.4 x 43 cm.)

Conceived in Ein Hod, Israel in spring 1960; this version cast in
1960 in an edition of 6, recorded as 0-5/5; this work is number 2

£18,000-25,000

\$23,000-31,000

€22,000-30,000

PROVENANCE:

Acquired by the present owner, before 1988.

LITERATURE:

C. Giedion-Welcker, "Die Welt der Formen und Phantome bei
Hans Arp," *Quadrum*, vol. 11, 1965, p. 26 (another cast illustrated).

I. Jianou, *Jean Arp*, Paris, 1973, p. 64 (another cast illustrated,
pl. 85).

B. Rau and M. Seuphor, *Hans Arp, Die Reliefs, Oeuvre-Katalog*,
Stuttgart, 1981, no. 663, p. 318 (another cast illustrated).

“Creativity is that marvellous capacity to grasp mutually distinct realities and draw a spark from their juxtaposition.”

Max Ernst

λ ■ 44

MAX ERNST (1891-1976)

AND YVETTE CAUQUIL-PRINCE (1928-2005)

Totem et Tabou

stitched with the signature 'max Ernst' and with the Yvette Cauquil-Prince monogram (lower centre); with the Yvette Cauquil-Prince label and numbered '1/1' (on the reverse)

hand-woven wool tapestry

163% x 195 in. (415 x 495 cm.)

Executed in 1977, and woven in an edition of two numbered 0/1 and 1/1

£25,000-35,000

\$31,000-43,000

€30,000-42,000

PROVENANCE:

Acquired directly from Yvette Cauquil-Prince by the present owner in 1975.

EXHIBITED:

Milwaukee, Art Center, *Max Ernst Woven by Yvette Cauquil-Prince*, February - March 1978, no. 10 (illustrated); this exhibition later travelled to Irvine, Arts Gallery and Philadelphia, Civic Center.

Veruela, Monasterio de Veruela, *Yvette Cauquil-Prince Taller de Tapices*, June - July 1993 (illustrated); this exhibition later travelled to Zaragoza, Palacio de Sastago.

Irvine, Arts Gallery and Philadelphia, Civic Center (illustrated).
Karuizawa, Musée d'art Mercian, *Tapisseries de Peintres*, April - July 1996, no. 12 (illustrated).

Liège, Musée d'Art Moderne & d'Art Contemporain, *Tapisseries de Peintre*, March - May 1997 (illustrated).

Wien, Kunst Haus, *Meister des 20. Jahrhunderts Tapisserien Hommage an die Meisterweberin und Sammlung Jane Kahan*, N. Y., February - May 2000.

Sarrebouurg, Musée du Pays, *Tapisseries d'Yvette Cauquil-Prince*, May - September 2005, p. 21 (illustrated).



MAX ERNST



45

λ ■ 45

FREDERIC OST (1905-1985)

Kozmikus figura

signed and dated 'f.ost 1936' (lower right)
brush and pen and ink on tinted paper
23 $\frac{5}{8}$ x 17 $\frac{1}{8}$ in. (60 x 45.5 cm.)
Executed in 1936

£1,500-2,500

\$1,900-3,100

€1,800-3,000

PROVENANCE:

Soros collection sale, Virág Judit, April 2008, lot 30.
Acquired at the above sale by the present owner.

PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ 46

JEAN LURÇAT (1892-1966)

Mâts et voiles

signed and dated 'Lurçat 30' (lower right)
oil on panel
8 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (21 x 33.7 cm.)
Painted in 1931

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Murdock Pemberton, New York, a gift from the artist.

LITERATURE:

S. Pemberton, *Portrait of Murdock Pemberton, The New Yorker's First art critic*, Enfield, 2011 (illustrated p. 295).

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



46



47

MAN RAY (1890 - 1976)

Landscape

dated '11 12 1961' (lower right); signed and inscribed 'for Gertrude for 1968 man Ray' (on the backing board)

gouache, resin and pencil on card in the artist's frame

image: 3 $\frac{3}{8}$ x 4 $\frac{7}{8}$ in. (8.6 x 11.7 cm.)

frame: 5 x 6 $\frac{1}{4}$ in. (12.5 x 15.8 cm.)

Executed on 3 December 1961

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Anonymous sale, *Man Ray Perpetual Motive*, Hôtel Drouot, Paris, 19 March 1997, lot 119.

Anonymous sale, Cannes Enchères, Cannes, 15 May 2011, lot 511.

Acquired at the above sale by the present owner.

ANDRÉ MASSON

UNVEILING THE DYNAMIC UNCONSCIOUS

“André Masson’s presence on this side of the Atlantic during the war... was of inestimable benefit to us... He, more than anyone else, anticipated the new abstract painting, and I don’t believe he has received enough credit for it.”

- Clement Greenberg

André Masson’s extensive oeuvre incorporates a variety of innovative approaches and techniques, throughout his early investigations of Cubism, to his high period of Surrealism and back to nature in the 1950s where he re-entered an Impressionist style of painting. His work is direct, impassioned and psychologically charged, with subjects—or figurative suggestions—at times alternating between the mysterious, explosive, erotic, violent, brutal, sensual, metaphysical, mythological, and classical, but always with a sense of immediacy and urgency evident in his gesture.

Masson took great interest in psychoanalytic theory, in line with his engagement with Surrealism, inspiring his investigation of automatic art-making processes and motifs exploring of the realm of the subconscious. He furthermore had a familial connection, his brother-in-law being the celebrated psychoanalyst Jacques Lacan.

Having moved to New York after the outbreak of the Second World War, Masson had a profound impact on the Abstract Expressionists who would emerge in New York in the 1940s, particularly the movement’s best-known proponent Jackson Pollock who immersed himself within the ideas of Jungian psychoanalysis, referencing archetypes and symbols in his work prior to the development of his free-form action paintings. Pollock’s ‘drip’ paintings can largely be seen to have evolved out of automatic painting ideas, Surrealist in nature and furthermore inspired by Native American sand painting.

This group of works spans Masson’s career from the early 1940s into the 1950s, showing his diversity through sculpture, mixed media and painting with examples from three private collections.

λ ■ 48

ANDRÉ MASSON (1896-1987)

Vue d’Aix-en-Provence

signed ‘andré Masson’ (lower right)

oil on canvas

25 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in. (65.6 x 100.2 cm.)

Painted in 1949

£20,000-30,000

\$25,000-37,000

€24,000-36,000

PROVENANCE:

Galerie Simon, Paris.

Galerie Louise Leiris, Paris.

Buchholz Gallery [Curt Valentin], New York.

The Mayor Gallery, London (no. 4181).

Private collection, London.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ ■ 49

ANDRÉ MASSON (1896-1987)

L'éveil de la forêt

inscribed 'L'éveil de la forêt' (on the stretcher)

oil and sand on canvas

41% x 9% in. (105 x 25 cm.)

Painted in 1957

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

André et Rose Masson, Paris.

Galleria Due Ci, Rome.

Cleto Polcina Arte Moderna, Rome.

Private collection, Italy.

EXHIBITED:

New York, Museum of Modern Art, *André Masson*, June - August 1976, no. 76/291 (illustrated p. 71; titled 'Awakening of the Forest'); This exhibition later travelled to Houston, Museum of Fine Arts and Paris, Grand Palais.

Aosta, Museo Archeologico, *André Masson, la saggezza delirante della natura*, July - October 1995.

The Comité Masson has confirmed the authenticity of this work.

L'Eveil de la forêt utilises sand within the composition, a technique that, for Masson, came about through his surrealist investigations into automatic drawing where chance was allowed to determine the course of the composition. He had used sand for such works in the 1920s and returned to the technique throughout periods in his career, writing to his dealer Daniel-Henry Kahnweiler in July 1955:

"I am throwing sandy glue ('colle ensablé') onto stretched canvases. I like the result of this research, of this extreme spontaneity ... if in the past I threw sand onto glued surfaces, now it's the glue that I throw onto the support, having only rhythm and the fire of inspiration as my starting point ... it's always the same thing that I want, that is, to reveal movement, the blossoming, or the birth of things (this time it's the act of creation in a pure state)."

ANDRÉ MASSON
UNVEILING THE DYNAMIC UNCONSCIOUS





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ50

ANDRÉ MASSON (1896-1987)

Frère et soeur (deuxième tirage)

signed with the initials, numbered and inscribed '1/3 AM DUECI F. BRUSTOLIN VERONA' (on the back)

bronze with dark brown patina

Height: 23 $\frac{3}{8}$ in. (60 cm.)

Conceived in 1942 and cast by Brustolin and executed in an edition of 3 for Galerie Due Ci, Rome, in 1986

£7,000-10,000

\$8,700-12,000

€8,400-12,000

PROVENANCE:

Galleria Due Ci, Rome.

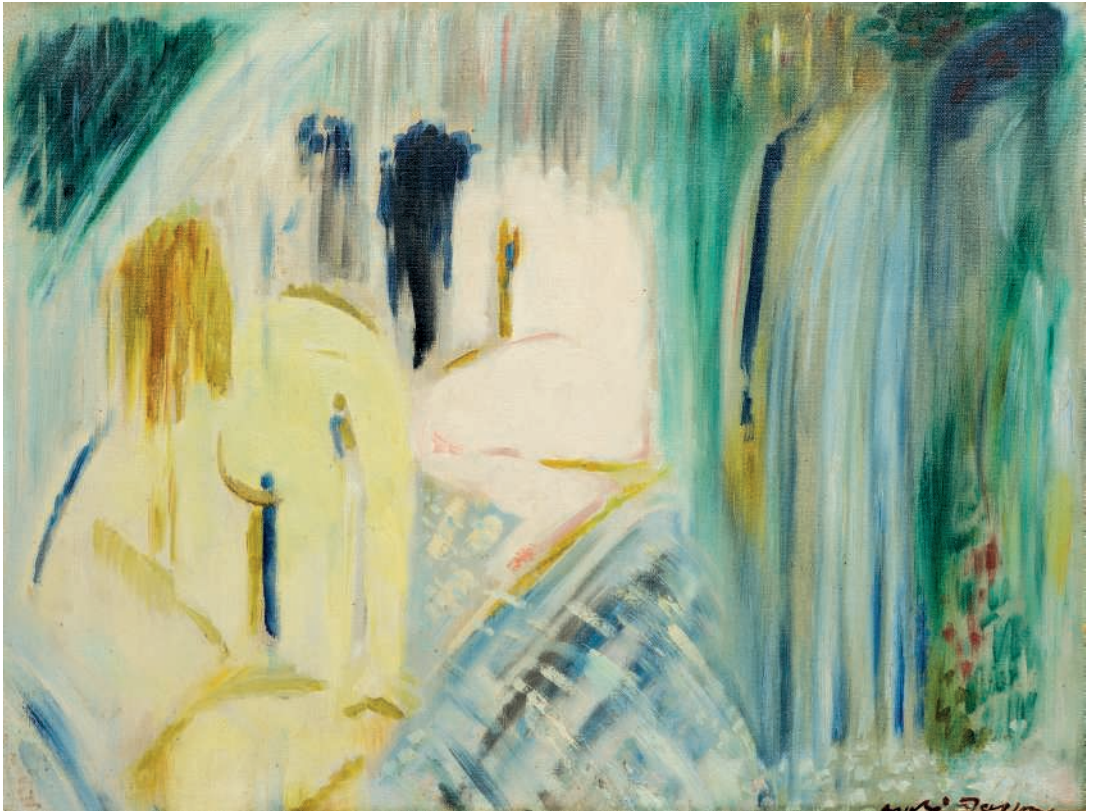
Private collection, Italy.

LITERATURE:

R. Passeron, *André Masson, Catalogue général des sculptures*, Turin, 1987, no. 13, pp. 109-110 (another cast illustrated fig. 54).

The Comité Masson has confirmed the authenticity of this work.





λ ■ 51

ANDRÉ MASSON (1896-1987)

Baigneuses au torrent

signed 'andré Masson' (lower right); dated and inscribed
'Baigneuses au torrent 1949' (on the stretcher)

oil on canvas

18½ x 24 in. (46 x 61 cm.)

Painted in 1949

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Galerie Simon, Paris.

Galerie Louise Leiris, Paris (no. 03407).

The Mayor Gallery, London (no. 372).

Crane Kalman Gallery, London.

Private collection, London.



152
ANDRÉ MASSON (1896-1987)

Brouillard

signed 'andré Masson' (lower left)

oil on canvas

18½ x 13 in. (46.2 x 33 cm.)

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

The Mayor Gallery, London (no. 4468).

Private collection, London.



153

ANDRÉ MASSON (1896-1987)

Paysage

signed 'andré Masson' (lower left)

oil on canvas

25¾ x 21¼ in. (65.2 x 54 cm.)

£15,000-20,000

PROVENANCE:

The Mayor Gallery, London (no. 4367).

Private collection, London.

\$19,000-25,000

€18,000-24,000



λ54

ANDRÉ MASSON (1896-1987)

Nageuse

signed 'andré Masson' (lower left); dated and inscribed 'Nageuse 1951' (on the stretcher)

oil on canvas

12¼ x 10¾ in. (31 x 26.5 cm.)

Painted in 1951

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Galerie Simon, Paris (no. 04664).

Galerie Louise Leiris, Paris.

Mayor Gallery, London (no. 3987).

(probably) Crane Kalman Gallery, London.

Private collection, London.

PROPERTY FROM THE COLLECTION OF THE
LATE PETER WARD-JACKSON

λ55

ANDRÉ MASSON (1896-1987)

Pluie sur le Verdon

signed 'andré masson' (lower right)

oil on canvas

14 7/8 x 18 1/8 in. (37.7 x 46.2 cm.)

Painted in 1949

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Galerie Simon (Galerie Louis Leiris)

Paris (no. 03321/5018).

The Mayor Gallery, London (no. 3690).

Acquired from the above by the late Peter Ward-Jackson.

The Comité Masson has confirmed the authenticity of this work.

Born in Johannesburg and educated at Winchester and Cambridge, Peter Ward-Jackson (1915-2014) worked for MI 6 during WWII. He became an Assistant Keeper at the Department of Woodwork at the Victoria and Albert museum in 1948 and was until his retirement in 1975 Keeper of the Department of Prints and Drawings. His first major book, *English Furniture Designs of the Eighteenth Century*, published in 1958, remains the standard work on the subject. This was followed by notable essays and by the catalogue in two volumes of the museum's then little-studied collection of Italian drawings.





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ ■ 56

ANDRÉ MASSON (1896-1987)

Grenades

signed 'André Masson' (lower left); signed, dated and inscribed 'andré masson Grenades 1952' (on the reverse)
oil on panel

16½ x 12½ in. (41 x 32.2 cm.)

Executed in 1952

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Galerie Simon, Paris (no. 50346).

Galerie Louise Leiris, Paris.

Buchholz Gallery [Curt Valentin], New York (no. 14796; titled 'Pomegranites').

Galleria Due Ci, Rome.

Private collection, Italy

EXHIBITED:

Saint-Etienne, Musée d'art et d'industrie, *Natures mortes de Géricault à nos jours*, April - May 1955, no. 99.

The evocative fruit of the pomegranate, at once beautiful and sensual as an image here displayed in *Grenades*, is employed by Masson throughout his oeuvre in different guises. An interesting subject for its evidently fleshy, bodily semblance, the pomegranate features significantly in classical mythological references, particularly in relation to the story of Persephone who famously ate a pomegranate seed and was forced by Zeus back into the underworld. The fruit is furthermore known in Greek mythology as the "fruit of the dead" having sprung from the blood of Adonis and thus, is invested with both potentially erotic and violent undertones depending on the composition, acting as a potent symbol within Masson's work. Masson frequently employed classical mythological motifs, as evident here, to draw on the underlying stories and psychological themes replayed within the collective human unconscious over time, as investigated by Freudian and Jungian psychoanalysis.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***57**

LÉOPOLD SURVAGE (1878-1968)

Composition à l'arbre

signed and dated 'Survage.56.' (lower right)

oil on canvas

16¼ x 13⅞ in. (41.5 x 33.4 cm.)

Painted in 1956

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

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



PROPERTY FROM A PRIVATE SWISS COLLECTION

***58**

LÉOPOLD SURVAGE (1878-1968)

Composition à l'oeil

signed and dated 'Survage 56.' (lower right)

oil on canvas

16¼ x 13¼ in. (41.5 x 33.4 cm.)

Painted in 1956

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

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



λ59

JAMES ENSOR (1860-1949)

Rue de la Flandre à Ostende (recto); Atelier (verso)

signed and dated 'ENSOR 82' (lower right)

charcoal on paper

8 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in. (22 x 27.5 cm.)

Executed in 1882

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Galleria Ciranna, Milano, by 1963.

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

EXHIBITED:

Milan, Galleria Ciranna, *Disegni ed acqueforti di James Ensor*, May - June 1963, no. 4.



(verso)



160

JAMES ENSOR (1860-1949)

Etude du portrait de sa mère

signed 'Ensor' (lower right)

pencil on paper

6 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (17 x 22 cm.)

Executed *circa* 1885; with a drawing of a landscape on the reverse

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Galleria Ciranna, Milan, by 1963.

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

EXHIBITED:

Milan, Galleria Ciranna, *Disegni ed acqueforti di James Ensor*, May - June 1963, no. 5.



(*verso*)

“To become truly immortal, a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken, it will enter the realms of childhood visions and dreams.”

- Giorgio De Chirico

PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ61

GIORGIO DE CHIRICO (1888-1978)

Cavaliere romano che tiene un cavallo alla briglia

signed 'G.de Chirico' (lower right); inscribed 'questo a Cavaliere romno che tiene un cavallo alla briglia è opera ...' (on the reverse)

oil on canvasboard

11¼ x 15¼ in. (30 x 40 cm.)

Painted in 1960

€20,000-30,000

\$25,000-37,000

€24,000-36,000

PROVENANCE:

Acquired directly from the artist by the family of the present owner.

EXHIBITED:

Trieste, Castello di Miramare, *Giorgio de Chirico, un maestoso silenzio*, December 2010 - February 2011.

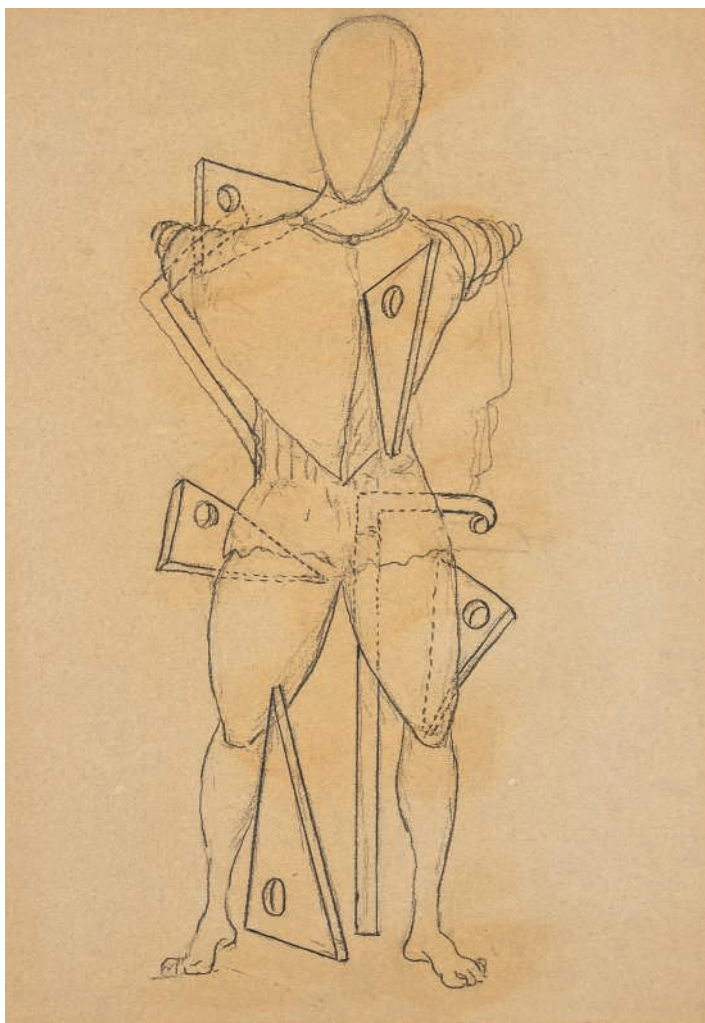
LITERATURE:

C. Bruni Sakraischik, *Catalogo generale Giorgio de Chirico*, vol. II, *opere dal 1951 al 1971*, Milan, 1983, no. 234 (illustrated).



(verso)





PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ ■ 62

GIORGIO DE CHIRICO (1888-1978)

Disegno - Studio per Trovatore

pencil on cardboard

17 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (45 x 35 cm.)

Executed in 1968

£12,000-18,000

\$15,000-22,000

€15,000-21,000

EXHIBITED:

Cremona, Palazzo Trecchi, *Il grande metafisico, Giorgio de Chirico Scultore*, March - May 2004 (illustrated).

The Fondazione Giorgio e Isa de Chirico has confirmed the authenticity of this work, registered under no. 0114/11/01 OT in their archives

PROVENANCE:

Nereo Costantini, Verona, by whom acquired directly from the artist.

Private collection, Verona, by whom acquired in 2002.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

λ63

ALBERTO SAVINIO (1891-1952)

Creta

signed 'SAVINIO' (lower left)

tempera on panel

8½ x 5½ in. (20.7 x 12.9 cm.)

Painted in 1945

£15,000-20,000

\$19,000-25,000

€18,000-24,000

EXHIBITED:

Rome, Galleria S. Bernardo, *Braque, Casorati, Savinio*, November 1945, nos. 20-23 (titled as part of a group 'Quattro pitture metafisiche').

LITERATURE:

P. Vivarelli, *Alberto Savinio, Catalogo generale*, Milan, 1996, no. 1945-4 (illustrated p. 177).

The *catalogue raisonné* states that the present lot is titled on the reverse.

PROVENANCE:

Galleria Mucciaccia, Rome.

Acquired from the above by the present owner in 2012.



λ64

ATANASIO SOLDATI (1896-1953)

Composizione

signed 'SOLDATI' (lower right); dated and inscribed

'Composizione 1952.' (on the reverse)

tempera on paper laid down on canvas

15½ x 13½ in. (39.6 x 34.2 cm.)

Painted in 1952

£7,000-10,000

\$8,700-12,000

€8,400-12,000



λ65

MARIO TOZZI (1895-1979)

Calice rovesciato

signed and dated 'MARIO TOZZI 965' (lower left)

oil on canvas

14 x 10 $\frac{7}{8}$ in. (35.6 x 27.6 cm.)

Painted in 1965

£6,000-9,000

\$7,500-11,000

€7,200-11,000

PROVENANCE:

Anonymous sale, Finarte, Milan, 7-8 November 1967.
Galleria Annunciata, Milan (no. 7070).

LITERATURE:

G. Bolaffi, *Catalogo Nazionale d'Arte Moderna*, Turin, 1977, p. 47.
M. Pasquali, *Catalogo Ragionato Generale dei Dipinti di Mario Tozzi*, Milan, 1988, vol II, no. 65/40 (illustrated p. 111).



66

λ ■ 66

GIULIO D'ANNA (1908-1978)

Paesaggio siciliano e Aerei

signed 'G.D'ANNA' (lower centre)

oil and paper collage on canvas

30% x 42½ in. (77.8 x 108 cm.)

Painted circa 1931

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

Private collection, Rome.

Acquired from the above by the present owner.

EXHIBITED:

Rome, Associazione M.I.C.R.O., *Continuità del Futurismo da sud a nord*, 20 February 2009.

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

λ ■ 67

ROBERTO MARCELLO IRAS BALDESSARI (1894-1965)

Forme dinamiche nello spazio

signed 'R.M.BALDESSARI' (lower left)

oil on canvas

25 x 17¼ in. (63.5 x 44 cm.)

Painted circa 1915

£25,000-35,000

\$31,000-43,000

€30,000-42,000

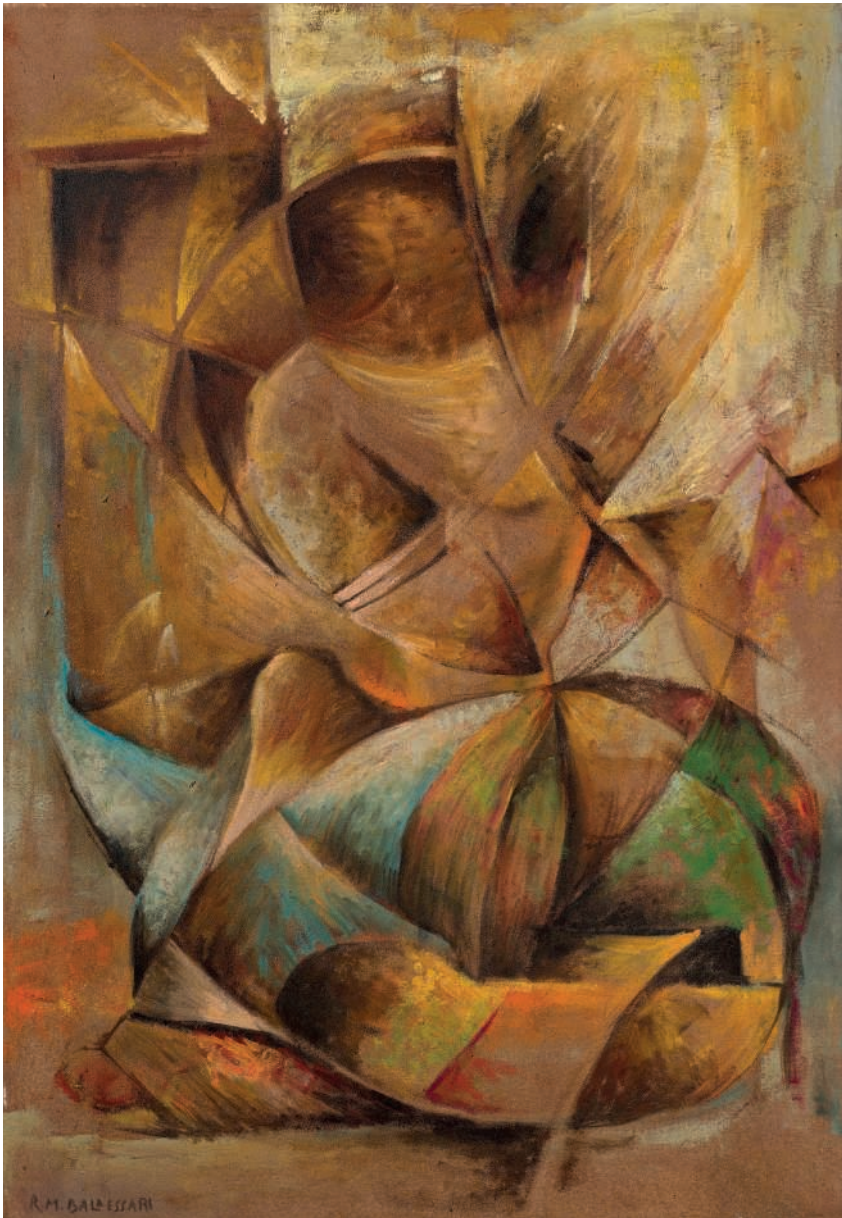
PROVENANCE:

Private collection, Turin.

Sold with a photo-certificate from the *Archivio Unico per il Catalogo delle Opere Futuriste di Roberto Marcello Baldessari* and is recorded under the no. B15-77.

“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.”

- Umberto Boccioni et al., Technical Manifesto of Futurist Painting, 1910



“The sculpture of Laurens is for me, more than any other, a true projection of himself in space, a little bit like a shadow in three dimensions. His very manner of breathing, of touching, of feeling, of thinking, became an object, became a sculpture... The least part of his sculpture has passed and re-passed through the sensibility of its creator, becoming like a very part of this sensibility. Laurens advances on his oeuvre only with this absolute control and never seeks to go beyond it. The dimension, the proportion, the movement of the sculpture is established, becomes clearer and is determined finally in accordance with this same profound and complex sensibility”

- Alberto Giacometti

λ*68

HENRI LAURENS (1885-1954)

Figure à la draperie, debout

stamped with monogram 'HL' (on the top of the base at the right); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the top of the base at the back) and marked 'ORIGINAL' (on the back of the base)

bronze with brown patina

Height: 7¼ in. (19.7 cm.)

Conceived in 1929

£35,000-55,000

\$44,000-68,000

€42,000-65,000

Henri Laurens was one of the first revolutionary sculptors to adopt a distinctively Cubist approach to his subject matter. A close friend of Georges Braque, Fernand Léger and Juan Gris, he evidently was influenced by their ideas which can be seen in his sculpture from a very early point in his oeuvre. Laurens avoided verbally articulating his work as he believed that sculptures should speak for themselves. *Figure à la draperie* is an outstanding example of the artist's mastery of form, the female figure retaining her classical simplicity while embracing the formal energy and dynamism of Cubist principles. Her lines are sensuous and poetic as much as they are powerful and structured, promoting a holistic harmony and strength.

PROVENANCE:

Private collection, New York, and thence by bequest in 1986; sale, Christie's, New York, 5 May 2005, lot 342.

Acquired at the above sale by the present owner.

LITERATURE:

W. Hofmann, *The Sculpture of Henri Laurens*, New York, 1970 (a larger version illustrated pl. 113).





λ ■ 69

ROBERT MARC (1943-1993)

Composition cubiste

signed 'Robert Marc' (lower centre); signed 'Robert Marc.'

(on the stretcher)

oil on canvas

32 x 25¼ in. (81.3 x 65.4 cm.)

£5,000-7,000

\$6,200-8,700

€6,000-8,300

PROVENANCE:

E&R Cyzer, London.

Acquired from the above by the present owner.

Annie Fromentin-Sangnier has confirmed the authenticity of this work.



■ 70

SERGE FÉRAT (1881-1958)

Nature morte aux poissons et fruits

signed 'S.FERAT' (lower right)

oil on canvas

36 $\frac{1}{8}$ x 28 $\frac{7}{8}$ in. (91.7 x 73.3 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Lucien Lefebvre-Foinet, Paris, by 1930.

Anonymous sale, Christie's, New York, 10 May 1993, lot 24.

Private collection, New York, by whom acquired from the above;
sale, Christie's, London, 25 June 2008, lot 546.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ ■ 71

GEORGES TERZIAN (B. 1939)

Pipe fumante

signed 'G. TERZIAN' (lower right)

oil on canvas

18½ x 21½ in. (46.2 x 55 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Alon Zakaim Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ ■ 72

GEORGES TERZIAN (B. 1939)

La pipe renversée

signed 'G.TERZIAN' (lower right); numbered and inscribed
'N°89 LA PIPE RENVERSÉE' (on the reverse)

oil on canvasboard
21½ x 15 in. (55 x 38.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Alon Zakaim Fine Art, London.

Acquired from the above by the present owner.

LITERATURE:

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



λ ■ 73

ANDRÉ BRASILIER (B. 1929)

Les îles de Lerins

signed 'André Brasilier' (lower right);
signed with the initials, dated and
inscribed 'Les Iles de Lerins A.B. 2009'
(on the reverse)
watercolour on paper
15 x 22½ in. (38.1 x 57 cm.)
Executed in 2009

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 2
April 2010, lot 46.

Acquired at the above sale by the present
owner.

Alexis Brasilier has confirmed the
authenticity of this work.



λ ■ 74

ALFRED RETH (1884-1966)

La jetée à Quiberon, Port Maria

signed 'A Reth' (lower right)
oil on panel
26 x 21¼ in. (66 x 54 cm.)

£5,000-8,000

\$6,200-9,900

€6,000-9,500

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19
November 2007, lot 431.

Anonymous sale, Cheveau-Légiers
Enchères, Versailles, 27 April 2008, lot
200.

Anonymous sale, Montefiore, Tel Aviv, 3
November 2015, lot 203.

Acquired at the above sale by the present
owner.



175

ANDRÉ LHOTE (1885-1962)

Le Port de Bordeaux

signed 'A.LHOTE.' (lower right)
gouache on paper laid down on board
12 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (32.6 x 64.7 cm)

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Ambassador Josias Carneiro Leão, Rio de Janeiro, and thence
by descent; sale, Soraia Cals Escritorio de Arte, Rio de Janeiro,
April 2009.

Acquired at the above sale by the present owner.



PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

λ ■ 76

FRANCIS PICABIA (1879-1953)

Bouquet de fleurs

signed 'Francis Picabia' (lower right)

oil on board

17¾ x 21⅝ in. (45.1 x 54.9 cm.)

Painted circa 1943

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 9 December 1997, lot 410.

Acquired at the above sale by the present owner.



λ ■ 77

BERNARD BUFFET (1928-1999)

Bouquet de fleurs

signed and dated 'Bernard Buffet 53' (upper left); numbered '191' (on the reverse)

oil on canvas

19¾ x 25½ in. (50 x 65 cm.)

Painted in 1953

£30,000-50,000

\$38,000-62,000

€36,000-60,000

PROVENANCE:

Stephen Hahn, New York.

Galerie Taménaga, Paris (no. F0082).

This work is recorded in the Maurice Garnier Archives.



λ* ■ 78

ANDRÉ BRASILIÉ (B. 1929)

Roma

signed 'André Brasilier.' (lower right); signed with the initials and inscribed 'Roma A.B.' (on the reverse)

oil on canvas

19¾ x 25¾ in. (50.2 x 65.3 cm.)

Painted in 1988

£10,000-15,000

\$13,000-19,000

€12,000-18,000

EXHIBITED:

Angers, Conseil Général, *Hommage à André Brasilier*, 1989.

New York, Hammer Galleries, *André Brasilier*, October - November 1989 (illustrated).

LITERATURE:

X. de Coulanges, *André Brasilier, Catalogue raisonné, 1982-2002*, Lausanne, 2002, vol. I, no. 1988/85 (illustrated p. 134).

Sold with a photo-certificate from Alexis Brasilier.

PROVENANCE:

Galerie Etienne Sassi, Paris.

Gallery Moe, Japan.

Acquired from the above by the present owner.



λ ■ 79

ANDRÉ BRASILIER (B. 1929)

Cavalcade sur la plage

signed 'André Brasilier.' (lower right)

oil on canvas

25 $\frac{3}{8}$ x 36 $\frac{1}{4}$ in. (65 x 92.1 cm.)

£20,000-30,000

\$25,000-37,000

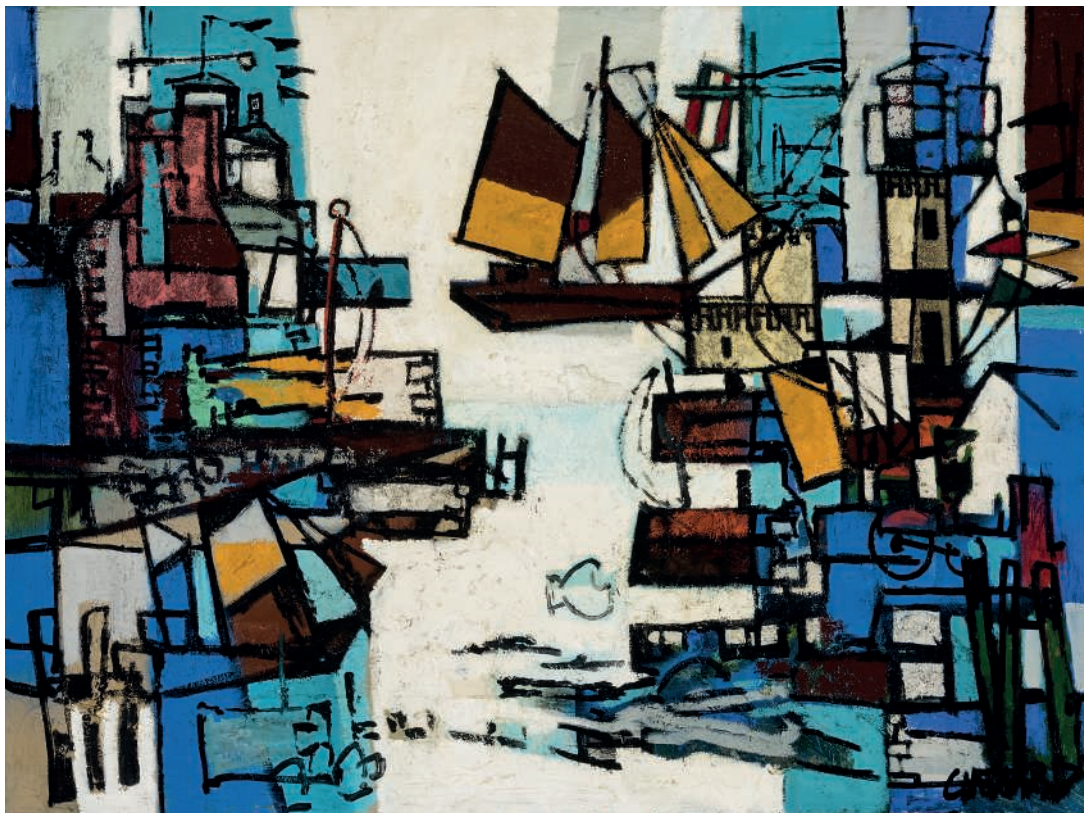
€24,000-36,000

PROVENANCE:

Galerie Etienne Sassi, Paris.

Acquired from the above by the present owner.

Alexia Brasilier has confirmed the authenticity of this work.



λ ■ 80

CLAUDE VENARD (1913-1999)

Le port

signed 'C.VENARD' (lower right); inscribed 'LE PORT'
(on the reverse)

oil on canvas

38% x 51% in. (97.5 x 130.5 cm.)

Painted *circa* 1970s

£7,000-10,000

\$8,700-12,000

€8,400-12,000

PROVENANCE:

Galerie Felix Vercel, Paris (no. FV 1722 / PH 3389).

Acquired from the above by the present owner in 1998.

Sold with a photo-certificate from Alain Vercel.

Renata Venard has confirmed the authenticity of this work.



λ ■ 81

CARLOS NADAL (1917-1998)

La plage

signed 'cNadal' (lower right); with the atelier stamp 'ATELIER
CARLES NADAL' (on the reverse)
oil on paper laid down on canvas
21¼ x 25½ in. (54 x 64.8 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

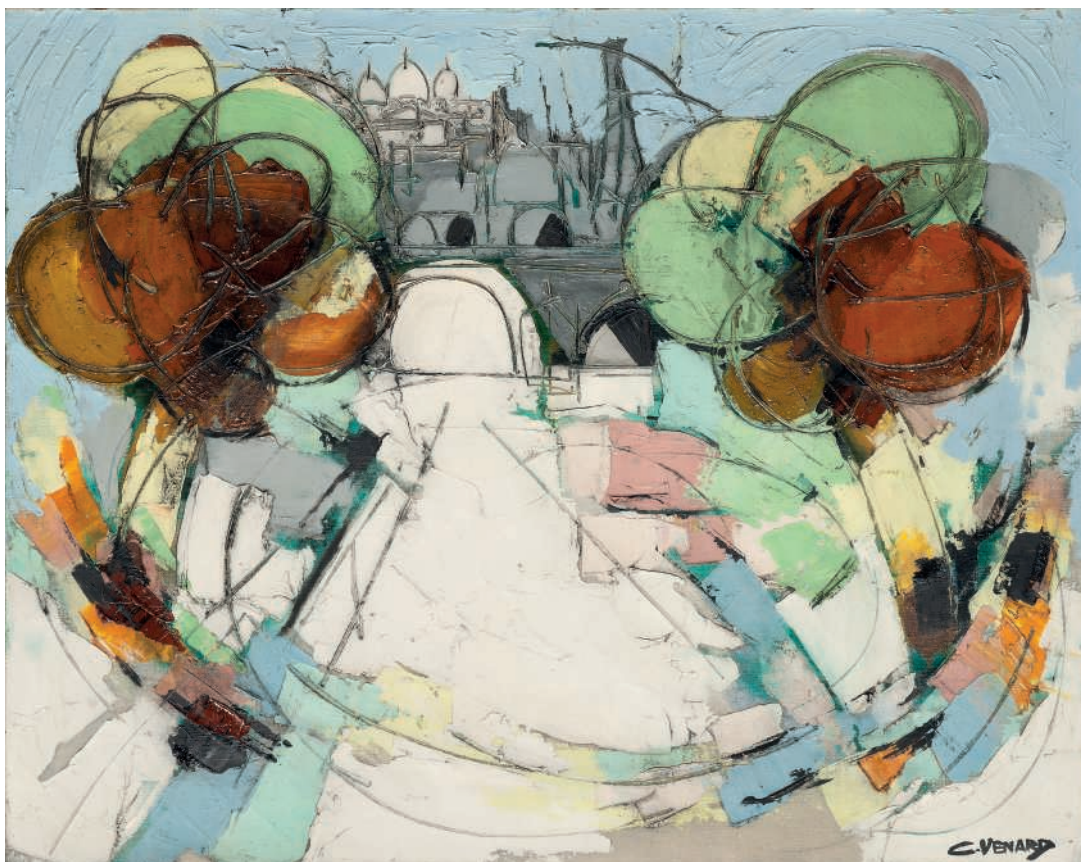
PROVENANCE:

Anonymous sale, Bonhams London, 21 June 2011, lot 51.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Bonhams, *Paintings in English Collections*, August -
September 2011, no. 42.

Sold with a photo-certificate from Comité Nadal.



λ* ■ 82

CLAUDE VENARD (1913-1999)

Vers la Butte, Paris

signed 'C.VENARD' (lower right)

oil on canvas

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

Painted circa 1967-1969

£5,000-8,000

\$6,200-9,900

€6,000-9,500

PROVENANCE:

Galerie Felix Vercel, New York (no. NY 4606 / FV.619).

Private collection, New York.

Renata Vernard has confirmed the authenticity of this work.



λ ■ 83

CARLOS NADAL (1917-1998)

Le casino

signed 'cNadal' (lower right); signed, with the atelier stamp and inscribed 'Le Casino cNadal ATELIER CARLES NADAL' (on the reverse)

oil on canvas

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

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Duncalfe Galleries, Harrogate & London (no 8761), by Autumn 1990.

Acquired from the above by the present owner on 24 September 1990.

EXHIBITED:

London, Bonhams, *Paintings in English Collections*, August - September 2011, no. 44.

Sold with a photo-certificate from Le Comité Nadal.

CARLOS NADAL

THREE STUDIES FOR THE BELGIAN PAVILION, WORLD ATOM FAIR, 1957
THE PROPERTY OF A PRIVATE BELGIAN COLLECTOR

λ ■ 84

CARLOS NADAL (1917-1998)

L'Industrie

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

oil and gouache on masonite
70 ¾ x 23 ¾ in. (180 x 59.4 cm.)
Painted in 1956

£8,000-12,000 \$10,000-15,000
€9,600-14,000

PROVENANCE:

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

The Comité Nadal has confirmed the
authenticity of this painting.

λ ■ 86

CARLOS NADAL (1917-1998)

La Verité

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

oil and gouache on masonite
70 ¾ x 23 ¾ in. (180 x 59.4 cm.)
Painted in 1956

£8,000-12,000 \$10,000-15,000
€9,600-14,000

PROVENANCE:

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

The Comité Nadal has confirmed the
authenticity of this painting.

λ ■ 85

CARLOS NADAL (1917-1998)

La Science

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

oil and gouache on masonite
70 ¾ x 23 ½ in. (180 x 59.7 cm.)
Painted in 1956

£8,000-12,000 \$10,000-15,000
€9,600-14,000

PROVENANCE:

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

The Comité Nadal has confirmed the
authenticity of this painting.



84



85



86



λ 87

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Au pied de la croix

signed and dated 'Pentecôte L. Foujita' (lower right)

pencil on tracing paper

25¾ x 19¾ in. (65.3 x 50.3 cm.)

£5,000-7,000

\$6,200-8,700

€6,000-8,300

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 8 December 2013, lot 121.

Acquired at the above sale by the present owner.



λ 88

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Leçon de cuisine

signed 'Foujita' (lower centre)

pen and blue ink on paper

5½ x 3¾ in. (15 x 10.7 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Kimiyo Foujita, Paris, by descent from the artist; her Succession sale, Hôtel Drouot, Paris, 9 December 2013, lot 244b.

Acquired at the above sale by the present owner.



189

BALTHUS (1908-2001)

Portrait de Katia

signed with the monogram (lower right), dated and inscribed

'Katja Noël 1975' (lower left)

crayon on paper

11½ x 11¾ in. (29.3 x 29.8 cm.)

Executed in December 1975

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Katia Terreri, Rome.

Galerie 1900-2000, Paris.

Gallery Nagoya, Japan.

Anonymous sale, Mainichi Art Auction, Tokyo, 9 April 2016,
lot 287.

Acquired at the above sale by the present owner.

LITERATURE:

V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the
Complete Works*, Paris, 1999, no. D 1334 (illustrated p. 371).



PROPERTY FROM THE COLLECTION OF DOLORES COURTNEY, LONDON

90

MARIA BLANCHARD (1881-1935)

Niña con manzana

pastel on paper
15% x 12% in. (40.8 x 32.5 cm.)
Executed circa 1926

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Dolores Courtney, Paris, by whom acquired directly from the artist and thence by descent to the present owner.



λ*91

CHANA ORLOFF (1888-1968)

Pensée, Pauline

signed and dated 'Ch. Orloff 54' (between the feet; lower right),
stamped with the foundry mark 'Susse.Fondeur.Paris.' (on the
side of the base)

bronze with gold patina

Height: 20¾ in. (52.5 cm.)

Conceived in plaster in 1954 and cast in bronze during the
artist's lifetime

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Soufer Gallery, New York.
Hezi Cohen Gallery, Tel Aviv.
Private Collection, Israel.
Private Collection, Israel, by whom acquired from the above.

LITERATURE:

F. Marcilhac, *Chana Orloff*, Paris, 1991, no. 344
(illustrated p. 280).

Ariane Tamir has confirmed the authenticity of this work.

VALADON UTRILLO

LA VIE À MONTMARTRE

"I paint with the stubbornness I need for living, and I've found that all painters who love their art do the same."

- Suzanne Valadon

Suzanne Valadon was the first woman to be admitted to the Société Nationale des Beaux-Arts. Before becoming known as an artist in her own right, she first posed as model for famous artists such as Pierre-Auguste Renoir and Henri de Toulouse-Lautrec and can be seen in some of their best-known compositions. Valadon learned painting by observing the artists in the milieu of Montmartre for which she modelled and progressively learned their technique. She is best known for still life compositions, nudes and landscapes, depicted in vibrant and bright colour, often using bold black lines to define the objects and figures.

In *Nu aux bottines*, Valadon sensually articulates the contours and shape of the female body by using many different tones, from shades of pinks to yellows and greens. Evident in this work is her familiarity with female sensuality and emotion, something she articulated in her own unique way, with a different approach to her male contemporaries.

With her rebellious and passionate personality, Suzanne Valadon was known to have had different affairs with many of her fellow artists for whom she modelled. At 18, she became pregnant with her son, Maurice Utrillo, the identity of whose father is still questioned today. Maurice, who later became a painter himself, took the name of Suzanne Valadon's friend Miguel Utrillo who acknowledge his paternity when he was 8 years old. Throughout his life, he continued to sign his paintings with a "Maurice Utrillo V." with the 'V' at the end standing for 'Valadon' as an homage to his mother.

Trained as an artist by his mother, Maurice Utrillo started painting at age 19. He was most interested in depicting ordinary houses, suburban churches, street scenes of Montmartre and developed his own impressive style. From 1910 his work became well-known by the public and subsequently, is one of the best-known artists of his generation, awarded the Cross of the Légion d'honneur in 1928.

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

■ 92

SUZANNE VALADON (1865-1938)

Nu aux bottines

signed and dated 'Suzanne Valadon 1916' (lower right)

oil on canvas

21¼ x 15¼ in. (55.2 x 38.2 cm.)

Painted in 1916

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

EXHIBITED:

Chiba, Kawamura Museum, *Modigliani et son époque, Paris 1910-1912*, April - May 1997, no. 60 (illustrated p. 136); this exhibition later travelled to Osaka, Museum of Art of Kintetsu; Yamagata, Museum of Art; Niigata, Municipal Museum of Art; Miyazaki, Prefectural Museum of Art; Kitakyushu, Municipal Museum of Art; and Tokyo, Damaru Museum of Art.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P71, p. 291 (illustrated).





93
SUZANNE VALADON (1865-1938)

La rose au miroir

signed and dated 'Suzanne Valadon 1919' (lower left)

oil on canvas

14 x 10¾ in. (35.7 x 27.5 cm.)

Painted in 1919

£5,000-7,000

\$6,200-8,700

€6,000-8,300

PROVENANCE:

Blanche Montel, Paris; sale, Hôtel Drouot, Paris. 21 May 1948.

Acquired at the above sale and thence by descent; sale,

Christie's, Paris, 20 May 2009, lot 142.

Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Haus der kunst, *Maurice Utrillo V., Suzanne Valadon*,
June - September 1960, no. 145, p. 25.

Paris, Musée Galliéra, *Marie-Anne Camax-Zoegger, Louise
Hervieu, Suzanne Valadon*, May - June 1961, no. 57.

LITERATURE:

P. Pétridès. *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, no.
P164 (illustrated p. 304).

Jean Fabris has confirmed the authenticity of this work.



*94

MAURICE UTRILLO (1883-1955)

La petite usine

signed 'Maurice, Utrillo, V.' (lower right)

oil on canvas

10 x 14¼ in. (25.5 x 36.2 cm.)

Painted circa 1950

£30,000-50,000

\$38,000-62,000

€36,000-60,000

PROVENANCE:

Albert J. Dreitzer, New York; sale, Sotheby's, New York, 8 October 1986, lot 254.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Sampo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 89 (illustrated p. 136); this exhibition later travelled to Niigata, The Prefectural Museum of Modern Art, Kyoto, Museum and Aichi, Toyohashi City Museum of Art & History.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 2361 (illustrated p. 339).

The late Jean Fabris and the late Gilbert Pétridès have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE FAMILY COLLECTION,
SWITZERLAND

***95**

MAURICE UTRILLO (1883-1955)

Promeneurs dans le village de banlieue

signed 'Maurice Utrillo V.' (lower right)

coloured crayon on card

9 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (26.3 x 35 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale, Blache, Versailles, 2 June 1976, lot 31.

Anonymous sale, Christie's, London, 3 December 1976, lot 161.

Lars Laestadius, Zug, by 1979 and thence by descent to the
present owner.



*96

MAURICE UTRILLO (1883-1955)

Les remparts

signed and dated 'Maurice, Utrillo, V, 1922,' (lower left)

oil on paper laid down on panel

8¾ x 10¾ in. (21.4 x 27.5 cm.)

Painted in 1922

£25,000-35,000

\$31,000-43,000

€30,000-42,000

EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 25 (illustrated p. 59); this exhibition later travelled to Niigata, The Prefectural Museum of Modern Art, Kyoto, Museum and Aichi, Toyohashi City Museum of Art & History.

The late Jean Fabris and the late Gilbert Pétridès have confirmed the authenticity of this work.

PROVENANCE:

Anonymous sale, Christie's, New York, 12 May 1988, lot 261.

Acquired at the above sale by the present owner.

“Art is a creation of a higher order than a copy of nature which is governed by chance.... By the elimination of all muddy colours, by the exclusive use of optical mixture of pure colours, by a methodical divisionism and a strict observation of the scientific theory of colours, the neo-impressionist ensures a maximum of luminosity, of colour intensity, and of harmony - a result that has never yet been obtained.”

- Paul Signac



97

PAUL SIGNAC (1863-1935)

Coucher du soleil, Saint-Tropez

watercolour and black crayon on paper

4% x 6% in. (11.2 x 15.5 cm.)

£6,000-8,000

\$7,500-9,900

€7,200-9,500



98

PAUL SIGNAC (1863-1935)

Samois

signed 'P.Signac' (lower left)
black crayon and watercolour on paper
4½ x 7¾ in. (11.4 x 19.3 cm.)
Executed *circa* 1900

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Roland, Browse & Delbanco, London.

Anonymous sale, Sotheby's London, 4 July 1974, lot 343.

Dr. Ibrahim, acquired at the above sale and thence by descent;
sale, Bonhams, London, 21 June 2011, lot 1.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Marina Ferretti.

LES FAUVES

A COLOUR REBELLION

“What I could have done in real life only by throwing a bomb which would have led to the scaffold I tried to achieve in painting by using color of maximum purity. In this way I satisfied my urge to destroy old conventions, to disobey in order to re-create a tangible, living, and liberated world.”

– Maurice de Vlaminck

It was during the 1905 Salon d'Automne that the term “Fauves” was first used to describe a radical group of young artists who turned the conventions of colour upside down. Henri Matisse and André Derain were the leaders of the movement and Louis Valtat, Maurice de Vlaminck, Henri Manguin, Albert Marquet, Raoul Dufy all contributed their own interpretations of the movement. They showed their work to an outraged public in the three Salon d'automne exhibitions that took place between 1905 and 1910 with their strong and pure colours, shaking up and challenging the art establishment.

The term Fauve, translated as “Wild beasts”, was coined by journalist Louis Vauxcelles to describe the audacity and novelty of their chromatic expression. By applying large strokes of paint straight from the tube and liberating colour from reference solely to the object, the Fauves generated new level of expression, beyond the softness of palette seen in impressionism, centred instead around instinct and juxtaposition.

This section includes works by the leaders of Fauvism and those who took on these radical new ideas. All artists presented here are known to have exhibited in the historical salon d'Automne and the famous “cage aux fauves”, the *Wild Beast Cage*.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ* ■ 99

LOUIS VALTAT (1869-1952)

Pivoines, cruche beige fond rouge

signed 'L. Valtat' (lower right)

oil on canvas

24 1/8 x 19 3/4 in. (61.3 x 50.2 cm.)

Painted in 1918

£14,000-20,000

\$18,000-25,000

€17,000-24,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 November 1997, lot 48.

Anonymous sale, Christie's, New York, 13 May 1998, lot 421.

Acquired at the above sale by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Paris, 1977, vol. I, no. 1315, p. 147 (illustrated).





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

100

ALBERT MARQUET (1875-1947)

Portrait de Marcelle Marquet

signed 'marquet' (lower right)

oil on canvas

18¼ x 15½ in. (46.3 x 38.4 cm.)

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



101

HENRI MANGUIN (1874-1949)

Les huîtres de Belon

Signed 'Manguin' (lower left)

oil on canvas

16 ¼ x 13 ¼ in. (41.2 x 33.5 cm.)

Painted in 1945

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

G. Arnion, Paris, by whom acquired directly from the artist in May 1945.

Adam's Gallery, London.

Savage Gallery, London.

Anonymous sale, Sotheby's, London, 25 April 1969, lot 343.

M. Green, London, acquired in 1973.

Anonymous sale, Sotheby's, London, 15 March 2007, lot 41.

Acquired from the above sale by the present owner.

LITERATURE:

M-C. Sainsulieu, *Henri Maugin. Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 1245 (illustrated p. 382.)

“I heightened all tones. I transposed into an orchestration of pure colours all the feelings of which I was conscious.”

- Maurice de Vlaminck

λ ■ 102

MAURICE DE VLAMINCK (1876-1958)

Le facteur

signed 'Vlaminck' (lower left)
watercolour, gouache and brush and ink on paper
19½ x 24 in. (49.3 x 61.8 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, (no. 26540).
The Mayor Gallery, London (no. 1320).
Wyndham T. Vint, Bradford, and thence by descent to the present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Wyndham T. Vint's Collection of Oil Paintings*, April - May, 1939, no. 109, p. 8.
Newcastle upon Tyne, Arts Council of Great Britain, *Paintings and Drawings from the Collection of Wyndham Vint, Esq.*, 1954, no. 27.
London, Arts Council of Great Britain, *Picture of the Month* (titled 'The Postman').

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.



“Fauvism was our ordeal by fire... colours became charges of dynamite. They were expected to charge light... The great merit of this method was to free the picture from all imitative and conventional contact.”

- André Derain

λ ■ 103

ANDRÉ DERAÏN (1880-1954)

Chemin animé aux Lecques

signed 'aderain' (lower right)

oil on canvas

18¼ x 21¼ in. (46.2 x 55.3 cm.)

Painted in 1922

£15,000-25,000

\$19,000-31,000

€18,000-30,000

PROVENANCE:

Paul Guillaume, Paris.

Knoedler & Co., New York.

Anonymous Sale, Sotheby's, London, 23 October 1963, lot 35.

LITERATURE:

M. Kellerman, *André Derain. Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1996, no. 492 (illustrated p. 20).

E. Faure, *A. Derain*, Paris, 1984 (illustrated, pl. 2; titled 'Le chemin de Saint-Cyr').

A. Basler, *Les artistes nouveaux*, Paris, 1931, no. 14 (illustrated; titled 'Paysage aux environs du Lecques' erroneously dated '1927').





■ 104

RAOUL DUFY (1877-1953)

Le turbot

signed 'Raoul Dufy' (lower right)

watercolour on paper

17 x 22¾ in. (43.2 x 57.8 cm.)

Executed circa 1941

£7,000-9,000

\$8,700-11,000

€8,400-11,000

PROVENANCE:

Anonymous sale, Herbetter, Doullens, 6 March 2016, lot 82.

Anonymous sale, Matsart, Tel-Aviv, 12 July 2016, lot 53.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille has confirmed the authenticity of this work and will include it in her forthcoming supplement to the *catalogue raisonné des aquarelles de Raoul Dufy* currently in preparation.



■ 105

LOUIS VALTAT (1869-1952)

Vase de muguets

signed 'L. Valtat' (lower right)

oil on canvasboard

13½ x 12 in. (34.3 x 30.5 cm.)

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Gordon Anderson, London, by 24 May 1960.

Anonymous sale, Christie's, London, 6 December 1968, lot 74.

Acquired at the above sale by the present owner.



106

CHARLES CAMOIN (1879-1965)

Nature morte aux pommes et aux raisins

signed 'Ch Camoin' (lower left)

oil on canvas

13 $\frac{7}{8}$ x 20 $\frac{3}{8}$ in. (35.3 x 51.8 cm.)

Painted circa 1905-1910

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 1 April 1987, lot 172.



■ 107

RAOUL DUFY (1877-1953)

Nature morte au lapin et à la cruche

signed 'Raoul Dufy' (lower right)

gouache on paper

19¼ x 26 in. (50.3 x 66 cm.)

Executed circa 1944

£7,000-10,000

\$8,700-12,000

€8,400-12,000

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).



λ108

HENRI MANGUIN (1874-1949)

Avignon, Le Palais des Papes

signed, dated and inscribed 'Avignon

1925 Manguin' (lower left)

watercolour and pencil on paper

11¼ x 17¼ in. (28.5 x 44 cm.)

Executed in 1925

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Galerie Paul Vallotton, Lausanne (no. 10787).

Anonymous sale, Sotheby's, London, 11 July 2006, lot 10.

Claude Holstein-Manguin has confirmed the authenticity of this work and will include it in her forthcoming *catalogue critique* under number 399.



λ ■ 109

MAURICE DE VLAMINCK (1876-1958)

Le pont du village

signed 'Vlaminck' (lower left)
watercolour, gouache and brush and ink on paper
19½ x 25 in. (49.3 x 63.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Wyndham T. Vint, Bradford, and thence by descent to the present owner.

EXHIBITED:

London, Whitechapel Art Gallery, *Wyndham T. Vint's Collection of Oil Paintings*, April - May, 1939, no. 119, p. 8 (titled 'River Scene').

Newcastle upon Tyne, Arts Council of Great Britain, *Paintings and Drawings from the Collection of Wyndham Vint, Esq.*, 1954, no. 28 (titled 'River Scene').

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



PROPERTY FROM A PRIVATE FAMILY
COLLECTION, SWITZERLAND

* ■ 110

RAOUL DUFY (1877-1953)

Sous-bois à Montsaunès

signed 'Raoul Dufy' (lower left)

pencil on paper

12½ x 19 in. (32 x 49.4 cm.)

Executed in 1943

£2,500-3,500

\$3,100-4,300

€3,000-4,200

PROVENANCE:

Eugénie-Émilienne Dufy, the artist's wife,
Nice.

Lars Laestadius, Zug, by 1989 and thence
by descent to the present owner.

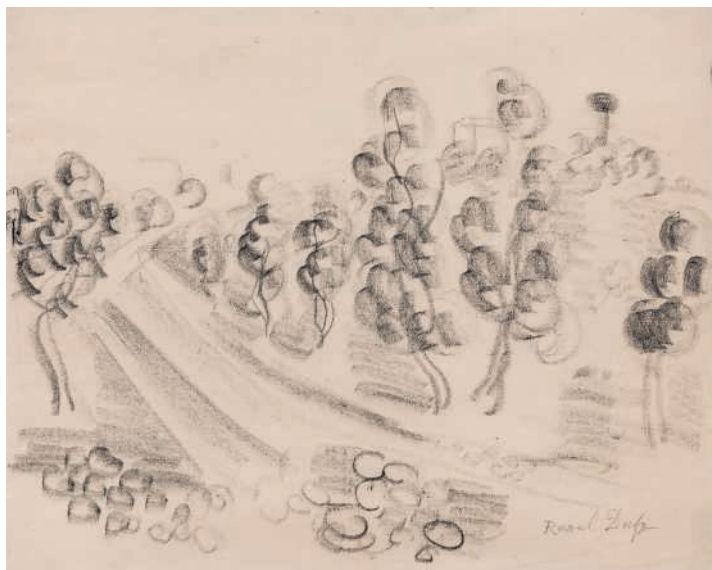
EXHIBITED:

Paris, Galerie des Beaux-Arts, *Raoul Dufy*,
100 toiles, aquarelles et dessins, 1962,
no. 98.

LITERATURE:

F. Guillon-Lafaille, *Raoul Dufy, Catalogue
raisonné des dessins*, Paris, 1991, vol. I, no.
268 (illustrated p. 118).

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



PROPERTY FROM A PRIVATE FAMILY
COLLECTION, SWITZERLAND

*111

RAOUL DUFY (1877-1953)

Paysage du midi

signed 'Raoul Dufy' (lower right)

charcoal on paper

17½ x 22½ in. (46.4 x 57.2 cm.)

Executed circa 1919-1920

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Lars Laestadius, Zug, by 1989 and thence
by descent to the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy. Catalogue
raisonné des dessins*. Vol. I, Paris, 1991, no.
106 (illustrated p. 59)

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



112

MAURICE DE VLAMINCK (1876-1958)

Paysage aux toits rouges

signed 'Vlaminck' (lower right)
gouache and brush and India ink on paper
18½ x 21½ in. (46.1 x 54.8 cm.)

£7,000-12,000

\$8,700-15,000

€8,400-14,000

PROVENANCE:

Private collection, South of France.



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

λ113

EMILE-OTHON FRIESZ (1879-1949)

Paysage sous la neige

signed 'E Othon Friesz' (lower right)

oil on panel

18 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (46 x 37.6 cm.)

Painted circa 1919-1920

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



* ■ 114

ABRAHAM MINTCHINE (1898-1931)

Paysan assis

signed 'A. Mintchine.' (lower left)

oil on canvas

31 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in. (81 x 60 cm)

£8,000-15,000

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.

\$10,000-19,000

€9,600-18,000



λ115

LUDOVIC RODO-PISSARRO (1878-1952)

Femme blonde aux jambes repliées

oil on canvas

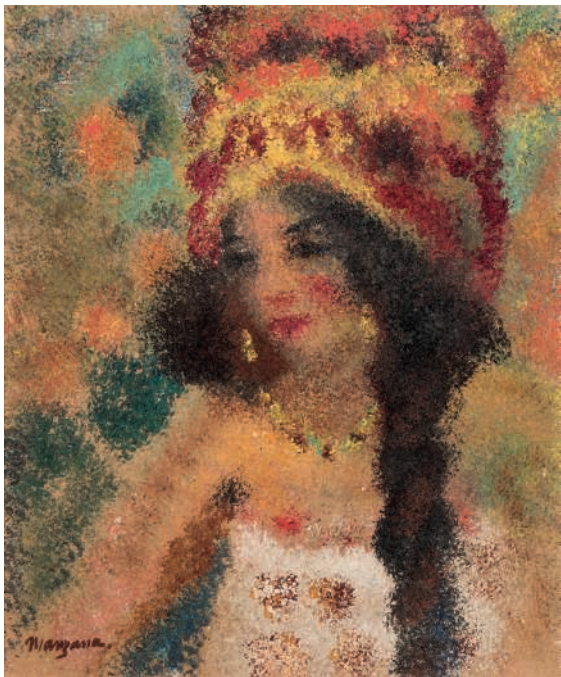
18 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (46 x 37.8 cm.)

£2,500-3,500

\$3,100-4,300

€3,000-4,200

Sold with a photo-certificate from Lélia Pissarro.



λ116

GEORGES MANZANA PISSARRO (1871-1961; RECTO)

LUDOVIC RODO-PISSARRO (1878-1952; VERSO)

Portrait de femme (recto); Femme assise habillée de rouge (verso)

signed 'Manzana.' (lower left); signed 'Rodo' (on the reverse)

oil on board

18 $\frac{1}{8}$ x 15 in. (46.2 x 38 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Marie-Louise Pissarro, the daughter-in-law of Georges Manzana Pissarro, and thence by descent.

Sold with a photo-certificate from Lélia Pissarro.



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

117

EMILE-OTHON FRIESZ (1879-1949)

Femme allongée

signed and dated 'E.Othon Friesz 28' (lower right)

oil on canvas

15½ x 25½ in. (38.5 x 65 cm.)

Painted in 1928

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



■ 118

ABRAHAM MINTCHINE (1898-1931)

Le Castellet

signed 'A. Mintchine' (lower left); inscribed 'Le Castellet près Toulon 1928' (on the stretcher)

oil on canvas

32 x 23 ¾ in. (81 x 65.5 cm.)

Painted in 1928

£7,000-15,000

\$8,700-19,000

€8,400-18,000

PROVENANCE:

T.C.S. Haywood.

McRoberts and Tunnard, London by 1960.

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

EXHIBITED:

London, McRoberts and Tunnard, *Abraham Mintchine*, March 1960, no. 2 (illustrated).

LITERATURE:

M. Di Veroli, G. Testori, *Abraham Mintchine, Catalogo, Biografia e Bibliografia*, Milan, 1981, no. 59 (illustrated p. 44).



λ ■ 119

JULES CAVAILLÈS (1901-1977)

Porte-fenêtre à Albi

with the atelier stamp 'J. CAVAILLÈS' (on the reverse)

oil on canvas

36 x 25½ in. (91.8 x 64.8 cm.)

Painted in 1944

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

The artist's estate, and thence by descent; sale, *Succession J. Cavallès de l'Académie Julian à la Ruche*, Hôtel Drouot, Paris, 8 March 2016, lot 59.

Anonymous sale, Matsart, Tel-Aviv, 13 April 2016, lot 121.

Acquired at the above sale by the present owner.

EXHIBITED:

Albi, Musée Toulouse-Lautrec, *J. Cavallès*, March - April 1982, no. 27 (illustrated).

Gaillac, Musée des Beaux-Arts, *Jules Cavallès, Peintre de la réalité poétique*, July - September 2008.

Aix-les-Bains, Musée Faure, *Jules Cavallès*, June - September 2009.

LITERATURE:

L. Barlangue & L. Harambourg, *Les peintres de la réalité poétique*, Albi, 2011 (illustrated p. 49).

B. de Viviès, *Jules Cavallès, peintre de la réalité poétique*, Albi, 2008 (illustrated p. 55).

This painting is registered in the online Jules Cavallès Research Centre under W_02_004.



λ* ■ 120

ANDRÉ HAMBOURG (1908-1999)

Beau temps à Deauville

signed 'a.hambourg' (lower left); signed with initials and inscribed 'a.h. "Beau temps à Deauville"' (on the reverse)

oil on canvas

8¾ x 10⅞ in. (22.2 x 27.2 cm.)

Painted in 1987

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Wally Findlay Galleries, New York, by 1989.

Anonymous sale, Northeast Auctions, Portsmouth, 10 March 2013, lot 394.

Acquired at the above sale by the present owner.

Nicole Hambourg has confirmed the authenticity of this work.



▲ ■ 121

ANDRÉ HAMBOURG (1908-1999)

Fête de la mer à Honfleur

signed 'a.hambourg' (lower left); signed with initials and inscribed 'a.h. "Fête de la mer Pontoise à Honfleur"' (on the reverse)

oil on canvas

15½ x 21½ in. (38.3 x 54.8 cm.)

Painted in 1974

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Wally Findlay Galleries, New York.

Private collection, Colorado.

Anonymous sale, Shannon's, Connecticut, 28 April 2016, lot 78.

Acquired at the above sale by the present owner.

Nicole Hambourg has confirmed the authenticity of this work.



λ.* ■ 122

MARCEL DYF (1899-1985)

Pivoines et marguerites

signed 'Dyf' (lower right)

oil on canvas

28¾ x 23¾ in. (73 x 60,3 cm.)

Painted in 1970

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Anonymous sale, Stair Auctioneers, New York, 10 March 2012, lot 367.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Claudine Dyf is registered in the Marcel Dyf archive under no. 4860.



λ.* ■ 123

FRANÇOIS GALL (1912-1987)

La rue Norvins, Montmartre au 14 juillet

signed and inscribed 'Montmartre F.gall' (lower left)

oil on canvas

21¾ x 25¾ in. (54.2 x 65.3 cm.)

Painted circa 1947-1949

£7,000-10,000

\$8,700-12,000

€8,400-12,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 9 December 2010, lot 68.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Marie-Lize Gall.

λ* ■ 124

PIERRE EUGÈNE MONTÉZIN
(1874-1946)

Le verger

signed 'Montézin' (lower right);
numbered and inscribed 'MATINÉE DE
PRINTEMPS 24' (on the reverse)

oil on canvas

23¾ x 28¾ in. (60 x 73 cm.)

€8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 17

September 2013, lot 10.

Acquired from the above sale by the
present owner.

Sold with a photo-certificate from Cyril
Klein-Montezin.



λ* ■ 125

BERNARD CATHELIN (1919-2004)

La ferme de la plaine, Montéleger

signed and dated 'Cathelin 60' (lower
right); dated and inscribed 'La ferme de
la Plaine MONTÉLÉGER Septembre 60'
(on the reverse)

oil on canvas

21¾ x 32 in. (54.2 x 81.3 cm.)

Painted in September 1960

€8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Wally Findlay Galleries, New York.

Lehman Brothers, New York; sale,

Freeman's, Philadelphia, 1 November,

2009, lot 53.

Acquired at the above sale by the present
owner.





λ* 126

JEAN-GABRIEL DOMERGUE (1889-1962)

Chou

signed 'Jean Gabriel Domergue' (lower left); numbered and inscribed '119 Chou' (on the reverse)

oil on masonite

18½ x 15 in. (46 x 38.1 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Anonymous sale, Hôtel des Ventés Horta, Brussels, 15 October 2012, lot 71.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Noé Willer.



λ* ■ 127

MARCEL DYF (1899-1985)

Fleurs des champs

signed 'Dyf' (lower right)

oil on canvas

36¼ x 28¾ in. (92.2 x 73.2 cm.)

Painted in 1940

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19 December 2014, lot 97.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Claudine Dyf is registered in the Marcel Dyf archive under no. 5006.



λ* ■ 128

MARCEL DYF (1899-1985)

La sieste de Claudine

signed 'Dyf' (lower right)

oil on canvas

23¾ x 28¾ in. (60.4 x 73 cm.)

Painted in 1960

£7,000-10,000

\$8,700-12,000

€8,400-12,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 12 December 2012, lot 39.
Acquired at the above sale by the present owner.

Sold with a photo-certificate from Claudine Dyf and is
registered in the Marcel Dyf archive under no. 1661.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ ■ 129

CONSTANTIN TERECHKOVITCH (1902-1978)

Portrait de jeune fille

signed 'C. Terechkovitch' (upper right)

oil on canvas

21¼ x 18¼ in. (55.3 x 46.2 cm.)

Painted in 1949-1950

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

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

France Terechkovitch has confirmed the authenticity of this work.



λ ■ 130

JULES CAVAILLÈS (1901-1977)

Le modèle debout

signed 'J. CAVAILLÈS' (lower right)

charcoal on paper

29 x 17¼ in. (74.8 x 44.7 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,400

PROVENANCE:

The artist's estate, and thence by descent; sale, *Succession J. Cavaillès de l'Académie Julian à la Ruche*, Hôtel Drouot, 8 March 2016, lot 70.

Acquired at the above sale by the present owner.

LITERATURE:

B. de Viviès, *Jules Cavaillès, peintre de la réalité poétique*, Albi, 2008 (illustrated p. 101).

λ ■ 131

EDOUARD JOSEPH GOERG (1893-1969)

Premiers hommages

signed 'GOERG' (lower left); signed and inscribed 'premiers hommages E.GOERG' (on the reverse)

oil on canvas

25½ x 21½ in. (65.2 x 54.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Galerie Journet, Cannes.

Private collection, France, by whom acquired from the above, and thence by gift to the present owner.

Sold with a photo-certificate from Christian Germak.



λ ■ 132

JEAN-PIERRE CASSIGNEUL (B. 1935)

Nature morte aux figes et bouquet de fleurs

signed 'CASSIGNEUL' (upper left)

oil on canvas

36¼ x 25½ in. (92 x 64.8 cm.)

£5,000-7,000

\$6,200-8,700

€6,000-8,300

PROVENANCE:

Anonymous sale, Hôtel Drouot, 26 November 2014, lot 71.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



λ ■ 133

BÉLA KÁDÁR (1877-1956)

Seated Nude

signed 'KÁDÁR BÉLA' (lower right)
tempera and gouache on board
27 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (69.3 x 49.6 cm.)
Executed circa 1930s

£7,000-10,000

\$8,700-12,000

€8,400-12,000

PROVENANCE:

Private collection, London.

Acquired from the above by the present owner.



134

FRANTISEK KUPKA (1871-1957)

Les danseuses

signed 'Kupka' (lower right)
gouache on buff paper
16% x 16% in. (41.5 x 41.5 cm.)
Executed circa 1908

£7,000-10,000

\$8,700-12,000
€8,400-12,000

PROVENANCE:

Galerie Karl Flinker, Paris.
Gimpel Fils, London (no. K.2073), by November 1965.

EXHIBITED:

London, Gimpel Fils, *Kupka, The Centre Period 1899-1908, Pastels, Watercolours, Gouaches, Charcoal Drawings*, November 1965, no. 30.

Pierre Brullé has confirmed the authenticity of this work.



135
BÉLA KÁDÁR (1877-1956)

Kertben

signed 'KÁDÁR BÉLA' (lower right)

charcoal on paper

9¼ x 11⅞ in. (23.3 x 30.3 cm.)

Executed circa 1920s

£1,800-2,500

\$2,300-3,100

€2,200-3,000

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, no. 26 (illustrated p. 28).



136

BÉLA KÁDÁR (1877-1956)

Composition with Figures and Horse

signed 'KÁDÁR BÉLA' (lower right)

gouache on paper

18¾ x 11¾ in. (46.6 x 29.9 cm.)

Executed *circa* 1940; with an ink drawing of three women on the reverse

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Connaught Brown, London.

Private Collection, Florida; sale, Christie's, New York, 9 February 2016, lot 167.

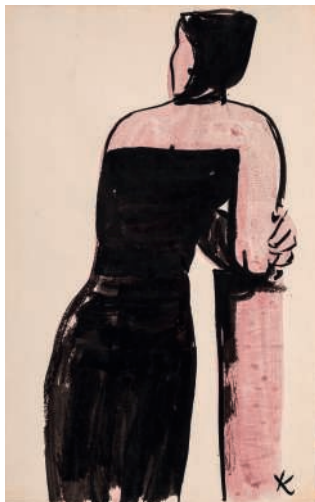
Acquired at the above sale by the present owner.

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.



137 JOZEF KOSTKA (1912-1996)

Femmes

each signed with the initial 'K' (lower right);
inscribed and dated '1962' (on the reverse)
brush and India ink and watercolour on paper; brown crayon and
watercolour on paper; brush and India ink and watercolour on
paper
18 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (46 x 28.9 cm.); 17 $\frac{3}{4}$ x 13 in. (44.5 x 33 cm.);
17 $\frac{3}{4}$ x 13 in. (44.8 x 33 cm.)
Executed in 1962

(3)

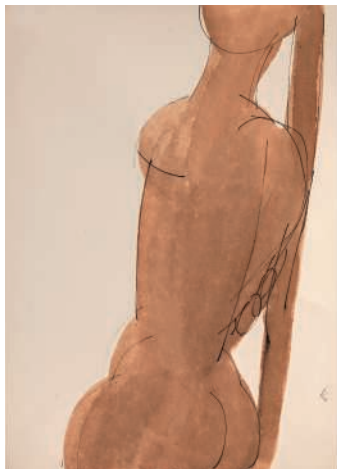
£500-1,000

\$620-1,200

€600-1,200

PROVENANCE:

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



(i)



(ii)



(iii)

λ138

JOZEF KOSTKA (1912-1996)

Femmes

(i) signed with the initial 'K' (lower right);
inscribed, dated and signed '1962 Jozef Kostka' (on the reverse)

(ii) signed 'J. Kostka' (on the reverse)

(iii) dated and inscribed '1962' (on the reverse)

(iv) signed with the initial 'K.' (lower left);
inscribed and dated '1961' (on the reverse)

(v) signed with the initial 'K' (lower left);
inscribed and dated '1961' (on the reverse)

(i) watercolour and pen and ink on paper

(ii) watercolour and pastel on paper

(iii) watercolour and pen and ink on paper

(iv) watercolour on paper

(v) watercolour and brush and India ink on paper

(i) 17 x 12 in. (43.2 x 30.5 cm.)

(ii) 16 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in. (42.2 x 29.9 cm.)

(iii) 17 x 12 in. (43.3 x 30.6 cm.)

(iv) 17 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (44 x 31.6 cm.)

(v) 11 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in. (29.8 x 42.2 cm.)

Executed in 1961-1962

£500-1,000

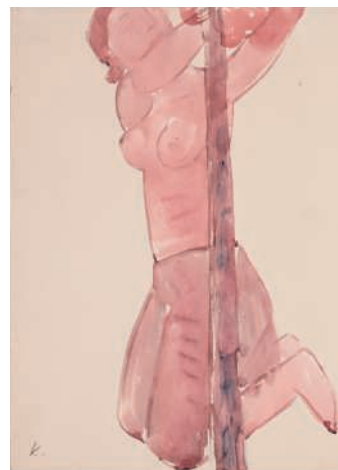
(5)

\$620-1,200

€600-1,200

PROVENANCE:

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



(iv)



(v)



λ139
VASSIL IVANOFF (1897-1973)
Compositions surréalistes

signed and dated 'Vassil Ivanoff 962.' (lower right); signed and dated 'V. Ivanoff.963' (lower left)
charcoal on paper

13¼ x 19½ in. (35 x 49.7 cm.); 13¼ x 19½ in. (33.5 x 49.8 cm.)

Executed in 1962; Executed in 1963

£800-1,200

\$990-1,500

€960-1,400

PROVENANCE:

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



(i)

140

OTTO GUTFREUND (1889-1927)

Compositions

each with the atelier stamp numbered (i) '730', (ii) '229', (iii) '428'
(on the reverse)

(i) pen and ink on paper

(ii) brush and ink on paper

(iii) pencil on paper

(i) 9¾ x 8½ in. (24.6 x 20.7 cm.)

(ii) 8⅞ x 11⅞ in. (22.6 x 29.6 cm.)

(iii) 6¾ x 4¾ in. (17.2 x 11.2 cm.)

£800-1,200

\$990-1,500

€960-1,400

PROVENANCE:

The artist's estate.

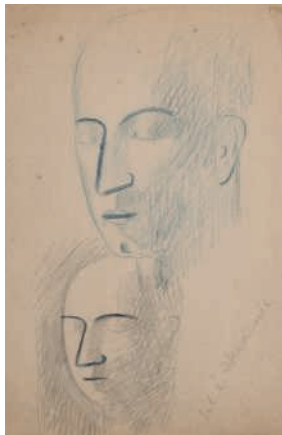
Eric Estorick [Grosvenor Gallery], London, by whom acquired
from the above in the 1960s.



(ii)



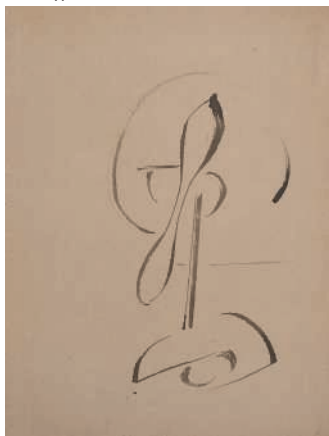
(iii)



(i)



(ii)



(iii)



(iv)

141

OTTO GUTFREUND (1889-1927)

Cubist compositions

(ii) with the atelier stamp numbered '558' (on the reverse)

(iii) with the atelier stamp numbered '26' (on the reverse)

(iv) with the atelier stamp numbered '571' (on the reverse)

(i) pencil and crayon on paper

(ii) pen and ink on paper

(iii) pen and ink on paper

(iv) brush and ink on paper

(i) 13 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (34 x 21 cm.)

(ii) 8 $\frac{1}{4}$ x 6 $\frac{3}{4}$ in. (21 x 17 cm.)

(iii) 10 $\frac{3}{8}$ x 7 $\frac{5}{8}$ in. (26.3 x 19.4 cm.)

(iv) 8 $\frac{1}{4}$ x 6 $\frac{5}{8}$ in. (21 x 17 cm.)

£800-1,200

\$990-1,500

€960-1,400

PROVENANCE:

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



(i)



(ii)



(iii)

142

OTTO GUTFREUND (1889-1927)

Compositions

each with the atelier stamp numbered '131'; '265'; '759'
(on the reverse)

(i) black crayon on paper

(ii) pen and ink on paper

(iii) pencil on paper

(i) 11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (28.7 x 22.7 cm.)

(ii) 5 $\frac{1}{2}$ x 8 $\frac{3}{4}$ in. (14 x 22.3 cm.)

(iii) 7 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in. (18.8 x 23.8 cm.)

£800-1,200

(3)

\$990-1,500

€960-1,400

PROVENANCE:

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



143
GEORGE GROSZ (1893-1959)
Strassenbahnwagen, Berlin

dated '5.5.12.' (lower right)
black crayon on paper
4¼ x 7¾ in. (12 x 19.8 cm.)
Executed on 5 May 1912

£1,000-2,000

\$1,300-2,500

€1,200-2,400

PROVENANCE:

The artist's estate (with the Nachlass stamp and numbered 'UC.385.9' on the reverse).
Piccadilly Gallery, London.
S. Nolan, London.
Anonymous sale, Sotheby's, London, 15 March 2007, lot 192.
Acquired at the above sale by the present owner.

Ralph Jentsch has confirmed the authenticity of this work and will include it in the forthcoming *catalogue raisonné* of works on paper by Georges Grosz.



λ*144

WERNER HELDT (1904-1954)

Strasszene

signed with the initials and dated 'Wh.30' (lower right)

pastel on paper

10⅞ x 8¼ in. (25.7 x 21 cm.)

Executed in 1930

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Anonymous sale, Christie's, London, 7 October 1999, lot. 208.
Acquired at the above sale by the present owner.

As Karl Ruhrberg remarks aptly 'The hollow windows are inhabited by horror, they are ciphers of the emptiness and silence, which also hangs over the streets and squares, causes anxiety and speechlessness like the sucking silence of the Manichino-guarded cities of a de Chirico or Carra.' (K. Ruhrberg in: Exh.-cat., *Werner Heldt*, Berlin, 1968, p. 8).



■ 145

MAX STERN (1872-1943)

Scène de rue, Paris

signed 'Max Stern.' (lower right)

oil on canvas

27¾ x 23¾ in. (70.4 x 60.2 cm.)

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Anonymous sale, Lempertz, Cologne, 4 December 1993, lot. 496.

Private collection, Stockholm, by whom acquired at the above sale, and thence by descent to the present owner.



146

ALFRED KUBIN (1877-1959)

Kamelreiter

signed 'AKubin' (lower right)
 paste-paint (gouache, watercolour, gum
 Arabic and pastel) on paper
 11 ½ x 10 in. (29.4 x 25.5 cm.)
 Executed circa 1905

£10,000-15,000 \$13,000-19,000
 €12,000-18,000

PROVENANCE:

Maximilian Morgenstern, Vienna, by
 whom acquired from the artist, and
 thence by descent to the present owner.

Dr. Annegret Hoberg, Kubin-Archiv,
 Städtische Galerie im Lenbachhaus,
 Munich, has confirmed the authenticity
 of this work.

Executed circa 1905, Alfred Kubin's
Kamelreiter has remained, until this
 day, in the family of a man who was not
 only a collector, but also a patron and
 friend. Maximilian Morgenstern was a
 successful Jewish textile merchant who
 lived in Vienna and is believed to have
 met the artist around 1910. Morgenstern
 soon became a frequent correspondent
 and began to accumulate what was
 probably the most significant collection
 of Kubin's works assembled during his
 lifetime. Kubin inscribed several of his
 works to Morgenstern and also created
 a number of very personal works that
 portray Morgenstern with a halo and
 in the guise of St Martin of Tours and
 himself as a willing supplicant or beggar.

It was in 1905, following a period of
 artistic crisis, that Kubin had visited
 Vienna and, during a brief but frenetic
 trip, had met a vast range of the
 protagonists of the *Jugendstil* including
 Koloman Moser, who would instruct
 him in a new method, as Kubin himself
 would later recall:

'In Vienna, Kolo Moser had shown me
 a technique that consisted of mixing
 watercolours with paste and made it
 possible to achieve very striking colour
 effects. I devoted myself wholeheartedly
 to this new procedure and succeeded in
 producing a whole series of pictures that
 shimmered and glowed' (Kubin, quoted
 in A. Hoberg, 'Alfred Kubin: The Early
 Work up to 1909', pp. 13-39, Hoberg
 (ed.), *Alfred Kubin: Drawings 1897-1909*,
 exh. cat., New York, 2008, pp. 32-33).



λ ■ 147

GUSTAVE CARIOT (1872-1950)

Paysage aux gerbes de blé

signed and dated 'G.Cariot 1908' (lower left)

oil on canvas

18¼ x 21¾ in. (46.2 x 55.2 cm.)

Painted in 1908

£14,000-20,000

\$18,000-25,000

€17,000-24,000

PROVENANCE:

The artist's estate.

Private collection Paris, by whom acquired from the above; sale, Hôtel Drouot, Paris, 21 March 2016, lot 4.

Acquired at the above sale by the present owner.



* ■ 148

ARMAND GUILLAUMIN (1841-1927)

Les ruines du Château de Crozant

signed 'Guillaumin' (lower right); inscribed and dated 'Crozant Aout 1913 Soir' (on the reverse)

oil on canvas

18% x 25% in. (46.5 x 65.2 cm.)

Painted in August 1913

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Galerie Durand-Ruel, Paris.

Galerie Royer, Paris (no. 301).

Anonymous sale, Christie's, London, 4 December 1984, lot 419.

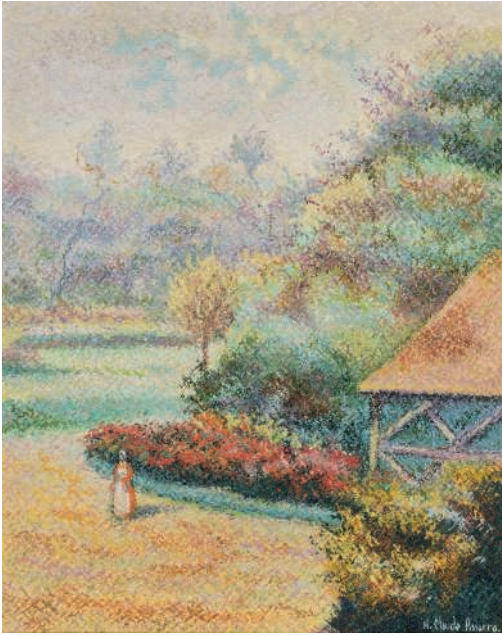
Private collection, France, by whom acquired at the above sale; sale, Sotheby's, London, 21 October, 2003, lot 25.

Acquired at the above sale by the present owner.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 717 (illustrated).

From September 1891, Guillaumin made several journeys to Crozant, a small village on the Creuse, not far from Fresselines, where Monet had stayed for three months in the spring of 1889. 'In the whole valley of the Creuse, Crozant is unique, for it lies within the centre of a stretch of the river that passes through an intrusive flow of feriferous granite which ages to soft brownish-pink... All Guillaumin's Crozant paintings were done within this area. While the rest of the valley of the Creuse is colourful, nowhere does it achieve the same richness that it does in the region of Crozant' (C. Gray, *Armand Guillaumin*, Conneticut, 1972, pp. 44-48).



λ* ■ 149

HUGUES CLAUDE PISSARRO (B. 1935)

Derrière la buvette des Monts de Cerisy

signed 'H.Claude Pissarro.' (lower right); signed and inscribed 'Derrière la Buvette des Monts de Cerisy' (La Fille de la maison vient à son tour d'avoir une petite fille qu'on promène dans les Allées du Parc, tout en fleurs, en cette saison) H. Claude PISSARRO "Le Petit-Fils' (on the reverse)

oil on canvas
32 x 25 $\frac{1}{2}$ in. (81.3 x 65 cm.)

£6,000-9,000

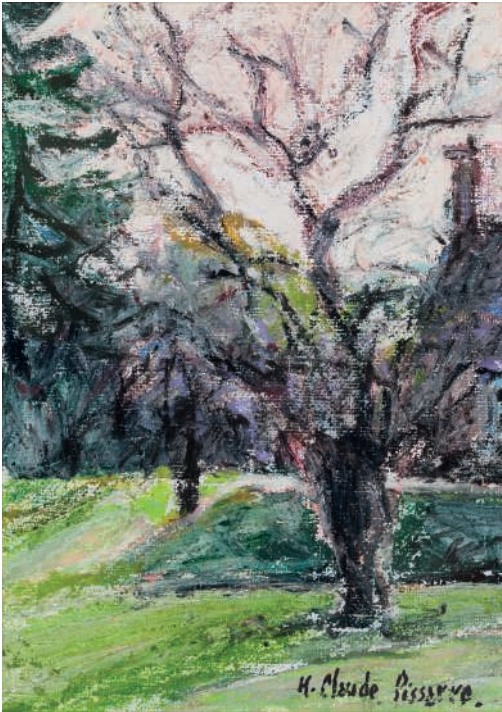
\$7,500-11,000

€7,200-11,000

PROVENANCE:

Anonymous sale, Mainichi Art Auction, Tokyo, 1 August 2015, lot 1287.

Acquired at the above sale by the present owner.



λ*150

HUGUES CLAUDE PISSARRO (B. 1935)

Arbre dans un jardin

signed 'H.Claude.Pissarro.' (lower right)

oil and pastel on canvas
8 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in. (22 x 16 cm.)

£800-1,200

\$990-1,500

€960-1,400

PROVENANCE:

Private collection, Japan.

Huguès Claude Pissarro has confirmed the authenticity of this work.



■ 151

ACHILLE LAUGÉ (1861-1944)

Route aux environs de Cailhau

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

oil on canvas

19¾ x 28¾ in. (50.2 x 73.2 cm.)

Painted in 1908

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

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

Sold with a photo-certificate from Nicole Tamburini.



152

ARISTIDE MAILLOL (1861-1944)

Nu de face debout détournant le regard

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

pencil on paper

14¾ x 9⅝ in. (38.4 x 25.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Palloc-Fede, Nice, 28 November 2013, lot 175.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Olivier Lorquin.



153

ARISTIDE MAILLOL (1861-1944)

Femme assise aux genoux repliés

sanguine on paper

12⅝ x 8½ in. (33 x 22.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Succession de Madame W., Fonds d'Atelier du peintre sculpteur Maillol, Palloc-Fede, Nice, 28 November 2013, lot 124.

Acquired at the above sale by the present owner.

Sold with a photo-certificate from Olivier Lorquin.

PROPERTY OF A PRIVATE ENGLISH COLLECTOR

154

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Madeleine Charnaux, petite étude

signed with the monogram and inscribed '© BY BOURDELLE'
(top of the base), inscribed with the foundry mark and numbered

'Susse Fondateur Paris N°7' (on the side of the base)

bronze with green patina

Height: 10 in. (25.5 cm.)

Conceived in 1917, this cast executed in 1969

£5,000-8,000

\$6,200-9,900

€6,000-9,500

PROVENANCE:

Private Collection, United Kingdom.

PROPERTY OF A PRIVATE ENGLISH COLLECTOR

155

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Nativité ou Les Mages, petit modèle

signed with the monogram, inscribed with the foundry mark,
inscribed and numbered '© BY BOURDELLE E.GODARD CIRE

PERDUE 5' (on the side of the base)

bronze with brown patina

Height: 4 3/4 in. (11.3 cm.)

£700-1,000

\$870-1,200

€840-1,200

PROVENANCE:

Private Collection, United Kingdom.



“Art brings out the grand
lines of nature.”

- Émile-Antoine Bourdelle





λ ■ 156

GEORGES D'ESPAGNAT (1870-1950)

Vase de fleurs au livre rouge sur un foulard orné de vaches

signed with the initials 'GdE' (upper left)
oil on canvas

25½ x 21½ in. (65.3 x 54.5 cm)

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Anonymous sale, Piasa, Paris, 5 April 2006,
lot 119.

AMT Fine Art, Greenwich, Connecticut.
Acquired from the above by the present
owner.

Sold with a photo-certificate from Jean-
Dominique Jacquemond.

λ* ■ 157

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

Nature morte à l'ombrelle et aux pelotes de laine

signed 'A. Dunoyer de Segonzac' (lower right)
watercolour, pen and brush and ink on paper
19 x 25½ in. (48 x 65.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Galerie Benezit, Paris, by 1951.

Albert D. Lasker, New York, acquired by 1957;
sale, Christie's, New York, November 6, 1991,
lot 151.

Gallery Umeda, Osaka.

Ginza Yanagi Gallery, Tokyo.

Anonymous sale, Sotheby's, London, 4
February 2004, lot 554.

Acquired at the above sale by the present
owner.

EXHIBITED:

San Francisco, Palace of the Legion of Honor,
*An Exhibition of Sixty-seven Paintings from
the Collection of Mrs. Albert D. Lasker, For
the Benefit of the American Cancer Society,
in Memory of Albert D. Lasker*, March - April
1954.

LITERATURE:

A. Frankfurter & W. Brockway, *The Albert
D. Lasker Collection, Renoir to Matisse*, New
York, 1957, pl. 45 (illustrated p. 90).





■ 158

EUGÈNE CHIGOT (FRENCH, 1860-1927)

Jeune femme au bord de l'étang

signed 'Eugène Chigot.' (lower right)

oil on canvas

35 x 45¾ in. (88.8 x 116 cm.)

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Private collection, Europe.

Anonymous sale, Versailles enchères, 6 December 2015, lot 74c.

Acquired at the above sale by the present owner.



PROPERTY OF A PRIVATE ENGLISH COLLECTOR

■ 159

ROBERT WLÉRIK (1882-1944)

La pensée, Thérèse drapée

signed 'R. Wlérick' (on the left side); stamped with the foundry mark and numbered 'FC 36' (on the reverse)

bronze with brown patina

Height: 46½ in. (118 cm.)

Conceived in 1933, this cast executed in 1999 by the Fonderie de Coubertin, number 3 from the edition of 8

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Private collection, United Kingdom.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ ■ 160

ALBERT ANDRÉ (1869-1954)

Campanules roses et bleues

signed 'Albert André' (lower right)

oil on canvas

32 x 25 $\frac{7}{8}$ in. (81.3 x 65.7 cm.)

Painted in 1921

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 11911), by whom acquired directly from the artist on 22 August 1921.

Baron Louis de Chollet, Paris, by whom acquired from the above on 20 June 1941.

Richard Green Gallery, London.

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

This work will be included in the forthcoming critical catalogue of the work of Albert André currently being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

PROPERTY OF A DISTINGUISHED
EUROPEAN COLLECTOR

λ161

PIERRE BONNARD (1867-1947)

Nu à sa toilette

signed 'Bonnard' (lower right)
pencil on paper
6 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (17.5 x 10.8 cm.)

£3,000-5,000 \$3,800-6,200
€3,600-6,000

PROVENANCE:

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

EXHIBITED:

Humblebaek, Louisiana Museum, *Pierre
Bonnard*, September - October 1967, no.
46 (titled 'Model').
Tokyo, Musée National d'Art Occidental,
Bonnard, Exposition au Japon, March -
May 1968, no. 104 (illustrated pl. 98; titled
'Nu'); this exhibition later travelled to
Kyoto, Musée National d'Art Moderne.

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



161



162

162

ARISTIDE MAILLOL (1861-1944)

Femme habillée en transparence

pencil on paper
13 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. (34.4 x 24.5 cm.)

£2,000-3,000 \$2,500-3,700
€2,400-3,600

PROVENANCE:

Succession de Madame W., Fonds
d'Atelier du peintre sculpteur Maillol,
Palloc-Fede, Nice, 28 November 2013,
lot 66.
Acquired at the above sale by the present
owner.

Sold with a photo-certificate from
Olivier Lorquin.



163

50 YEARS OF CONNOISSEURSHIP -
PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

163

**HENRI DE TOULOUSE-LAUTREC
(1864-1901)**

Cheval et chien

pencil on paper
6 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in. (15.9 x 26.1 cm.)
Drawn circa 1879-1882

£3,000-5,000 \$3,800-6,200
€3,600-6,000

PROVENANCE:

Galerie Berggruen, Paris; sale,
Kunstkabinett, Stuttgart, 26 November
1952, lot 1138.
Dr. Max Fischer, Stuttgart, by whom
acquired at the above sale.
Marlborough Gallery, London.
Rowland, Browse & Delbanco, London.
Private collection, London, acquired from
the above on 24 November 1959, and
thence by descent.

LITERATURE:

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

THE PROPERTY OF A PRIVATE JAPANESE COLLECTOR

λ* ■ 164

EMILIO GRECO (1913-1995)

Estrellita

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

bronze with dark brown patina

Height: 71 5/8 in. (182 cm.)

Executed between 1972-1973

£18,000-25,000

\$23,000-31,000

€22,000-30,000

PROVENANCE:

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

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

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





165

165
MAXIMILIEN LUCE (1858-1941)

La moisson à Kermouster

signed with the atelier stamp 'Luce' (lower left)

oil on board

11½ x 18½ in. (29.3 x 47 cm.)

Painted in 1914

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

The artist's studio.

Frédéric Luce, France, by descent from the above.

Montgomery Gallery, San Francisco (no. 1872.4).

Connaught Brown, London (no. 1149).

Acquired from the above by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 922 (illustrated p. 206).

PROPERTY FROM A PRIVATE FAMILY COLLECTION,
 SWITZERLAND

λ* ■ 166

MAX ERNST (1891-1976)

Bretonne

signed and dated '1911 Max Ernst.' (upper right); inscribed

'Bretonne' (on the reverse)

gouache on board

21¼ x 14½ in. (54 x 36 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

Lars Laestadius, Zug, by 1989 and thence by descent to the present owner.

Sold with a photo-certificate from Werner Spies





167



168



169

λ* ■ 167

LUCIEN ADRION (1889-1953)

Au bord du canal

signed 'Adrion' (lower right)

oil on canvas

19¾ x 24 in. (50 x 61 cm.)

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Private collection, Europe.

Anonymous sale, Strasbourg enchères, Entzheim, 29 November 20145, lot 140.

Acquired at the above sale by the present owner.

λ ■ 168

LUCIEN ADRION (1889-1953)

Bou Saada, Algeria

signed, dated and inscribed 'Adrion 22 BOU-SAADA' (lower right)

oil and grattage on canvas

19¾ x 25¼ in. (50.5 x 65.4 cm.)

Painted in 1922

£6,000-8,000

\$7,500-9,900

€7,200-9,500

169

MAXIMILIEN LUCE (1858-1941)

Le Tréport, sur le quai

signed with the atelier stamp 'Luce' (lower right); signed and

inscribed 'Le Treport Luce' (on the stretcher)

oil on canvas

13 x 18½ in. (32.9 x 46 cm.)

Painted circa 1934

£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

The artist's studio.

Frédéric Luce, France, by descent from the above.

Connaught Brown, London (no. 1163).

Acquired from the above by the present owner.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1159 (illustrated p. 244).



λ170

YVONNE CANU (1921-2008)

Saint-Tropez

signed 'Canu' (lower right); numbered and inscribed '331 St Tropez' (on the reverse)

oil on canvas

17 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (45.4 x 40.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Anonymous sale, Conan, Lyon, 19 November 2015, lot 189.
Acquired at the above sale by the present owner.

λ* ■ 171

HUGUES CLAUDE PISSARRO (B. 1935)

Le bouquet pour la naissance de Kalia

signed 'H. Claude Pissarro' (lower left); signed and inscribed

'le Bouquet pour la naissance de Kalia H. Claude Pissarro

"le Petit Fils" (on the reverse)

oil on canvas

23 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in. (60.2 x 73 cm.)

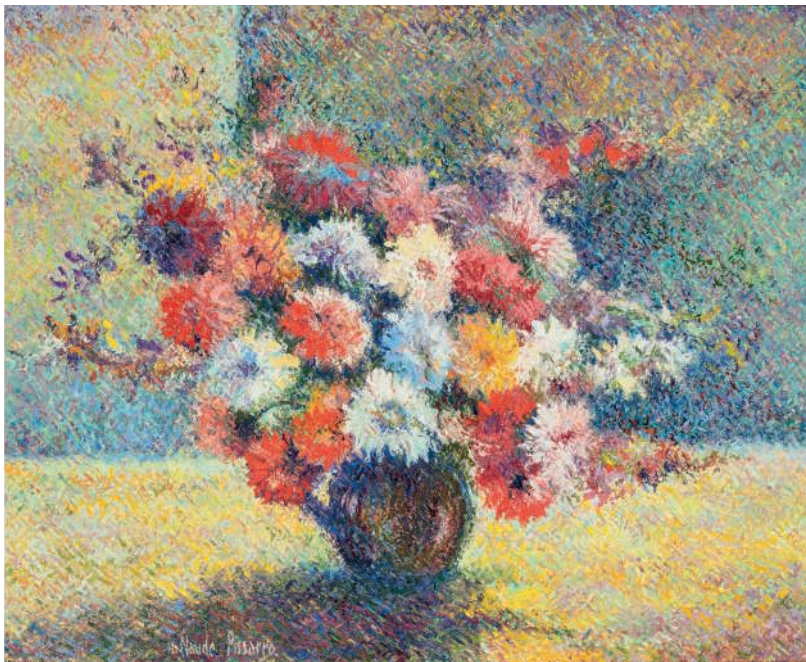
£6,000-8,000

\$7,500-9,900

€7,200-9,500

PROVENANCE:

Anonymous sale, Shinwa, Tokyo, 18 July 2015, lot 666.
Acquired at the above sale by the present owner.





λ* ■ 172

HUGUES CLAUDE PISSARRO (B. 1935)

Le port de Saint-Martin

signed 'H. Claude Pissarro.' (lower right); signed and inscribed
'H. Claude PISSARRO "le Petit-Fils" le Port de Saint-Martin"
(on the reverse)

oil on canvas

38¼ x 51¼ in. (97.1 x 130.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale, Mainichi Art Auction, Tokyo, 13 February 2016,
lot 893.

Acquired at the above sale by the present owner.



173



174



175

λ ■ 173

CHARLES MALLE (B. 1935)

Manège Boulevard de Saône, Lyon

signed 'C.MALLE.' (lower left);
inscribed 'Lyon. Manège bd de Saône'
(on the stretcher)

oil on canvas

28¾ x 36½ in. (73 x 92 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

λ ■ 174

CHARLES MALLE (B. 1935)

La péniche, Canal Saint-Martin

signed 'C.MALLE.' (lower left); inscribed
'C' St Martin la péniche' (on the stretcher)

oil on canvas

28¾ x 39¼ in. (72.7 x 99.7 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

λ* ■ 175

LUCIEN ADRIEN (1889-1953)

Boulevard à Paris

signed 'Adrion' (lower right)

oil on canvas

23¾ x 32 in. (60.3 x 81.3 cm.)

£5,000-7,000

\$6,200-8,700

€6,000-8,300

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 12
June 2013, lot 247.

Acquired at the above sale by the present
owner.



■ 176

FRANCIS BROOK CHADWICK (1850-1943)

Vase de tournesols

signed 'F.Chadwick.' (upper left)

oil on canvas

25¼ x 19¼ in. (65.5 x 50.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

The artist's family; sale, Hôtel Drouot, Paris, 8 April 2016, lot 57.
Acquired at the above sale by the present owner.



λ ■ 177

PAULÉMILE PISSARRO (1884-1972)

Le sentier qui croise le chemin du Moutier

signed 'Paulémile.Pissarro.' (lower left); signed and inscribed 'Le Sentier qui Croise le chemin du Moutier Paulémile.Pissarro' (on reverse)

oil on canvas

18½ x 21½ in. (46 x 55 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-6,000

PROVENANCE:

Anonymous sale, M.F. Carayol, Biarritz, 7 August 2016, lot 702. Acquired at the above sale by the present owner.

Lélia Pissarro has confirmed the authenticity of this work.



λ ■ 178

CLAUDE VENARD (1913-1999)

La régate

signed 'C.VENARD' (lower right)

oil on canvas

29½ x 29½ in. (75.3 x 75 cm.)

Painted in 1962

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Galerie Felix Vercel, New York.

Galerie Romanet, Paris.

Galerie Florence Basset, Flassans-sur-Issole.

Acquired from the above by the present owner in 2002.

Renata Venard has confirmed the authenticity of this work.



λ ■ 179

GEN PAUL (1895-1975)

Avenue animée à la Porte Saint-Martin

signed 'Gen Paul.' (lower left)

brush and ink and wash on paper

19¼ x 25½ in. (50 x 64.8 cm.)

Executed circa 1960

£1,200-1,800

\$1,500-2,200

€1,500-2,100

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 25 November 2009, lot 20.

Acquired at the above sale by the present owner.

Patrick Offenstadt and Emmanuel Farrando have confirmed the authenticity of this work.



λ ■ 180

CARLOS NADAL (1917-1998)

Fiesta

signed 'cNadal' (lower right); inscribed 'Fiesta cNadal 76'
(on the reverse)

oil on canvas

19¼ x 25½ in. (50.2 x 65 cm.)

Painted in 1976

£8,000-12,000

\$10,000-15,000

€9,600-14,000

PROVENANCE:

Sala Parés, Barcelona.

Acquired from the above by the present owner in 1976.

Sold with a photo-certificate from Le Comité Nadal.



λ ■ 181

CHARLES LAPICQUE (1898-1988)

La luxure

signed and dated 'Lapicque 49' (lower left)
oil on canvas

18½ x 16¼ in. (46 x 41.1 cm.)

Painted in 1949

£2,000-3,000

\$2,500-3,700

€2,400-3,600

PROVENANCE:

Anonymous sale, Doyle, New York, 13
November 2001, lot 31.

Acquired at the above sale by the present
owner.



λ ■ 182

CLAUDE VENARD (1913-1999)

Nature morte au compotier de pastèques

signed 'C.VENARD' (lower right)
oil on canvas

23¾ x 28¾ in. (60.5 x 73.3 cm.)

Painted circa 1955

£4,000-6,000

\$5,000-7,400

€4,800-7,100

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 17
June 2005, lot 155.

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 ■ 183

JULES CAVAILLÈS (1901-1977)

Les fruits de mer

signed and dated indistinctly
'J.CAVAILLES 39' (upper right); signed
again and inscribed 'J.CAVAILLES LES
FRUITS DE MER' (on the reverse)
oil on canvas
25¼ x 31⅞ in. (65.3 x 81 cm.)
Painted in 1939

£5,000-7,000 \$6,200-8,700
 €6,000-8,300

PROVENANCE:

The artist's estate, and thence by
descent; sale, *Succession J. Cavallès*
de l'Académie Julian à la Ruche, Hôtel
Drouot, 8 March 2016, lot 16.
Acquired at the above sale by the present
owner.

LITERATURE:

B. de Viviers, *Jules Cavallès, peintre de la*
réalité poétique, Albi, 2008 (illustrated
p. 66).



PROPERTY FROM A PRIVATE SWISS
COLLECTION

λ*184

FRANCISCO BORÈS (1898-1972)

Nature morte au compotier

signed and dated 'Borès 46' (lower left)
oil on canvas
15⅞ x 18¼ in. (38.4 x 46.3 cm.)
Painted in 1946

£4,000-6,000 \$5,000-7,400
 €4,800-7,100

PROVENANCE:

Galerie Moos, Geneva (no. 2395).
Private collection, Switzerland, and
thence by descent to the present owner.



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.

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(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 **lot** 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 any 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.

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(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 carry out any work which 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(g).

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

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest 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 Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** 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 F(iii) 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:

- It will be honourable 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**.
- 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 or assigned.

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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. It is not, in any circumstances, a right 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 the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed estimate;

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

(c) defects stated in any **condition** report or announced at the time of sale.

(d) 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 E2(h)(i) 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:

- the **hammer price**; and
- the **buyer's premium**; and
- 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:

- 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-

001. Swift code: LLOYGB21. Lloyds International bank account

number: GSB1LOYD30000200172710.

(ii) Credit Card.

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

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 9GT.

(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:

- When you collect the lot; or
- At the end of the 30th 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 assert 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 may owe 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 30 calendar days following the auction in accordance with paragraphs G(d) and (i). In such circumstances paragraph G(d)(v) 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 an appropriate way. 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 or 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** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- we will charge you storage costs from that date.
 - we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way which we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - 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. If we cannot confirm we are sure 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 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.

(e) Gold

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

(f) 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.

(g) 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**.

(ii) 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, 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 conversion 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 if 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 do not use them without our prior written permission. We cannot offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authenticity warranty: 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. **Movement within the EU must be within 3 months from the date of sale.** 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.

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

■ See Storage and Collection Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has

given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the

Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

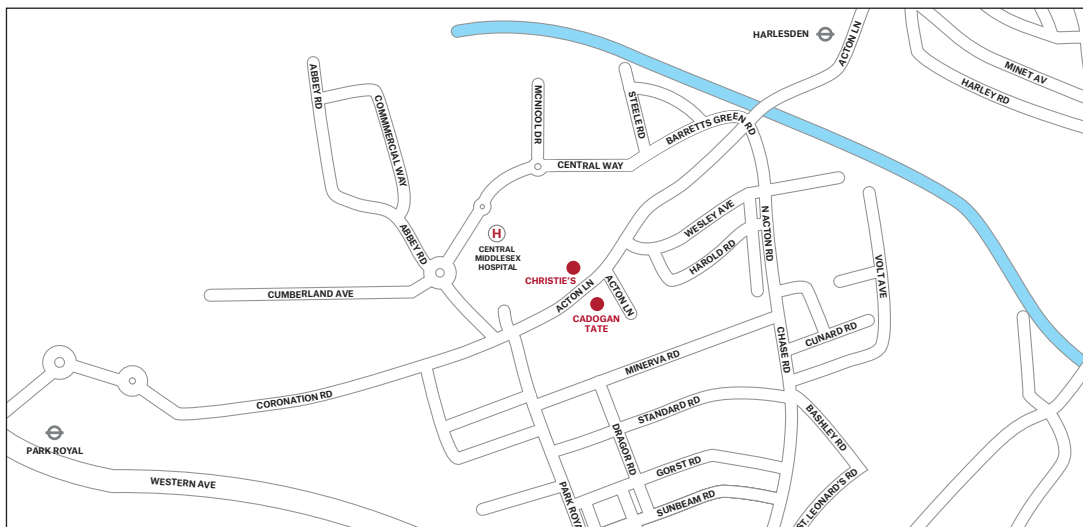
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

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



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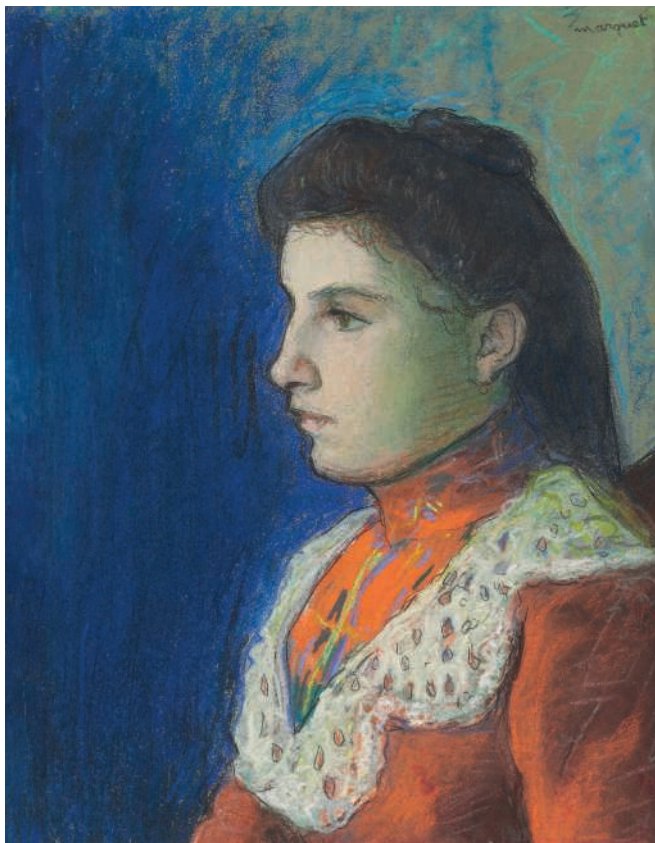
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Visage de faune

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INDEX

- A**
Adrien, L., 167-168, 175
Alix, G., 29, 32, 35
Alphonse, F., 33
André, A., 160
Arp, J., 40, 43
- B**
Baldessari, R. M. I., 67
Balthus, 89
Blanchard, M., 90
Blanchard, S., 31
Bombois, C., 26, 28
Bonnard, P., 161
Borès, F., 184
Bottex, S. E., 30
Bourdelle, É.-A., 154-155
Brasiler, A., 78-79
Buffet, B., 77
- C**
Camoin, C., 106
Canu, Y., 170
Cariot, G., 147
Cassigneul, J.-P., 132
Cathelin, B., 125
Cavaillès, J., 119, 130, 183
Chadwick, F. B., 176
Chambon, É., 19-21
Chigot, E., 158
Chirico, G. de, 61-62
Cocteau, J., 9-18
Cyan, 42
- D**
D'Anna, G., 66
d'Espagnat, G., 156
Derain, A., 103
Domergue, J., 126
Du Gardier, R., 37
Dufy, R., 104, 107, 110-111
Dunoyer de Segonzac, A., 157
Dyf, M., 122, 127-128
- E**
Ensor, J., 59-60
Ernst, M., 41, 44, 166
- F**
Férat, S., 70
Foujita, L., 22-25, 87-88
Friesz, E.-O., 113, 117
- G**
Gall, F., 123
Gauguin, P., 36
Gleizes, A., 6
Goerg, E. J., 131
González, J., 38
Greco, E., 164
Grosz, G., 143
Guillaumin, A., 148
Gutfreund, O., 140-142
- H**
Hambourg, A., 120-121
Heldt, W., 144
- I**
Ivanoff, V., 139
- K**
Kádár, B., 133, 135-136
Kassak, L., 8
Kostka, J., 137-138
Kubin, A., 146
Kupka, F., 134
- L**
Lanskoy, A., 7
Lapicque, C., 181
Laugé, A., 151
Laurens, H., 68
Lhote, A., 75
Luce, M., 165, 169
Lurçat, J., 46
- M**
Maillol, A., 152-153, 162
Malle, C., 173-174
Man Ray, 39, 47
Manguin, H., 101, 103
Marc, R., 69
Marquet, A., 100
Masson, A., 48-56
Mintchine, A., 114, 118
Miró, J., 1, 2
Montézin, P., 124
- N**
Nadal, C., 81, 83-87, 180
- O**
Orloff, C., 91
Ortiz, M. A., 4
Ost, F., 45
- P**
Paul, G., 179
Picabia, F., 76
Pierre, F., 34
Pissarro, G. M. 116
Pissarro, L. R., 115
Pissarro, H. C., 149-150, 171-172
Pissarro, P., 177
Pouyau, R., 5
- R**
Reth, A., 74
Rodo-Pissarro, L., 116
- S**
Savinio, A., 63
Serna, I. de la, 3
Signac, P., 97-98
Soldati, A., 64
Stern, M., 145
Survage, L., 57-58
- T**
Terechkovitch, C., 132
Terzian, G., 71-72
Toulouse-Lautrec, H., 163
Tozzi, M., 65
- U**
Utrillo, M., 94-96
- V**
Valadon, S., 92-93
Valtat, L., 99, 105
Venard, C., 80, 82, 178, 182
Vivin, L., 27
Vlaminck, M. de, 102, 109, 112
- W**
Wlérick, R., 159



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