




IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE

LONDON 28 FEBRUARY 2018

CHRISTIE'S



An impressionist landscape painting featuring a vibrant, textured sky with shades of blue, green, and yellow. The foreground shows a dark, silhouetted landscape with a prominent yellow horizontal band, possibly representing a field or a path. The overall style is characterized by visible brushstrokes and a rich, layered color palette.

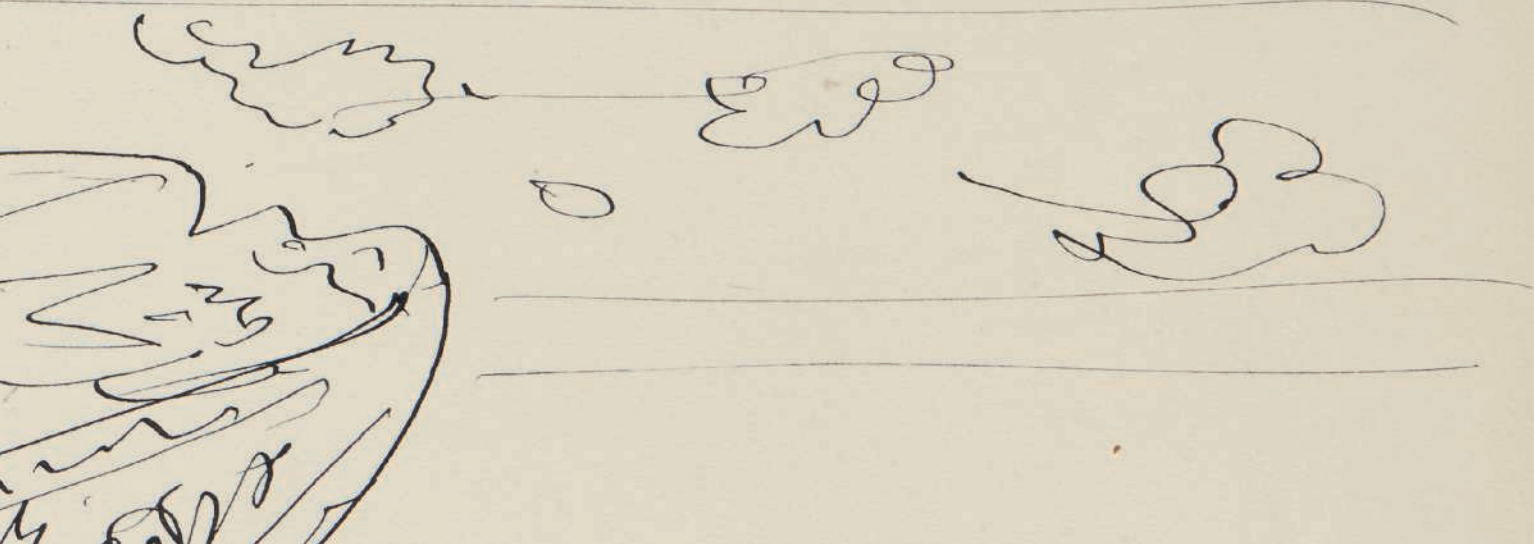
**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE**

WEDNESDAY 28 FEBRUARY 2018











Bernard
Zuker



Yves Klein
1989





Alberto Giacometti







IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 28 FEBRUARY 2018

PROPERTIES FROM

FORMERLY IN THE COLLECTION OF
KARL JULIUS ANSELMINO

BELMONT HOUSE, SUSSEX

FORMERLY IN THE RAYMONE AND
BLAISE CENDRARS COLLECTION

ATELIER DEGAS

THE EPPLER FAMILY COLLECTION

THE ESTATE OF THE LATE
JAMES O. FAIRFAX AC

THE ESTATE OF EILEEN JOSTEN LOWE

FORMERLY IN THE JONAS NETTER
COLLECTION

THE COLLECTION OF EVELYN AND
JEROME OREMLAND

THE ORTIZ-PATIÑO COLLECTION

THE COLLECTION OF WILHELM REINOLD

THE HEIRS OF MAX AND MARGARETHE
RUDENBERG

THE COLLECTION OF ANTONI TAPIES

THE TRITON COLLECTION FOUNDATION

AUCTION

Wednesday 28 February 2018

at 10.00 am (lots 201-359) and at 2.00 pm (lots 401-627)

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Tuesday	20 February	10.00 am - 4.30 pm
Wednesday	21 February	9.00 am - 4.30 pm
Thursday	22 February	9.00 am - 4.30 pm
Friday	23 February	9.00 am - 4.30 pm
Saturday	24 February	12.00 pm - 5.00 pm
Sunday	25 February	12.00 pm - 5.00 pm
Monday	26 February	9.00 am - 8.00 pm
Tuesday	27 February	9.00 am - 3.00 pm

AUCTIONEERS

Andreas Rumbler, Georgina Hilton, Adrien Meyer,
William Porter & Nicolas Orchard

POST-SALE SERVICES

Florenca Moscova

(Works on Paper Sale)

Toby Weatherall

(Day Sale)

Post-Sale Coordinators

Payment, Shipping and Collection

Tel: +44 (0)20 7752 3200

Fax: +44 (0)20 7752 3300

Email: PostSaleUK@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, these sales
should be referred to as

CLAUDIA-15471

(Lots 201-359) and

KATIA-15472

(Lots 401-627)

CONDITIONS OF SALE

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

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

AUCTION RESULTS

UK: +44 (0)20 7839 9060

christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in
a retrieval system or transmitted by any form or by any
means, electronic, mechanical, photocopying, recording or
otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

[30]

CHRISTIE'S

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

View catalogues and leave bids online at
christies.com



CONTENTS

13	Auction Information
17	Specialists and Services for this Auction
18	Property for Sale
532	Image Credits
534	Conditions of Sale • Buying at Christie's
537	VAT Symbols and Explanation
538	Symbols used in this Catalogue and Important Notices
539	Storage and Collection
553	Absentee Bids Form
IBC	Index

FRONT COVER:
Lot 428

INSIDE FRONT COVER:
Lot 261

PAGE: 2-3
Lot 253
Lot 508

PAGE: 4-5
Lot 267

PAGE: 6-7
Lot 290
Lot 490

PAGE: 8-9
Lot 466
Lot 219

PAGE: 10-11
Lot 433
Lot 506

PAGE: 12
Lot 330

OPPOSITE:
Lot 511

INSIDE BACK COVER:
Lot 429

BACK COVER:
Lot 233

IMPRESSIONIST AND MODERN ART

AMERICAS



Allegra Bettini
Head of Online Sales



Max Carter
Head of Department



Cyanne Chutkow
Deputy Chairman



Sarah El-Tamer
Associate Specialist



Jessica Fertig
Head of Evening Sale



Vanessa Fusco
*Head of Works on Paper
and Day Sale*



Conor Jordan
Deputy Chairman



Sharon Kim
International Director



David Kleiweg de Zwaan
Specialist



Adrien Meyer
Co-Chairman



Vanessa Prill
Cataloguer



Morgan Schoonhoven
Specialist, West Coast



Jennie Sirignano
Junior Specialist

EUROPE & ASIA



Chie Banta
*General Manager
Japan*



Mariolina Bassetti
*Chairman
Italy*



Lea Bloch
*Junior Specialist
Paris*



Tan Bo
*Director
Beijing*



Tudor Davies
*Head of Department
Paris*



Maria García Yelo
*Business Development
Madrid*



Roni Gilat-Baharaff
*Managing Director
Tel Aviv*



Anika Guntrum
*International Director
Paris*



Valerie Hess
*Specialist
Paris*



Elaine Holt
*Senior Director
Hong Kong*



Jetske Homan van der Heide
*Chairman
Amsterdam*



Hans Peter Keller
*Head of Department
Zurich*



Renato Pennisi
*Specialist
Rome*



Andreas Rumberg
*Chairman
Switzerland*



Carmen Schjaer
*Director
Barcelona*



Nadja Scribante
*Head of Department
Geneva*



Thibault Stockmann
*Specialist
Paris*



Adele Zahn
*Business Development
Manager
Zurich*

IMPRESSIONIST AND MODERN ART

LONDON



Giovanna Bertazzoni
Co-Chairman



Christopher Burge
Honorary Chairman



Olivier Camu
Deputy Chairman



Jason Carey
Head of Department



Micol Flocchini
Junior Specialist



Keith Gill
Head of Evening Sale



Ishbel Gray
Junior Specialist



Imogen Kerr
Specialist



Antoine Lebouteiller
Specialist



John Lumley
Honorary Chairman



Ottavia Marchitelli
Head of Works on Paper Sale



Michelle McMullan
Head of Day Sale



Alice Murray
Head of Online Sales



Anna Povejsilova
Associate Specialist



Jussi Pylkkänen
Global President



Veronica Scarpati
Junior Specialist



Jay Vincze
Senior International Director



Annie Wallington
Associate Specialist



Andre Zlattinger
International Director

SPECIALIST HEAD OF WORKS ON PAPER SALE

Ottavia Marchitelli
Tel: +44 (0)20 7389 2980
omarchitelli@christies.com

SPECIALIST HEAD OF DAY SALE

Michelle McMullan
Tel: +44 (0)20 7389 2137
mmcmullan@christies.com

WORKS ON PAPER SALE COORDINATOR

Hannah Vernon
Tel: +44 (0)20 7389 2674
hvernon@christies.com

DAY SALE COORDINATOR

Robert Gibbon
Tel: +44 (0)20 7104 5783
rgibbon@christies.com

SPECIALISTS

Imogen Kerr
(Works on Paper and Day Sales)
Tel: +44 (0)20 7752 3177
ikerr@christies.com

Antoine Lebouteiller
(Works on Paper and Day Sales)
Tel: +44 (0)20 7389 2515
alebouteiller@christies.com

ASSOCIATE SPECIALISTS

Anna Povejsilova
(Works on Paper Sale)
Tel: +44 (0)20 7389 2722
apovejsilova@christies.com

Annie Wallington
(Day Sale)
Tel: +44 (0)20 7389 2638
awallington@christies.com

For general enquiries about these auctions, emails should be addressed to the Sale Coordinator(s).

EUROPEAN MANAGING DIRECTOR

Tara Rastrick
+44 (0)20 7389 2193
trastrick@christies.com

BUSINESS MANAGER

Aoife Leach
+44 207 389 2109
aleach@christies.com

RESEARCH

Robert Brown
Annabel Matterson
Jennifer Duignam
Jeanne Rigal
Emily Iin
Claudia Franses
Katia Geagea
Yoav Kestenbaum
Léa Bloch
John Steinert
Mélanie Blotin

30/01/18

PRIVATE SALES

Christie's Private Sales provides a tailored service for seasoned collectors, occasional buyers and those looking to acquire their first piece of art. If you would like to buy or sell privately, please do not hesitate to contact David Kleiweg de Zwaan at dkleiwegdezwaan@christies.com +1 212 636 2093.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*** 201**

FERNAND LÉGER (1881-1955)

Deux femmes

signed with the initials, dated and inscribed 'étude pour les 3 figures F.L 32' (lower centre)

pen and India ink on paper
14 ½ x 12 in. (36.8 x 30.5 cm.)
Drawn in 1932

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 14088).
Private collection, Europe, and thence by descent to the present owner.

LITERATURE:

J. Cassou & J. Leymarie, *Fernand Léger: Dessins et gouaches*, Paris, 1972, no. 195, p. 138 (illustrated).

Deux femmes was executed in 1932, most likely in Paris. Despite being visually quite different, the drawing served as a study for the painting *Les trois figures* from the same year, belonging to the collection of the Musée National d'Art Moderne, Centre Georges Pompidou in Paris.



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

'If pictorial expression has changed, it is because modern life has necessitated it. The existence of modern creative people is much more intense and more complex than that of people in earlier centuries.'

F. Léger, 1914, in E.F. Fry, ed., *Functions of Painting*, London, 1973, p. 11.



PROPERTY FROM A PRIVATE COLLECTION

202

PIERRE BONNARD (1867-1947)

La toilette

signed 'BONNARD' (lower centre)

pencil on paper

11 x 8 ¾ in. (28 x 22.2 cm.)

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

O'Hana Gallery, London.

Fritz M. Gross, London, by whom acquired from the above in July 1956, and thence by descent to the present owner.

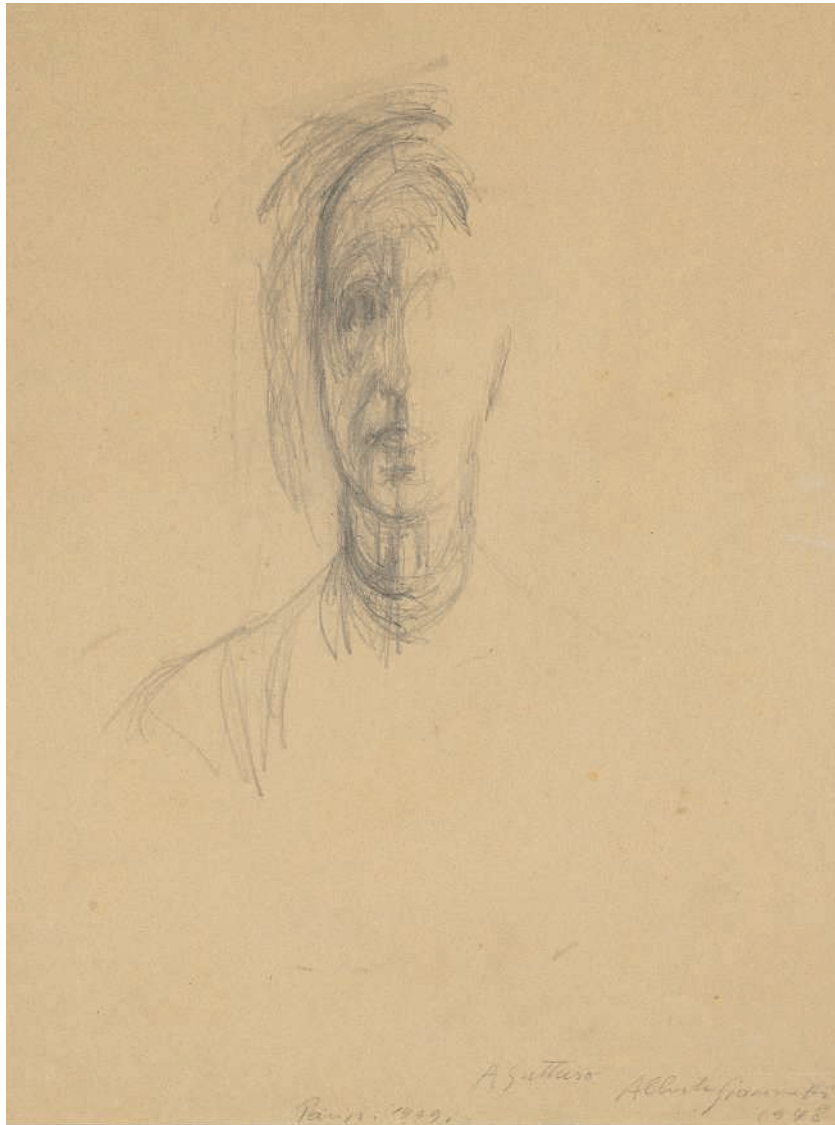
EXHIBITED:

Newcastle, Hatton Gallery, *Impressionist and Modern: The Art and Collection of Fritz Gross*, May - June 1990, no. 2, p. 43 (illustrated); this exhibition later travelled to Oxford, Ashmolean Museum, August - October 1990.

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



Pierre Bonnard, *Baigneuse, de dos*, circa 1919.
Tate Galleries, London.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

203

ALBERTO GIACOMETTI (1901-1966)

La mère de l'artiste

signed, dated and dedicated 'A Guttuso Alberto Giacometti 1948. Parigi. 1949.'

pencil on paper

18 x 13 ¾ in. (45.8 x 34.8 cm.)

Drawn in 1948

£35,000–55,000

\$43,000–67,000

€41,000–63,000

PROVENANCE:

Renato Guttuso, Rome, a gift from the artist.

Private collection, Rome, a gift from the above by the 1980s, and thence by descent to the present owner.

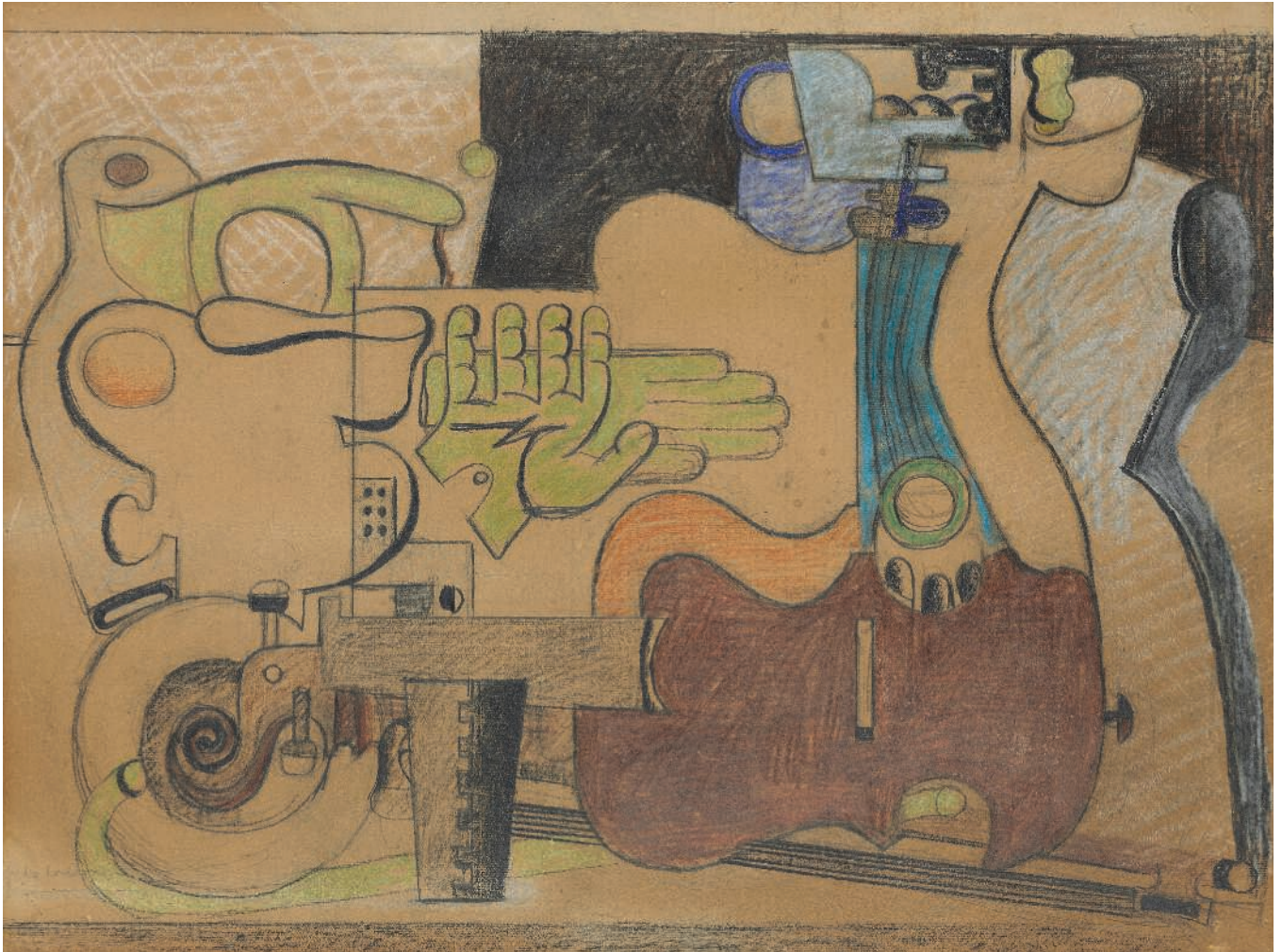
LITERATURE:

G. Soavi, *Disegni di Giacometti*, Milan & Rome, 1973 (illustrated; dated '1946').

The Alberto Giacometti Database, no. 3856.



A dedicated photograph of Renato Guttuso with the mother of the current owner of the present lot.



*** 204**

LE CORBUSIER (1887-1965)

Étude pour La guitare et le mannequin

signed 'Le Corbusier' (lower left)

coloured crayon, pastel and charcoal on paper

18 ¾ x 25 in. (47.6 x 63.5 cm.)

Executed in 1927

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Heidi Weber, Zurich; her sale, Sotheby's, London, 2 December 1987, lot 406.

Acquired at the above sale by the present owner.

LITERATURE:

N. & J.P. Jornod, *Le Corbusier: Catalogue raisonné de l'œuvre peint*, vol. I, Milan, 2005 (illustrated fig. 162, p. 418).

Eric Mouchet has confirmed the authenticity of this work.



λ 205

LAJOS KASSÁK (1887-1967)

Composition

signed 'Kassák' (lower right)

gouache on paper

12 1/8 x 8 3/4 in. (31 x 22 cm.)

Executed in the 1960s

£5,000–8,000

\$6,800–11,000

€5,700–9,000

PROVENANCE:

Árpád Mezei, Budapest & Connecticut.

Anonymous sale, Sotheby's, New York, 3 November 1978, lot 349.

Acquired at the above sale by the present owner.

The experts of the Kassák Museum, Budapest, have confirmed the authenticity of this work.

Composition originally belonged to Árpád Mezei, a Hungarian psychologist, philosopher and art historian who has pioneered surrealist art philosophy with works such as *Histoire de la Peinture Surréaliste* (Paris, 1959) or *Genèse de la pensée moderne* (Paris, 1950).



*** 206**

AMÉDÉE OZENFANT (1886-1966)

Nature morte (aux bouteilles, verres et guitare)

signed 'ozenfant' (lower right)
coloured chalk and pastel on paper
14 x 10 ¼ in. (35.5 x 25.9 cm.)
Executed *circa* 1922-1925

£40,000-60,000
\$54,000-81,000
€46,000-68,000

PROVENANCE:

Léonce Rosenberg, Paris.
Private collection, by whom acquired from the above; sale, Sotheby's, London,
1 April 1981, lot 222.
Waddington Galleries, London.
Acquired from the above by the present owner in 1981.

Pierre Guénégan has kindly confirmed the authenticity of this work.



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

DENISE: FIVE IMPORTANT WORKS BY JUAN GRIS

Executed in 1925, during a period in the last few years of Juan Gris' life which Daniel-Henry Kahnweiler considered the most fruitful of the artist's career, the following group of five original works on paper was used as the drawings for five lithographs that Gris produced as illustrations for Raymond Radiguet's *Denise*, published by Galerie Simon the same year. The print run was limited to 112 copies, all signed by the artist.

Gris' graphic works are not numerous and the artist took up engraving fairly late in his rather short life. Besides this project for Radiguet's *Denise*, Gris only worked as an illustrator for five other books, specifically Max Jacob's *Ne coupez pas Mademoiselle* which was published in 1921, Armand Salacrou's *Le Casseur d'Assiettes* of 1924, Tristan Tzara's *Mouchoir de nuages* from 1925, and Gertrude Stein's *A Book Concluding with As a Wife Has a Cow: A Love Story*, completed in 1926. The drawings which Juan Gris executes for such projects are, in most cases, related to paintings created around the same time.

If one looks at Juan Gris' œuvre, it is clear that, when working on paper, the artist executed the majority of his drawings, before 1920, in charcoal; later, he favoured pencil drawings and finally, towards the second half of the 1920s, when the five present works belong, he began to use mainly pen and ink.

The five drawings presented here were, from the time of their execution, owned by the Galerie Louise Leiris (previously known as Galerie Simon, from the name of Kahnweiler's partner), before being acquired, nearly three decades ago, by the present owners, who have kept them since.

'I work with the elements of the intellect, with the imagination. I try to make concrete that which is abstract. I proceed from the general to the particular, by which I mean that I start with an abstraction in order to arrive at a new fact.'

Juan Gris, quoted in D.-H. Kahnweiler, *Juan Gris: His Life and Work*, trans. D. Cooper, London, 1969, p. 193.



The cover of Raymond Radiguet's *Denise*, Paris, 1925.

* 207

JUAN GRIS (1887-1927)

Nature morte au vase et au journal (Denise)

pen and India ink and charcoal on paper

9 3/8 x 7 7/8 in. (23.9 x 19.5 cm.)

Executed circa 1925

£60,000–80,000

\$81,000–110,000

€68,000–90,000

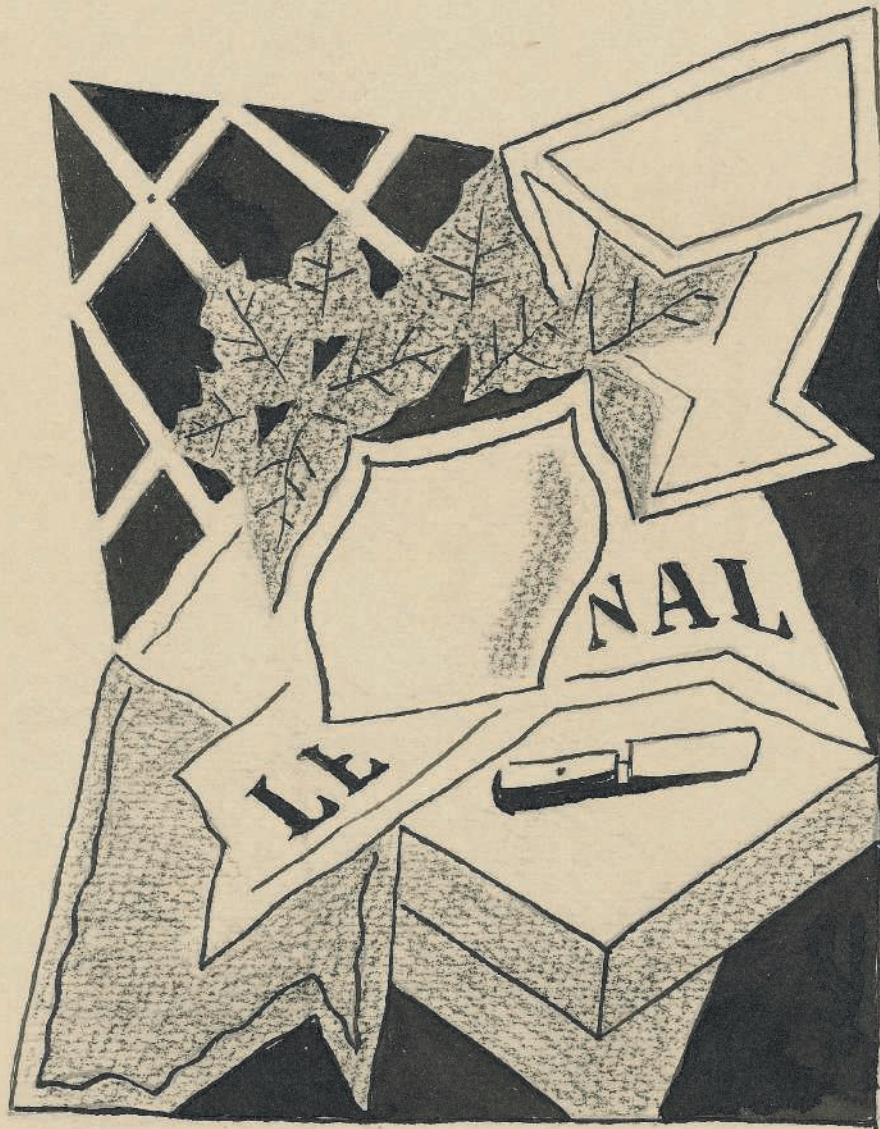
PROVENANCE:

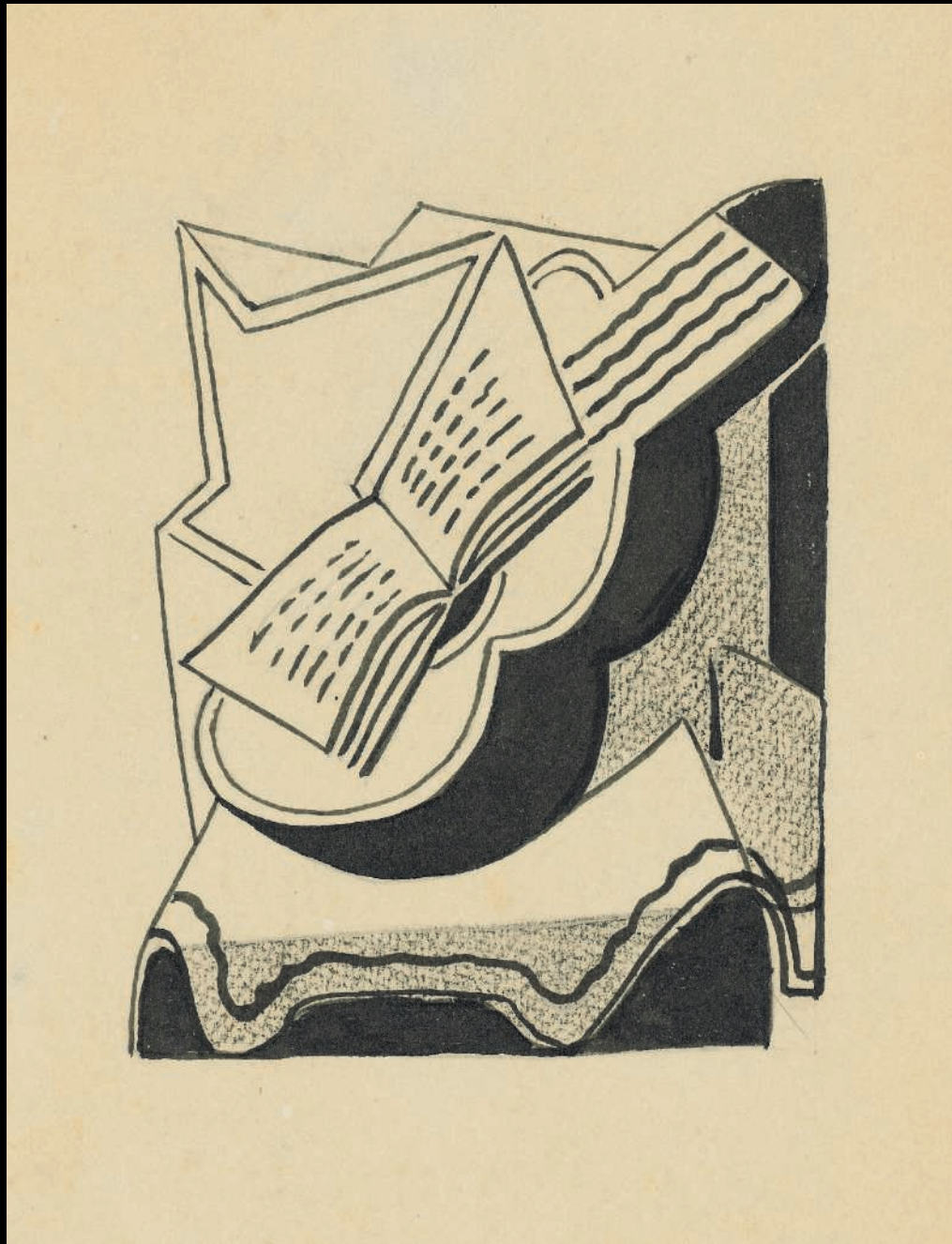
Galerie Louise Leiris, Paris (no. 17012).

Private collection, New York.

Acquired from the above by the present owner in 1990.

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





*** 208**

JUAN GRIS (1887-1927)

Nature morte à la guitare et au livre (Denise)

pen and ink and charcoal on paper

9 ½ x 7 ½ in. (24 x 19 cm.)

Executed 1926

£30,000–40,000

\$41,000–54,000

€34,000–45,000

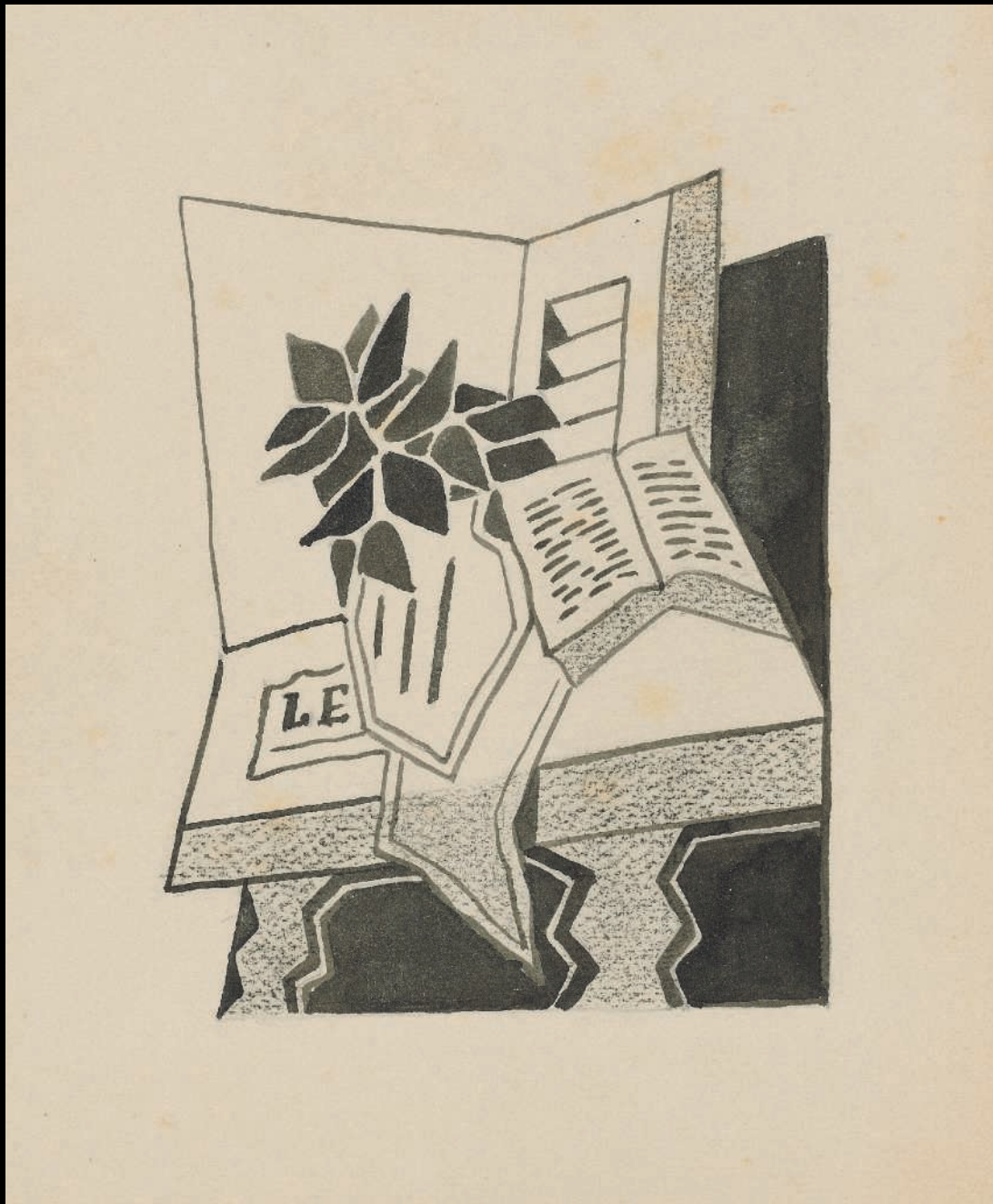
PROVENANCE:

Galerie Louise Leiris, Paris (no. 17207).

Private collection, New York.

Acquired from the above by the present owner in 1990.

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



*** 209**

JUAN GRIS (1887-1927)

Nature morte au livre (Denise)

pen and ink and charcoal on paper
9 3/8 x 7 5/8 in. (23.8 x 19.3 cm.)

Executed *circa* 1925

£50,000-70,000

\$68,000-95,000

€57,000-79,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 17011).

Private collection, New York.

Acquired from the above by the present owner in 1990.

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



*** 210**

JUAN GRIS (1887-1927)

Denise

pen and India ink on paper
9 ¼ x 7 ⅝ in. (23.6 x 19.3 cm.)
Executed *circa* 1925

£25,000–35,000
\$34,000–47,000
€29,000–40,000

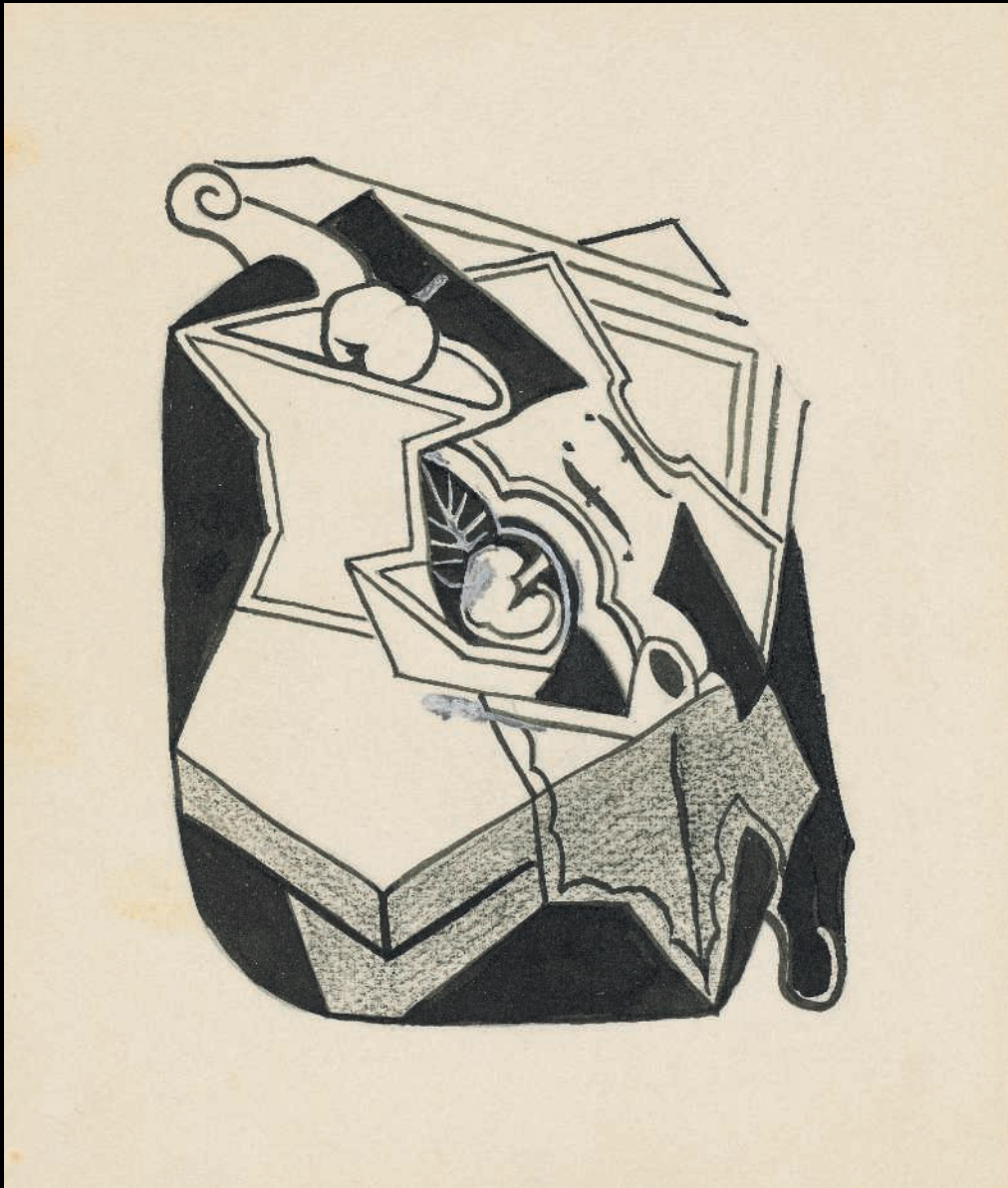
PROVENANCE:

Galerie Louise Leiris, Paris (no. 17010).

Private collection, New York.

Acquired from the above by the present owner in 1990.

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



*** 211**

JUAN GRIS (1887-1927)

Nature morte au compotier et violon (Denise)

pen and India ink, gouache and charcoal on paper

9 3/8 x 7 5/8 in. (23.8 x 19.3 cm.)

Executed *circa* 1925

£40,000–50,000

\$54,000–68,000

€46,000–57,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 17013).

Private collection, New York.

Acquired from the above by the present owner in 1990.

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



212

FERNANDO BOTERO (B. 1932)

Still life with Mountain View

signed and dated 'Botero 87' (lower right)

charcoal and pencil on paper

20 x 14 in. (50.8 x 35.7 cm.)

Drawn in 1987

£30,000–40,000

\$41,000–54,000

€34,000–45,000

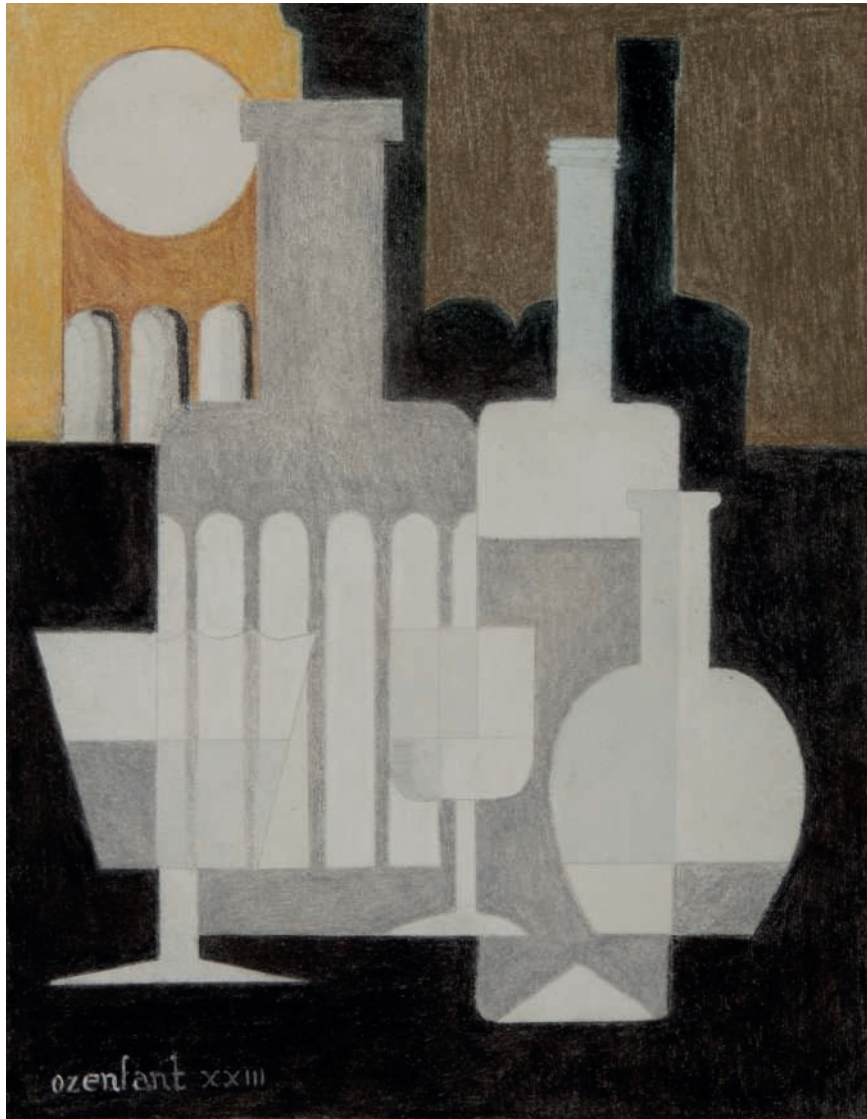
PROVENANCE:

Sala Pelaires, Palma de Mallorca.

Acquired from the above; sale, Christie's, London, 10 February 2011, lot 292.

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

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



213

AMÉDÉE OZENFANT (1886-1966)

Nature morte puriste aux deux verres

signed and dated 'ozenfant xxiii' (lower left)

pastel, chalk and pencil on paper

15 ¼ x 12 in. (39 x 30.5 cm.)

Executed in 1923

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

Galerie Percier, Paris, by whom probably acquired between 1925 and 1928.

Galerie Berri-Lardy, Paris.

Dr Antonella F.A, Lugano, by whom acquired from the above in June 1964.

Acquired by the present owner in 2016.

LITERATURE:

P. Guénégan, *Amédée Ozénfant: Catalogue raisonné des œuvres sur papier*, St Alban, 2016, no. 1923/OP-004, p. 243 (illustrated).



The Amédée Ozénfant, *Nature morte puriste*, 1925. Sold, Christie's, New York, November 13 2015 (\$118,750).



214

FRANTIŠEK KUPKA (1871-1957)

Autour d'un point

signed 'Kupka' (lower centre)
pastel on blue paper
11 ¼ x 9 ⅞ in. (28.5 x 23.1 cm.)
Executed *circa* 1920

£12,000-18,000
\$17,000-24,000
€14,000-20,000

PROVENANCE:

Private collection, Paris.
Acquired from the above by the present owner.

Pierre Brullé has confirmed the authenticity of this work.



*** 215**

FRANTIŠEK KUPKA (1871-1957)

Impromptu

signed 'Kupka' (lower right)
watercolour on paper
10 $\frac{3}{4}$ x 11 $\frac{5}{8}$ in. (27.4 x 29.5 cm.)
Executed *circa* 1913-1914

£30,000–50,000

\$41,000–68,000

€34,000–57,000

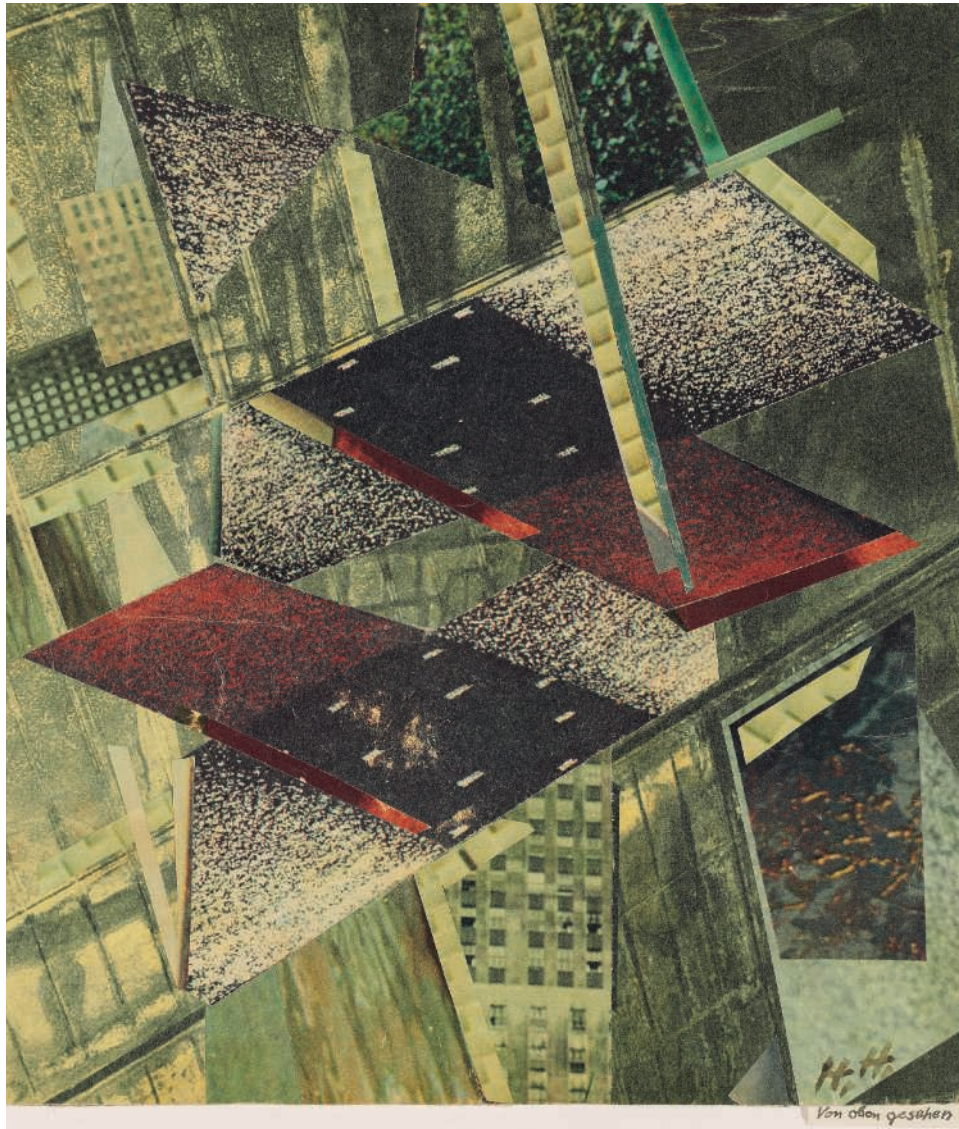
PROVENANCE:

Galerie Karl Flinker, Paris (photo no. 23).

Galerie Louis Carré, Paris.

Acquired from the above by the present owner in 1982.

Pierre Brullé has confirmed the authenticity of this work.



λ * 216

HANNAH HÖCH (1889-1978)

Von oben gesehen

signed with the initials 'H. H.' (lower right) and titled 'Von oben gesehen' (on the artist's cropped mount); signed again and dated 'Hannah Höch 1959' and stamped twice with the *Nachlass* stamp (on the reverse)

paper collage on card
9 x 7 7/8 in. (23 x 20 cm.)

Executed in 1959

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE:

The artist's estate, until at least 1969.

Hans Hildebrandt, Germany.

Private collection, Germany.

Acquired from the above by the present owner in 1985.

EXHIBITED:

Berlin, Galerie Gerd Rosen, *Hannah Höch: Collagen 1956-1959*, June 1959, no. 7.

Kassel, Kasseler Kunstverein, *Hannah Höch: Ölbilder, Aquarelle, Collagen, Gouachen*, May - June 1969, no. 124.

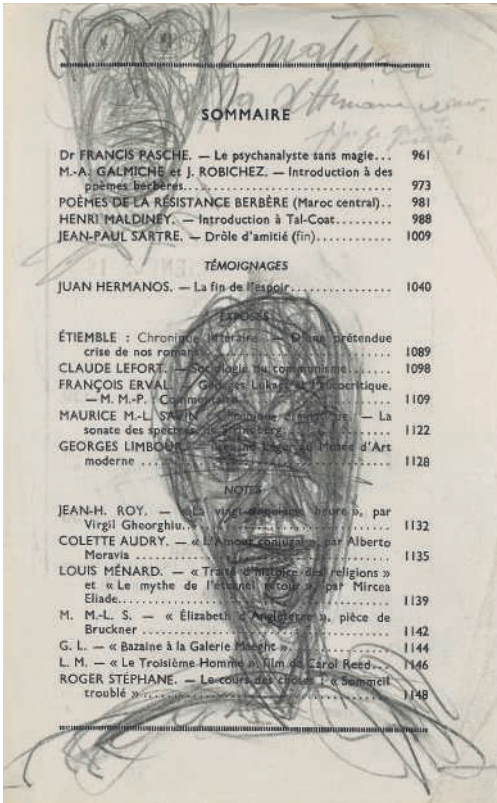
Berlin, Akademie der Künste, *Hannah Höch: Collagen aus den Jahren 1916-1971*,

May - July 1971, no. 130, p. 80 (illustrated p. 55).

Paris, Musée d'Art Moderne de la Ville de Paris, *Hannah Höch: Collages, Peintures, Aquarelles, Gouaches, Dessins*, January - March 1976; this exhibition

later travelled to Berlin, Neue Nationalgalerie, March - May 1976.

Dr Ralf Burmeister has confirmed the authenticity of this work.



SOMMAIRE

Dr FRANCIS PASCHE. — Le psychanalyste sans magie... 961
 M.-A. GALMICHE et J. ROBICHEZ. — Introduction à des poèmes berbères... 973
 POÈMES DE LA RÉSISTANCE BERBÈRE (Maroc central)... 981
 HENRI MALDINEY. — Introduction à Tal-Coat... 988
 JEAN-PAUL SARTRE. — Drôle d'amitié (fin)... 1009

TÉMOIGNAGES

JUAN HERMANOS. — La fin de l'espoir... 1040

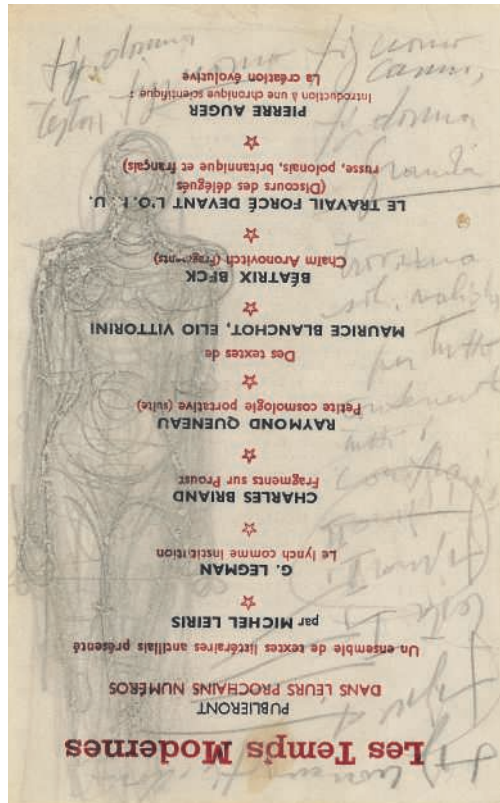
EXPOSÉS

ÉTIEMBLE : Chronique littéraire — D'une prétendue crise de nos romans... 1089
 CLAUDE LEFORT. — Le crime du communisme... 1098
 FRANÇOIS ERVAL. — Georges Lukacs et l'espérance. — M. M. P. — Commentaire... 1109
 MAURICE M.-L. S. — L'histoire et l'art — La sonate des spectacles... 1122
 GEORGES LIMBOUR. — Le langage et l'œuvre d'Art moderne... 1128

NOTES

JEAN-H. ROY. — « La violence des choses », par Virgil Gheorghiu... 1132
 COLETTE AUDRY. — « L'Amour conjugal », par Alberto Moravia... 1135
 LOUIS MÉNARD. — « Traité d'histoire des religions » et « Le mystère de l'Évangile retour », par Mircea Eliade... 1139
 M. M.-L. S. — « Elizabeth et Angélique », pièce de Bruckner... 1142
 G. L. — « Bazaine à la Galerie Maestri »... 1144
 L. M. — « Le Troisième Homme », film de Carol Reed... 1146
 ROGER STÉPHANE. — Le corps du crime : « Sommeil trouble »... 1148

217



LES TEMPS MODERNES

PUBLERONT
 DANS LEURS PROCHAINS NUMÉROS
 Un ensemble de textes littéraires antérieurs présentés
 par MICHEL LEIRIS

★
 G. LEGMAN
 Le lynch comme institution

★
 CHARLES BRIAND
 Fragments sur Foucault

★
 RAYMOND QUÉNEAU
 Petite cosmologie portative (suite)

★
 Des textes de
 MAURICE BLANCHOT, ELIO VITTORINI

★
 BEATRIX BECK
 Chaim Aronowitch (fragments)

★
 LE TRAVAIL FORCÉ DEVANT L'O. I. U.
 (Discours des délégués
 russe, polonais, britannique et français)

★
 Introduction à une chronique scientifique
 La création évolutive
 PIERRE AUGER

(verso)

217**ALBERTO GIACOMETTI (1901-1966)***Têtes (recto); Figure (verso)*

pencil on paper

9 x 5 5/8 in. (22.7 x 14.2 cm.)

Drawn circa December 1949 on the contents page of 'Les Temps Modernes'

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:Anonymous sale, Galerie Kornfeld, Bern, 24 June 1981, lot 261.
Acquired at the above sale by the present owner.**LITERATURE:**

The Alberto Giacometti Database, no. 3863.

The drawings were executed on a page of the magazine *Les Temps Modernes*, number 59, December 1949.**218****ALBERTO GIACOMETTI (1901-1966)***Esquisse pour un lustre*

signed with the initials 'AG:' (lower right)

pen and ink on paper

4 x 5 5/8 in. (10.3 x 14.3 cm.)

Drawn circa 1950

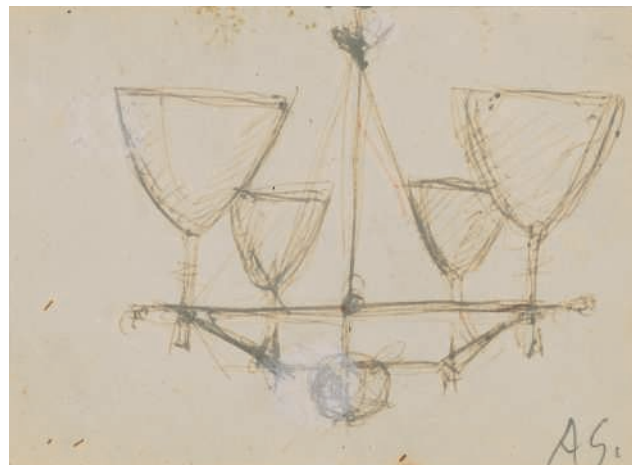
£4,000–6,000

\$5,400–8,100

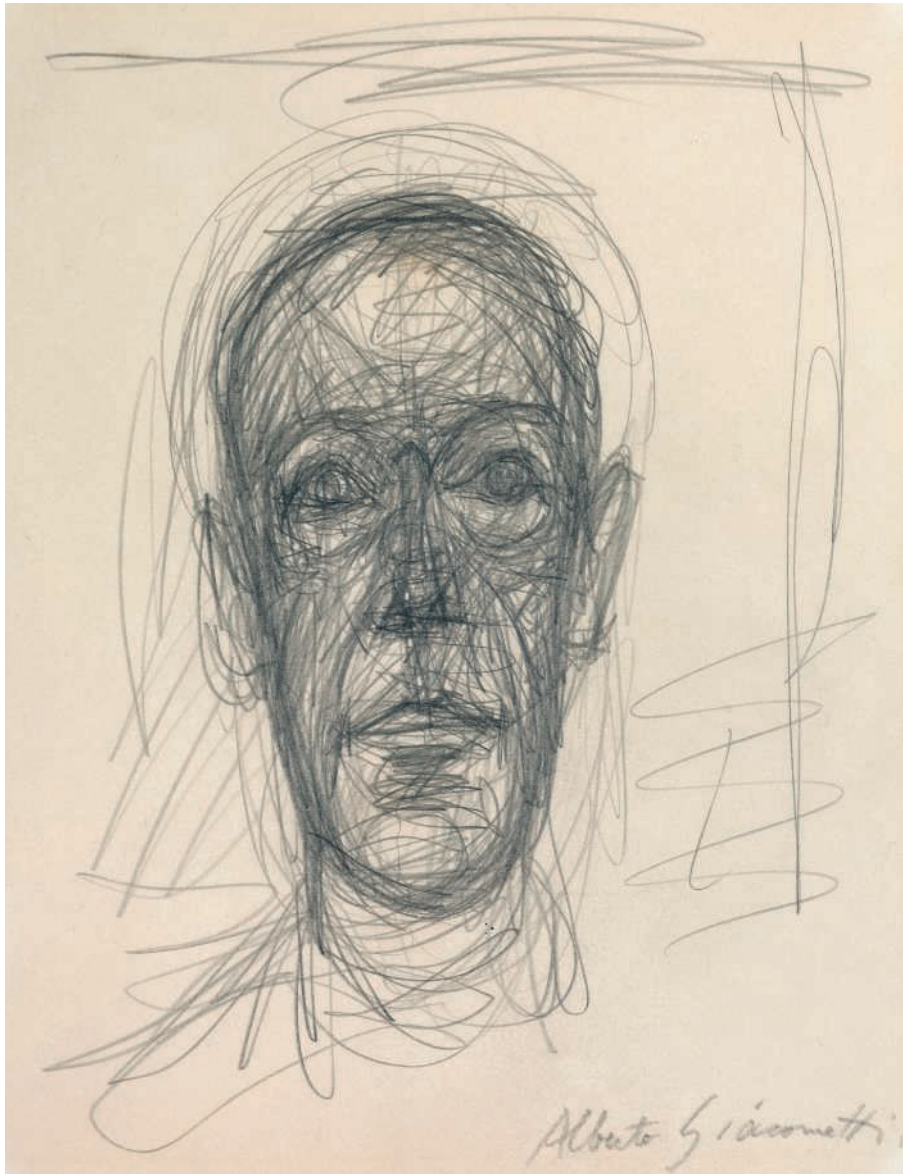
€4,600–6,800

PROVENANCE:Anonymous sale, Galerie Kornfeld, Bern, 24 June 1981, lot 259.
Acquired at the above sale by the present owner.**LITERATURE:**

The Alberto Giacometti Database, no. 3886.



218



PROPERTY FROM A PRIVATE GERMAN COLLECTION

219

ALBERTO GIACOMETTI (1901-1966)

Tête d'homme (Diego)

signed 'Alberto Giacometti.' (lower right)

pencil on paper

10 1/4 x 8 1/4 in. (26 x 21 cm.)

Drawn circa 1955

£150,000–200,000

\$200,000–270,000

€170,000–230,000

PROVENANCE:

Walter Bick, Toronto.

Anonymous sale, Galerie Kornfeld, Bern, 15 June 2007, no. 45.

Acquired at the above sale by the present owner.

LITERATURE:

The Alberto Giacometti Database, no. 3690.

'The head is what matters. The rest of the body plays the part of antennae making life possible for people and life itself is inside the skull.'

A. Giacometti, quoted in Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 377





THE PROPERTY OF A SWISS COLLECTOR

λ * 220

PABLO PICASSO (1881-1973)

Portrait de Bernhard Geiser

signed, dated, and inscribed 'pour Bernhard Geiser son ami Picasso Cannes le 14.1.57.' (upper left)

wax crayon on paper
12 5/8 x 9 1/2 in. (32 x 24 cm.)

Executed in Cannes on 14 January 1957

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Bernhard Geiser, Bern, a gift from the artist in 1957, and thence by descent to the present owner in December 1966.

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

Claude Ruiz Picasso has confirmed the authenticity of this work.

In the present drawing from 1957, Picasso depicts his friend Bernhard Geiser in a manner that is colourful and energetic, yet unambiguously clear. By emphasising Geiser's facial features, the composition almost becomes like a well-meant caricature, through which Picasso wants to capture his light-hearted friendship with the Swiss art historian who had published the *catalogue raisonné* of the artist's graphic work.



Bernhard Geiser and Pablo Picasso.



λ * 221

MARC CHAGALL (1887-1985)

Violoniste au chapeau

signed and dated 'Marc Chagall 1940' (lower right)

pastel, coloured crayon and pen and ink on paper

21 ½ x 17 ½ in. (54.5 x 44.5 cm.)

Executed in 1940

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

Anonymous sale, Mainichi Art Auction, Tokyo, 1 August 2014, lot 1186.

Private collection, Japan.

The Comité Marc Chagall has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ 222

MARC CHAGALL (1887-1985)

Le cirque

signed 'Marc Chagall' (lower left)

pen and brush and India ink and gouache on paper

22 ¼ x 27 in. (56.5 x 68.5 cm.)

Executed in 1977

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

The artist's studio, Saint Paul de Vence, June 1984, and thence by descent.

Anonymous sale, Cornette de Saint-Cyr, Paris, 9 October 1990, lot 36.

Neue Galerie Richard, Zurich, by whom acquired at the above sale.

Acquired from the above by the family of the present owner in 1992.

EXHIBITED:

Lucerne, Galerie Rosengart, *Chagall: Black and White, Wash Drawings of 1976/77*, summer 1977 (illustrated).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Marc Chagall: Œuvres sur papier*, June - October 1984, no. 190 (illustrated p. 206).

The Comité Chagall has confirmed the authenticity of this work.

The present work was personally selected and loaned by the artist himself for his 1984 solo exhibition of works on paper at the revered Centre Georges Pompidou in Paris. Executed across a large sheet, Chagall fills the entire composition with topsy-turvy bareback riders, clowns and violinists, using the dynamic and immediate nature of the brush and ink technique to conjure a wonderful sense of swirling energy, and mystery, in the mind of his viewer. In the lower foreground, carefully placed dabs of brilliantly contrasting green gouache heighten the bouquet of flowers drawing the eye down, thereby artfully creating depth and solidity within this fanciful scene. Becoming part of the work, viewing it from within the audience of the circus ring, *Le cirque* beautifully captures the spectacle and wonderful dynamism of the circus in all its splendour.

The circus grew to become one of Chagall's favourite subjects, reoccurring throughout his artistic career. In 1927, as Chagall was finishing his series of one hundred gouaches based on the fables of *La Fontaine*, the dealer Ambroise Vollard, sponsor of this project, suggested that the artist undertake a second group of pictures, based this time on the theme of the circus. Chagall painted a suite of gouaches, *Le cirque Vollard*, many of which were based on sketches that he drew while enjoying the spectacle of the Paris Cirque d'Hiver from Vollard's reserved box seats. The variety of the characters and their performing roles in these works would provide Chagall with a series of motifs to which he returned on many subsequent occasions, and many of which we see celebrated within the current work. In his own words, Chagall observed, 'It is in the circus that eccentricity and simplicity blend most naturally'. *Le cirque* is indeed a fine example of this enduring fascination Chagall felt for the subject and has been rightly cherished within the same private collection over the last few decades.

'For me a circus is a magic show that appears and disappears like a world. A circus is disturbing, it is profound... It is a magic world, circus is a timeless game where tears and smiles, the play of the arms and legs take the form of great art.'

Marc Chagall



PROPERTY FROM A PRIVATE COLLECTION, ROME

λ 223

PABLO PICASSO (1881-1973)

Le picador renversé

signed and dated '18.12.59. Picasso' (upper right)

brush and ink on paper

8 7/8 x 11 in. (22 x 28 cm.)

Executed on 18 December 1959

£70,000–100,000

\$95,000–140,000

€80,000–110,000

PROVENANCE:

Stefano Romanazzi, Italy, by 1962.

Galleria La Nuova Pesa, Roma (no. 590).

Acquired from the above by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XIX, *Œuvres de 1959 à 1961*, Paris, 1968, no. 80 (illustrated pl. 19).

'[Picasso] frequently envisages himself in the bullring as a picador or torero, as well as the bull. He even identifies with Christ. But he identifies above all with the Minotaur, this mythological creature who was half bull and half man, to whom maidens had to be sacrificed'

John Richardson, quoted in M. Pressman, 'Q & A: John Richardson on Picasso's "Uncontrollable" Sex Drive', *Vanity Fair*, 5 April 2011, reproduced online.

Executed in 1959, *Le picador renversé*, is a lively exploration of one of Picasso's most favoured themes: the *corrida*. Although he had not returned to his native Spain for decades by the time that he created this vivid image of the bullfight, his sense of nationality had not left him, and he loved discovering the *corrida* alive and well in the South of France, where he made his home in the years following the Second World War. While the bullfight had long appeared in his works in one guise or another, including paintings from the turn of the century, it was during this period in particular, at the end of the 1950s, that he created some of his most atmospheric pictures on this theme.



Jacqueline Roque, Pablo Picasso and Jean Cocteau at a bullfight at Vallauris, 11 August 1955.

Picasso was enchanted by the spectacle of the bullfight, by its rituals, and also by the danger. As was so clear from his portrayals of musketeers, lancers and other virile cavalier characters during the later decades of his life, he was fascinated by machismo, and nothing encapsulated that quality more than the torero. As with the musketeers and other characters, these images of manly valour acted as substitutes for the artist himself, extensions of his own persona, and all the more so as he approached old age. As well as identifying with his Spanish nationality through the ritual and spectacle of the bullfight, Picasso had a long-standing relationship, in artistic terms, with the bull himself; one of the most frequent alter egos through which he represented himself from the 1920s onwards was the Minotaur, half man and half bull.

In *Le picador renversé*, the vigorous manner in which the artist has rendered the scene shows a form of virile energy, typical of the works executed in the years 1957-1961, which marked the high point of Picasso's treatment of the bullfighting theme in his art.





EXCEPTIONAL WORKS FROM
THE TRITON COLLECTION FOUNDATION

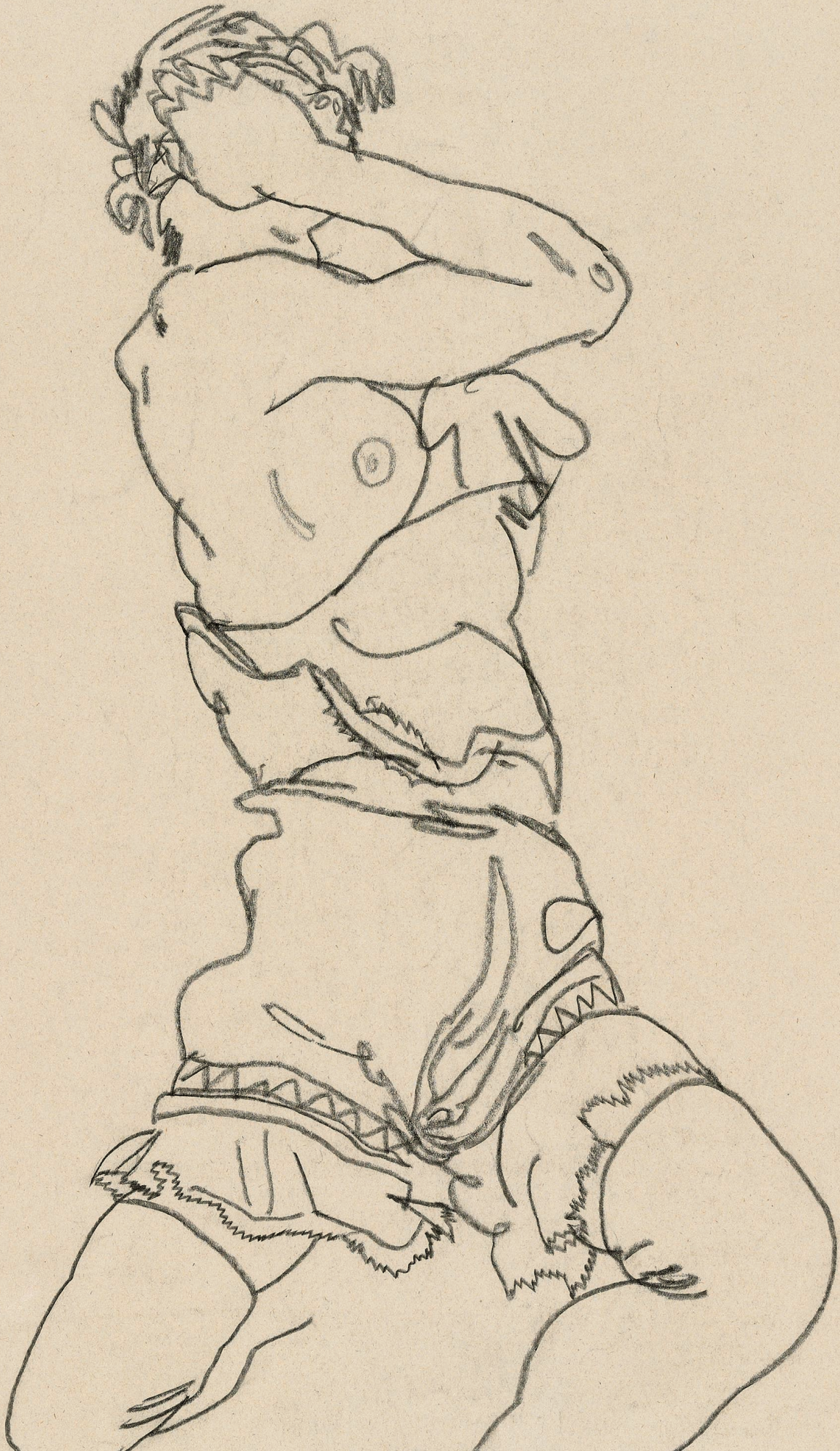
Christie's is honoured to be offering for sale a significant group of works from the Triton Collection Foundation, which continues to evolve and grow in new areas. The last major de-acquisition from the collection took place in our salerooms in Paris in March 2015 when the *Exceptional Works on Paper from the Triton Collection Foundation* sale elicited huge interest from collectors around the globe: Those works, which had been collected by Triton's Founders over many years, saw spectacular prices for top quality pieces, such as Camille Pissarro's *Paysannes travaillant dans les champs, Pontoise*, which sold for €1,381,500 against a pre-sale estimate of €250,000-350,000, further to numerous world records achieved for works on paper by artists such as Claude-Emile Schuffenecker, Paul-Elie Ranson and Frédéric Bazille. This strong market reaction is in recognition of the eye with which they had originally been selected.

Over many years the Foundation has considered public access to its works as a fundamental pillar of its collecting ethos. A continuous dialogue with curators around the world and an extensive loan programme to over seventy museums globally has made this dream a reality and benefited exhibitions at the likes of the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum, Madrid, the Seoul Museum of Art and the Cleveland Museum of Art. These collaborations have ensured that an international audience has consistently had the opportunity to appreciate the quality and breadth of the collection, which stretches from classic Impressionism through to Surrealism and beyond to Post-War work by the major American artists. The sales of the major works in this season's auctions will give the opportunity to the Foundation to continue its excellent, philanthropic work.

The group of works being sold across our Impressionist sales here in London includes seminal examples of French Impressionism, Post-Impressionism and the European avant-garde, from Claude Monet's luminous *Vétheuil* of 1879 to Jan Toorop's resonating symbolist 1902 composition, *Faith and Reward*. Each of these works has been bought with a very discerning eye, and often the provenances of the pieces are as noble as the works themselves. We wish the Foundation great success with these sales as well as their future projects.

Jussi Pylkkänen
Global President, Christie's







EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

λ 224

PABLO PICASSO (1881-1973)

Arlequin et nu au miroir

signed 'Picasso' (lower left)

pencil on paper

9 1/8 x 6 in. (23.1 x 15.3 cm.)

Drawn in 1918

£60,000–80,000

\$81,000–110,000

€68,000–90,000

PROVENANCE:

Valentine Gallery, New York.

Vincent Price, New York, by whom acquired from the above in 1937, and until at least 1988.

Anonymous sale, Hôtel Drouot, Paris, 8 June 1994, lot 98.

Triton Collection Foundation, The Netherlands, by whom acquired in 2000.

EXHIBITED:

New York, Valentine Gallery, *Drawings, Gouaches and Pastels by Picasso*, 1937, no. 12 (dated '1919' & titled 'Harlequin and Nude').

Los Angeles, UCLA Art Galleries, "*Bonne fête*" *Monsieur Picasso from Southern California Collectors*, October - November 1961, no. 70.

Venice, California, Aldis Browne Fine Arts, *Old and Modern Master Drawings and Watercolors from the Personal Collection of Vincent Price*, 1988, no. 34 (illustrated).

Rotterdam, Museum Boijmans Van Beuningen, *From Monet to Picasso: Masterworks on Paper from 1860-1960 from the Triton Foundation*, November 2002 - February 2003.

Seoul, National Museum of Art, *Picasso: The Great Century*, May - September 2006, pp. 50 (illustrated p. 51).

Barcelona, Museu Picasso, *Picasso et le cirque*, November 2006 - February 2007, pp. 131, 187 & 337; this exhibition later travelled to Martigny, Fondation Pierre Gianadda, March - June 2007, no. 131, p. 337 (illustrated p. 187).

Rotterdam, Kunsthall, *15 Years Marlies Dekkers*, May - June 2008.

The Hague, Gemmentemuseum, *Pablo Picasso: I Don't Seek, I Find*, February - May 2011, pp. 42 (illustrated).

Rotterdam, Kunsthall, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXIX, *Supplément aux années 1914-1919*, Paris, 1975, no. 319 (illustrated pl. 130).

S. van Heugten, *Avant-gardes 1870 to the Present: The Collection of the Triton Foundation*, Brussels, 2012, p. 558 (illustrated p. 342).

A capricious scene filled with life and movement, *Arlequin et nu au miroir* was executed by Picasso in 1918. The harlequin had featured in Picasso's work throughout his life, and appeared in some ways as a manifestation of the artist himself; its presence brings with it an air of comedy, of entertainment. Although Picasso had used this motif to create poignant images during his Blue and Rose periods, contrasting the flamboyant clothing with mournful expressions, in the present composition there is no such sense of melancholy. This sense of invocation is as apparent in the subject matter, as it is in the vivid and vivacious style with which *Arlequin et nu au miroir* has been drawn. There is an almost violent sense of dynamism apparent in the lines.

The present work was acquired by its first private owner, Vincent Price, from an exhibition at the Valentine Gallery in 1937, where it was exhibited alongside drawings from Picasso's series for his masterpiece *Guernica*, exhibited there for the very first time.







EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

λ 225

PABLO PICASSO (1881-1973)

Femme à la guitare

signed 'Picasso' (lower right)

pen and ink on paper

6 ¾ x 4 ⅞ in. (17.1 x 12.4 cm.)

Executed in 1912

£60,000–80,000

\$81,000–110,000

€68,000–90,000

PROVENANCE:

Galerie Pierre, Paris.

Galerie Louise Leiris, Paris.

Private collection.

Triton Collection Foundation, The Netherlands, by whom acquired in 2000.

EXHIBITED:

New York, Museum of Modern Art, *Picasso: Forty Years of His Art*, November 1939 - January 1940, no. 114, p. 84 (illustrated); this exhibition later travelled extensively throughout the United States from February 1940 - April 1943.

Avignon, Palais des Papes, *Picasso au Palais des Papes: 25 ans après*, May - October 1995, p. 140 (illustrated p. 141).

The Hague, Gemeentemuseum, *The Switch*, November 2005 - March 2006.

The Hague, Gemeentemuseum, *Cubist Art from the Triton Foundation*

Collection, March - July 2006, pp. 26-27 (illustrated p. 27).

Seoul, National Museum of Art, *Picasso: The Great Century*, May - September 2006, p. 47 (illustrated).

Rotterdam, Nederlands Architectuurinstituut, *Le Corbusier: The Art of Architecture*, May - September 2007; this exhibition later travelled to Weil am Rhein, Vitra Design Museum, September 2007 - February 2008; Lisbon, Museu Berardo, May - August 2008, Liverpool, The Crypt, Metropolitan Cathedral of Christ the King, October 2008 - January 2009; London, Barbican Centre, February - May 2009 and Berlin, Martin-Gropius-Bau, July - October 2009.

The Hague, Gemeentemuseum, *Cézanne, Picasso, Mondriaan: In nieuw perspectief*, October 2009 - January 2010, no. 89, p. 172 (illustrated p. 173).

The Hague, Gemeentemuseum, *Pablo Picasso: I Don't Seek, I Find*, February - May 2011, p. 27 (illustrated).

Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*,

October 2012 - January 2013.

The Hague, Gemeentemuseum, *Mondrian and Cubism: Paris 1912-1914*,

January - May 2014.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. II*, *Œuvres de 1906 à 1912*, Paris, 1942, no. 296 (illustrated pl. 44).

J. Palau i Fabre, *Picasso: Cubism (1907-1917)*, New York, 1990, no. 800, p. 510 (illustrated p. 282).

S. van Heugten, *Avant-gardes, 1870 to the Present: The Collection of the Triton Foundation*, Brussels, 2012, p. 557 (illustrated p. 229).

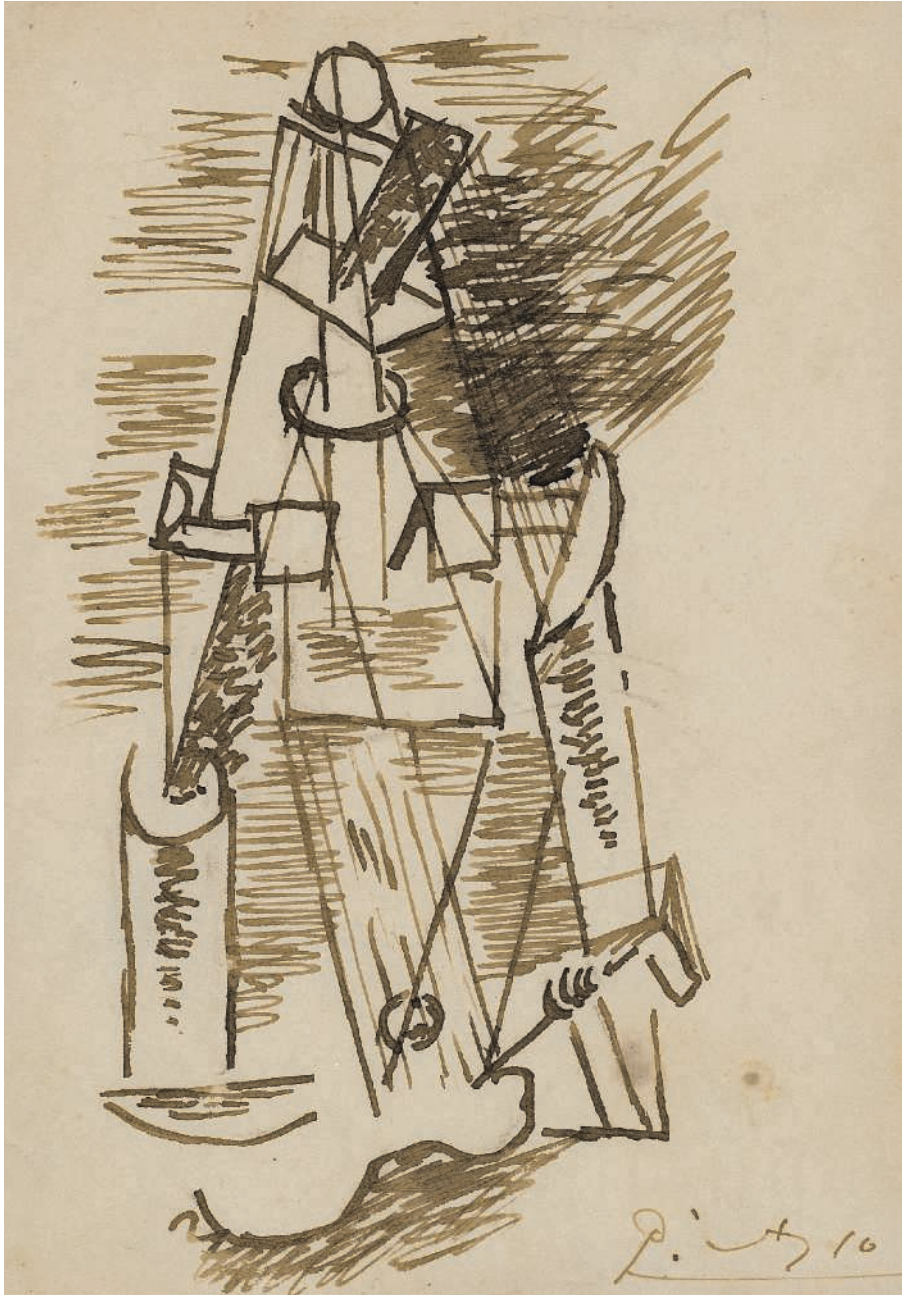
When exhibited in 1940 at the Museum of Modern Art, *Femme à la guitare* was hung alongside eleven other Cubist works on paper by Picasso, displayed as one group. Though distinctly individual, as a series they showed the artist's working practice through variations on a theme, moving around, through and into his subject, interrogating it with the utmost curiosity. Some display bare outlines, some with highlights of shading, some with several figures or text included. *Femme à la guitare*, within this group, is a distinctively resolved composition with great technical variety seen through the alternating tempo of its line and a succinctness to the dynamic articulation of its subject.

Femme à la Guitare was drawn in 1912, a pivotal year in both Picasso's career and in his personal life. Picasso's art was undergoing a transformation whereby the analytic cubist style of the past years was evolving into synthetic cubism. As John Richardson explains, 'Analytic cubism permitted the two artists to take things apart: dissect them "with the practiced and methodical hand of a great surgeon" (as Apollinaire said of Picasso)... Synthetic cubism, on the other hand, permitted Picasso and Braque to put things together again, to create images and objects in a revolutionary new way, out of whatever materials they chose' (in *A Life of Picasso, 1907-1917: The Painter of Modern Life*, London, 1996, vol. 1, p. 106).

The guitar motif provided Picasso with an interesting range of lines, forms and volumes and served as a fertile ground for his cubist investigations. It also had a curvaceous quality that the artist equated with femininity, providing a contrast of line with the angular, planar dissection of other subjects. Picasso had long held a fascination with the instrument, and in 1912 he would create an enormous sheet-metal sculpture in its honour. As Joseph Palau i Fabre observes: 'The year 1912 is without doubt, after 1907, the most significant in the history of modern art so far. Its debut, for want of a better term, was marked by Picasso's famous *El Guitarrót...*' (J. Palau i Fabre, *Picasso Cubism*, New York, 1990, p. 240)

Picasso would continue to deconstruct the guitar almost obsessively throughout 1912. In *Femme à la Guitare*, we see just a small hint as to the guitar's presence, referred to in the swirling line at the lower edge with strings extending upward, a sound hole to the centre and tiny fingers suggested towards the right grasping the fretboard. Reminiscent of the painting *Ma jolie* (Zervos, vol. II*, no. 244) which was painted over the Winter of 1911-1912 and exhibited in the same exhibition at the Museum of Modern Art, New York, in 1940, the figure absorbs the predominance of space, the words 'MA JOLIE' inscribed at the lower edge referring to his new love at that time Marcelle Humbert (also known as Eva Gouel). The guitar that serves as the punctum to enliven this composition, introducing a new movement, a point of contrast with his sitter.







EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

226

EGON SCHIELE (1890-1918)

Auf der Ferse sitzende Frau

signed and dated 'EGON SCHIELE 1917' (lower right)
black crayon on paper
18 x 11 ¾ in. (45.7 x 29.9 cm.)
Drawn in 1917

£200,000–300,000
\$270,000–410,000
€230,000–340,000

PROVENANCE:

Borbás collection, Hungary.
Private collection, Budapest, by whom acquired from the above in 1948.
Triton Collection Foundation, The Netherlands, by whom acquired in 1999.

EXHIBITED:

Budapest, Hungarian National Gallery, *Selections from Hungarian Private Collections*, October - November 1981, no. 235, pp. 118 & 158 (illustrated p. 291).
Rotterdam, Museum Boijmans Van Beuningen, *From Monet to Picasso: Masterworks on Paper 1860 - 1960*, November 2002 - February 2003.
Rotterdam, Kunsthal, *15 Years Marlies Dekkers*, May - June 2008.
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.

LITERATURE:

J. Kallir, *Egon Schiele: The Complete Works*, London, 1998, no. 1960, p. 578 (illustrated).
S. van Heugten, *Avant-gardes 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, pp. 220 & 562 (illustrated p. 221).

This erotically charged rendering of a young woman in a state of undress demonstrates why Egon Schiele has been described as 'one of the foremost draughtsmen of the twentieth century' (H. Glück, 'Art Events in Austria', in *Parnassus*, vol. I, no. 2, 15 February 1929, p. 6). Intimately executed, this delicate, yet powerful, portrait is an example of the artist's mature style which had been developing over a number of years, and which - in the months before this work was executed - resulted in a new-found confidence for the artist and the critical reception of his art. The First World War was coming to its inevitable conclusion and Vienna was on the verge of becoming one of Europe's most exciting artistic and social centres, with Schiele at its heart.



Egon Schiele, *Liegende mit angezogenem rechten Bein*, 1917. Sold, Christie's, New York, May 1 2012 (\$386,500).

Although dressed only in an unassuming combination of petticoat and stockings, Schiele's anonymous figure still succeeds in exuding an aura of potent sexuality. His fluid line traces the silhouette of the figure's body, moving on to mark out her trim waist before recording her hips and stocking-clad legs. Unlike many of his more sexually explicit portraits, in *Auf der Ferse sitzende Frau*, Schiele manages to achieve a sense of heightened sexuality by partially leaving his subject's clothes on. Thus the ruffles of the lacy garment and the stockings invite the viewer to imagine what tantalizingly might lie underneath. In the present work, with the absence of a face, Schiele concentrates on the delicate nature of the cloth with which he swaths the young woman's body. The model for this work was most likely Schiele's wife Edith, or perhaps his sister-in-law Adele Harms.

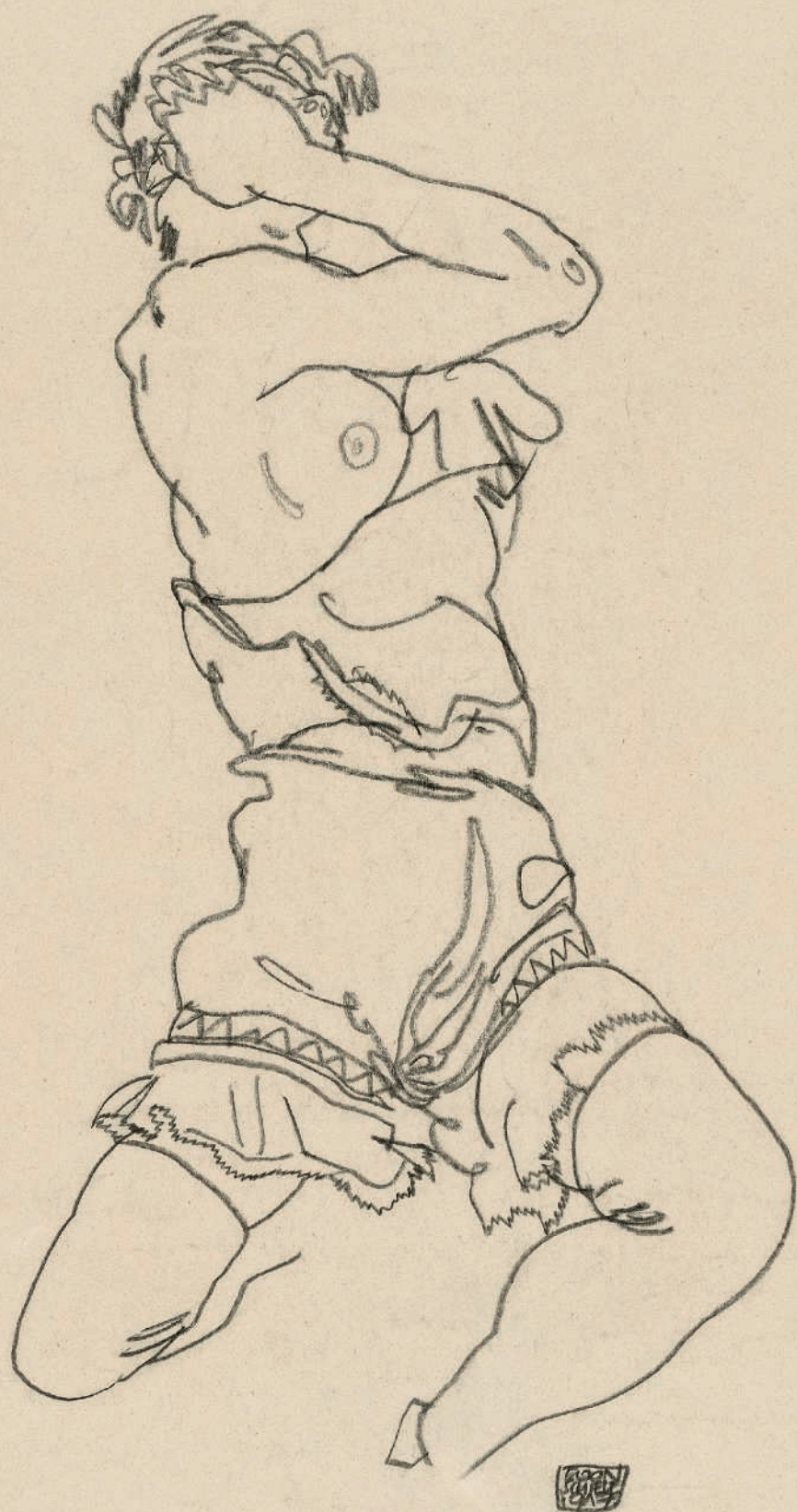
By 1917, when the present work was drawn, Schiele's drawings of female figures openly attracted a wide audience, partly the result of a more tolerant moral climate near the end of the First World War, but also because of the artist's more naturalistic treatment of his subjects. 'Over the course of 1915,' writes Jane Kallir, 'the increasingly naturalistic line will hew ever closer to the shape of the subject, as the element of graphic stylization progressively recedes. This development yields smoother, cleaner contours... A very soft pencil line (sometimes mimicking charcoal) gives the lines new strength and sensuality' (J. Kallir, *Egon Schiele: The Complete Works*, New York, 1990, p. 290).

The result is more intimate portraits, far less overt than his earlier work, but nonetheless still containing the open sexuality for which his work was becoming known. After years of struggling for recognition and sales, Schiele suddenly achieved well-deserved success as the First World War ground to its conclusion in 1918. In response to the harsh reality of news from the front and shortages at home, the Viennese appeared to have acquired a growing and more diverse taste for art, which, as a result of wartime inflation, had also suddenly become a desirable commodity. Gustav Klimt, who had dominated the avant-garde for two decades, would die in February 1918, and Schiele was poised to become his natural successor. Schiele's contributions to the 49th Secession exhibition of 1918, practically amounted to a retrospective, and all available works were sold within a few days of the opening; he soon became inundated by requests for portrait commissions.

By this stage in his short career, Schiele's sublime command over his materials required no help from the excessive gesture and distortion. In *Auf der Ferse sitzende Frau*, set against an empty background, Schiele's crayon line magically brings to life an existential portrait of a female figure who seems born both to and from the page within which she is confined. This confidence is prevalent in the best of Schiele's 1917 drawings and gouaches, especially the present work, where the contorted pose of the figure seems to have been wrought by an inner nature seeking to outwardly express itself through its bodily form.



Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION

227

PIET MONDRIAN (1872-1944)

Berkenbosje (Small Birch Forest)

signed 'Piet Mondriaan' (lower left)
charcoal and watercolour on paper
23 1/8 x 16 1/2 in. (58.5 x 42 cm.)
Executed *circa* 1902

£80,000–120,000
\$110,000–160,000
€91,000–140,000

PROVENANCE:

Gustav Stein, Cologne.
B. Mendelsohn, Amsterdam.
Stedelijk Museum, Amsterdam (no. A-8558), by whom acquired from the above on 8 June 1959.
B. Mendelsohn, Amsterdam, to whom returned by the above on 13 June 1962.
Gustav Stein, Cologne, to whom restituted by the above in 1962.
Anonymous sale, Lempertz, Cologne, 11 June 1963, lot 499.
Malborough Fine Art Ltd, London, by whom acquired in 1963.
Anonymous sale, Sotheby's, London, 30 March 1966, lot 70.
Manuel Ulloa, Lima, by whom acquired at the above sale.
Private collection, New York.
Triton Collection Foundation, The Netherlands, by whom acquired in 2002.

EXHIBITED:

Amsterdam, Stedelijk Museum Amsterdam, *Twaalfde jaarlijksche tentoonstelling van kunstwerken, uitsluitend van leden der Vereeniging*, May - June 1902, no. 109.
Den Bosch, Kunsthandel Borzo, *Perspectives IV*, September 2002, p. 30 (illustrated p. 31).
Rotterdam, Museum Boijmans Van Beuningen, *Van Monet tot Picasso: Meesterwerken op papier 1860-1960*, November 2002 - February 2003.
Vienna, Albertina, *Piet Mondrian*, March - June 2005, no. 3, pp. 40-42 (illustrated; dated '1899').
Brescia, Museo di Santa Giulia, *Mondrian*, October 2006 - March 2007, no. 8, p. 68 (illustrated p. 69; dated 'circa 1898-1899').
Copenhagen, Ordrupgaard, *Piet Mondrian: Vejen til modernismen*, August - November 2007, no. 3, p. 64 (illustrated).
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.
Hamburg, Bucerius Kunst Forum and Margate, Turner Contemporary, *Mondrian: Farbe*, February - September 2014, no. 5 (illustrated).

LITERATURE:

R.P. Welsh, *Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Toronto, 1998, no. A287, pp. 268-269 (illustrated p. 268).
M. Bax, *Mondriaan compleet*, Alphen aan den Rijn, 2001, p. 350.
S. van Heugten, *Avant-gardes 1870 to the Present: The Collection of the Triton Foundation*, Brussels, 2012, p. 555 (illustrated p. 268).



Gustav Klimt, *Farmhouse With Birch Trees*, 1900. Belvedere Gallery, Vienna

Executed *circa* 1902, *Berkenbosje*, represents the last surviving drawing likely to have been exhibited in the exhibition in St Lucas, Amsterdam, according to Robert P. Welsh (*op. cit.*, 1998, p. 268). Welsh goes on to say that Mondrian's interest in the birch forest had probably been inspired by a visit to his father in Gelderland Capital City. Whilst the period of *Berkenbosje* is earlier, the strong vertical and horizontal elements anticipate the later work *Woods near Oele* from 1908 where the influence of Edvard Munch, Jan Toorop and Jan Sluijters are evident in the saturated colours and bold contrasts typical of his period of divergence towards the path of abstraction.







EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION



228

228

ARMAND RASSENFOSSE (1862-1934)

La nappe blanche

signed, dated and with the artist's monogram 'Rassenfosse 1879 AR' (lower left)
gouache, India ink, Conté crayon and pencil on paper
9 ¼ x 5 ⅝ in. (23.5 x 14.4 cm.)

Executed in 1879

£1,000-2,000

\$1,400-2,700

€1,200-2,300

PROVENANCE:

Triton Collection Foundation, The Netherlands.

229

FELIX FRANCOIS PHILIBERT GEORGES ZIEM (1821-1911)

L'Escaut à Anvers

signed 'Ziem' (lower right)

watercolour on paper

image: 7 ⅝ x 11 ⅝ in. (19.5 x 29.5 cm.)

sheet: 8 ¼ x 12 ½ in. (21 x 32 cm.); irregular

£800-1,200

\$1,100-1,600

€910-1,400

PROVENANCE:

Private collection, France.

Triton Collection Foundation, The Netherlands, by whom acquired
in 2000.

LITERATURE:

P. Miquel, *Felix Ziem*, vol. II, Maurs-la-Jolie, 1978, no. 1721, p. 234
(illustrated).



229



Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



EXCEPTIONAL WORKS FROM THE TRITON COLLECTION FOUNDATION



λ 230

JEAN PUGNY (1892-1956)

Rue Petrozavodskaya à Petrograd

brush and India ink and wash on paper
12 ½ x 9 ½ in. (31.6 x 23.9 cm.)

Executed in St Petersburg in 1914-1915

£7,000–10,000

\$9,500–14,000

€8,000–11,000

PROVENANCE:

The artist's studio.

Xana Pougny, Paris, by descent from the artist in 1956.

Margreth Sadeler, Herblay, by descent from the above in 1972.

Anonymous sale, Hôtel Drouot, Paris, 8 April 1994, lot 79.

Anonymous sale, Christie's, London, 28 June 2001, lot 458.

Triton Collection Foundation, The Netherlands, by whom acquired at the above sale.

EXHIBITED:

St Petersburg, Galerie Dobitchine, *Exposition de dessins*, 1918, no. 141.

Berlin, Galerie Der Sturm, *Iwan Puni*, 1921, no. 64.

Paris, Galerie Barbazanges, *Exposition des œuvres de Pougny et des aquarelles de Xana Bougouslavskaya*, 1925, no. 55.

Paris, Musée National d'Art Moderne, *Rétrospective Pougny*, January - February 1958, no. 133.

Zurich, Kunsthaus, *Jean Pougny*, April - May 1960, no. 178.

Nice, Galerie des Ponchettes, *Rétrospective Pougny*, 1961, no. 127.

Amsterdam, Stedelijk Museum, *Rétrospective Pougny*, October - November 1961, no. 347.

Paris, Galerie Charpentier, *Rétrospective Pougny*, 1961 - 1962, no. 183.

Turin, Galleria Civica d'Arte Moderna, *Rétrospective Pougny*, November 1962 - January 1963, no. 211.

Geneva, Galerie Krugier & Cie, *Pougny*, summer 1964, no. 105.

The Hague, Gemeentemuseum, *Bolsjewieks, ultra-modernen bontkleurig, Russische kunst uit de collectie van de Triton Foundation*, March - May 2005, p. 17.
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.

LITERATURE:

H. Berninger & J.A. Cartier, *Jean Pougny (Iwan Puni) 1892-1956: Catalogue de l'œuvre*, vol. I, *Les Années d'avant-garde, Russie-Berlin, 1910-1923*, Zurich, 1972, no. 158 (illustrated p. 210).

S. van Heugten, *Avant-gardes, 1970 to the Present: The Collection of the Triton Foundation*, Brussels, 2012, p. 559 (illustrated p. 251).

This work is sold with a certificate of authenticity from Hermann Berninger.





* 231

LYONEL FEININGER (1871-1956)

Snow

signed and dated 'Feininger. 1949' (lower left); inscribed 'Snow' (extreme lower right)

watercolour and pen and ink over pencil on paper

9 ½ x 12 ¼ in. (24.1 x 31.2 cm.)

Executed in 1949

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

The artist's estate.

Private collection, New York.

EXHIBITED:

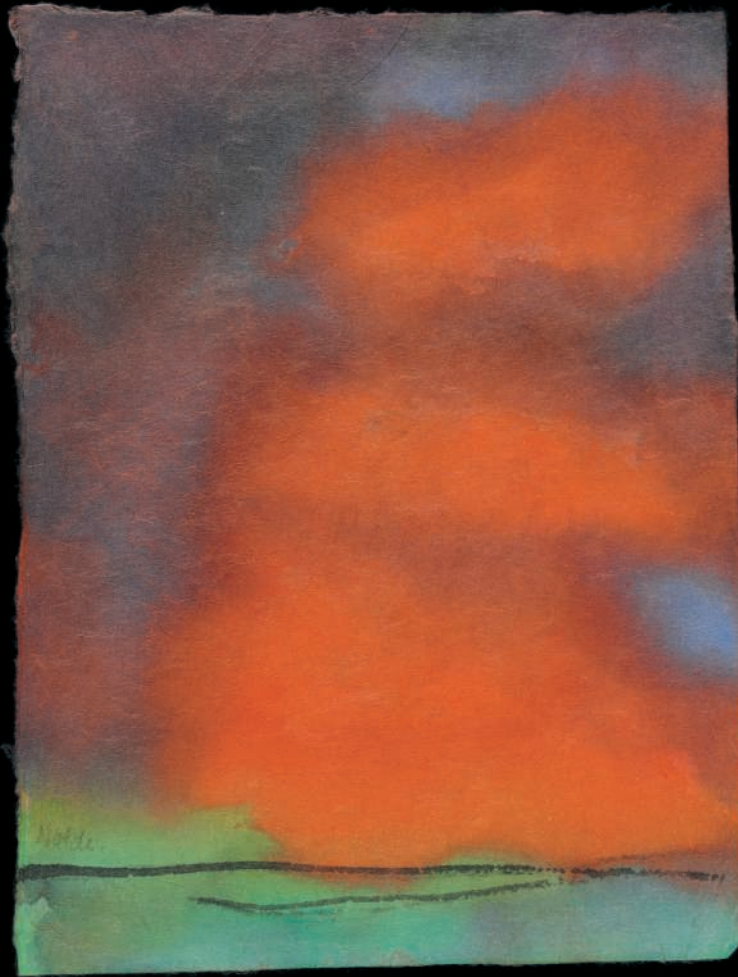
Paris, Galerie Jeanne Bucher, *Feininger Aquarelles*, May – June 1950.

Hannover, Kestner-Gesellschaft, *Lyonel Feininger: Aquarelle*, March – April 1951, no. 39; this exhibition later travelled to Munich, Moderne Galerie Otto Stangl, Braunschweig, Galerie Otto Ralfs, Mannheim, Galerie Rudolf Probst, Dusseldorf, Galerie Alex Vömel, Hamburg, Galerie Rudolf Hoffmann, and Berlin, Reitzenstein-Seel-Kunsthandel.

York, City of York Art Gallery, *Feininger: An Exhibition of Forty Watercolours and Drawings*, October 1951, no. 39; this exhibition later travelled to Cambridge, November – December 1951, and London, A.I.A. Gallery, January 1952. Lancaster, Pennsylvania, Charles Demuth Museum, *Lyonel Feininger, 20 Watercolors*, April – May 2003.

State College, Pennsylvania, The Palmer Museum of Art at Penn State University, *Watercolors by Lyonel Feininger*, September 2005 – January 2006, no. 9 (illustrated fig. 2); this exhibition later travelled to Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, March – June 2006.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1476-01-18-18.



λ 232

EMIL NOLDE (1867-1956)

Landschaft mit hohem Himmel und roten Wolken

signed 'Nolde.' (lower left)
watercolour and pen and ink on Japan paper
7 5/8 x 5 3/4 in. (19.5 x 14.6 cm.)
Executed *circa* 1930-1935

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

Private collection, Hamburg, by whom acquired in the 1980s.

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

As a member of Die Brücke, Emil Nolde developed a unique expressionist style over the years, focusing mainly on painting in oil and watercolour. His works are famous for their vivid and strong colour choices as well as Nolde's distinctive brushstrokes. 'In art I fight for unconscious creation,' he wrote to his friend Hans Fehr, reiterating elsewhere that 'the quicker a painting is done, the better it is' (Emil Nolde, *Jahre der Kämpfe*, Berlin, 1934, p. 95). With its striking palette and unconventionally low horizon, *Landschaft mit hohem Himmel und roten Wolken* is an excellent example of the artist's spontaneous technique. Created in the 1930s, the near-abstract colour planes softly blending into one another almost anticipate Mark Rothko's abstract expressionism of the following decades.



Mark Rothko, *No. 3/No. 13*, 1949. Museum of Modern Art, New York.

* 233

PAUL KLEE (1879-1940)

Trauerblumen (Mourning Flowers)

signed 'Klee' (upper left); dated, numbered and inscribed '1917 132

Trauerblumen' (on the artist's mount)

watercolour and pen and ink on paper laid down on the artist's mount

image: 9 1/8 x 5 3/4 in. (23.2 x 14.7 cm.)

artist's mount: 10 1/4 x 7 in. (26 x 18 cm.)

Executed in 1917

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Galerie Neue Kunst - Hans Goltz, Munich, by whom acquired directly from the artist in summer 1918.

Karl Julius Anselmino, Wuppertal, by whom acquired before 1956.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Galerie Der Sturm, *Paul Klee, Gösta Adrian-Nilsson, Gabriele Münter*, December 1917, no. 26

Munich, Galeriestrasse 26, *Neue Münchner Secession, IV. Ausstellung*, June - October 1918, no. 86, p. 20.

Wuppertal, Kunst- und Museumsverein, *Paul Klee 1879-1940: Werke aus Jahren 1904 bis 1940*, January - February 1956, no. 11, p. 3.

Bern, Kunstmuseum, *Paul Klee: Ausstellung in Verbindung mit der Paul-Klee-Stiftung*, August - November 1956, no. 408, p. 68.

Hamburg, Kunsthalle, *Paul Klee*, December 1956 - January 1957, no. 74, p. 15.

Darmstadt, Mathildenhöhe, *2. Internationale der Zeichnung*, July - September 1967, no. 23, p. 293 (illustrated).

Cologne, Kunsthalle, *Weltkunst aus Privatbesitz*, May - August 1968, no. G3 (illustrated pl. 1).

Munich, Städtische Galerie im Lenbachhaus, *Paul Klee: Das Frühwerk 1883-1922*, December 1979 - March 1980, no. 329 (illustrated).

Saarbrücken, Saarland Museum, *Paul Klee: Wachstum regt sich, Klees Zwiesprache mit der Natur*, March - May 1990, no. 32 (illustrated); this exhibition later travelled to Karlsruhe, Prinz-Max-Palais, June - August 1990.

Munich, Haus der Kunst, *Elan Vital oder Das Auge des Eros*, May - August 1994, no. 295, p. 557 (illustrated pl. 99).

On loan to the Bayerische Staatsgemäldesammlungen München, by 1979 and until at least 1994 (inv. no. L.1664).

LITERATURE:

Letter from Paul Klee to Lily Klee, 3 July 1918, in F. Klee, *Briefe an die Familie 1893-1940*, vol. II, 1907-1940, Cologne, 1979, p. 924-925.

M. Huggler, 'Paul Klee', in *Künstler Lexikon der Schweiz: XX. Jahrhundert*, vol. I, Frauenfeld, 1958-1961 p. 524.

M. Huggler, *Paul Klee: Die Malerei als Blick in den Kosmos*, Frauenfeld, 1969, pp. 49-50 & 123.

C. Geelhaar, *Paul Klee: Leben und Werk*, Cologne, 1974, no. 38, p. 37 (illustrated pl. 38).

R. Verdi, *Klee and Nature*, London, 1984, pp. 135-136 & 147 (illustrated fig. 122, p. 134).

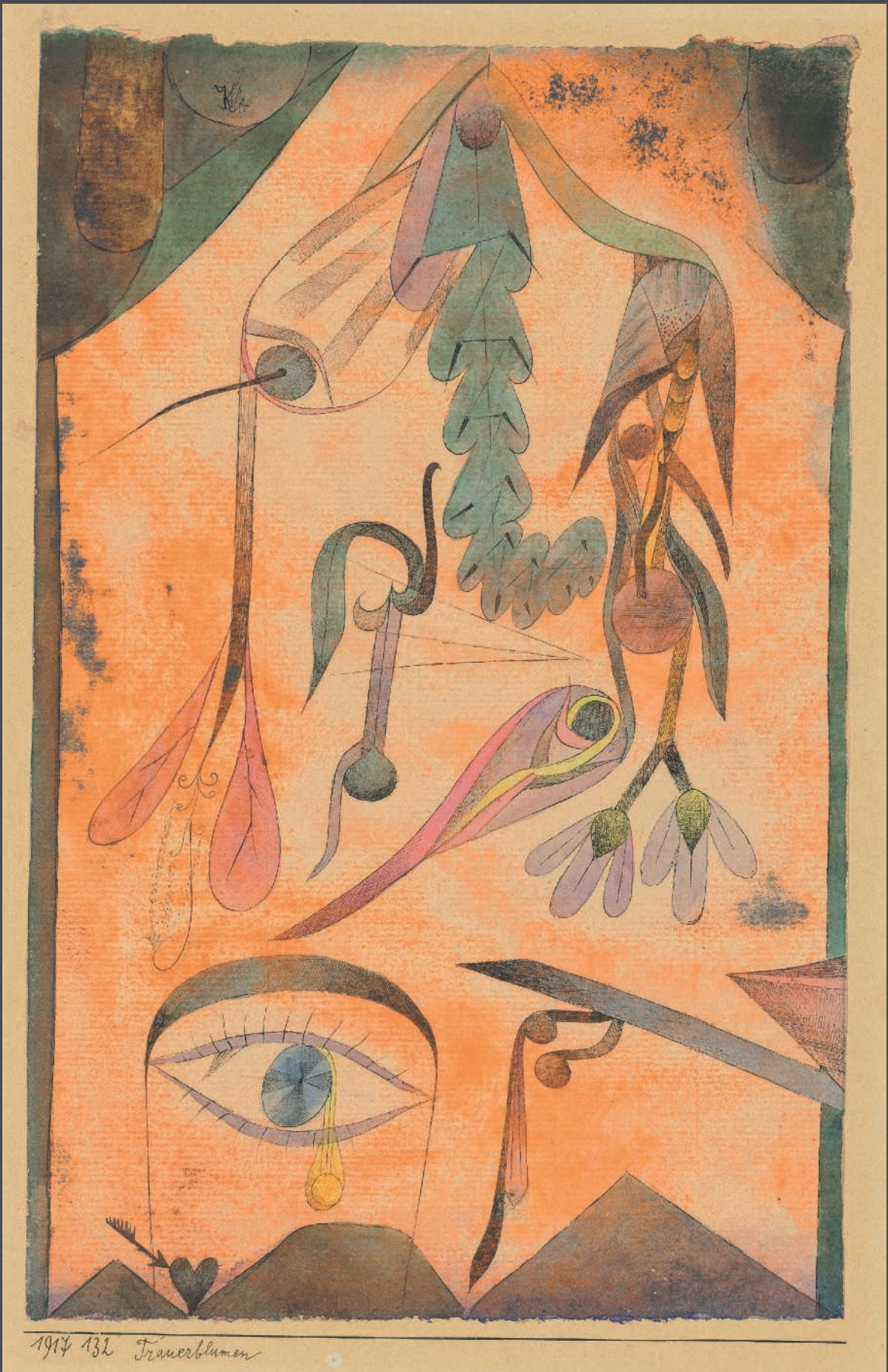
P. Comte, *Klee*, Paris, 1989, no. 97, p. 74 (illustrated pl. 97).

M. Franciscono, *Paul Klee: His Work and Thought*, Chicago & London, 1991, p. 210.

E.-G. Güse, ed., *Paul Klee: Dialogue with Nature*, Munich, 1991, pp. 62 & 160 (illustrated p. 63).

D. Zbikowsky, 'Zeichen und Erinnerung - Zur Bedeutung der altägyptischen Schriftkultur im Werk Paul Klees', in exh. cat., *Paul Klee: Reisen in den Süden, Reisefieber praecisiert*, Ostfildern, 1997, p. 89.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. II, 1913-1918, Bern, 2000, no. 1816, p. 424 (illustrated).



1914 132 Trauerblumen



Paul Klee, *Warnung der Schiffe*, 1917. Staatsgalerie, Stuttgart.



Joan Miró, *Chiffres et constellations amoureux d'une femme*, 1941. Art Institute of Chicago.

'On some solemn night, Klee planted in the most secret of places the germ of his self-contained selfhood. From then on, all the threads that he had meant to spin turned into tender roots. And what he has since been able to draw out of his soul has become rootedness. He is said to have spent a solar year in Tunis. The plant shot up at once. Now it is putting forth flowers: his fiery watercolours. But the self is developing further: when Klee draws, new roots sprout forth: and colourful flowers emerge when he paints, poetry composed in colours.'

T. Däubler, *Das Kunstblatt*, vol. 2, no. 1, 1918, p. 24.

Paul Klee painted *Trauerblumen* (Mourning Flowers) while stationed at an airport base near Gersthofen in Southern Germany at the height of the First World War. One of the artist's finest watercolours from this early period in his career, *Trauerblumen* is an exquisitely crafted picture in which Klee has begun, for the first time, to pictorially explore the emotional life of plants and nature. Klee would later, throughout much of the 1920s, often combine human and vegetal motifs in his work. But it is here, for the first time, in a work that explores a universal sense of sadness running throughout all creation, that, using only simple, eloquent and lyrical forms, Klee has attempted to create an image that fuses plant and human life into one poetic image.

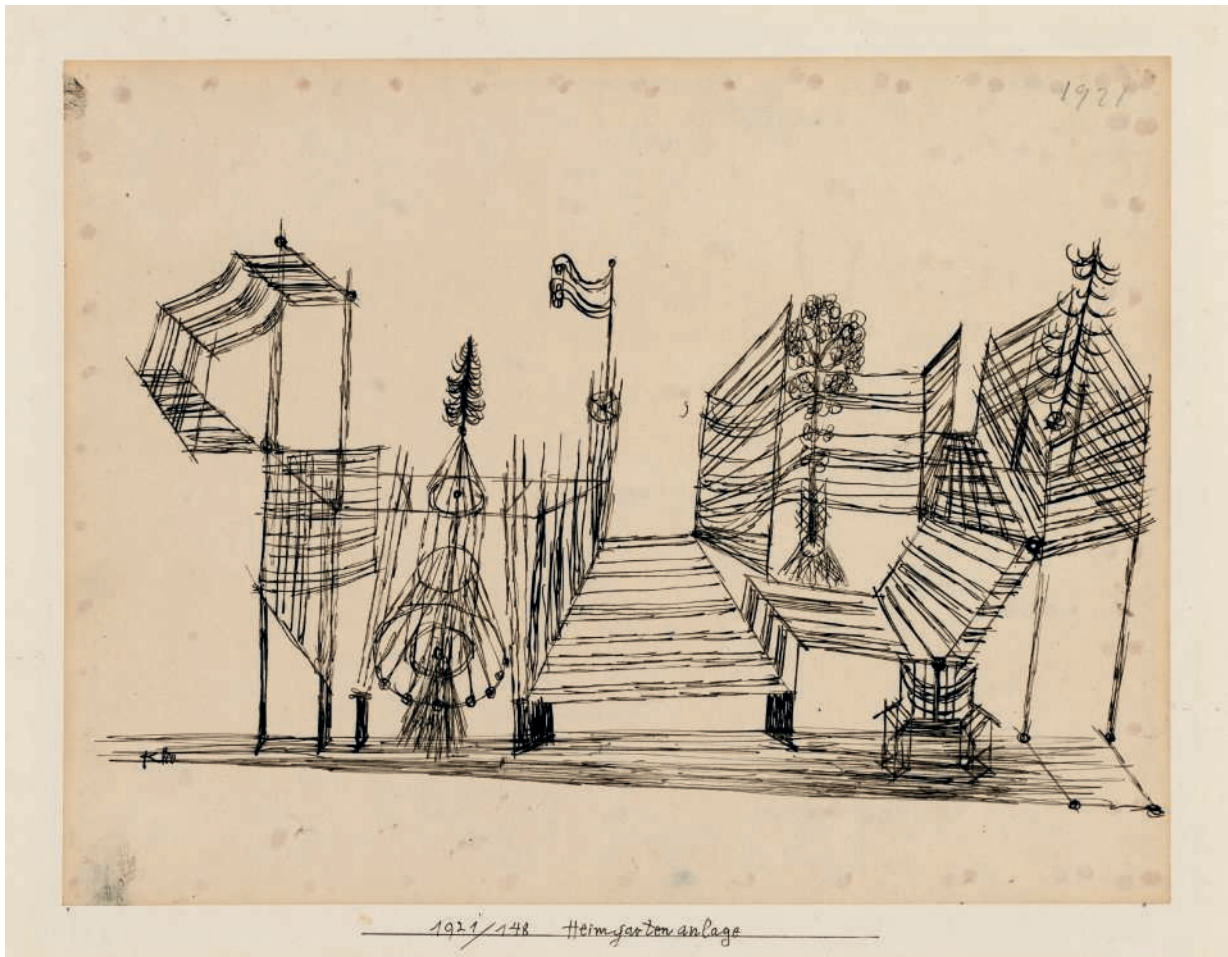
Taking the form of a theatrical, almost, stage-like presentation of a scene in which plants with human forms like eyes and tears float against a warm sunset sky above a landscape of mountains, Klee has here attempted to render a scene in which a human emotion – sadness – is seen to permeate through all life. In this way, the whole of nature, as well as of man, and the chthonic relationship between the two, is invoked through the simple, graphic poetry of Klee's intuitive line and subtle colour.

As the art historian Richard Verdi has written about this work in his study on Klee's intense relationship with Nature, 'In *Sad Flowers* [...] Klee creates one

of his earliest and most heart-rending evocations of the darker side of plant emotions,' pointing out that 'too precise an interpretation would obviously deprive [the work] of much of its poetry.' Verdi asserts that what is of key importance to this work is that 'whether it is plants or man who are subject to [the] emotion [here expressed] is less important than the emotion itself as Klee senses it behind all of nature. [...] the eyes and tears [...] and [...] the drooping and dejected blossoms, when combined [...] permit Klee to create a poignant image of universal sorrow – of a sorrow which is as real and as intense at the bottom of the hierarchy of life as it is at the top' (R. Verdi, *Klee and Nature*, London, 1984, pp. 135-136).

Among Klee's most lyrical and exquisite early watercolours, *Trauerblumen* is one of the best-known and most important of Klee's early pictures. As a letter to his family from Gertshofen in July 1918 records, the watercolour was acquired directly from the artist by his dealer in Munich, Hans Goltz. It was subsequently acquired from Goltz by the important German Expressionist collector, Professor Karl Anselmino. Works by Klee formed the mainstay of Prof. Anselmino's collection who also acquired major works by Lyonel Feininger, Ernst Ludwig Kirchner and Max Beckmann, an artist whom he befriended in New York in the last months of his life.





234

PAUL KLEE (1879 - 1940)

Heimgartenanlage (Home Garden Plot)

signed 'Klee' (lower left) and dated '1921' (upper right); dated, numbered and inscribed '1921/148 Heimgartenanlage' (on the artist's mount)

pen and India ink on paper laid down on the artist's mount

image: 8 5/8 x 11 1/4 in. (22 x 28.7 cm.)

artist's mount: 13 3/8 x 15 1/2 in. (34 x 39.5 cm.)

Executed in 1921

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

Pierre Janlet, Brussels, by 1999.

Patrick Derom Gallery, Brussels, by 2002.

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

Acquired from the above by the present owner in 2016.

EXHIBITED:

Berlin, Nationalgalerie, Kronprinzenpalais, *Paul Klee*, February 1923.

Brussels, Palais des Beaux-Arts, *Klee*, March - November 1957, no. 30b.

Charleroi, Palais des Beaux-Arts, *Panorama de l'œuvre de Paul Klee*, February - March 1980 no. 18.

Brussels, Patrick Derom Gallery, *Works on Paper of the XIXth and XXth Centuries*, spring 2002, p. 52 (illustrated p. 53).

Paris, Instituto Cervantes, *Mompó: L'Espagne Claire*, February - April 2015.

LITERATURE:

W. Grohmann, *Paul Klee: Handzeichnungen 1921-1930*, Potsdam & Berlin, 1934, no. 24, p. 17.

The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné*, vol. III, 1919-1922, Bern, 1999, no. 2739, p. 333 (illustrated).



λ 235

HEINRICH CAMPENDONK (1889-1957)

Das Pferd am Hafen

watercolour on paper
 18 7/8 x 23 3/4 in. (48 x 60.2 cm.)
 Executed in 1933

£40,000–60,000
 \$54,000–81,000
 €46,000–68,000

PROVENANCE:

Private collection, Germany; sale, Christie's, Amsterdam, 22 May 1991, lot 543. Kunsthandel Louk Brons, Amsterdam, by whom acquired at the above sale. Private collection, The Netherlands, by whom acquired from the above in 1996; sale, Sotheby's, 20 June 2012, lot 145. Acquired at the above sale by the present owner.

EXHIBITED:

Düsseldorf, Städtische Kunsthalle, *Heinrich Campendonk: Gemälde, Aquarelle, Hinterglasbilder, Grafik*, December 1972 - January 1973, no. 128, p. 33; this exhibition later travelled to Bonn, Städtisches Kunstmuseum, January - March 1973. Brussels, Palais des Beaux-Arts, *Heinrich Campendonk*, March - April 1973, no. 106. Munich, Galerie Wolfgang Ketterer, *Heinrich Campendonk - Edith van Leckwyck*, January - March 1976, no. 20 (illustrated).

LITERATURE:

A. Firmenich, *Heinrich Campendonk 1889-1957*, Recklinghausen, 1989, no. 975A, p. 383 (illustrated, n.p.).

Heinrich Campendonk was a painter, printmaker and stained glass artist who, on the invitation of Franz Marc, joined the expressionist artists' group Der Blaue Reiter in 1911. Campendonk admired primitive and folk art and was intrigued by the mystical qualities of animals and nature. Following the First World War and the deaths of Franz Marc and August Macke, Campendonk's style evolved from the vibrant, angular shapes of Expressionism to softer, more dreamlike images. In the 1920s, he started working in stained glass and received much acclaim for his work in this medium.

His appointment as a professor at the Akademie in Düsseldorf in 1926 ended abruptly in 1933 when, along with many other modernist artists, he was labelled as 'degenerate' by the Nazi regime. He decided to flee the country in 1933, emigrating to Belgium at first and eventually settling in Amsterdam. The present work dates from this period of dramatic transition when the artist was forced to uproot his life and start anew in a foreign country. In the present work, the horse and figures appear static at a port, perhaps uncertain of where they are headed and what is to come, however the vibrant nuances of the watercolour along with the sails and waves in the background give the work a sense of movement, a promise of hope for a brighter future.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

236

JAN TOOROP (1858-1928)

The Ditch

signed, dated and inscribed '1917 „Lies Sormani J.Th. Toorop.“' (lower left)

gouache, watercolour and charcoal on paper

7 ¼ x 4 ⅝ in. (18.4 x 11.7 cm.)

Executed in 1917

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Lies Sormani, Nijmegen, The Netherlands, by whom acquired directly from the artist in 1917, and thence by descent to the present owner.

This work will be included in the *catalogue raisonné* on Jan Toorop, currently being prepared by G.W.C. van Wezel.

In the present watercolour, Jan Toorop catches the beholder's attention by unobtrusively depicting a typical Dutch landscape scene with canals and wide meadows stretching for miles into the horizon. Having been born in Indonesia, Toorop moved back to The Netherlands in 1869 where he developed his painting skills at the Rijksakademie in Amsterdam in 1880. The present work expresses his affection for his homeland and is dedicated to Lies Sormani, the artist's Dutch friend and the grandmother of the owner of the present work. Toorop portrayed Lies Sormani two years earlier, in 1915.



THE PROPERTY OF A SWISS COLLECTOR

*** 237**

LESSER URY (1861-1931)

Abendstimmung an einem See im Grunewald

signed 'L. Ury.' (lower left)

pastel on board

19 x 13 ¾ in. (48.2 x 34.8 cm.)

Executed in the 1890s

£15,000-25,000

\$21,000-34,000

€17,000-28,000

PROVENANCE:

Hans Reichmann, London.

Private collection, England; sale, Christie's, London, 7 October 1999, lot 25.

Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Dr Sybille Gross.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

238

GEORGE GROSZ (1893-1959)

Auf der Flucht

signed 'Grosz' (lower right); dated and inscribed '332 auf der Flucht 1919' and with the indistinct *Nachlass* stamp and numbered '3-6-8' (on the reverse)
pen and India ink on paper
20 5/8 x 14 7/8 in. (52,3 x 38 cm.)
Executed in 1919

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

The artist's estate.

Studio d'Arte Contemporanea [Luca Scacchi Gracco], Milan.

Galleria la Tavolozza, Palermo.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

The period between Grosz' first discharge from active service in 1915 and second call-up in 1917 was characterized by intense creativity, and there was no slackening in his artistic activity and political agitation after the war in

the 1920s. The constant threat against and persecution of his art and of the magazines and books published by Malik-Verlag in Berlin did not demoralize Grosz. Instead, they stimulated powers in him that only further heightened the confrontation between him and the authorities. Drawing after drawing portrayed and denounced the immorality, vice and dissolution of the times. Once again, Grosz' anger was repeatedly directed at the military, the church, the authorities and the government parties with whom, he believed, the score had not yet been sufficiently settled for the crime of the First World War, its causes and consequences.

Grosz, like other intellectuals of all different social backgrounds, had become member of the Communist Party when it was founded at the end of 1918. It was the ordinary people who suffered by the consequences of a murderous war that had cost the lives of millions. However, also the survivors were losers. Unemployment, inflation, starvation and an increasing right wing movement were a daily occurrence in Germany of these years. Opponents of the Republic were brutally persecuted, put into prison without trial, cynically called protective custody. However, in prison these poor people were defencelessly at the mercy of thugs, being beaten and tortured and often shot while attempting to escape. This very drawing shows how a warder beats the victim with hand grenades, before firing the final shot.

Ralph Jentsch



THE PROPERTY OF A LADY

239

GEORGE GROSZ (1893-1959)

Vaudeville

signed 'Grosz' (lower right); dated and inscribed 'Vaudeville 1917'
(on the reverse)

pen and India ink on paper
11 1/8 x 8 3/4 in. (28.2 x 22.2 cm.)
Executed in 1917

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Vera Lazuk Gallery, Cold Spring Harbor, New York.

Acquired from the above in summer 1966, and thence by descent to the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

Grosz's body of work is known for often picturing violent and satirical scenes from the politically charged and corrupt society of Berlin in between the First World War and Hitler's rise to power. Many of these works were bundled and reproduced in publications such as *Ecce Homo* (1925), which was seized by the Public Prosecutor.

The present work's title *Vaudeville* refers to a theatrical genre, popular from the mid-1890s until the early 1930s, which was common for its light entertainment consisting of different, unrelated acts similar to the variety show or circus. Being reflected in the work's subject, Grosz illustrates the Vaudeville genre with two clowns who seem to be in the middle of a performance. Even though the present work is different from Grosz's usually more unvarnished and direct scenes, it still addresses the issues of the time: a society seeking to escape reality by letting themselves be seduced by the ephemeral pleasures of the entertainment industry.

240

GEORGE GROSZ (1893-1959)

Marching Stickmen

signed 'GROSZ' (lower right); with the *Nachlass* stamp and numbered '1-105-10' (on the reverse)

watercolour and brush and pen and ink on paper

19 x 26 1/8 in. (48.2 x 66.4 cm.)

Executed in 1947

£50,000–70,000

\$68,000–95,000

€57,000–79,000

PROVENANCE:

The artist's estate.

Private collection, United States.

Acquired from the above in November 1965, and thence by descent to the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

Depicting a procession of angry grey figures marching fanatically behind a rainbow-coloured effigy in the shape of a man and studded with nails, *Marching Stickmen* is an outstanding example from the *Stickmen* series of paintings that George Grosz made in America, in the immediate aftermath of the Second World War. This important series of pictures was Grosz's last major, socio-critical body of work. Created as news of the Holocaust, the Atomic Bomb and the rise of the Cold War dominated the international media, this series was directed against the evils of totalitarianism that Grosz saw rising all around him and took the form of a sequence of terrifying images of a grey, impersonalized world of utter hopelessness and desolation. Concentrating on a de-individualized, dehumanized, collective mass, Grosz's 'Stickmen' pictures express a vision of the future as a desolate wasteland where the individual has been destroyed and man has been reduced to an empty vessel unable to think for himself. As can be seen in this work, the grey, hollow heads of this ignorant and unthinking mob are only enlivened by their rabid eyes burning full of fear and hatred of anything unlike themselves. These are men who can only see what they have been told to see. Their ears and mouths are often also shown as sewn or bolted shut.

Echoing Alberto Giacometti's images of post-war man and prefiguring George Orwell's famous dystopian vision of the future, first published in 1948, Grosz's *Stickmen* derived in part from Grosz's fondness for Franz

'As the great English satirist George Orwell puts it in his new book, 1984, "War is Peace – Freedom is Slavery – Ignorance is Strength"... Efforts are being made to extinguish the past absolutely (as Orwell rightly says) by applying the sinister totalitarian laws of a grey present.'

G. Grosz, Letter to Otto Schmalhausen, 20 June 1949, in H. Knust, ed. *George Grosz, Briefe 1913-1959*, Hamburg 1979, p. 432.

Kafka's story *Metamorphosis* and the notion of a man who one day wakes up to find he has become an insect. Echoing this sentiment to some extent, Grosz's insect-like 'Stickmen' present a world where man has become nothing more than an automaton, a numbered cog in a totalitarian machine. These paintings were first exhibited as a group in New York in April 1948 where a statement on them read: 'The Stick Men are men who are called by numbers and not by names; they are 'men who wear slave collars – grey men in a grey world following empty meaningless banners' (Exhibition invitation to George Grosz, *The Stick Men*, The Associated American Artists, New York, April 1948).

Executed in 1947, *Marching Stickmen* depicts a Zombie-like parade of Grey Stickmen marching in unison behind the image of a rainbow-coloured banner in the form of a figure impaled on a spike. Their eyes ablaze with fiery, fury, these 'Enemies of the Rainbow' – as another of these paintings is entitled – are angry at the invasion of colour into the collectivity of their grey world. Long a symbol of diversity and union – and one later adopted as such by the peace movement and the LGBT+ community – the Rainbow Flag was, since it was first founded in Essen in 1922, the emblem of the International Co-operative Alliance. Such concepts of individualism, diversity and of union – of a cross-border co-operative of working individuals – clearly has no-place, this painting announces, in the grey, anonymous, collectivism of the 'Stickmen'.



Alberto Giacometti, *City Square*, 1948. Museum of Modern Art, New York.



λ 241

ALFRED KUBIN (1877-1959)

Aug um Aug

signed 'AKubin' (lower right) and inscribed 'Aug um Aug' (lower left)

watercolour and pen and brush and ink on paper

image: 7 ⁵/₈ x 4 ⁷/₈ in. (19.3 x 12.3 cm.)

sheet: 15 ¹/₄ x 12 ¹/₈ in. (39 x 30.8 cm.)

Executed *circa* 1905-1910

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Private collection, Europe; sale, Sotheby's, London, 3 February 2004, lot 4.

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

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

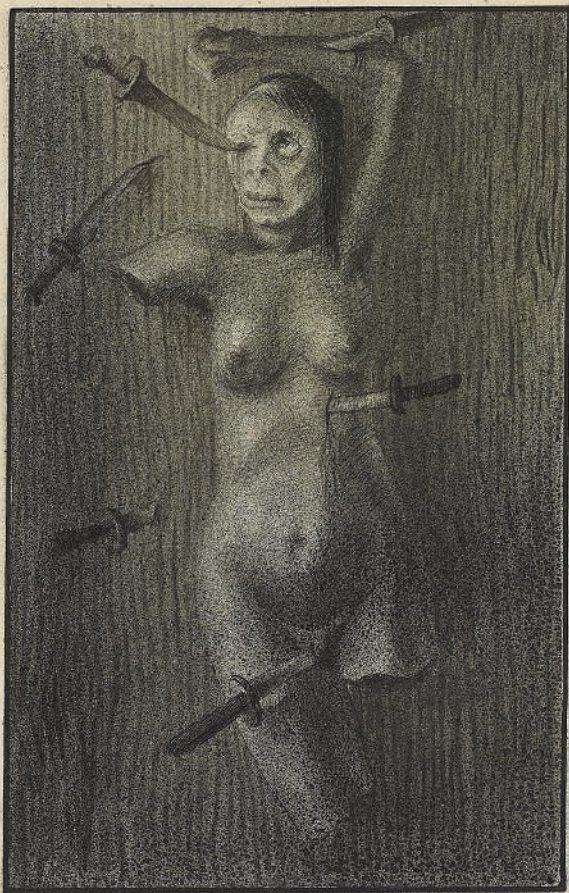
Alfred Kubin took his inspiration for this work from his inner world, which he translated as pieces of art. Kubin is acknowledged as an artist haunted by fantastic and nightmarish visions, which indeed foresaw unimaginable and unprecedented scenes of hell and the end of humanity on Earth, which would soon become real on Europe's battlefields.

With his sensitive antennae, the artist was capable of putting these visions into iconic images that still speak to and disturb the viewer today. Kubin produced thousands of small pencil and ink drawings, many as illustrations for fantastic and symbolist poetry. However, in his major works, he was unrivalled. He created unforgettable images, bold in subject and composition, yet subtle and refined in technique.

The present drawing of a mutilated female body, nailed to a wall with daggers, is heavily reminiscent of religious imagery and the martyrs of Judeo-Christian tradition, which Kubin combined with his personal mysticism. From an artistic point of view, this drawing is an exquisite example of Kubin's draughtsmanship. In *Aug um Aug*, Kubin has applied fine layers of ink and watercolour to achieve a delicate texture, a technique the artist so uniquely mastered. Few of his works are as delicately executed and as impressive in their motif as the present drawing.

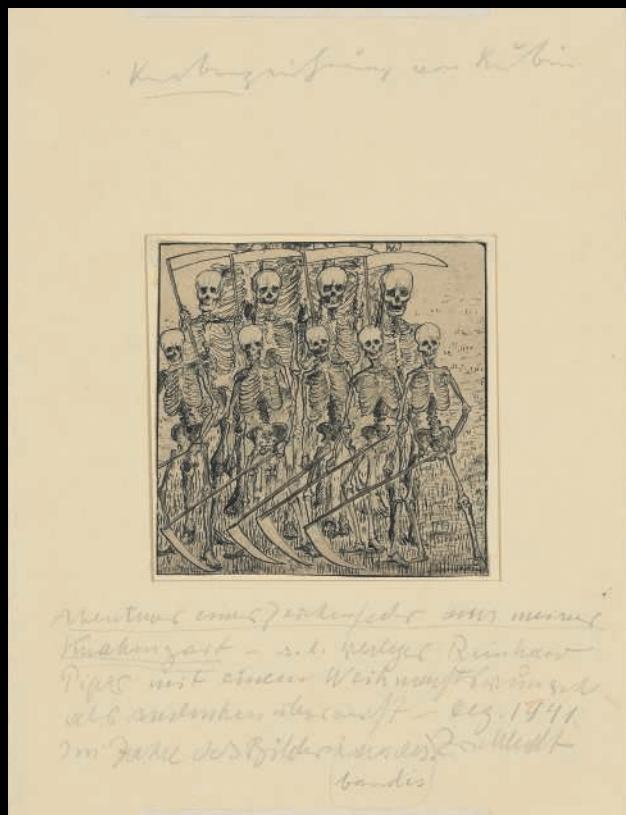


Andrea Mantegna, *San Sebastiano*, circa 1506.
Franchetti Gallery, Ca' D'Oro, Venice.



Aug von Aug

Carlin



242

λ 242

ALFRED KUBIN (1877-1959)

Aufmarschierende Sensenmänner

inscribed 'Knabenzeichnung von Kubin Abenteuer einer Zeichenfeder aus meiner Knabenzeit - s. l. Verleger Reinhard Piper mit einem Weihnachtswunsch als Andenken überreicht - Dez. 1941 Im Jahre des Bilderbandes. Zwickledt' (on the mount) brush and pen and ink on paper

4 x 3 7/8 in. (10 x 9.8 cm.)

Executed before 1898

£5,000-8,000

\$6,800-11,000

€5,700-9,000

PROVENANCE:

Anonymous sale, Hauswedell & Nolte, Hamburg, 9 December 2006, lot 852.

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

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



243

λ 243

ALFRED KUBIN (1877-1959)

Sirene

signed with the monogram (lower left) pen and India ink with *Spritztechnik* on paper 6 7/8 x 3 3/8 in. (17.5 x 8.5 cm.)

Executed circa 1900

£5,000-7,000

\$6,800-9,500

€5,700-7,900

PROVENANCE:

Kunsthandlung Gauss, Munich.

Alfred Hagenlocher; sale, Karl & Faber, Munich, 1-2 December 1998, lot 894.

Wienerroither & Kohlbacher, Vienna, by February 1999.

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

EXHIBITED:

Reutlingen, Spendhaus, *Alfred Kubin*, May 1960, no. 3.

Albstadt, Städtische Galerie, *Alfred Kubin, 1877-1959*, August - October 1977, no. 1, p. 47 (illustrated pl. 1).

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

λ 244**ALFRED KUBIN (1877-1959)***Die Reise*

signed 'AKubin' (lower right)
pen and brush and ink with *Spritztechnik* and watercolour on
paper
10 x 7 ¼ in. (25.4 x 18.3 cm.)
Executed *circa* 1903

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale, Dorotheum, Vienna, 21 May 1996, lot 15.
Acquired at the above sale, and thence by descent to the
present owner.

EXHIBITED:

Vienna, Galerie Ariadne, *Alfred Kubin: Frühe Aquarelle und
Zeichnungen*, December 1973 - January 1974, no. 24 (illustrated;
dated '1905-1906' and titled 'Kamelreiter').

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



244

λ 245**ALFRED KUBIN (1877-1959)***Der Orientale*

signed 'AKubin' (lower right)
gouache and watercolour on cadastre paper
15 x 15 ⅞ in. (38 x 40.3 cm.)
Executed *circa* 1906-1907

£8,000–12,000

\$11,000–16,000

€9,100–14,000

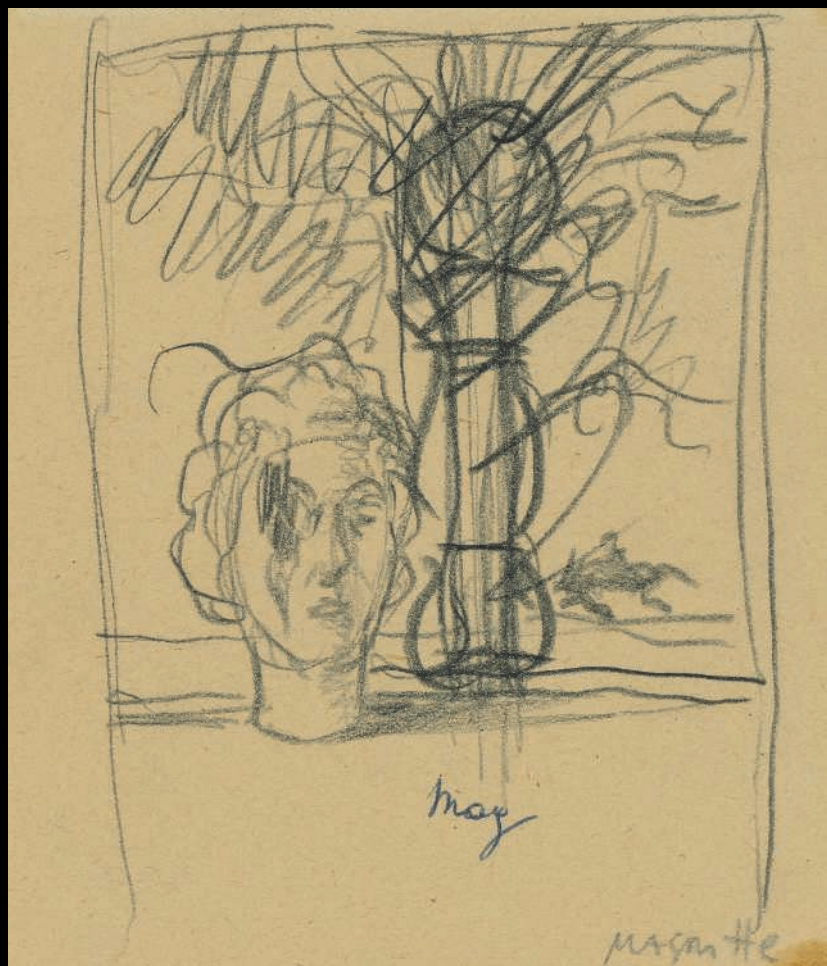
PROVENANCE:

Abraham Horodisch, Amsterdam.
Anonymous sale, Hauswedell & Nolte, Hamburg, 1 December
1999, lot 1080.
Acquired at the above sale, and thence by descent to the present
owner.

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



245



λ 246

RENÉ MAGRITTE (1898-1967)

La mémoire

signed 'Mag' (lower centre)
pencil on paper
5 x 4 in. (12.6 x 10.2 cm)
Executed *circa* 1948

£10,000–15,000
\$14,000–20,000
€12,000–17,000

PROVENANCE:

Galleria d'Arte del Cavallino [Carlo Cardazzo], Venice.
Galleria d'Arte del Naviglio, Milan (no. 4295).
L'Approdo Galleria d'Arte Moderna, Turin.
Acquired from the above by the present owner.

EXHIBITED:

Turin, Benappi Fine Art, *Il disegno del Novecento*, May - July 2015, no. 45, p. 318
(illustrated p. 146).

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



PROPERTY FROM A PRIVATE BELGIAN COLLECTOR

λ 247

PAUL DELVAUX (1897-1994)

Les amies

signed, dated and inscribed 'P. DELVAUX ST IDESBALD 16-10-65'
(lower right)

pen and India ink and watercolour on paper

24 ½ x 19 ¾ in. (62.2 x 50.3 cm.)

Executed on 16 October 1965

£60,000–80,000

\$81,000–110,000

€68,000–90,000

PROVENANCE:

Private collection, Knokke.

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

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



λ 248

MAX ERNST (1891-1976)

*Collage for the cover of the exhibition catalogue
The International Surrealist Exhibition*

signed 'max ernst' (lower right)

collage on paper

9 1/8 x 7 3/8 in. (23 x 18.8 cm.)

Executed in 1936

£35,000–55,000

\$48,000–74,000

€40,000–62,000

PROVENANCE:

E.L.T. Mesens, London.

George Melly, London.

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

LITERATURE:

M. Jean & A. Mezei, *Histoire de la peinture surréaliste*, Paris, 1959 (illustrated on the title page).

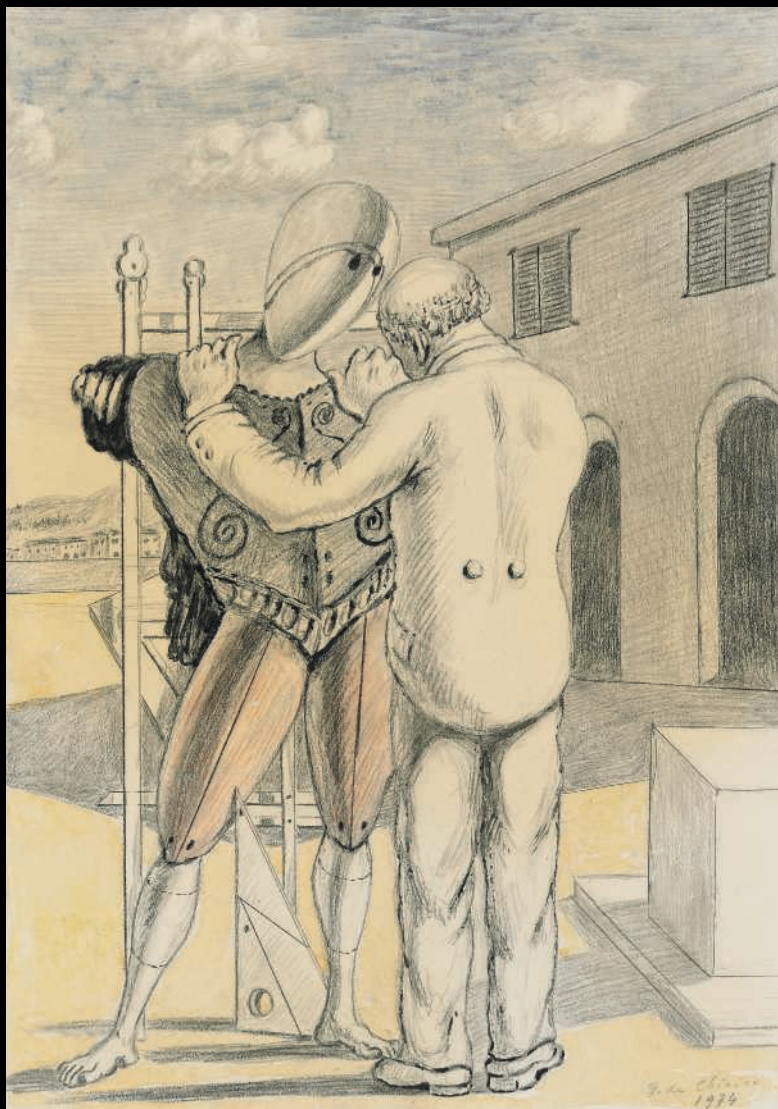
M. Ragon, exh. cat., *L'œuvre sculpté de Max Ernst*, Paris, 1961 (illustrated).

R.D. Valette, *Éluard, livre d'identité*, Paris, 1967, p. 144.

H. Wescher, *Die Collage: Geschichte eines künstlerischen Ausdrucksmittels*, Cologne, 1968, p. 243.

W. Spies, S. & G. Metken, *Max Ernst*, vol. IV, *Werke 1929-1938*, Cologne, 1979, no. 2249, p. 360 (illustrated).

The present work was featured on the cover of the exhibition catalogue of *The International Surrealist Exhibition*, which was held in London's New Burlington Galleries in 1936. Having been organised by leaders of the Surrealist movement such as André Breton, Man Ray and Henry Moore, the exhibition was the first show to officially introduce Surrealism to England. The vast number of well-known, international artists on display such as Max Ernst, Hans Arp, Marcel Duchamp, René Magritte and Pablo Picasso expresses the exhibition's importance for the global Surrealist movement at the time.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 249

GIORGIO DE CHIRICO (1888-1978)

Il figliol prodigo

signed and dated 'G. de Chirico 1974' (lower right)
 watercolour, pen and ink, charcoal and pencil on cardboard
 19 7/8 x 14 1/4 in. (50.5 x 36 cm.)
 Executed circa 1974

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

Galleria Arte Capital, Brescia.

Private collection, Venice

Acquired from the above by the father of the present owner in 1989.

LITERATURE:

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale*, vol. 3/2016, *Opere dal 1913 al 1976*, San Marino, 2016, no. 1350, p. 392 (illustrated).

This work is sold with a photo-certificate from Claudio Bruni Sakraischik



Giorgio de Chirico, *Il figliol prodigo*, 1975.
 Fondazione Giorgio e Isa de Chirico, Rome.



250

λ * 250

FELIX LABISSE (1905-1982)

Gabriel Spenser

signed 'LABISSE.' (lower right)
pen and India ink on paper
12 ½ x 9 ⅞ in. (32 x 25 cm.)

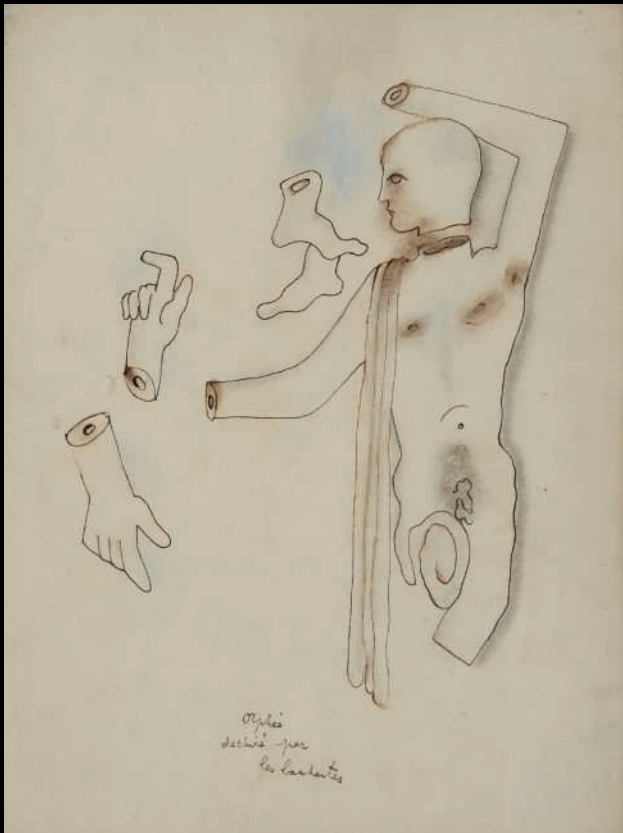
£1,000–2,000
\$1,400–2,700
€1,200–2,300

PROVENANCE:

Baron & Baroness Bertie Urvater, Brussels.
Acquired from the above by the present owner in 2004.

We would like to thank Jean Binder for his help with researching this work.

The present work is one of Félix Labisse's drawings for *Vies imaginaires* by Marcel Schwob, published in Brussels in 1946 by Lumière editions.



251

λ 251

JEAN COCTEAU (1889-1963)

Orphée déchiré par les bacchantes

inscribed 'Orphée déchiré par les bacchantes' (lower centre)
pen and ink and wash, pastel and crayon on paper
12 ¾ x 9 ⅞ in. (32.4 x 23.8 cm.)
Executed *circa* 1925-1930

£3,500–4,500
\$4,800–6,100
€4,000–5,100

PROVENANCE:

Galerie des Quatre Chemins, Paris.
Private collection, France, by whom acquired from the above *circa* 1925-1930.
Private collection, Paris.

EXHIBITED:

Paris, Galerie des Quatre Chemins, *Jean Cocteau, Poésie plastique*, December 1926, no. 12.

The Comité Jean Cocteau has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE COLLECTOR

λ 252

PAUL DELVAUX (1897-1994)

Study for Femme à la rose

pen and ink on paper

6 ¾ x 4 ¾ in. (17 x 12.2 cm.)

Executed circa 1936

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Paolo Dal Bosco, Rovereto (no. 18).

Anonymous sale, Sotheby's, London, 4 February 2004, lot 507.

Galerie A B, Paris.

Jean-Luc Baroni, London, by whom acquired from the above in March 2007.

Acquired from the above by the present owner in February 2008.

EXHIBITED:

Rovereto, Improvvisazione Prima Galleria d'Arte, *Delvaux*, 1997-1998, p. 51 (illustrated).

New York, Adam Williams Fine Art, *An Exhibition of Master Drawings*, January 2008,

no. 49 (illustrated).

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



Paul Delvaux, *Femme à la rose*, 1936.
Private collection.

ODILON REDON (1840-1916)*Le crucifix*

signed 'ODILON REDON' (lower right)
 pastel and black chalk on paper
 19 1/8 x 14 5/8 in. (48.7 x 37 cm.)

£100,000–150,000
 \$140,000–200,000
 €120,000–170,000

PROVENANCE:

Private collection, Japan, by 1954; sale, Christie's, New York, 7 November 2002, lot 118.

Private collection, New York, by whom acquired at the above sale.
 Acquired from the above by the present owner.

EXHIBITED:

Tokyo, Galerie Kyuryudo, *Odilon Redon*, 1954.

Kyoto, Municipal Museum of Art, *Exposition des chefs-d'œuvre occidentaux*, February - March 1957.

Kamakura, Kanagawa Museum of Modern Art, *Odilon Redon*, September - November 1973, no. 22, p. 32 (illustrated pl. 22); this exhibition later travelled to Nagoya, Aichi Prefectural Museum of Art, October - November 1973.

Tokyo, National Museum of Modern Art, *Odilon Redon*, March - May 1989, no. 171, p. 147 (illustrated); this exhibition later travelled to Kobe, Hyogo Prefectural Museum of Modern Art, May - June 1989; and Nagoya, Aichi Prefectural Museum of Art, July 1989.

LITERATURE:

K. Berger, *Odilon Redon: Phantasie und Farbe*, Cologne, 1964, no. 354a, p. 208.

K. Berger, 'Odilon Redon dans les collections japonaises', in *L'ŒIL*, no. 132, Paris, December 1965, p. 33 (illustrated fig. 8).

Bijutsu-Techo, Tokyo, January 1968, p. 167 (illustrated).

M. Kuroe, 'Odilon Redon dans les collections japonaises', in *Bulletin annuel du Musée National d'Art Occidental*, no. III, Tokyo, 1969, no. 11, p. 12 (illustrated).

Donation, Paris, 1984-1985, cited under no. 23.

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, vol. I, *Portraits et figures*, Paris, 1992, no. 522, p. 207 (illustrated).



Matthias Grünewald, *Crucifixion* (from the Tauberbischofsheim altarpiece), circa 1523-1525. Staatliche Kunsthalle, Karlsruhe.

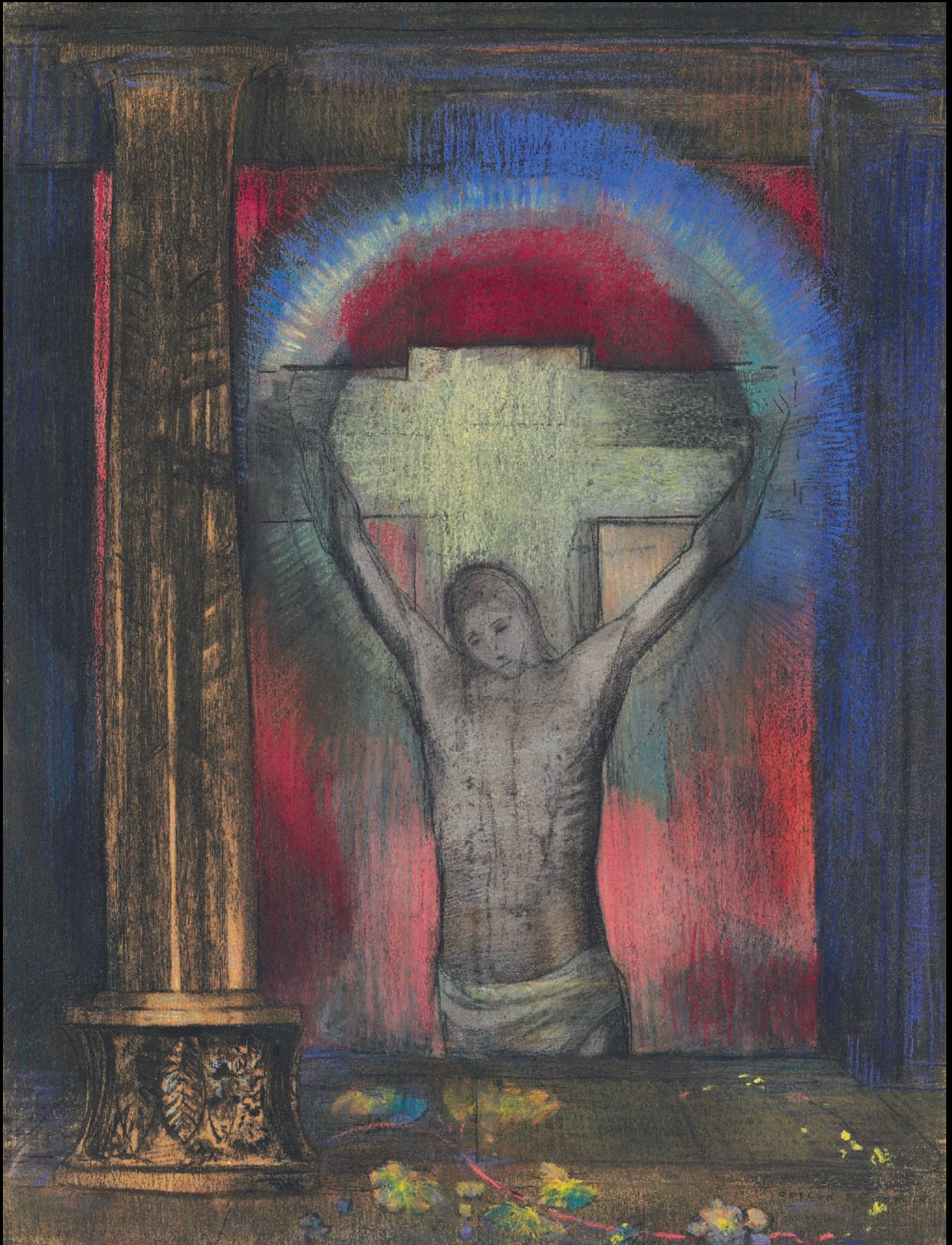
Odilon Redon's vision of the last sufferings of Christ is especially indebted to Matthias Grünewald's *Crucifixion of Christ*, painted in 1523-1524 as part of the Tauberbischofsheimer Altarpiece (Badische Kunsthalle Karlsruhe). It was probably brought to Redon's attention by his friend the writer J.K. Huysmans, who viewed the painting on a trip in 1888 to Kassel, where it was then located, and described it in his novel *Là-Bas*, published in 1891. Redon painted a copy after Grünewald around this time (Wildenstein, no. 514; Barber Institute of Fine Arts, Birmingham, UK) and was especially interested in bow-shaped crosspiece in Grünewald's painting. He refers to this motif in the arc shape seen above the cross in *Le crucifix*.

Christian imagery rarely appeared in Redon's early work. However, during the 1890s Redon responded to the Catholic revival that emerged in France during the previous decade and remained a powerful force in the nation's cultural life until the First World War. Conservative Catholics sought to counter the increasing secularization and anticlericalism in French society following the end of the Franco-Prussian War in 1872, and opposed the tendency of intellectuals to place blind trust in science and Positivism. During the late 1870s Redon frequented the salon of Berthe de Rayssac, where religious anti-republicanism was in a germinative stage, and although his own liberal ideas often clashed with the reactionary views of his host and her circle of writers and artists, he was interested in their anti-Realist stance, which became the foundation for literary Symbolism.

Redon had many close friends who figured in the Catholic revival, which in the arts diverged into two contrasting camps. On one side there was the gentle and benign conception of faith to which the poet and playwright Paul Claudel and the painters Emile Bernard and Maurice Denis were drawn. At the more extremist and ascetic end of the spectrum were the writers Leon Bloy and J.K. Huysmans. All were admirers of Redon's work; the artist felt (referring to Bernard) that 'it is always these sorts of people who make me feel that my work has been best understood' (quoted in D.W. Druick & P.K. Zegers, exh. cat., *Odilon Redon: Prince of Dreams*, The Art Institute of Chicago, 1994, p. 209).

Although one might expect that the introduction of Christian imagery into Redon's work during the 1890's would signal a more austere and anti-sensualist stance in his outlook, the opposite is true, for in this decade his *noirs* assume a less central position in his work, and he began to use colour in his pictures, by employing the more painterly media of pastel and oil. Redon was perhaps now inclined to use religious imagery because it allowed him to broaden the appeal of his works, an aim that he hoped his use of new media and colour would also accomplish. In contrast to the imagery of his earlier *noirs*, which was often esoteric and occasionally hinted at Satanic themes, Christian subjects would be met with greater understanding and sympathy among a wider audience. Redon exhibited religious subjects in each of his major exhibitions during the 1890s and into the next century.

Redon's interpretations of the life and sacrifice of Christ contain elements of his liberal social outlook and generally underplay the traditional devotional aspect of such imagery. The present work is especially beautiful for its spiritual treatment of abstract elements in the composition. Interlocking vertical and horizontal forms frame the scene, and Christ is viewed half-length, emphasizing the interior drama of his suffering. The rainbow-like arc of light behind the cross represents the hope of salvation. The colours radiate forward from the rear of the composition in the way that light passes through stained glass. The overall effect is serenely contemplative; the picture seeks not inspire religious fervour, but to provide a balm for the troubled mind. 'Redon identified Christ's redemption of the fall with human evolution, representing the historical process of the race as at once a physical and spiritual process. He saw evolved intelligence as divine salvation' (*op. cit.*, p. 173).





λ 254

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Les pavots dans un pot jaune

signed and dated 'T. Foujita 1917' and signed again and inscribed in Japanese (lower left)

gouache and watercolour on paper

16 x 12 7/8 in. (40.8 x 32.7 cm.)

Executed in Paris in 1917

£50,000–70,000

\$68,000–95,000

€57,000–79,000

PROVENANCE:

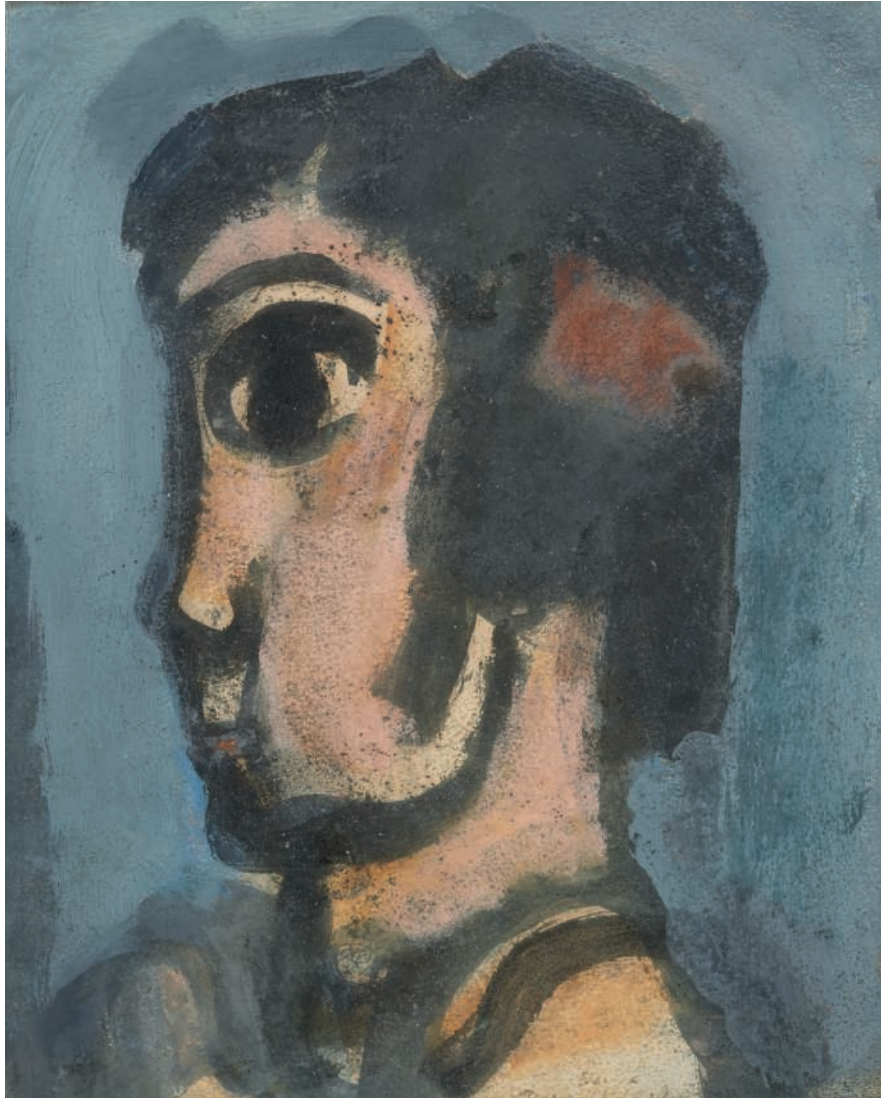
Private collection, Paris.

Acquired from the above by the present owner in 2012.

LITERATURE:

S. Buisson, *Léonard-Tsuguharu Foujita*, vol. II, Paris, 2001, no. 17.72, p. 152 (illustrated).

In August 1913, Foujita travelled to Paris planning to stay there for four years. There he realized, for the first time, how much the avant-grade art in Europe had evolved and was much astonished by these art movements, like Fauvism and Cubism. The artist was experiencing a period in which all kinds of artistic style were thriving vigorously, though it did not last long enough for him because of the outbreak of the First World War. In Foujita's article, *Seventeen Years in France*, published in the Tokyo Asahi Shimbun, the artist mentioned that he 'smashed his paint box' after seeing Picasso's work. Later on, he described his creation as 'a combination of meticulously executed lines in Japanese painting style and the liberation of Matisse'. Foujita soon adapted to Parisian lifestyle and greatly enjoyed exposing himself to different artworks and meeting artists instead of receiving formal training at an art academy.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 255

GEORGES ROUAULT (1871-1958)

Eve déçue III

signed 'G Rouault 1929' (lower right)
gouache, brush and ink and pastel on paper
11 x 8 ¾ in. (28 x 22.2 cm.)

Executed in 1929

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Werner Feuz, Clarens.

Walter & Gertrud Hadorn, Bern, by whom acquired from the above in 1945, and
thence by descent to the present owner.

EXHIBITED:

Zurich, Kunsthau, *Georges Rouault*, April - June 1948, no. 116, p. 25
(titled 'La folle').

Bern, Kunstmuseum, *Sammlung Hadorn*, 1977, no. 119 (illustrated;
titled 'La folle').

LITERATURE:

L. Venturi, *Georges Rouault*, New York, 1940, p. 74 (illustrated pl. 58; dated
'1919' and titled 'La Folle').

B. Dorival & I. Rouault, *Rouault: L'œuvre peint*, vol. I, Monaco, 1988, no. 962,
p. 289 (illustrated).



PROPERTY FROM A PRIVATE BRITISH COLLECTION

256

JÓZSEF RIPPL-RÓNAI (1861-1927)

Portrait of Edit de Lukacs Lessner

signed and dated 'Rónai 1919' (upper right)

pastel on paper

20 3/8 x 16 3/8 in. (51.7 x 41.6 cm.)

Executed in 1919

£15,000–25,000

\$19,000–31,000

€18,000–29,000

PROVENANCE:

Commissioned directly from the artist, and thence by descent to the present owners.



Edit de Lukacs Lessner with her grandfather Josef Lukacs and her brother Ervin in Budapest.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

257

EDGAR DEGAS (1834-1917)

Pelouse et route sous-bois

stamped with the signature 'Degas' (Lugt 658; lower left); stamped 'ATELIER ED.DEGAS' (Lugt 657; on the reverse)

pastel on paper

12 3/4 x 19 5/8 in. (32.5 x 49.7 cm.)

Executed *circa* 1890-1893

£50,000-80,000

\$62,000-98,000

€58,000-92,000

PROVENANCE:

The artist's studio; Fourth sale, Galerie Georges Petit, Paris, 3 July 1919, lot 32b. Cottevielle collection, Paris.

Private collection, France, by whom acquired *circa* 1950 and thence by descent; sale, Christie's, New York, 2001, lot 417.

Anonymous sale, Sotheby's, London, 23 June 2010, lot 266.

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

Acquired from the above by the present owner.

LITERATURE:

P. A. Lemoisne, *Degas et son œuvre*, vol. III, Paris, 1946, no. 1053, p. 614 (illustrated p. 615).

F. Russoli & F. Minervino, *L'Opera completa di Degas*, Milan, 1970, no. 962, p. 129 (illustrated).



258

258

HENRI LE SIDANER (1862-1939)

Les volets clos, Gerberoy

wax crayon and black chalk on paper

9 x 11 ¼ in. (23 x 28.6 cm.)

Executed in 1933

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

The artist's studio, Gerberoy.

Private collection.

P. & D. Colnaghi, London.

Private collection, London & California, by whom acquired from the above in July in 2001.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Musée Galliera, *Rétrospective Henri Le Sidaner*, April 1948, no. 1.

New York, Adam Williams Fine Art, *An Exhibition of Master Drawings*, May 2001, no. 62 (illustrated); this exhibition later travelled to London, Colnaghi, June - July 2001.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner: L'œuvre peint et gravé*, Paris, 1989, no. 1243, p. 383 (illustrated).



259

*** 259**

PAUL SIGNAC (1863-1935)

Vue d'Antibes

signed, dated and inscribed 'P. Signac Antibes 1913' (lower right)

gouache, watercolour and black crayon on paper

9 ¼ x 11 ⅝ in. (23.4 x 29.5 cm.)

Executed in Antibes in 1913

£10,000–15,000

\$14,000–20,000

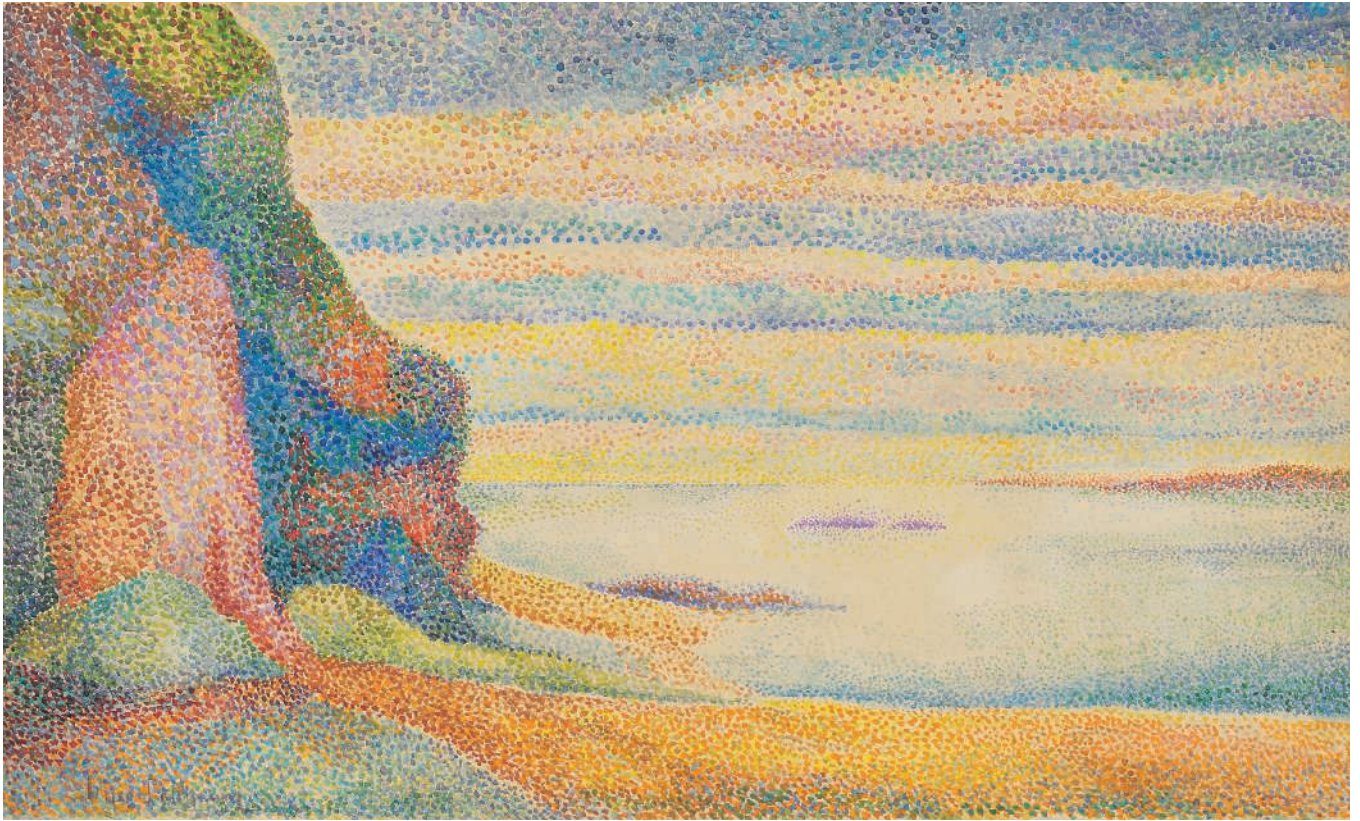
€12,000–17,000

PROVENANCE:

E.J. Duintjer, Veendam, The Netherlands, and thence by descent; sale, Christie's, Amsterdam, 31 May 1994, lot 212.

Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.



THE PROPERTY OF A PRIVATE COLLECTOR

260

HIPPOLYTE PETITJEAN (1854-1929)

Falaise en provence

signed 'hipp Petitjean' (lower left)

watercolour on paper

11 7/8 x 19 5/8 in. (30.2 x 49.8 cm.)

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Schoneman Galleries, Inc., New York.

Monique Knowlton, New York; sale, Sotheby's, New York,
9 December 1969, lot 44.

Private collection, United States, by whom acquired at the above sale.

Colnaghi, London, by 2001.

Acquired from the above by the present owner.

EXHIBITED:

New York, Adam Williams Fine Art, *An Exhibition of Master Drawings*, May
2001, no. 54 (illustrated; titled 'Coastal Landscape with Cliffs'); this exhibition
later travelled to London, Colnaghi, June - July 2001.

This work is sold with a photo-certificate from Stéphane Kempa.

261

CLAUDE MONET (1840-1926)

Coucher de soleil

signed 'Claude Monet' (lower right)

pastel on paper

8 5/8 x 14 1/8 in. (21.8 x 35.8 cm.)

Executed *circa* 1868

£200,000–300,000

\$270,000–410,000

€230,000–340,000

PROVENANCE:

Jean Bernheim, Paris, by whom acquired directly from the artist in March 1918, and thence by descent to the present owner.

EXHIBITED:

Paris, André J. Seligmann, *Exposition du pastel français du XVIIe siècle à nos jours*, November - December 1933, no. 92, p. 49.

LITERATURE:

H. Dauberville, *La Bataille de l'Impressionnisme*, Paris, 1967, p. 201.

D. Wildenstein, *Claude Monet: Catalogue raisonné*, vol. V, *Supplément aux peintures, Dessins, Pastels, Index*, Lausanne, 1991, no. P51, p. 164 (illustrated).



Claude Monet, *Soleil couchant*, c. 1865. Musée des Beaux-Arts de Nantes.





Claude Monet, *Vue de la mer, soleil couchant*, circa 1862. Museum of Fine Arts, Boston.

Capturing the intense glow of the setting sun as its final rays dramatically illuminate a cloud-filled sky, Claude Monet's *Coucher de soleil* effortlessly demonstrates the artist's growing confidence as a pastellist during a key period of his career, as he began to develop the unique Impressionist style for which he would become renowned. Amongst the most dramatic pastel compositions created by the artist during the late 1860s, this work forms part of a series of studies which focus on the constantly changing character of a skyscape near Le Havre under different atmospheric conditions, tracking the shifts and changes that occurred under a variety of lighting effects and meteorological events. For Monet, pastel opened his technique to a wealth of new motifs which he would otherwise have been unable to capture, allowing him to record even the most fugitive of natural phenomena on the spot with a rapidity and deftness that was impossible to achieve in oil paints. Here, Monet records the visual splendour of the fleeting event in bold ribbons of pigment, using the natural characteristics of the soft, malleable texture of the pastel to capture the array of hues that illuminate the clouds in the dying light, allowing the sky to become a mosaic of vibrant, gestural strokes that ripple and dance across the page.

Monet's experiments in pastel may be traced back to the influence of one of his earliest mentors, the pioneering *plein-air* painter, Eugène Boudin. According to several sources, Monet first met Boudin when he was just seventeen years old, at a busy shop in the centre of Le Havre, Gravier's, where both artists were exhibiting their work. Impressed by Monet's caricatures, Boudin encouraged the young man to take his art further and invited him on a short painting excursion he was planning to take in the landscapes around the coastal town a few weeks later. Largely self-taught, Boudin's practice was firmly rooted in the close, palpable experience of his motifs, be they boats, harbours, beaches, towns or people, a technique that proved revelatory for the young Monet. In Boudin's eyes, 'everything painted directly on the spot always has a strength, a power, a vividness of touch that one doesn't find again in the studio' (Boudin, quoted in J. A. Ganz and R. Kendall, *The Unknown Monet: Pastels and Drawings*, New Haven & London, p. 61). Central to Boudin's practice was the use of pastel to record his experiences before him, their pliable texture and soft finish allowing him to respond to the swiftly changing scene. These studies could then be used as the inspiration for future canvases, or as an *aide-memoire* in the studio, feeding Boudin's creativity long after the scene had altered and disappeared.





Louis-Eugène Boudin, *Soleil couchant ou ciel d'orage*, circa 1860. Musée d'Orsay, Paris, conservé au musée du Louvre.



Claude Monet, *Towing a Boat, Honfleur*, 1864. Memorial Art Gallery, University of Rochester.

Among Boudin's most celebrated works in pastel were his keenly observed sky studies, described by Charles Baudelaire in *La Revue française* as 'prodigious enchantments of air and water' (Baudelaire, quoted in *ibid*, p. 63). Executed swiftly with minimum preparation, these works deftly capture the subtle nuances of the skyscape under shifting weather conditions, from the dramatic after-effects of a storm to the soft, diffused light of dawn as the sun calmly rises over a pink-hued beach. The spontaneity of these studies had a profound influence on Monet, leading him to proclaim later in life that Boudin's techniques opened his eyes to a whole new world of artistic expression: 'I watched [Boudin] more attentively, and then, it was as if a veil had been torn aside... I grasped what painting could be' (Monet, quoted in D. Wildenstein, *Monet or, The Triumph of Impressionism*, Köln, 2006, p. 18). In paintings such as *Coucher de soleil* Monet's bold approach to colour owes a clear debt to Boudin, its use of richly saturated hues echoing the sumptuous tones of the older painter's work in pastel. However, Monet pushes his colours to new levels of intensity, while simultaneously achieving a complexity of facture that rivals the dynamism of his oil paintings of the period.

Filled with a rich interplay of peach, gold and blue tones, *Coucher de soleil* becomes an almost abstract, kaleidoscopic play of colour and line, the scene disappearing into a bold array of gestural strokes of pastel. Displaying a keen sense of the momentary, fleeting nature of the scene, the composition is suffused with a sense of the urgency with which Monet has attempted to capture its nuances before they shift and disappear. The richly worked surface is filled with expressive ribbons and swirls of colour, as the artist's hand dashes hurriedly across the page. Superimposing fresh colours over previously applied layers of pigment and blending shades together with his finger, Monet develops an intensely tactile, sensuous dialogue with the motif. This gestural inventiveness appears to have been a direct result of the speed with which the artist has raced to match the pace of the natural, external phenomena before him, its bold, expressive strokes of colour evocatively conveying an impression of the time pressures under which he has worked.

(detail of the present lot)



*** 262**

CAMILLE PISSARRO (1830-1903)

Paysannes dans les champs, Éragny

signed and dated 'C. Pissarro. 1890.' (lower right)

gouache and watercolour on paper

image (oval): 10 3/4 x 21 5/8 in. (27.5 x 55.3 cm.)

sheet (oval): 12 5/8 x 24 1/2 in. (32.7 x 62.2 cm.)

Executed in 1890

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by 1901 and until 1922.

Wildenstein & Cie., Paris.

Patrick Offenstadt, Paris.

Acquired from the above by the present owner in 1997.

EXHIBITED:

Paris, Galerie Durand-Ruel, *L'Exposition Camille Pissarro*, February 1892, no. 69.

Paris, Galerie Durand-Ruel, *Tableaux et gouaches par C. Pissarro*, January 1910, no. 82.

New York, Beadstone Gallery, *Impressionist and 20th Century Fans*, November - December 1999, no. 6.

LITERATURE:

H.G. Stephens, 'Camille Pissarro, Impressionist', in *Brush and Pencil*, vol. XIII, no. 6, Chicago, March 1904 (illustrated p. 412; titled 'La Moisson').

J.-C. Holl, *Camille Pissarro et son œuvre*, Paris, 1904 (illustrated).

J.-C. Holl, 'Camille Pissarro et son œuvre', in *L'Œuvre d'art internationale*, Paris, October - November 1904, no. 56 (illustrated).

J.-C. Holl, 'Camille Pissarro', in *Portraits d'Hier*, vol. III, no. 56, Paris, 1 July 1911 (illustrated; titled 'La Moisson').

J.-C. Holl, 'Pissarro', in *L'Art et les artistes*, Paris, vol. XV, no. 84, February 1928, p. 160 (illustrated; titled 'La moisson').

L.R. Pissarro & L. Venturi, *Camille Pissarro, Son art - son œuvre*, vol. I, Paris, 1939, no. 1653, p. 308 (illustrated vol. II, pl. 311).

This work is accompanied by an original Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Camille Pissarro Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Camille Pissarro lived in the small village of Éragny from 1884 until his death in 1903. During those years, Pissarro made numerous paintings and watercolors of the village of Éragny and its surrounding countryside. With a population of 467 in 1880, Éragny was a tiny village, situated on the banks of the river Epte, seventy-two kilometers northwest of Paris. The Epte river is an tributary of the Seine and reaches the Seine in Vernon, near Giverny: the same river flew through Pissarro's and Monet's gardens.

Having lived in this village for the last twenty years of his life, Pissarro produced a considerable number of works, as he observed daily scenes, and the stretches of pure landscapes from his window. The remarkable diversity of motifs that Pissarro executed from this very narrow stretch of countryside continues to be a subject of fascination among specialists of the artist's oeuvre.

Along with his contemporaries Edgar Degas and Jean-Louis Forain, Camille Pissarro was drawn to the *japonisme* of fan decoration in the late 1870s. In his revival of the 18th century craft of fan painting, Pissarro depicted full compositional narratives as opposed to ornate decoration. Pissarro typically pictured the natural beauty of the French countryside, particularly following his move to new-found subjects and views in the surroundings of Éragny.

The present lot is typical in its masterful use of the elongated format of the fan to create the effect of distant receding space. In *Paysannes dans les champs, Éragny*, Pissarro has used the haystacks receding into the distance to emphasise the relationship between the figures in the foreground and the landscape in the background, the curved format of the fan lending itself to such a panoramic view.

As Christopher Lloyd has described: "To a certain extent the fan may have assisted Pissarro in his search for compositional unity. The emphasis that had to be placed on the two corners of the fan meant that figures were given prominence against the background. Landscapes and horizon lines in the upper half of the fan either have a horizontal emphasis or else echo the curvature of the fan itself... He sought different atmospheric effects in compositions of seasonal import, but at the same time did not spurn more 'modern' themes, such as the railway bridge at Pontoise and the port at Rouen." (C. Lloyd, *Pissarro*, exh. cat., London, 1980, p. 235).





263

λ * 263

LUCIEN LÉVY-DHURMER (1865-1953)

Portrait d'Isolde

signed, dated and inscribed 'Au Docteur E. Mitot Son Très-reconnaisant L. Lévy-Dhurmer, Juillet 99' (lower right)
 sanguine and pastel on tinted paper
 14 ¾ x 18 ¼ x in. (37.5 x 46.4 x cm.)
 Executed in July 1899

£18,000-25,000
 \$25,000-34,000
 €21,000-28,000

PROVENANCE:

Lionel Prejger, Paris.
 Acquired from the above by the present owner in 1989.

PROPERTY FROM A PRIVATE LONDON COLLECTION

264

LOUIS ANQUETIN (1861-1932)

Femme au parapluie

signed and dated 'Anquetin 90' (lower left)
 pastel and charcoal on paper
 28 ½ x 21 ⅝ in. (72.5 x 55 cm.)
 Executed in 1890

£70,000-100,000
 \$95,000-140,000
 €80,000-110,000

PROVENANCE:

Édouard Borderie, Paris, 1946.
 Bernard & Betty French, by whom acquired from the above in 1947.
 Private collection, United Kingdom; sale, Christie's, London, 5 February 2008, lot 504.
 Acquired at the above sale by the present owner.

Brame & Lorenceau have confirmed the authenticity of this work, which is registered in their Louis Anquetin archives.



264

While living in Paris during the mid-1880s, in conversations with his brother Théo, Vincent van Gogh coined the term 'painters of the petit boulevard'. He was referring to up and coming artists like himself who were experimenting with Neo-Impressionism and other avant-garde techniques, and who featured subjects from contemporary city life. Degas, Monet, Renoir, Pissarro and Sisley - the established Impressionists - were the masters of the 'grand boulevard'; their dealers, Georges Petit and Paul Durand-Ruel, had galleries located on the large thoroughfares in the centre of Paris. Among the painters of the petit boulevard, Vincent included his friends Emile Bernard, Henri de Toulouse-Lautrec and Louis Anquetin, all of whom had studied at Fernand Cormon's atelier in Montmartre.

During the late 1880s and early 1890s, Anquetin stood out from this group. John Rewald has noted that 'His friends, especially Lautrec, admired the ease and forcefulness with which he expressed himself as an artist, as well as the passion with which he set out to invent painting all over again. Lautrec went so far as to say that since Manet no painter had been so richly gifted as Anquetin' (in *Post-Impressionism*, New York, 1978, pp. 29-30). Anquetin was not yet thirty when he made his own distinctive and innovative contribution to modernism. In an essay in the 1 March 1888 issue of *La Revue Indépendante*, the critic Edouard Dujardin pointed out 'a rather new and novel manner' that he had detected in the recent work of his friend Anquetin: 'At first sight, his works proclaim the idea of decorative painting: traced outlines along with strong and fixed colouration... Outline, in quasi-abstract sign,

gives the character of the object, unity of colour determines the atmosphere, fixes the sensation.' (quoted in B. Welsh-Ocharov, exh. cat., *Vincent van Gogh and the Birth of Cloisonism*, Toronto, 1981, p.23).

Anquetin drew *Femme au parapluie* during this landmark period in the development of Post-Impressionist modernism. The subject is a stylish modern woman of the petit boulevard, taking an evening stroll. Anquetin composed this scene using a series of curved, circular and arching outlines, by which he described the forms of the ladies' umbrellas, the carriage wheels, the bust and profile of the young woman and even the contour of the sidewalk. Clearly circumscribed and flat zones of colour comprise the overall nocturnal tonality of the picture, against which the artist has spotlighted smaller areas of more detailed treatment, as in the woman's hat and dress, in her hands and neck and in the umbrella handle.

Anquetin's position as a leading modernist lasted only a few years. In 1892 he began to study the work of Rubens, Titian and Tintoretto, which inspired him to undertake what he called his '*retour au metier*', a return to traditional craftsmanship in painting. His friend Bernard also turned to pursue a similar, conservative path during this time. Anquetin nonetheless continued to show with the Groupe Impressioniste et Synthétiste. He remained a close friend of Lautrec, with whom he often shared a table, as well as his unstinting attraction to the '*petit boulevard*' and Montmartre night life.



265

λ * 265

HENRI MATISSE (1869-1954)

Tête de femme

stamped with the signature 'H. Matisse' (lower left)

charcoal on paper

11 7/8 x 9 in. (30 x 23 cm.)

Drawn in 1952

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Anonymous sale, Christie's, London, 3 December 1996, lot 229.
Acquired at the above sale by the present owner.

A certificate was issued for this work in the past by Wanda de Guébriant, but has been lost. Madame de Guébriant has verbally confirmed the authenticity of this work, but her policy is not to issue a new certificate.

λ * 266

HENRI MATISSE (1869-1954)

Tête de jeune fille

signed with the initials 'HM' (lower right)

pen and India ink on paper

19 3/8 x 14 1/2 in. (49.1 x 36.5 cm.)

Drawn in Nice in 1949

£60,000–80,000

\$81,000–110,000

€68,000–90,000

PROVENANCE:

Perls Galleries, New York (no. 13347).
Theodora S. Greenbaum Fine Arts, New York.
Sharyn Bey, Florida, by whom acquired from the above *circa* 1987; sale,
Christie's, London, 3 February 2010, lot 247.
Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



266

In 1948 Matisse began to work on designs for the stained-glass windows, ceramic murals, and interior furnishings for the Dominican chapel in Vence, and until he completed this commission in 1951 he made no paintings. Lydia Delectorskaya, his model and studio assistant, observed that "Matisse's artistic activity was divided at that time between two modes: drawings made with India ink and compositions of cut-out gouache-painted paper. He envisaged the Chapel scheme as a chance to combine the two modes" (quoted in J. Elderfield, *The Drawings of Henri Matisse*, exh. cat., The Arts Council of Great Britain, London, 1984, p. 127).

Following his series of ink drawings of the late 1940s, which featured mixed figure and still-life compositions, Matisse turned increasingly to portraiture, one of his favoured subjects. In the introduction to the folio, *Portraits* (1954), Matisse wrote, "The human face has always greatly interested me. [Faces] probably retain my attention through their expressive individuality and through an interest that is entirely of a plastic nature. Each face has its own

rhythm and it is this rhythm that creates the likeness. The conclusion of this is: the art of portraiture is the most remarkable" (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 220 221 and 223).

Tête de jeune fille has been rendered with what appears to be great ease, revealing Matisse's own dictum: "I have always tried to hide my own efforts and wished my works to have the lightness and joyousness of a springtime which never lets anyone suspect the labours it has cost" (quoted in L. Delectorskaya, *With apparent ease... Henri Matisse, Paintings from 1935-1939*, Paris, 1988, p. 85). That sense of "lightness and joyousness" is heightened in the present drawing by the artist's restraint: he has left enough of the support in reserve that it exudes its own luminescence. In this way, Matisse has deftly used the picture surface as part of his pictorial arsenal. At the same time, it adds a radiance to the features of the woman herself: 'The character of a face in a drawing depends not upon its various proportions but upon a spiritual light which it reflects' (quoted in J. Elderfield, *op. cit.*, p. 101).

λ 267

HENRI MATISSE (1869-1954)

Odalisque allongée près d'une corbeille de fruits

signed, dated and dedicated 'à Monsieur Jean Bernheim en souvenir de l'exposition juin 1931. Henri. Matisse' (lower right)

pen and India ink on paper
10 7/8 x 15 in. (27.6 x 38.1 cm.)
Drawn in 1927

£200,000–300,000
\$270,000–410,000
€230,000–340,000

PROVENANCE:

Jean Bernheim, Paris, by whom acquired directly from the artist in June 1931, and thence by descent to the present owner.

EXHIBITED:

Paris, Galeries Georges Petit, *Henri Matisse*, June - July 1931.
Paris, Galerie Bernheim-Jeune, *Cent-cinquante ans de dessin, 1800-1950*, December 1952, no. 113 (titled 'Odalisque').
Paris, Galerie Bernheim Jeune-Dauberville, *Chefs-d'œuvre de Henri Matisse*, May - July 1958, no. 41 (titled 'Odalisque').
Paris, Galerie Bernheim-Jeune, *Chefs-d'œuvre de Matisse*, February - March 1970.

LITERATURE:

G.-P. & M. Dauberville, *Matisse, Henri Matisse chez Bernheim-Jeune*, vol. II, Paris, 1995, no. 676, p. 1274 (illustrated p. 1275; dated '1931').

Wanda de Guébriant has confirmed the authenticity of this work.

Odalisque allongée près d'une corbeille de fruits comes from an exceptional series of works on Matisse's most important subject during the 1920s, the odalisque. Closely related to a number of important paintings from 1927, it features a model in the very same environment, assuming differing poses (see Dauberville, nos. 674-681). Paintings from this series, each entitled *Odalisque à la culotte grise*, are held in the Musée de l'Orangerie, Paris and the Metropolitan Museum of Art, New York, positioning them as some of the artist's most important works of this period, as Jack Cowart described

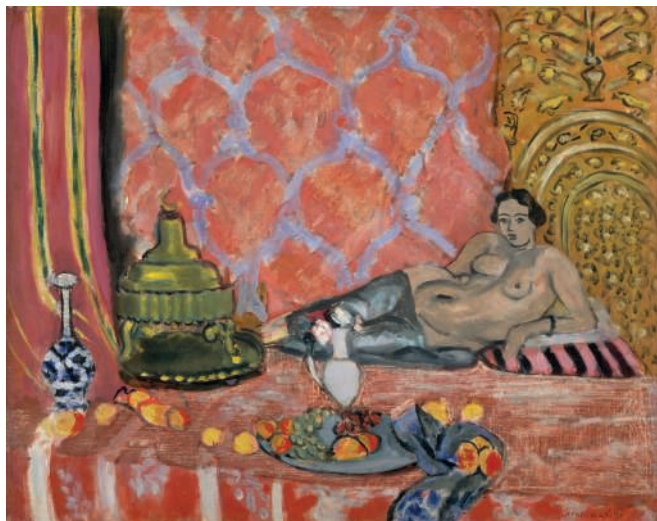
one such work to be 'the fullest realization of Matisse's thesis on pattern, decoration, and the odalisque...[they] are fantasies in the best sense of the word' (in exh. cat., *Matisse: The Early Years in Nice 1916-1930*, Washington, D.C., 1987, p. 37).

The model in this drawing leans back on a striped cushion placed on a Turkish rug, against a backdrop of ornamental wall-hangings, with a brazier, fruit and flowers at her feet. In the autumn of 1926, Matisse moved from his third-floor apartment to roomier quarters on the top floor at 1, Place Charles Félix, where he set up two studio spaces for his increasingly elaborate odalisque settings. These exotic environments were created not only in response to Matisse's earlier travels to North Africa, but were derived also from the surroundings of Nice which inspired his sense of fantasy.

As Hilary Spurling comments: 'These unreal interiors matched the essential theatricality of Nice, a city that had always valued décor above architecture, [...] Matisse got used to coming across a caravanserai of sheikhs on location, or a freak rainstorm laid on for a film team by local firemen with hoses. He recruited models at the film studios or in the café on Place Massena where extras collected each morning in search of work. Like the silent cinema, he borrowed the make-believe settings of French painterly orientalisering for ends of his own. Contemporaries who accused Matisse of slipping back into reactionary mode missed the point. So do humorous charges of colonial exploitation, since Matisse, like the popular film-makers, positively emphasised the fact that his odalisques, with their up-to-date hair-dos and frank body language, came neither from North Africa nor the Middle East but from contemporary France. Their blatant modernity intensifies the erotic charge that distracts attention, as Matisse had said himself, from less obvious explorations going on in the same canvas' (H. Spurling, *Matisse: The Life*, London, 2009, p. 339).

During this time, Matisse turned from shaded charcoal drawings to what would prove to become his signature style of draughtsmanship, making line drawings in pen and India ink. John Elderfield has pointed out that 'In the second half of the 1920s, Matisse's drawings would seem to throw off their wistful moods to become as relaxed and hedonistic as most of his paintings were. This was accompanied and made possible by a shift from tonal charcoal drawing to line' (in exh. cat., *The Drawings of Henri Matisse*, The Museum of Modern Art, New York, 1984, p. 91).

Matisse executed most of his ink drawings in pure, unadorned lines that trace the essential contours of the figure as well as the barest outlines of objects and decorative motifs. In some drawings, as seen here, he practiced the classic technique of an etcher, and hatched select areas to lend weight and depth to the balance of the composition. On a very few sheets he shaded the image so thoroughly that it becomes in effect a grisaille study. While Matisse often made hatched drawings in erasable pencil, he executed drawings of this kind in ink only occasionally. These represent an especially focused and intensive effort on his part, and the results are richly evocative.



Henri Matisse, *Reclining Odalisque in Gray Culottes*, 1927.
The Metropolitan Museum of Art.







à Monsieur Jean Bernheim
en souvenir de l'exposition Juin 1931. Henri Matisse



PROPERTY FROM A DISTINGUISHED COLLECTION

268

PAUL SIGNAC (1863-1935)

Saint-Julien-en-Beauchêne

signed 'P. Signac' (lower left) and dated and inscribed 'St Julien-en-Beauchêne - 1914' (lower right)

watercolour and black crayon on paper

10 ¾ x 16 ½ in. (27.5 x 41 cm.)

Executed in 1914

£12,000–18,000

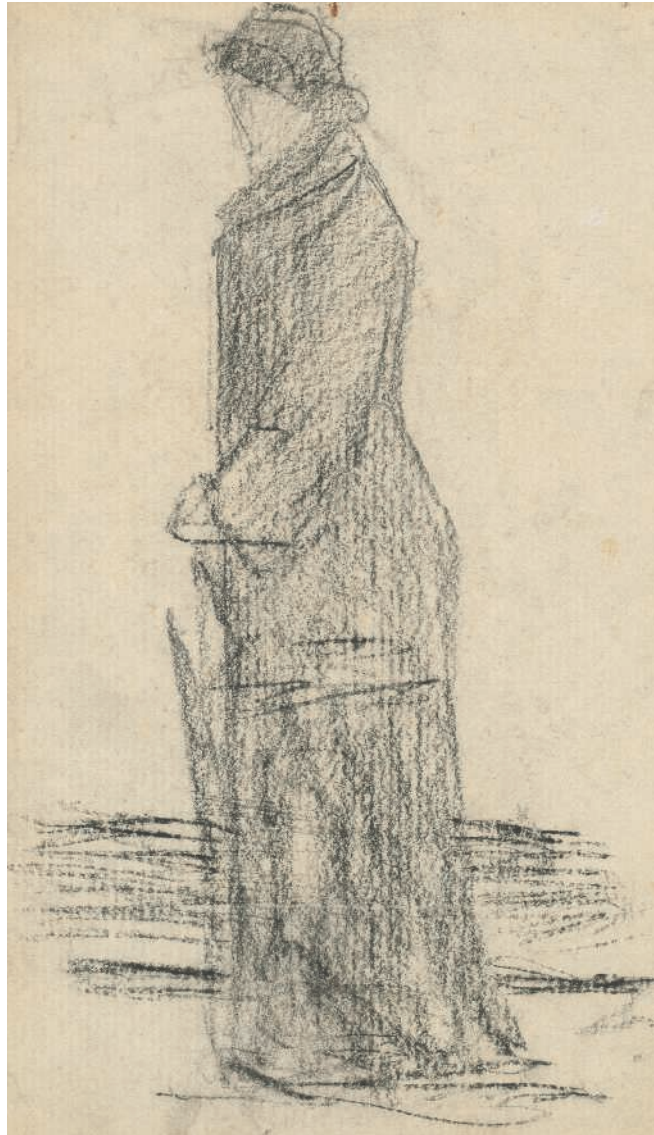
\$17,000–24,000

€14,000–20,000

PROVENANCE:

Private collection, Paris, by whom acquired in the 1920s, and thence by descent to the present owner.

Marina Ferretti has confirmed the authenticity of this work.



*** 269**

GEORGES SEURAT (1859-1891)

Femme au parapluie

Conté crayon on paper
7 x 4 ¼ in. (17.7 x 10.8 cm.)
Executed *circa* 1881

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

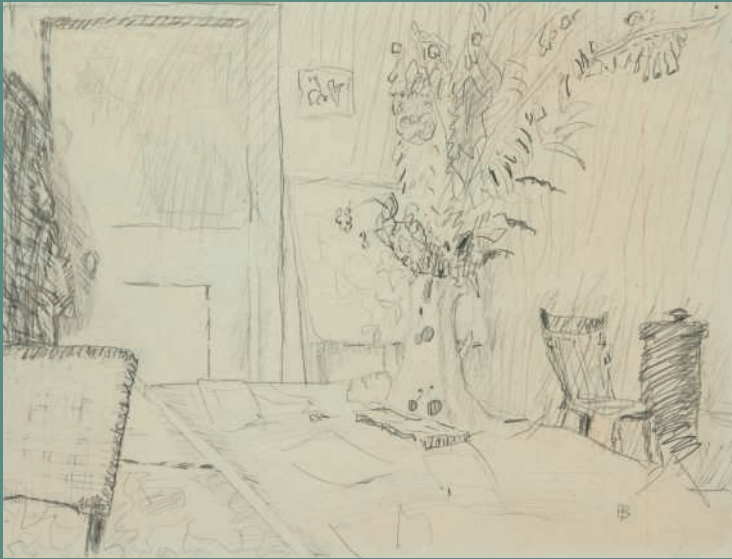
(possibly) Félix Fénéon, Paris.
Jacques Rodrigues-Henriqué, Paris, by whom acquired in 1936.
Pierre Geismar, Paris.
Lionel Prejger, Paris.
Acquired from the above by the present owner in 1982.

EXHIBITED:

Paris, 20 Rue Bonaparte, *Jacques Rodrigues-Henriqué Collection*,
December 1936, no. 231.

LITERATURE:

C.M. de Hauke, *Seurat et son œuvre*, vol. II, Paris, 1961, no. 425,
p. 62 (illustrated p. 63)



270

270

PIERRE BONNARD (1867-1947)

Pot de fleurs dans la salle à manger du cannet

signed with the initials 'PB' (lower right)

pencil on paper

9 ¼ x 12 ⅞ in. (24.8 x 32.7 cm.)

Drawn in 1938

£6,000–8,000

\$8,100–11,000

€6,800–9,000

PROVENANCE:

The artist's estate.

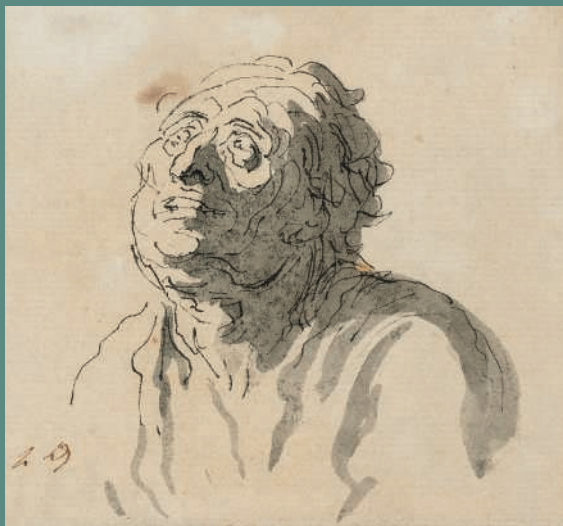
Pierrette Vernon, France.

Acquired from the above by the present owner in March 2002.

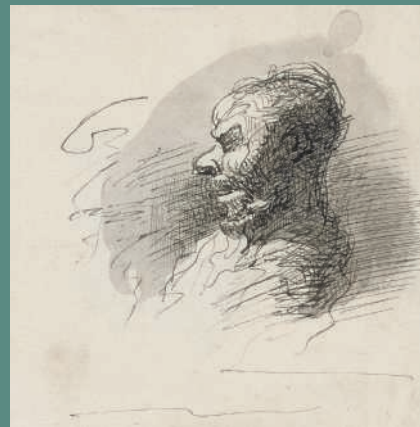
LITERATURE:

Exh. cat., *Pierre Bonnard*, New York, 1948, (illustrated p. 56; titled 'Interior').

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



271



(verso)

PROPERTY FROM A PRIVATE COLLECTION

271

HONORÉ DAUMIER (1808-1879)

Tête d'homme (recto); *Profil d'homme* (verso)

signed with the initials 'HD' (recto, lower left)

pen and ink and wash on paper (recto and verso)

4 ½ x 5 ½ in. (11.3 x 14 cm.)

£6,000–8,000

\$8,100–11,000

€6,800–9,000

PROVENANCE:

M.B., Paris; sale, Hôtel Drouot, Paris, 5 December 1936, lot 64.

P.M. Turner, until at least 1950.

Alex Red & Lefevre, London.

Fritz M. Gross, London, by whom acquired in 1956, and thence by descent to the present owner.

EXHIBITED:

Oxford, Maison Française, *Quelques artistes français de la collection P.M. Turner*, 1950, no. 8.

Ingelheim-am-Rhein, Villa Schneider, *Honoré Daumier: Gemälde, Zeichnungen, Lithographien, Skulpturen*, April - May 1971, no. 20-21.

Newcastle, Hatton Gallery, *Impressionist and Modern: The Art and Collection of Fritz Gross*, May - June 1990, no. 12, p. 53 (recto & verso illustrated); this exhibition later travelled to Oxford, Ashmolean Museum, August - October 1990.

LITERATURE:

K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, vol. II, *The Watercolours and Drawings*, London, 1968, no. 14, p. 28 (recto) & no. 60, p. 40 (verso) (illustrated recto pl. 3 & verso pl. 11).



PROPERTY FROM A PRIVATE COLLECTION

272

PAUL CÉZANNE (1839-1906)

A Woman Caught Unawares

pencil on paper

4 7/8 x 6 7/8 in. (11.8 x 17.5 cm.)

Drawn in 1865-1869

£20,000–25,000

\$27,000–34,000

€23,000–28,000

PROVENANCE:

Ambroise Vollard, Paris.

Private collection, Paris.

Anonymous sale, Hôtel Drouot, Paris, 16 March 1959, lot 75.

Fritz M. Gross, London, by whom acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

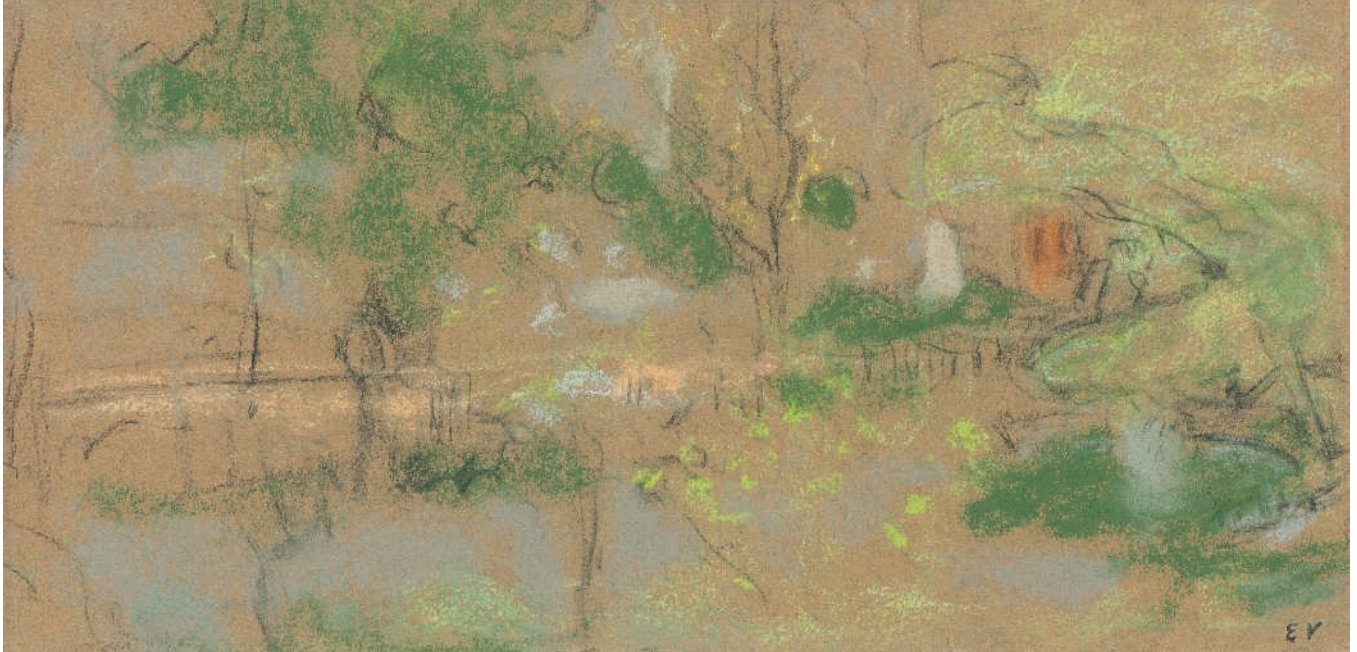
Newcastle, Laing Art Gallery, *Watercolour and Pencil Drawings by Cézanne*, September - November 1973, no. 8; this exhibition later travelled to London, Hayward Gallery, November - December 1973

Newcastle, Hatton Gallery, *Impressionist and Modern: The Art and Collection of Fritz Gross*, May - June 1990, no. 6, p. 47 (illustrated); this exhibition later travelled to Oxford, Ashmolean Museum, August - October 1990.

LITERATURE:

A. Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, vol. I, London, 1973, no. 125A, p. 77 (illustrated vol. II, pl. 125A).

This work will be included in the forthcoming online *catalogue raisonné* of Paul Cézanne's watercolours, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.



273

273

ÉDOUARD VUILLARD (1868-1940)

Square Berlioz

stamped with initials 'E V' (Lugt 909a; lower right)

pastel and charcoal on paper

7 ¾ x 15 ½ in. (19.7 x 39.4 cm.)

Executed *circa* 1915-1916

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

The artist's studio.

Dr Scott Brown, London.

Anonymous sale, Sotheby's, London, 20 May 1987, lot 12.

Dr Anton C.R. Dreesmann, Amsterdam, by whom acquired at the above sale; his sale, Christie's, London, 9 April 2002, lot 89.

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

EXHIBITED:

Paris, Galerie Beaux-Arts, *Pastels de Vuillard*, December 1949.

Paris, Galerie Bellier, *Édouard Vuillard: Le silence me garde*, November -

December 2002, no. X, p. 93 (illustrated); this exhibition later travelled to New York, Berry-Hill Galleries, January - March 2003.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. X-117, p. 1232 (illustrated).

PROPERTY FROM A PRIVATE SPANISH COLLECTION

274

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Calèche (recto); Cavalier de dos (verso)

pencil on paper

6 ¼ x 10 in. (15.8 x 25.6 cm.)

Drawn in 1881

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Tapié de Céleyran collection, France.

D. Viau.

P.A. Weill.

Mrs Samuel R.B. Morse, Pebble Beach.

San Francisco Museum of Modern Art, a gift from the above in 1964; sale, Christie's, New York, 2 November 2005, lot 125.

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

Acquired from the above by the present owner in 2006.

LITERATURE:

M. Joyant, *Lautrec II*, Paris, 1927, p. 183.

J.P. Crespelle, *Toulouse-Lautrec, feuilles d'études*, Paris, 1962, pp. 15 & 77 (illustrated).

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. V, New York, 1971, nos. D.2.103 & D.2.104, p. 350, (illustrated p. 351).



274

'Toulouse-Lautrec is a baron who has taken root in a brothel'.

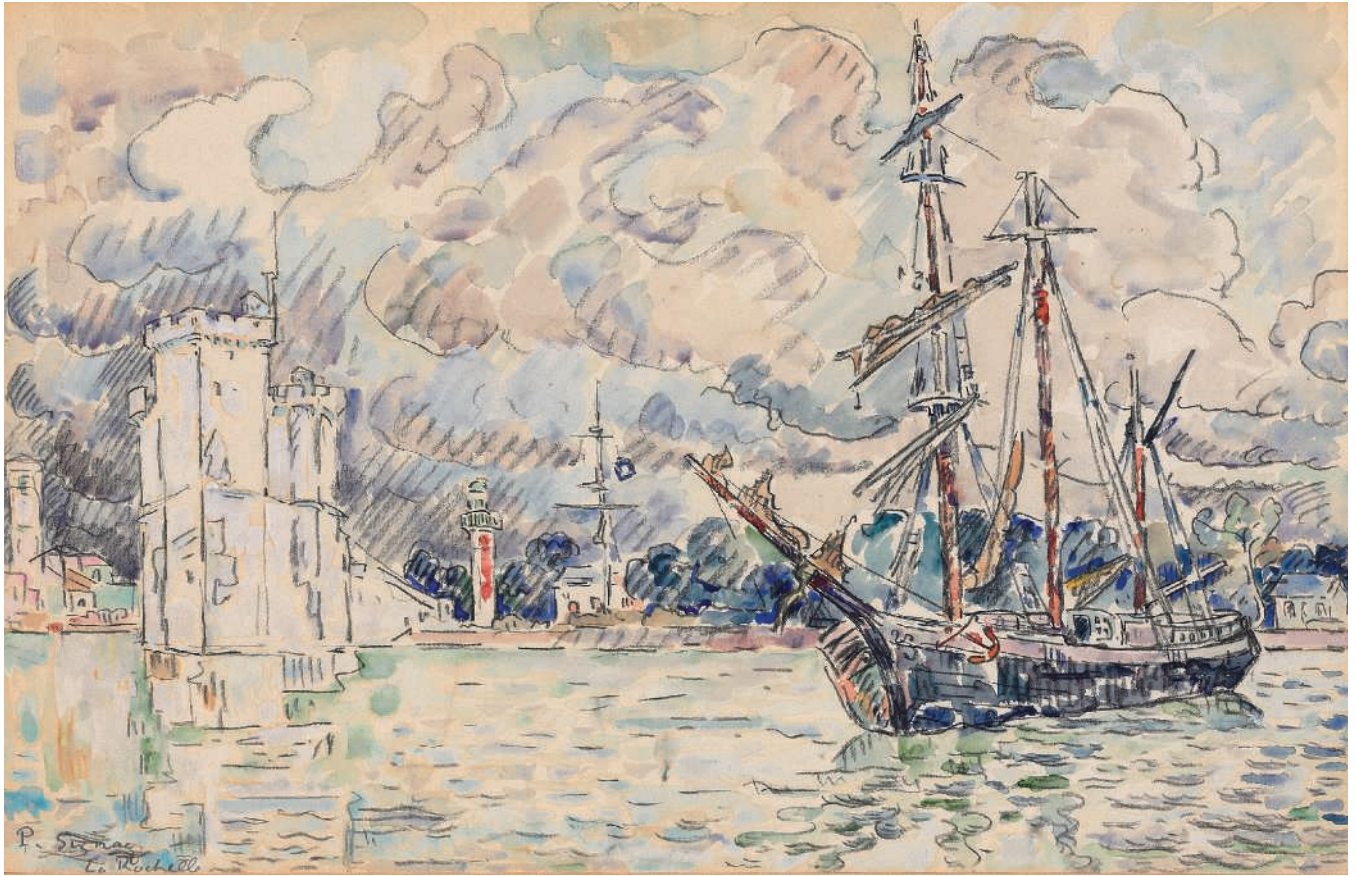
(A. Suarès, quoted in J. Bouret, Toulouse-Lautrec, London, 1964, p. 65).

The present work was drawn in 1881, the same year that the seventeen-year-old Toulouse-Lautrec left his family home in Céleyran and arrived in Paris to become an artist. He entered the atelier of René Princeteau, a successful painter of horses and hunting scenes who was friendly with Lautrec's father. The young Lautrec remained under Princeteau's tutelage until April 1882, when he joined the studio of Léon Bonnat, a portraitist and history painter.

The horse had been Lautrec's favourite subject since his earliest efforts at oil painting in 1878, and it remained so during his period of study with Princeteau. In the present drawing, Toulouse-Lautrec skilfully depicted two scenes at once, which reflect his characteristic, energetic manner of drawing: while the recto page shows the silhouette of a carriage with coachman and two horses, cantering across Parisian boulevards, the reverse illustrates the back of an erected horseman with a top hat, exuding the nonchalant, self-assured demeanour of the urban dandy living in modern Paris.



(verso)



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

275

PAUL SIGNAC (1863-1935)

La Rochelle

signed and inscribed 'P. Signac La Rochelle.' (lower left)

watercolour and charcoal on paper

11 3/8 x 17 1/2 in. (28.7 x 44.4 cm.)

Executed *circa* 1925

£15,000–20,000

\$21,000–27,000

€17,000–23,000

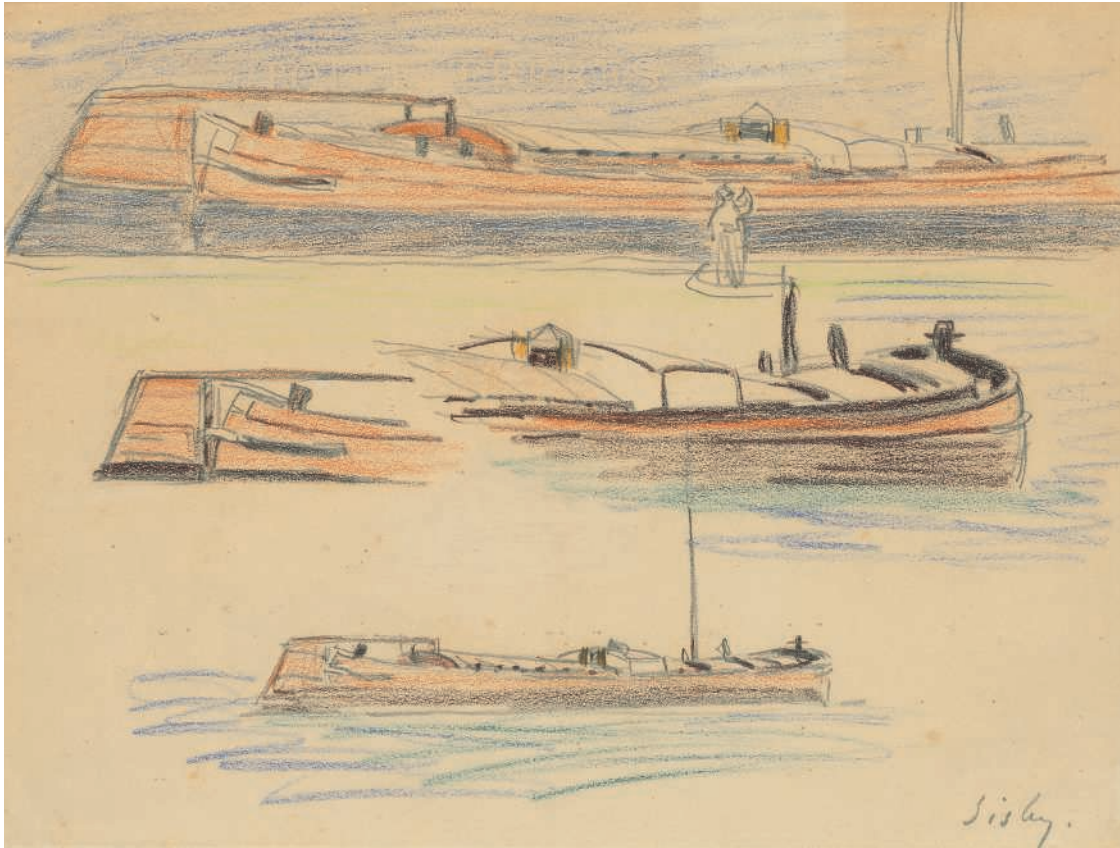
PROVENANCE:

Maxwell Davidson Gallery, New York.

Waddington Galleries, London.

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

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

276

ALFRED SISLEY (1839-1899)

Étude de péniches sur le Loing

signed 'Sisley.' (lower right)

coloured crayon and pencil on paper
7 ¾ x 10 ½ in. (19.7 x 25.9 cm.)

£15,000–25,000

\$21,000–34,000

€17,000–28,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 9 April 1987, lot 3bis.

Anonymous sale, Hôtel Drouot, Paris, 19 June 1990, lot 4.

Anonymous sale, Hôtel Drouot, Paris, 19 November 1990, lot 136.

Private collection, by whom acquired at the above sale; sale, Christie's, London, 10 February 2011, lot 259.

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

The Comité Sisley confirms the authenticity of this work. This work will be included in the new edition of the *catalogue raisonné* of Alfred Sisley by François Daulte, being prepared at the Galerie Brame & Lorenceau by the Comité Alfred Sisley.



277

277

ÉDOUARD VUILLARD (1868-1940)

Le lit de la grand-mère

stamped with initials 'E.V.' (Lugt 909c; lower right)

pastel on paper

11 1/8 x 9 7/8 in. (28.4 x 25 cm.)

Executed circa 1893

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

The artist's studio.

Tolarno Galleries, Melbourne.

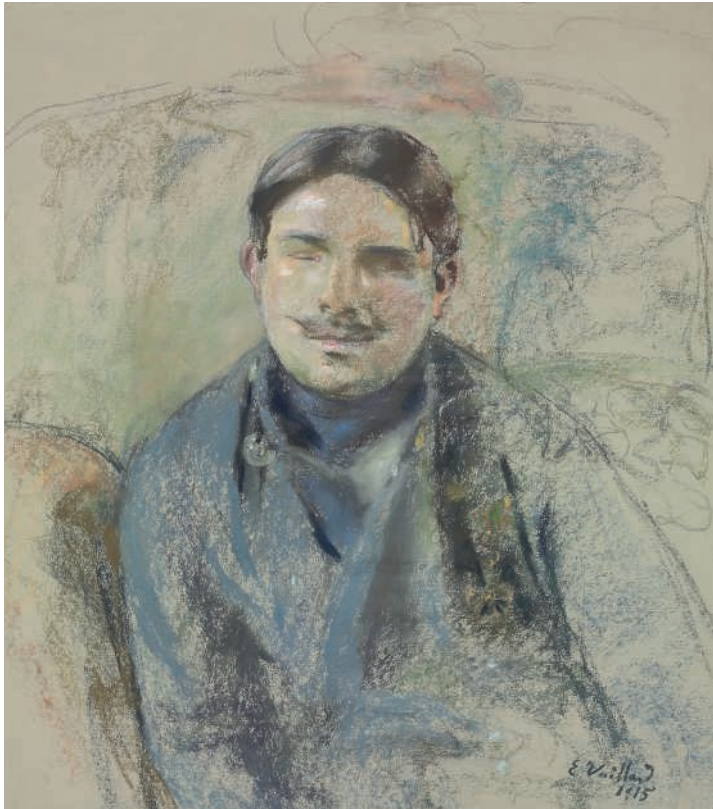
Marcel Marceau, France.

Paul Prouté, Paris.

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

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. I, Paris, 2003, no. IV-83, p. 273 (illustrated).



278

278

ÉDOUARD VUILLARD (1868-1940)

Buste de Lucien Grandjean, aveugle de guerre

signed and dated 'E Vuillard 1915' (lower right)

pastel on paper

26 3/8 x 23 1/4 in. (66.9 x 59 cm.)

Executed in 1915

£6,000–8,000

\$8,100–11,000

€6,800–9,000

PROVENANCE:

Lucien Grandjean, France, a gift from the artist on 3 December 1918.

Jos Hessel, Paris.

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

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. X-5, p. 1179 (illustrated).



279

ÉDOUARD VUILLARD (1868-1940)

Portrait de Bonnard dans son atelier

stamped with the signature 'E Vuillard' (Lugt 2497a; lower right)
 charcoal and pencil on canvas
 41 x 47 ¼ in. (104 x 120 cm.)

£50,000–70,000
 \$68,000–95,000
 €57,000–79,000

PROVENANCE:

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

EXHIBITED:

Paris, Galerie Bellier, *Édouard Vuillard: Le chemin de la création*, May - June 1989 (illustrated).
 Lyon, Musée des Beaux-Arts, *Vuillard*, September - November 1990, no. 154, p. 226 (illustrated p. 98); this exhibition later travelled to Barcelona, Fondation Caixa de Pensions, December 1990 - January 1991; and Nantes, Musée des Beaux-Arts, February - April 1991.
 Madrid, Centro Cultural del Conde Duque, *Una mirada sobre Pierre Bonnard*, January - March 2001, no. 78, p. 102 (illustrated p. 90).

LITERATURE:

Exh. cat., *Édouard Vuillard: Le silence me garde*, p. 23 (illustrated).

This work will be included in the forthcoming supplement of the *catalogue critique* of paintings and drawings by Édouard Vuillard being prepared by the Archives Vuillard.

'I don't paint portraits, I paint people in their homes', Vuillard pointed out openly (quoted in exh. cat., Washington, D.C., National Gallery of Art, *Édouard Vuillard*, p. 356).

In the present drawing, Vuillard sketched his friend Pierre Bonnard in the centre of his atelier. In this intimate scene, Bonnard is portrayed in the interior, contemplating a painting which is pinned directly to the wall. Behind him is his box of colours and in front of him one can guess the presence of his dog sitting on a couch. Being passionate about his friendships, Vuillard actively sought the company of other artists, counting, among others, Henri de Toulouse-Lautrec and Félix Vallotton in his circle. Having known Bonnard already from their Nabi period, his friendship with the fellow artist was a close one and Vuillard regularly sought out Bonnard's advice for his artworks. When Vuillard heard of Vallotton's death in 1925, he was devastated and it is believed that this was the reason why he started to perpetuate portraits of his friends on paper and on canvas. The present work precedes Vuillard's 1930 painting *Portrait de Pierre Bonnard*, now in the collection of the Musée d'Art Moderne de la Ville de Paris.



Édouard Vuillard, *Portrait de Pierre Bonnard*, 1930. Musée d'Art moderne de la Ville de Paris.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ 280

MARC CHAGALL (1887-1985)

Nature morte à la fenêtre

signed, dated and inscribed 'Marc Chagall 7/XII 1949 Vence' (lower right)
brush and India ink and wash and coloured chalk on paper
18 1/8 x 22 1/8 in. (46.2 x 56.2 cm.)
Executed in Vence on 7 December 1949

£70,000–100,000

\$95,000–140,000

€80,000–110,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 24 November 1989, lot 18bis.
Acquired at the above sale by the family of the present owner.

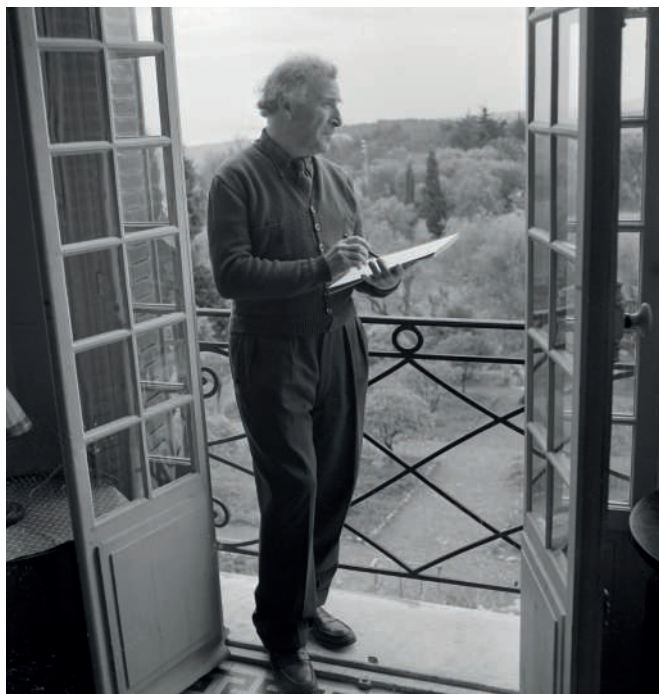
EXHIBITED:

Munich, Haus der Kunst, *Marc Chagall: Ausgewählte Graphik*, August -
October 1978, no. 8, p. 33, (illustrated p. 66; titled 'Stilleben mit Früchten').

The Comité Marc Chagall has confirmed the authenticity of this work.

As had Pierre-Auguste Renoir, Henri Matisse, Pablo Picasso, and Pierre Bonnard before him, Marc Chagall found the Mediterranean an irresistibly congenial and stimulating environment in which to live and work. In 1950 he purchased Les Collines, a hillside house with surrounding property in Vence, and made it his permanent home, thereafter spending only short spells in Paris. The beautiful area was an elegant medieval town on the Côte d'Azur which emerged as an artistic centre following the Second World War - it quickly enchanted the artist, who then chose to spend most of his time during this period living there.

The present work was painted in Vence in 1949, the year before Chagall moved there. In these years, 'the light, the vegetation, the rhythm of life all contributed to the rise of a more relaxed, airy sensuous style in which the magic of colour dominates more and more with the passing of the years. At Vence we witnessed the daily miracle of growth and blossoming in the mild, strong all-pervading light - an experience in which earth and matter had their place' (F. Meyer, *Marc Chagall*, London, 1964, p. 519).



Chagall drawing from his terrace in Vence, 30 June 1950.





*** 281**

RAOUL DUFY (1877-1953)

Fenêtre sur Paris, la Madeleine

signed 'Raoul Dufy' (lower right)

gouache on paper

19 ¼ x 15 ⅝ in. (48.7 x 39.9 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, Europe; anonymous sale, Sotheby's, New York, 8 November 2007, lot 410.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



*** 282**

RAOUL DUFY (1877-1953)

L'église de Taormina

signed 'Raoul Dufy' (lower right)
gouache and watercolour on paper
19 ¾ x 25 ½ in. (50 x 65.2 cm.)
Executed in 1922

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

Opera Gallery, London.

Private collection, by whom acquired from the above in 2006; sale, Christie's, New York, 7 November 2007, lot 214.

Acquired at the above sale by the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



λ * 283

MAURICE DE VLAMINCK (1876-1958)

Rue de village

signed 'Vlaminck' (lower left)
gouache and brush and India ink on paper
18 1/8 x 21 3/4 in. (45.8 x 54.4 cm.)

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 30 November 1994, lot 295.
Acquired at the above sale by the present owner.

This work is accompanied by an original Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Maurice de Vlaminck Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



λ * 284

MAURICE DE VLAMINCK (1876-1958)

Rue de neige

signed 'Vlaminck' (lower left)
gouache and brush and India ink on paper
18 1/8 x 21 1/2 in. (45.2 x 54.7 cm.)

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

Anonymous sale, Christie's, New York, 9 November 2000, lot 454.
Acquired at the above sale by the present owner.

This work is accompanied by an original Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Maurice de Vlaminck Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



PROPERTY FROM A PRIVATE COLLECTION, TEL AVIV

λ * 285

BERNARD BUFFET (1928-1999)

Jetée, barques à marée basse

signed and dated 'Bernard Buffet 69' (upper left)
watercolour and pen and brush and India ink on paper
19 ¾ x 25 ½ in. (49.8 x 64.7 cm.)
Executed in 1969

£25,000–35,000
\$34,000–47,000
€29,000–40,000

PROVENANCE:

Galerie Maurice Garnier, Paris.
Anonymous sale, Sotheby's, Tel Aviv, 26 September 1991, lot 102.
Private collection, Israel, by whom acquired at the above sale, and thence by
descent to the present owner.

This work is recorded in the Maurice Garnier Archives.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

286

MAURICE UTRILLO (1883-1955)

Le Lapin Agile

signed and dated 'Maurice, Utrillo, V, 1938;' (lower right) and inscribed

'-Montmartre,-' (lower left)

gouache on card

12 3/8 x 9 3/8 in. (31.5 x 23.8 cm.)

Executed in 1938

£25,000-35,000

\$34,000-47,000

€29,000-40,000

PROVENANCE:

Bahé collection, Paris.

Anonymous sale, Champin, Lombrail & Gautier, Enchien, 18 March 1989, lot 9.

Private collection, Japan.

Acquired from the above in 2005; sale, Christie's, New York, 7 May 2008, lot 130.

Acquired at the above sale by the present owner.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG 444, p. 372 (illustrated p. 373).

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 287

JEAN DUFY (1888-1964)

Place de la Concorde

signed 'Jean Dufy' (lower right)
gouache and watercolour on paper
19 ½ x 25 ½ in. (49.8 x 64 cm.)
Executed circa 1938-1940

£12,000-18,000
\$17,000-24,000
€14,000-20,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 22 October 1997, lot 283.
Acquired at the above sale, and thence by descent to the present owner.

LITERATURE:

J. Bailly, *Jean Dufy: Catalogue raisonné de l'œuvre*, vol. II, Paris, 2010, no. J.1069, p. 209 (illustrated).



λ 288

JEAN DUFY (1888-1964)

Haute école

indistinctly signed and dated 'Jean Dufy 1922.' (lower right)

gouache, watercolour and brush and ink on paper

16 1/8 x 20 3/8 in. (41 x 51.8 cm.)

Executed in 1922

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Private collection, Brest, France.

Acquired from the above by the present owner in 2016.

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

λ * 289

PABLO PICASSO (1881-1973)

Scène de tauromachie

signed and dated 'Picasso 25.3.59.' (lower left)
gouache, ink wash and brush and India ink on paper
14 ½ x 21 ¼ in. (37 x 54 cm.)
Executed on 25 March 1959

£200,000–300,000
\$270,000–410,000
€230,000–340,000

PROVENANCE:

Florence J. Gould, New York, and thence by descent; sale, Christie's, London, 26 June 1996, lot 297.
Galerie Rosengart, Lucerne.
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner in 2012.

EXHIBITED:

Saarbrücken, Saarland-Museum, *Pablo Picasso: Die 50er Jahre*, November 2007 - February 2008, p. 91 (illustrated).
São Paulo, Museu de Arte Brasileira, *Tauromaquia: Picasso, Dalí, Goya*, May - June 2014; this exhibition later travelled to Wrocław, Museum of Architecture, July - November 2014.

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

Claude Ruiz-Picasso has confirmed the authenticity of this work.

Picasso's passionately rendered *Scène de tauromachie* illustrates the artist's love of the bullfight, his favourite spectacle since his childhood in Spain. Living in the South of France since the late-1940s, having recently moved to Aix-en-Provence at the time of this painting, Picasso would visit bullfights at nearby arenas in Nîmes, Arles and Vallauris, engaging with this motif in series from the mid-1950s onward with renewed vigour.

Scène de tauromachie suspends a tense moment in the elaborate dance of the bullfight; the Picador, his spear aligned with the bull's head, preparing to strike with his lance. The bull is wound up, horns aligned with the horse's chest, tail raised, on the brink of charge. The gestural nature of the gouache fluidly conveys the movement and ferocity of the scene, expressing the bull with rapid swathes and marks in an increased density of gouache, heightened by the crowd packed into the arena behind him. Picasso frequently used the motif of the bull to suggest masculine strength and a sense of the primal, at times forceful and brutish. This was often posited in opposition to reason and civilisation, in this case, embodied by contrast

in the horse and Picador. The artist shared an affinity with the bull and at times embodied himself within the beast in the guise of the Minotaure; the half-man, half-bull reflecting a split alternating between the rational and the carnal, the masculine and the feminine, brute force and reason. As Françoise Gilot recounted him saying, at the end of their relationship, 'For me the bull is the proudest symbol of all, and your symbol is the horse. I want our two symbols to face each other in that ritual way' (F. Gilot, *Life with Picasso*, New York, 1964, p. 362).

The application of the white viscous gouache atop the black watercolour of the ground reminisces of the explorations into ceramic that Picasso was undertaking at that time which would become an extraordinary body of work during his later years. Many *Corrida* scenes would be featured, frequently depicted in glazed engobe over black oxide or its inverse. This was also the case with Picasso's drawings, such as *Bullfight scene*, 1960 (Tate, London) whereby the white sheet forms the ground, with the black ink embodying his gesture.

The calligraphic, monochrome nature of *Scène de tauromachie* lends itself well to the subject, the gesture accounting for much of the passionate feeling evoked by the work. Far from being a default drawing mechanism, this palette found throughout Picasso's oeuvre was very much a pictorial choice, employed as much in his paintings as in his works on paper and ceramics. It was of course no accident that the masterpiece *Guernica* utilised this palette, featuring the figures of the bull and the horse as symbols evoking the dynamics of the bullfight to describe the brutality of war. Picasso's black and white works were also some of his most treasured, as Carmen Giménez, curator of *Black and White* at the Solomon R. Guggenheim Museum, New York, remarks: 'Throughout his career, [Picasso] had great difficulty parting with works that were very important to him and as a result, the majority of his black-and-white paintings belong to the Picasso family and the Musée National Picasso, Paris' (C. Giménez, *Picasso, Black and White*, New York, 2012, p. 23).



λ * 290

BERNARD BUFFET (1928-1999)

Le clown au violon

signed and dated 'Bernard Buffet 55' (lower right)
watercolour and pen and brush and India ink on paper
29 5/8 x 22 1/8 in. (75.2 x 56 cm.)
Executed in 1955

£70,000–100,000
\$95,000–140,000
€80,000–110,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 22 June 2000, lot 74.
Private collection, Germany, by whom acquired at the above sale.
Acquired from the above by the present owner.

This work is recorded in the archives of the Galerie Maurice Garnier.

By the 1950s Bernard Buffet had begun to achieve national acclaim, and in 1955, when *Le clown au violon* was executed, he was voted one of the greatest post-war artists in France by the art review *Connaissance des Arts*. A predominantly figurative artist, Buffet developed a distinctive and unmistakable style, depicting highly stylized figures and objects with strong black lines and flattened bold colour, a mode of expression that *Le clown au violon* perfectly encapsulates.

The present work portrays a tragicomic clown: a musician in a clown costume stands on a theatre stage, holding a miniature violin, facing the viewers, and engaging them with a melancholic gaze that is at odds with the cheerful character of his attire. In its combination of music and theatre costumes, the present work evokes a tradition which had been central to much of the art of the avant-garde. In the first half of the Twentieth Century, clowns, acrobats, and musicians had become symbolic characters in the works of artists such as Pablo Picasso, Marc Chagall and Georges Rouault. In those years, the figure of the circus performer was often used as a representation of the marginalized story-teller figure of the artist himself, evoking the hardships of his vocation, but also the charm and magic of his art, as he conjures new imaginary worlds into existence, immersing the viewer in his narrative web. *Le clown au violon* presents the theme of the clown in the unmistakable style of Buffet: the figure is outlined with dramatic black lines, combined with flat areas of colour, adding to the picture's charged atmosphere.

Le clown au violon is also one of the earliest examples of Buffet's representation of this subject, as Buffet first turned to depicting clowns and the circus in 1955. Though a seemingly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with a muted colour palette and with the same solemn, melancholic expressions that can be seen in the present work.





PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

λ * 291

LOUIS VALTAT (1869-1952)

Femme assise au gilet rose

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

pastel on paper laid down on canvas

13 1/8 x 9 7/8 in. (33.4 x 25 cm.)

Executed *circa* 1930

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Ida Kimche Art Gallery, Tel Aviv.

Acquired from the above by the present owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* being prepared by Les Amis de Louis Valtat.



λ * 292

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Nu

signed, dated and inscribed 'Foujita 1926 in Berlin' and signed in Japanese (centre right)

pen and ink and graphite on paper

20 x 30 5/8 in. (50.5 x 77.8 cm.)

Drawn in 1926

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

Anonymous sale, Shinwa Art Auction, Tokyo, 26 March 2005, lot 138.

Acquired at the above sale.

Acquired by the present owner in 2013.

Sylvie Buisson has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

293

GUSTAV KLIMT (1862-1918)

Mit nach hinten gesenktem Kopf und geschlossenen Augen

pencil on paper
21 ¼ x 14 ⅜ in. (55.4 x 36.5 cm.)
Drawn circa 1907

£15,000–25,000
\$21,000–34,000
€17,000–28,000

PROVENANCE:

Galleria del Levante, Milan, by 1963.
Acquired from the above by the family of the present owner.

EXHIBITED:

Milan, Galleria del Levante, *Disegni di Klimt, Kubin, Kokoschka*, 1963, no. 20 (illustrated).

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. II, 1904-1912, Salzburg, 1982, no. 1680, p. 146 (illustrated p. 147 with the *Nachlass* stamp).

Mit nach hinten gesenktem Kopf und geschlossenen Augen is part of a series of fine preparatory drawings for Klimt's mosaic friezes of the main dining room of the Stoclet Palace in Brussels. Commissioned from Josef Hoffmann, one of the leading architects of the Viennese Secession movement, by the banker and art collector Adolphe Stoclet and his wife Suzanne, the building is considered to be an Art Nouveau masterpiece.

The present drawing is a study for the motif of the entwined couple, whose final image, in full-scale design is now located at the Museum für angewandte Kunst in Vienna (*Die Erfüllung*, 1905-1909). Klimt would revisit the motif soon afterwards in his famous painting *Der Kuss*, 1908-1909, Österreichische Galerie Belvedere, Vienna, which demonstrates that this drawing relates to one of the most iconic images created by the artist.



Gustav Klimt, *Die Erfüllung*, cartoon for the frieze of Villa Stoclet in Brussels, 1905-1909. Galerie Belvedere, Vienna.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

294

GUSTAV KLIMT (1862-1918)

Sitzender Halbakt, die Arme auf das linke Knie gelegt, study for 'Die Jungfrau'

pencil on paper
22 3/8 x 14 5/8 in. (56.7 x 37 cm.)
Executed circa 1913

£60,000–80,000
\$81,000–110,000
€68,000–90,000



Gustav Klimt, *Die Jungfrau*, 1913. National Gallery, Prague.

PROVENANCE:

Georg Klimt (the artist's brother), Vienna. Private collection, Vienna, by whom acquired from the above in 1927, and thence by descent; sale, Christie's, London, 27 June 2002, lot 327. Acquired at the above sale by the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen, 1878-1918*, vol. IV, *Nachtrag*, Salzburg, 1989, no. 3657, p. 178 (illustrated, p. 179)

Alice Strobl suggests this work was executed as a study for the seated nude in the upper right section of the painting *Die Jungfrau*, 1913, now in the collection of the National Gallery, Prague (Novotny-Dobai, no. 184). In it Klimt depicted a total of seven women, intertwined into one another with patterned fabrics and flowers. The painting explores the relationship between beauty and transience, youth and death, and is above all celebration of the female form that Klimt was so intrigued by throughout his lifetime.

Berta Zuckermandl, the artist's contemporary and an Austrian writer and critic, remarked: 'Klimt paints the woman of his time. Down to the most secret fibres of her being, he has followed her frame, the outlines of her shape, the modelling of her flesh and the machinery of her movements and has made them a permanent part of his memory. [...] Whether they are cruel and lustful or cheerful and sensual, his women are always full of mysterious charm' (B. Zuckermandl, *Zeitkunst: Wien 1901-1907*, Vienna, 1908, reproduced in exh. cat., *Gustav Klimt: Zeichnungen*, Hanover, 1984, p. 149).

With lines strong and delicate at once, the present drawing possess an aura of mystery. While the sitter turns her gaze away from the viewer, resting her head on her forearms in a dreamlike pose, her exposed legs and pulled-up dress bear an erotic charge. The seeming innocence of her body appears to disguise the complexity and depth of life, a theme which Klimt delved into in the final painting of *Die Jungfrau*, alluding to the cyclical nature of human existence and its relationship to love and sexuality.

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection



Left: Ruthe and Heinz Eppler.
Artwork: © Dedalus Foundation,
Inc. / VAGA, NY / DACS,
London 2018.

Across their more than sixty years together, Heinz and Ruthe Eppler were devoted partners in family, philanthropy, and a shared love of art and culture. Born in Germany, Heinz Eppler (d. 2012) escaped the looming Nazi threat to begin a new life in the United States. With great business acumen, Heinz co-founded a housewares distributing business that later acquired The Miller-Wohl Company, and built the firm into a national chain. At the same time, the Epplers created a lasting legacy in art, education, healthcare, and Jewish causes. As president and chair of the American Jewish Joint Distribution Committee, Heinz provided a strength of leadership that impacted countless lives around the globe, notably in Jewish communities in Central and Eastern Europe, the Soviet Union, and Ethiopia. The Epplers' philanthropic focus also extended to the arts.

The Epplers decided to build their own collection in the early 1980s, and began a friendship with Edward B. Henning (d. 1993), the Cleveland Museum of Art's Chief Curator of Modern Art. The many correspondences between Henning and Heinz Eppler, often funny and personal, reveal an ongoing dialogue on family, the history of art, and the evolution of the Eppler Family Collection. Henning became a trusted advisor, relating his enthusiasm or hesitation on potential acquisitions. 'Once again, let me simply state that when I see things that I think are very good I will mention them to you,' Henning wrote in 1981, 'and depend on you to see whatever you think might be of interest to you.' The Epplers, for their part, were inquisitive and deliberate in their purchases. 'Ruthe and I are very patient collectors,' Heinz Eppler explained to Henning in 1982, 'and are not impulsive with respect to acquiring a specific rare work from an existing collection.' Rather than following the heady Contemporary fashions of the art world in the eighties, the Epplers turned to the artists that had spoken to them more directly in their formative adult years. What motivated the Epplers was the thrill of finding works of visual and intellectual resonance – paintings, sculpture, and works on paper by such legendary figures of Modernism as Franz Kline, Hans Hofmann, Lee Krasner, Arshile Gorky, David Smith, Milton Avery, Pablo Picasso, and Henri Matisse. Like Heinz, many of the artists were also emigres who found their voice and freedom in America.

Throughout the 1980s, Henning was not only an important advisor, but he and the Epplers developed a close friendship and a shared vision about collecting. 'When you have an important collection, no matter how large or small,' the curator wrote, 'it is a serious responsibility as well as a great pleasure.' Of Motherwell's *Je t'aime No. III with Loaf of Bread*, he noted, 'My feeling is that it is very important as well as being beautiful,' and he lauded the collectors for having chosen a 'superb' painting by William Baziotis. Henning went to great lengths to commend the art historical significance of Abstract Expressionists such as Motherwell, Franz Kline, and Jackson Pollock. Upon hearing that the Epplers had purchased Kline's *Light Mechanic* in 1985 – a work Henning had suggested some two years earlier – the curator wrote to express his congratulations. 'You now have an excellent, representative collection of American Abstract Expressionist art,' he enthused, 'and that is the most important art of the twentieth century and the most important of all American art.'

Right: Jackson Pollock and Lee Krasner, January 1950. Photo: © DACS 2018. Rudy Burckhardt. Artwork: © The Pollock-Krasner Foundation ARS, NY and DACS, London 2018.

Below: Franz Kline and Willem de Kooning outside the Sidney Janis Gallery, New York, 1959. Photo: Fred McDarrah / Getty Images.



The Eplers' connection with Henning is indicative of their personal, heartfelt approach toward art – one that culminated in an inspired collection of works extending across the twentieth century. As Henning observed to the couple in December 1986: 'For the past four years, each year I have thought that your collecting might be coming to a conclusion, and each year I'm surprised when we find something important.' Ultimately, the Eplers collected art that they loved to live with and share with others, both through loans to exhibitions and by opening their home to museum groups and fellow collectors. In 1986, the Eplers were asked to loan works to the Cleveland

Museum exhibition *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*.

As Henning wrote, 'Collecting art intelligently involves much more than having enough money. Collecting art successfully requires knowledge, taste and judgement. It may not require the same skills used to create works of art, but it does depend on a comparable level of taste and judgement.' The Epler Family Collection is an enduring testament to the personal vision and discernment with which Heinz and Ruthe carefully built their collection.



λ * 0 295

PABLO PICASSO (1881-1973)

Napolitaine au poisson

bears signature and date 'Picasso 19' (lower left)

pencil on paper

12 7/8 x 8 3/4 in. (32.8 x 22.2 cm.)

Drawn in Paris in 1918

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

ACG Fine Art, Inc., Geneva.

Acquired from the above by the present owner in June 1982.

EXHIBITED:

Cleveland, Ohio, The Cleveland Museum of Art, *The Art of Collecting Modern Art*, February - March 1986, no. 2 (illustrated; dated '1919'; bears signature and with incorrect medium and dimensions).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. III, *Œuvres de 1917 à 1919*, Paris, 1949, no. 244 (illustrated prior to signature and date pl. 86).

D. Cooper, *Picasso Theatre*, London, 1968, no. 277, p. 350 (illustrated p. 274; titled 'Neapolitan Fishwife (from a postcard)' and with incorrect medium).

J. Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Madrid, 1999, no. 366, pp. 126-127 & 496 (illustrated, p. 126; titled 'Neapolitan Fishwife').

The subject of the fishwife in this Picasso drawing of 1918 is related to the artist's stay in Rome during February-March 1917, when he created the sets and costumes for Serge Diaghilev's Ballets Russes production of *Parade*. Picasso twice took time off from his work to visit Naples. If he had left Paris for Rome still very much a Cubist, then he returned home eight weeks later decidedly keen on the figure, in an altogether new manner, in which a classical, naturalist aspect prevailed. A bifurcated process of production, alternating between Cubist and neo-classical styles, marked the progress of his art for much of the ensuing decade.

While in Rome, Picasso visited the Vatican museums and the Sistine Chapel. Michelangelo made a powerful impression, but he especially admired the pure line of Raphael. There was more to savour in Naples, where he spent a few days with *Parade*'s scenarist Jean Cocteau and choreographer Léonide Massine. They toured the ruins of Pompeii and Herculaneum, where Picasso studied the remnants of old Roman fresco paintings. The streets of Naples, Massine later recalled, were filled with 'craftsmen at their work or street sellers displaying their fish and fruit, performing their tasks with

such spirited style' (quoted in J. Richardson, *A Life of Picasso*, vol. 3, *The Triumphant Years, 1917-1932*, New York, 2007, p. 22).

A few weeks later, Picasso again visited Naples, during a Ballet Russes engagement at the city's opera house. Roaming about town in the company of Massine, the composer Igor Stravinsky, and conductor Ernest Ansermet, Picasso collected some old scenic gouaches of the city and postcards of local residents in traditional attire. They attended performances of the old-style *commedia dell'arte* and folk dancing. Picasso acquired a Pulcinella mask and some puppets, which would inspire his designs for Stravinsky's ballet *Pulcinella* in 1920.

Picasso also returned to Paris with a new woman in his life, Olga Khokhlova, a dancer in Diaghilev's company. They married on 12 July 1918. Sometime that spring, or following their honeymoon in seaside Biarritz, Picasso pulled out the Italian postcards, and from them drew the present *Napolitaine au poisson*, as well as five other studies of women in similar costume (three with basket and fish - Zervos, vol. 3, nos. 243 and 245-246; two without - vol. 7, no. 1349; and vol. 29, no. 344). Picasso also created, in pen and ink, a fisherman balancing on his head a platter of the day's catch (Zervos, vol. 3, no. 250).

'Now that he was working again in a naturalistic idiom,' Douglas Cooper wrote, 'Picasso was ready to respond to the keen observation, gentle humanity and impressive calm of Roman classical art, as well as the flowing lines of Etruscan drawing... Picasso was also taking in the super-naturalism of Roman classical art, the mannerist exaggeration and sculptural fullness of Michelangelo's figures, and the academic neo-classicism of Ingres... Grandeur of conception, purity of style, and naturalism without tricks - this was the spiritual nourishment that Picasso needed at this moment, and he was quick to turn it to good account for his own artistic evolution' (*op. cit.*, 1987, pp. 31-33).



Picasso
19



λ * 296

SONIA DELAUNAY (1884-1979)

Contrastes simultanés

signed with the initials, dated and numbered 'No. 798. SD. 13' (lower right)
watercolour on paper
17 ¼ x 21 ½ in. (43.8 x 54.6 cm.)
Executed in 1913

£35,000–55,000
\$48,000–74,000
€40,000–62,000

PROVENANCE:

Gimpel & Hanover Galerie, Zurich.
Erna & Curt Burgauer, Zurich, by whom acquired from the above in 1965; sale,
Christie's, London, 30 April 1999, lot 138.
Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Gimpel & Hanover Galerie, *Sonia Delaunay*, October 1965, no. 16; this
exhibition later travelled to London, Gimpel Fils Gallery, February 1966.
Paris, Musée National d'Art Moderne, *Rétrospective Sonia Delaunay*,
December 1967 - January 1968, no. 46, p. 40 (illustrated p. 43).

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

The present work belongs to the series *Contrastes simultanés* that Sonia
Delaunay began in 1912. Executed in 1913, it is one of the last of the series
dating from the period when the artist was beginning to combine her
simultaneous theories of colour with the linguistic influence of her new friend
and associate, the poet Blaise Cendrars. The title of the series derives from
M.E. Chevreul's treatise on colour, *De la Loi du contraste simultan* *Contrastes
Simultané des couleurs*, but these works are also, in some ways closely
related to the exploratory forms of her husband Robert's series *Formes
circulaires*. For Sonia Delaunay, the merit of the *Contrastes simultanés*
series lay in 'the pure colours becoming planes and opposing each other by
simultaneous contrasts [creating] for the first time new constructed forms
not through *chiaroscuro* but through the depth of colour itself' (S. Delaunay,
Programme du théâtre des Champs-Élysées, 1926-1927).



Francesco del Cossa, *Chariot of Venus Drawn by Swans*, detail from *Triumph of Venus*, scene from Month of April, circa 1470. Hall of Months, Palazzo Schifanoia.

λ 297

HENRI MATISSE (1869-1954)

Le char de Venus

pen and India ink on tracing paper

14 7/8 x 10 5/8 in. (36.6 x 27 cm.)

Drawn in Nice in 1942

£35,000–55,000

\$48,000–74,000

€40,000–62,000

PROVENANCE:

Louis Aragon, Paris.

Maria Macorig, Paris & Italy, a gift from the above in March 1978, and thence by descent to the present owner.

LITERATURE:

L. Aragon, *Henri Matisse: Roman*, vol. II, Paris, 1971 (illustrated p. 161).

Wanda de Guébriant has confirmed the authenticity of this work.

Louis Aragon, the first owner of the present work, declared in a statement dated 10 May 1978 that the art and objects belonging to himself and Elsa, in Maria Macorig's Paris and Italian homes, would be gifts to her from the artist and his wife; these included the present work. As Aragon's trusted housekeeper for roughly thirty years, Maria had experienced the inner circle of the Paris art world of the time. Through her employer, she had met Pablo Picasso, Max Ernst, André Masson, and Werner Spies, author of the *Picasso Sculpture catalogue raisonné* and former director of the Centre Pompidou. Aragon's generosity, both in his gifts to her and by introducing Maria to his collaborators and friends, suggests a deep level of respect and appreciation in their relationship.

λ 298

PABLO PICASSO (1881-1973)

Homme à l'oiseau et joueur de diaule

cut-out of an original silver gelatine print by André Villiers and paper with brush and India ink

15 7/8 x 11 7/8 in. (39.8 x 30.1 cm.)

Executed in 1958

£60,000–80,000

\$81,000–110,000

€68,000–90,000

PROVENANCE:

André Verdet, St-Paul-de-Vence.

Fernando Guereta, Spain.

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria civica d'arte moderna, *Combattimento per un'immagine: Fotografi e pittori*, March - April 1973.

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

Claude Picasso has confirmed the authenticity of this work.

Picasso's interest in the possibilities of collage began at an early age. He had first seen this technique utilised by his father Don José Ruiz y Blasco, an artist and teacher, who used the method to configure his paintings. As described by Roland Penrose, 'In his passion for painting pigeons, Don José would often attempt ambitious compositions. In order to arrive at the happiest solution to their arrangement, he would first paint individual birds on paper, then, having cut them out, he shifted them round until the composition took shape. In fact, from his childhood, Pablo became acquainted with the possibilities of using material in unconventional ways, borrowing from any source that came to hand, and making the newly discovered substance obey his wishes' (R. Penrose, *Picasso, His Life and Work*, London, 1981, p. 13). *Homme à l'oiseau et joueur de diaule*, from 1958, exemplifies Picasso's lifelong obsession with this technique, which continued well after his famed cubist days into a wide range of media, including sculpture, photography and ceramic.

In 1953, Picasso met André Villiers, a young photographer, in Vallauris. The pair would go on to collaborate with experiments in light and cut-outs between 1954 and 1961, notably producing a collaborative work with poetic text by Jacques Prévert entitled *Diurnes, Decoupages, et Photographies*, published by Hans Berggruen in 1962. One can see the influence of this important relationship in the present unique work, an experiment whereby Picasso uses one of Villiers' photographs as the base medium for his composition, manipulating it as if a readymade with collage, ink and cut-out into an entirely new image.

A discussion on such formal investigations with scissors would be incomplete without mention of Picasso's significant contemporary, friend and artistic rival, Henri Matisse. Both Picasso and Matisse had made significant bodies of work employing collage and the cut-out, each extending to new heights within their work at different times as a result. Matisse famously began his cut-outs in the 1930s, which were hailed a revelation in their freshness and vivacity. In these works, negative space of what was cut-out played as much a part as positive space where colour was applied. *Le cirque*, which would feature within the famous series of cut-outs *Jazz* (later issued as part of a printed edition by Teriade), boldly illustrates the artist's mastery of colour and form through this medium. Similar compositional devices, along with a sense of musical revelry and *joie de vivre*, are dominant in the present work too; the flute player and dove each being recurrent motifs in Picasso's oeuvre. Although Picasso's cut-out collage remains monochrome, the formal principles bear the same freshness and vibrancy of the direct cutting technique and pay homage to the dynamic relationship Picasso and Matisse shared of mutual artistic respect.



Henri Matisse, *Jazz: Le cirque*, 1947. The Museum of Modern Art, New York.



λ 299

HENRY MOORE (1898-1986)

Study of One Seated and Four Standing Figures

signed and dated 'Moore 40.' (lower right)
gouache, watercolour wash, pastel, chalk and pen and ink on paper
7 1/8 x 10 1/2 in. (18.1 x 26.8 cm.)
Executed in 1940

£60,000–80,000
\$81,000–110,000
€68,000–90,000

PROVENANCE:

Galleria d'arte Galatea, Turin (no. 0472).
Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria d'arte Galatea, *Selezione 3*, December 1961 - January 1962 (illustrated).

The Henry Moore Foundation has confirmed that this work is recorded in its database.

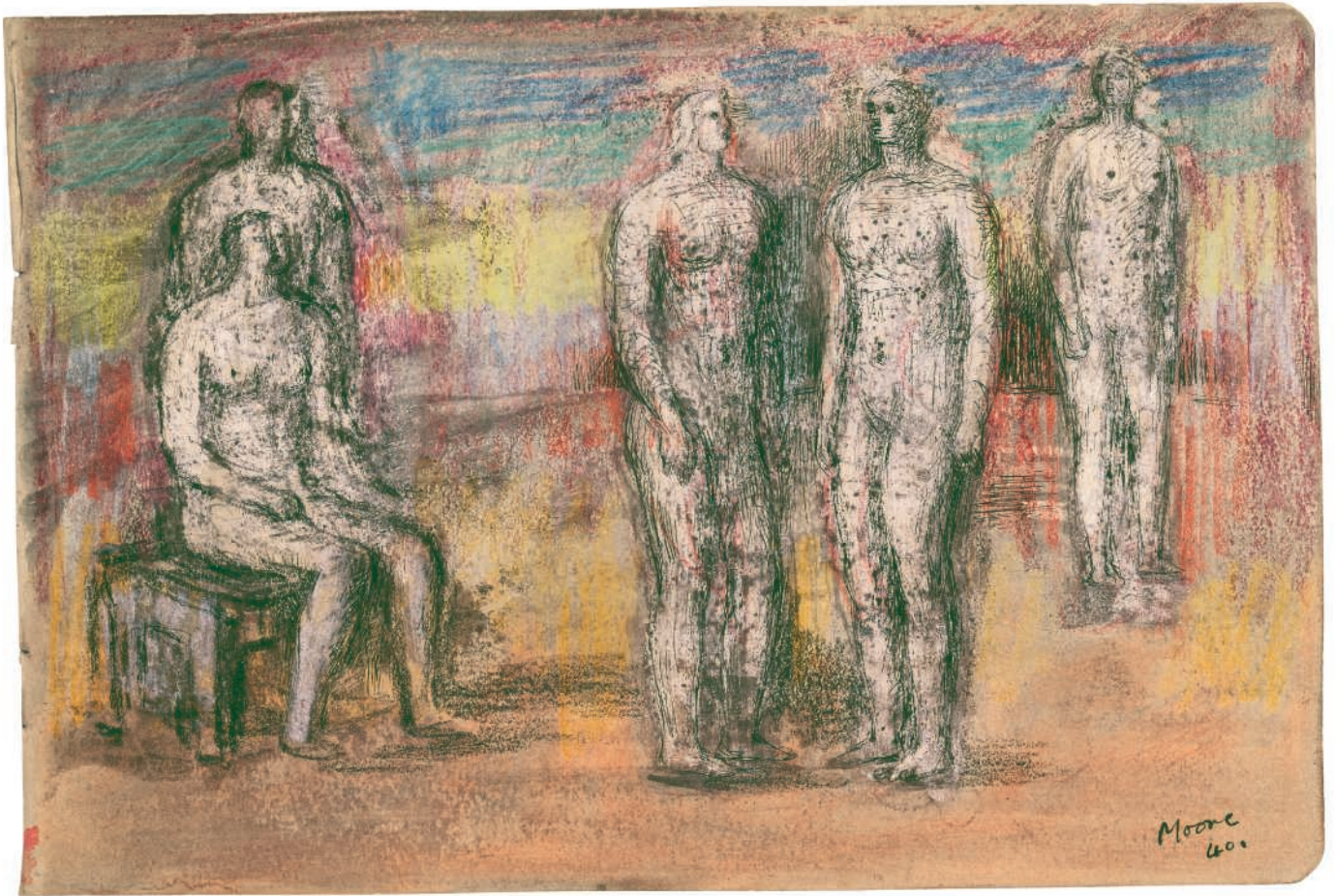
Executed in 1940, *Figures* comes within the timeframe of Moore's famous First Wartime Sketchbook of 1940-1941. Despite his initial refusal of the position, Moore became an official war artist for the War Artists Advisory Committee, chaired by his long-time supporter Sir Kenneth Clark. In the powerful series of works that ensued, Moore featured civilians taking shelter from German air raids in the London underground. His first encounter with this phenomenon is claimed to have been upon travelling back to Hampstead on the tube after an evening in central London, where he saw groups of people beginning to hide out beside the tracks in Belsize Park station without another alternative for their safety. Executed with strong delineation of forms and subdued washes of colour, this series speaks to the emotional impact of the War on the masses of innocent civilians and their enduring hope for survival in the bleakest of circumstances.

The scene here has a distinct silence and gravitas, the figures emanate a solemnity and monumentality, poised like statues in suspense of casualty as though each represents its own tombstone. The bodies presented are *naked*, defying any sensuality by comparison with the erotic *nude*, and suggesting a fragility and simplicity of being. Moore preferred to sketch figures from memory, rather than studying them from life, respecting the privacy of his implied sitters who remain faceless and featureless. The effect of his technique is also a lack of individuality through which the artist depicts humanity itself, seeking shelter in what is essentially a cave, bought back to the basic essentials of life and survival.

Despite its paired back treatment, the monumentality and historicising nature of *Figures* within this context brings it into the realm of history painting. As Kenneth Clark remarked: 'Henry Moore's shelter drawings record all the misery, stoicism and nightmarishness of the scenes, and give them an indestructible quality which only comes from a great style. Of all the work produced by the War Artists, these are most clearly in the high tradition of the Old Masters.' (K. Clark in E. Newton, exh. cat., *War Pictures at the National Gallery*, London, 1942, p. 5).



Henry Moore, *Two Seated Women*, 1940, 18.1 x 27 cm. Tate Gallery, London.



λ 300

PABLO PICASSO (1881-1973)

Trois baigneuses sur la plage

signed and dated '14-5-21- Picasso' (upper right); signed, dated and inscribed (on the reverse)

watercolour on paper

9 ½ x 13 ½ in. (24 x 34.3 cm.)

Executed on 14 May 1921

£100,000-200,000

\$140,000-270,000

€120,000-230,000

PROVENANCE:

The New Gallery, New York, by 1962.

Art de France - La Galerie des Peintres d'Avenir, Cannes.

Private collection, Spain, by whom acquired from the above in December 1962, and thence by descent to the present owner.

EXHIBITED:

New York, The New Gallery, *Picasso: An American Tribute; Drawings*, April - May 1962, no. 23 (illustrated).

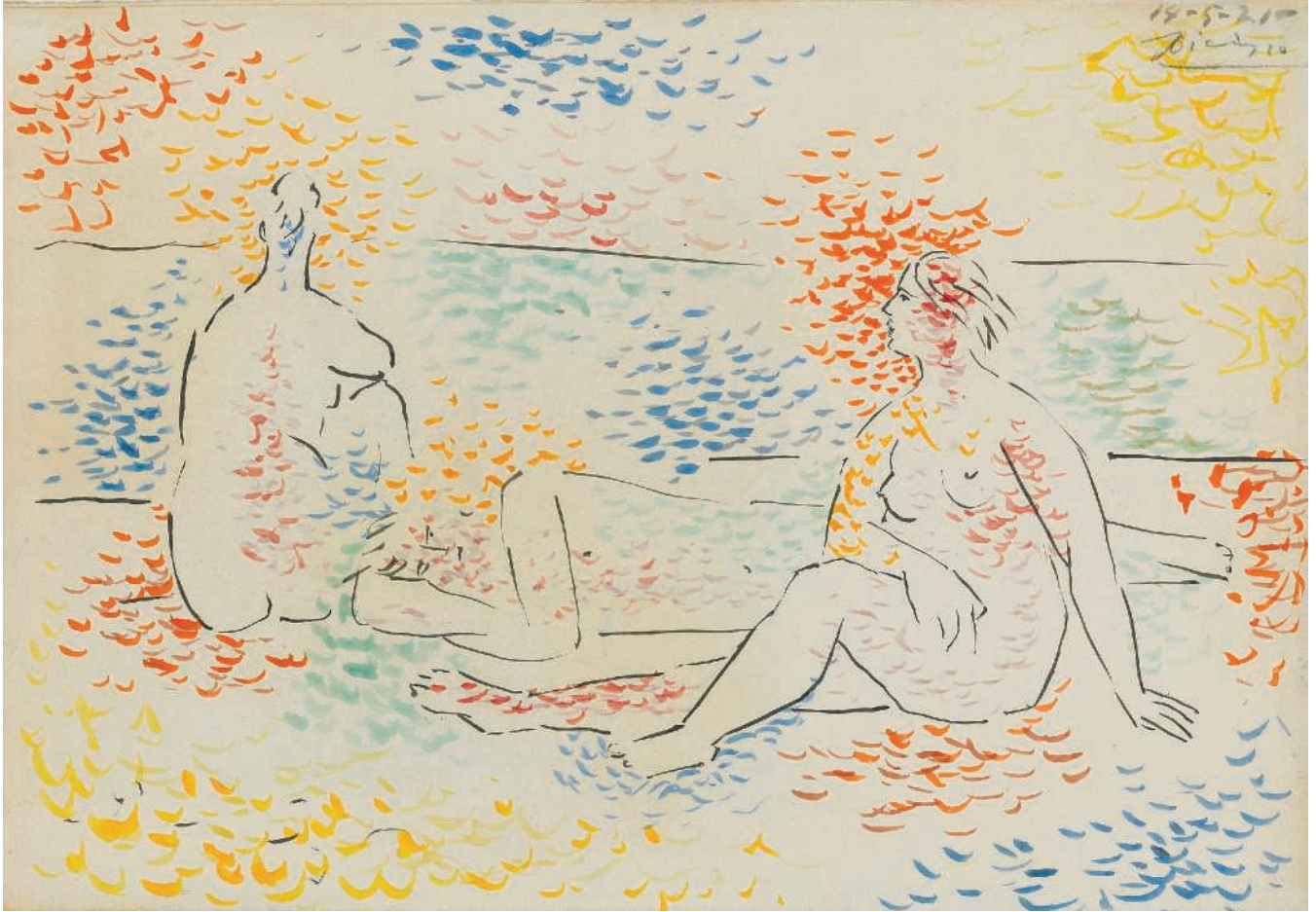
LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXX, *Supplément aux années 1920-1922*, Paris, 1975, no. 243 (illustrated pl. 77).

J. Palau i Fabre, *Picasso: From the Ballets to the Drama (1917-1926)*, Barcelona & Cologne, 1999, no. 1016.



Henri Matisse, *Le bonheur de vivre*, 1905-06. S. Barnes Foundation, Philadelphia.



'The next seven years that constitute Picasso's so-called "Classical Period" saw the steady appearance of the typical monumental figure compositions whose sculptural features also magnified the intricacies of details; the results was that series of paintings composed of "large women," "bathers," and "maternity" figures inspired by classical antiquity that formed unitary elements of closed forms, isolated, rising in infinite space. Plastic conceptions, hyperbolic volumes, almost tectonic, that would undoubtedly remain the most typical of the works from Picasso's "Antique" period... The artist's encounter with Antiquity, with classical sculpture, and Renaissance painting evidently had a significant effect.'

E. Prampolini, quoted in J. Clair, ed., *Picasso: The Italian Journey 1917-1924*, exh. cat., London, 1998, pp. 316-17). (E. Prampolini, quoted in J. Clair, ed., *Picasso: The Italian Journey 1917-1924*, exh. cat., London, 1998, pp. 316-17).



Henri Matisse, *Baigneuses à la tortue*, 1907-08. Saint Louis Art Museum.



Pablo Picasso, *Three Bathers by the Shore*, 1920. The Metropolitan Museum of Art.

The birth, in 1921, of Picasso's first child, Paulo, and the more settled lifestyle his wife Olga imposed on the family, were amongst the reasons why the artist abandoned Cubism in favour of a new, highly inspired creative phase, which reached its peak with the major compositions of 1922-23, such as *Deux femmes courant sur la plage* (1922, Musée Picasso, Paris, Zervos, vol. IV, no. 380) and *Jeune homme et joueur de flûte de Pan* (1923, Musée Picasso, Paris, Zervos, vol. V, no. 141). The return to the figurative dominated this era. Linear austerity and purity of volumes became paramount in the artist's new stylistic development, aligned with the Antique. Stylistically, the drawings executed between 1921 and 1924 are a tour de force of harmony and control.

In *Trois baigneuses sur la plage*, Picasso masterly combines the strength of the dark ink with the levity of bright lines of watercolour, among which three bathers appear to have stepped out of Greek vases and are enjoying the modern pastime of sunbathing. The use of colour is very rare in the bathers drawings from this period, which makes the present work a very striking, unusual examples of the series. On the subject of bathers, Susan Grace Galassi asserts, when writing on a pencil drawing of the same series: 'To draw bathers is to enter into a long tradition that ranges from the ancient Greek and Roman frescoes, sculptures, vases, and gems Picasso first encountered in the Louvre in his early years in Paris, to the modern responses to antiquity of such artists as Ingres, Cézanne, and Puvis de Chavannes.' [...] 'À less evident connection with Matisse's early work has been recently

discussed by Magdalena Dabrowski, who finds similarities "in not only the figures but in the tripartite horizontal spatial organization" [...] with such works as *Le bonheur de vivre* of 1905-06 [Barnes Foundation, Philadelphia], *Le Luxe I* and *II* of 1907 [Centre Pompidou, Paris and Statens Museum for Kunst, Copenhagen respectively], and *Bathers with a Turtle*, 1909 [St Louis Art Museum]. The presence of Matisse in Nice may have brought back to the fore Picasso's rivalry with his contemporary over Arcadian subjects, which were at the heart of the work of each and to which each brought a fresh eye'. (S.G.G. & M. McCully, *Picasso's Drawings 1890-1921*, New York, 2011, p. 261).

Trois baigneuses sur la plage was acquired in 1962 by the Spanish aunt of the present owner from Galerie Art de France in Cannes. Daughter of a German diplomat and renowned art collector, she was an international star in revue shows under the stage name 'Henrietta Dufaye', and she became, in later years, a writer and literature agent. She was a very suspicious and scrupulous lady, so after purchasing the present work she wrote to Daniel Henri Kahnweiler, asking for his confirmation of its authenticity. In response to her letter, Kahnweiler suggested her to meet the artist in person at neighbouring La Californie, which she did, as determined as she was. When the two met, Picasso approved the work as his original drawing by adding an inscription on its reverse, still visible today: 'Ce dessin est bien de moi / Picasso / Mougins le 11.1.65.'

10



THE PROPERTY OF A LADY

λ 301

HENRI MATISSE (1869-1954)

Femme assise à la robe de taffetas

signed and dated 'Henri Matisse 38' (lower left)

charcoal and *estompe* on paper

24 x 16 in. (61 x 40.8 cm.)

Drawn in Nice in 1938

£400,000–600,000

\$540,000–810,000

€460,000–680,000

PROVENANCE:

Jean Matisse (the artist's son), Paris, and thence by descent.

Acquired from the above by the present owner in 1980.

EXHIBITED:

London, Hayward Gallery, *The Drawings of Henri Matisse*, October 1984 - January 1985, no. 90, p. 272 (illustrated p. 202); this exhibition later travelled to New York, Museum of Modern Art, February - May 1985.

London, Lumley Cazalet Ltd., *Henri Matisse: Twenty Paintings & Drawings*, June - July 1998, no. 11, p. 28 (illustrated p. 29).

New York, Eykyn Maclean, *Matisse and the Model*, October - December 2011.

The late Marguerite Matisse-Duthuit confirmed the authenticity of this work in 1980.

'Charcoal drawing...allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing'

Henri Matisse



Fig. 1 Henri Matisse, *Grande Robe bleue et mimosas*, 1937. Philadelphia Museum of Art.



Henri Matisse 38



Fig. 2 Henri Matisse, *Femme au guéridon*, August 1944.
Sold Christie's, New York, 4 November 2013 Lot 16 (\$965, 000).



The present lot.

'I have always seen drawing not as an exercise of particular dexterity, but above all as a means of expressing intimate feelings and descriptions of states of being...'

Henri Matisse

Henri Matisse executed *Femme assise à la robe de taffetas* in 1938 during a period when he was completely immersed in the practice of drawing. Living and working in Nice in the south of France, by the end of the 1930s, Matisse was effortlessly moving between two distinct and innovative modes of draughtsmanship: pen and ink drawings and increasingly, charcoal drawings, which he often used as studies for paintings. A masterful example of the latter practice, *Femme assise à la robe de taffetas* presents a woman majestically enthroned in a chair and adorned in a voluminous taffeta dress. As in his paintings of the same time, in this work Matisse has clearly revelled in the lines and forms of the diaphanous fabric of the dress, employing the soft, loose nature of his medium to capture his seated model.

At the time that he created *Femme assise à la robe de taffetas*, Matisse was happily ensconced in a productive daily routine that consisted of painting in the mornings, and drawing in the afternoons. Having mastered the pen and ink technique, in 1937 he turned to charcoal. While the line drawings allowed for few corrections or amendments, consisting of single, fluid and immediate lines, with charcoal, Matisse could work and rework his marks, adding, erasing, smudging and blurring to achieve a sense of volume, subtle tonal modulation and movement that is absent in the line drawings. In

Femme assise à la robe de taffetas, the final image of the seated woman emerges from a web of *pentimenti*, conjuring the sensation of movement and brimming vitality. Indeed, it appears as if the model has just raised a hand or turned her head, the fleeting moment and gesture made eternal with his web of lines.

Femme assise à la robe de taffetas is one of a large number of drawings and paintings from the late 1930s that were devoted to the motif of the female model. Set in highly decorative interior scenes, these paintings saw the artist immerse himself in a world of bold pattern and colour, as he pictured his models in ornate costumes and dresses. Matisse frequently used charcoal to prepare for these paintings. In his own words, he explained, 'charcoal or stump drawing...allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing'. He went on to describe his approach to the model: 'The emotional interest they inspire in me is not particularly apparent in the representation of their bodies, but often rather by the lines or the special values distributed over the whole canvas or paper and which forms its orchestration, its architecture' (Matisse, quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-131).



Henri Matisse and Lydia Delectorskaya in Nice 1946-53. Photo by Hélène Adant.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 302

PABLO PICASSO (1881-1973)

La fille et le moine

signed and dated '24.12.59. Picasso' (upper left)
pen and India ink and wash on paper
20 x 27 7/8 in. (50.9 x 70.8 cm.)
Executed on 24 December 1959

£100,000–150,000
\$140,000–200,000
€120,000–170,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 09272).
Galleria Cadario, Milan (no. 640/62).
Private collection, Milan, by whom acquired from the above.
A gift from the above to the present owner on 22 June 1962.

EXHIBITED:

Paris, Galerie Louise Leiris, *Picasso: Dessins 1959-1960*, November -
December 1960, no. 21 (illustrated).

LITERATURE:

J. Sabartés, *Picasso: Toreros, With Four Original Lithographs*, New York, 1961,
no. 28, p. 151 (illustrated pl. 28).
C. Zervos, *Pablo Picasso*, vol. 19, *Œuvres de 1959 à 1961*, Paris, 1968, no. 121
(illustrated pl. 29).

La fille et le moine belongs to a series of large ink and wash drawings Picasso executed between 1959 and 1960, focused on a small repertoire of iconic Spanish images of 'Slender ladies with towering mantillas, witchlike peasant women and flamenco dancers surround[ing] the impassive picador, centre of all admiration, in an aura of flying skirts and provocative gestures.' As Penrose argues: 'The drawings, masterly in their creation of movement and suspense, were once a brilliant proof of Picasso's nostalgia for Spain and the ease with which he could communicate his passion to us. Never had the skill of his hand as a draftsman and the invention of his wit been used with more cunning and with more success' (R. Penrose, *Picasso: His Life and Work*, London, 1971, p. 443).

In 1959, when the present work was executed, Picasso had recently purchased the Château de Vauvenargues, a fortified bastide situated to the north of Montagne Sainte-Victoire, 'Cézanne's mountain', just outside the town of Aix-en-Provence. There, Picasso spent several periods of time drawing and painting, and seeking a more isolated environment than Cannes, with the muse of his old age, Jacqueline Roque, whom he had met in 1952 and he would marry in 1961. Jacqueline was the only woman Picasso depicted in the last 17 years of his life (they spent 20 together), and it is possible that the dark, elegant features of the female figure in the present work were inspired by the artist's preferred model of that time.

In *La fille et le moine*, the large composition, set against a plain background, shows a young girl, in contrast to the figure of the Celestina, or hooded old woman, a recurrent image throughout Picasso's œuvre since 1903-1904, and that of the monk to the right. The generous, dynamic brushworks, applied onto a thick, textured support, provide a rich sense of movement which makes the scene even more realistic.

The present work was exhibited within the series it belongs to at the with Galerie Louise Leiris in 1960, and was shortly after purchased by the grandfather of the present owner.





PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

λ * 303

MARINO MARINI (1901-1980)

Cavaliere

signed 'MARINO' (lower right)
gouache, pastel and brush and India ink on paper
18 5/8 x 12 7/8 in. (47.5 x 32.8 cm.)
Executed in 1949

£20,000–30,000
\$27,000–41,000
€23,000–34,000

PROVENANCE:

Werner & Margaret Josten, New York, by 1975, and thence by descent to the present owner.

LITERATURE:

L. Papi, *Marino Marini: Paintings*, Johannesburg, 1989, no. 95, p. 309 (illustrated, p. 48).

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



THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ 304

MARINO MARINI (1901-1980)

Cavaliere

signed and dated 'MARINO 1973' (on the reverse of the canvas)
gouache, paper collage, pen and ink and wash on paper laid down on canvas
20 5/8 x 15 1/2 in. (52.2 x 39.2 cm.)
Executed in 1973

£30,000–40,000
\$41,000–54,000
€34,000–45,000

PROVENANCE:

Vincenzo Sanfo, Turin.
Minuti collection, Rome.
Nicola Berardi, Bari.
Acquired from the above by the present owner *circa* 1996.

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



Salvador Dalí's *One Thousand and One Nights*

Throughout his career, Dalí executed illustrations for many editions of classical literature, including *Don Quixotte*, *The Divine Comedy* and *Macbeth*. Salvador Dalí's *One Thousand and One Nights*, however, commissioned from the artist by the family of the present owner in the 1960s, remained unpublished until 2014. Thus this group of works offers new and exceptional insight into Dalí's original and unique relationship with classical and literary tradition, and his constant search for an avant-garde re-interpretation of myths and iconographies.

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 305

SALVADOR DALÍ (1904-1989)

Oiseau serpente picorant une femme nue sur fond bleu

signed and dated 'Dalí 1966' (lower left)
gouache, watercolour, ink and sanguine on paper
15 x 11 ¼ in. (38 x 28,4 cm.)
Executed in 1966

£45,000–65,000

\$61,000–88,000

€51,000–74,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 75, p. 111 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 40, p. 117 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, no. 78 (illustrated).

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





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 306

SALVADOR DALÍ (1904-1989)

Figure noire d'arabe, arbres parapluies et faisans

gouache, watercolour, India ink, felt-tip pen and ballpoint pen on paper
15 7/8 x 11 3/4 in. (38.5 x 29.8 cm.)

Executed circa 1966

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 84, p. 120 (illustrated).

Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 49, p. 126 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 307

SALVADOR DALÍ (1904-1989)

La fenêtre de véranda avec oiseaux noirs et deux figures

signed and dated 'Dalí 1966' (lower left)

gouache, watercolour and pen and India ink on paper

15 1/8 x 11 1/8 in. (38.2 x 28.3 cm.)

Executed in 1966

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

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

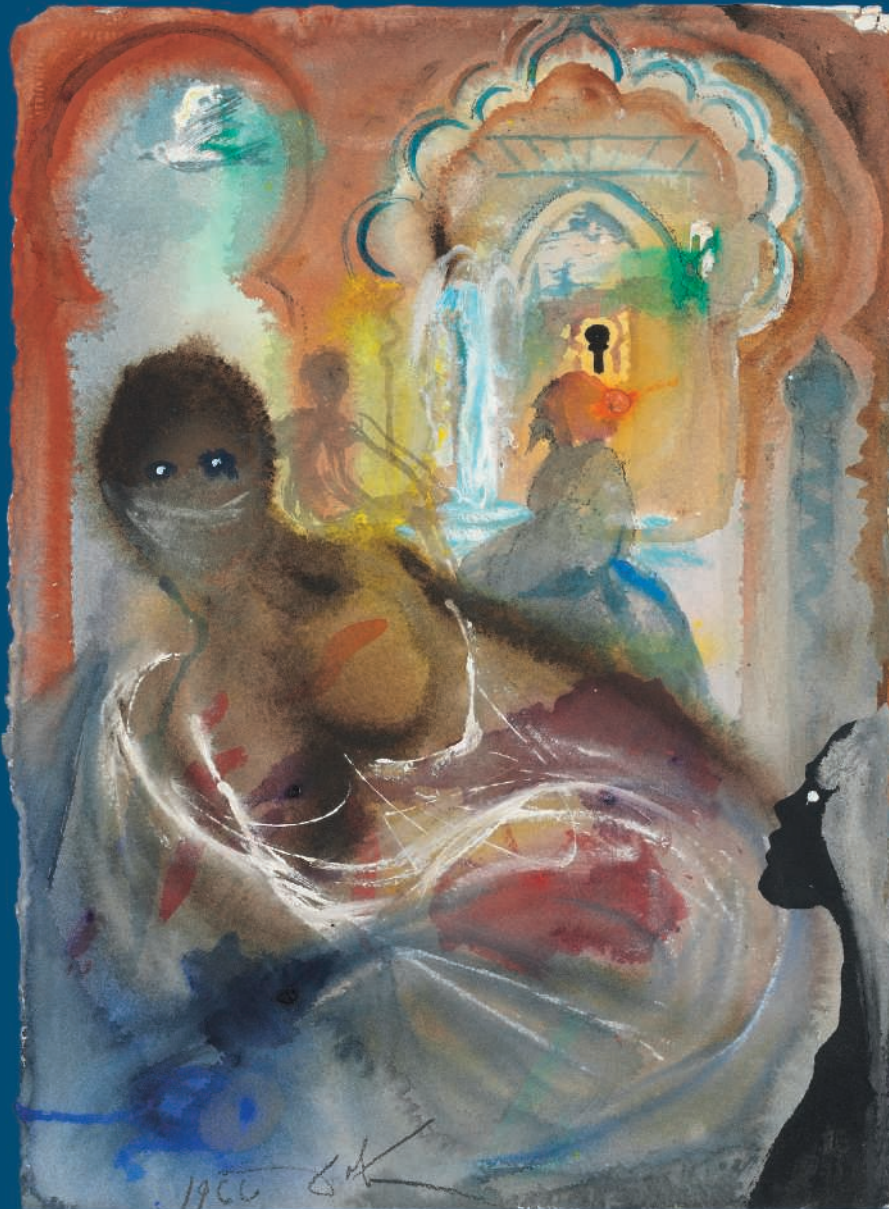
EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 73, p. 109 (illustrated).

Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 38, p. 115 (illustrated).

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, no. 77 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 308

SALVADOR DALÍ (1904-1989)

Esclave voilée et homme avec coiffe rouge

signed and dated '1966 Dalí' (lower left)

gouache, watercolour and crayon on paper

15 1/8 x 11 1/4 in. (38.5 x 28.3 cm.)

Executed in 1966

£35,000–55,000

\$48,000–74,000

€40,000–62,000

PROVENANCE:

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

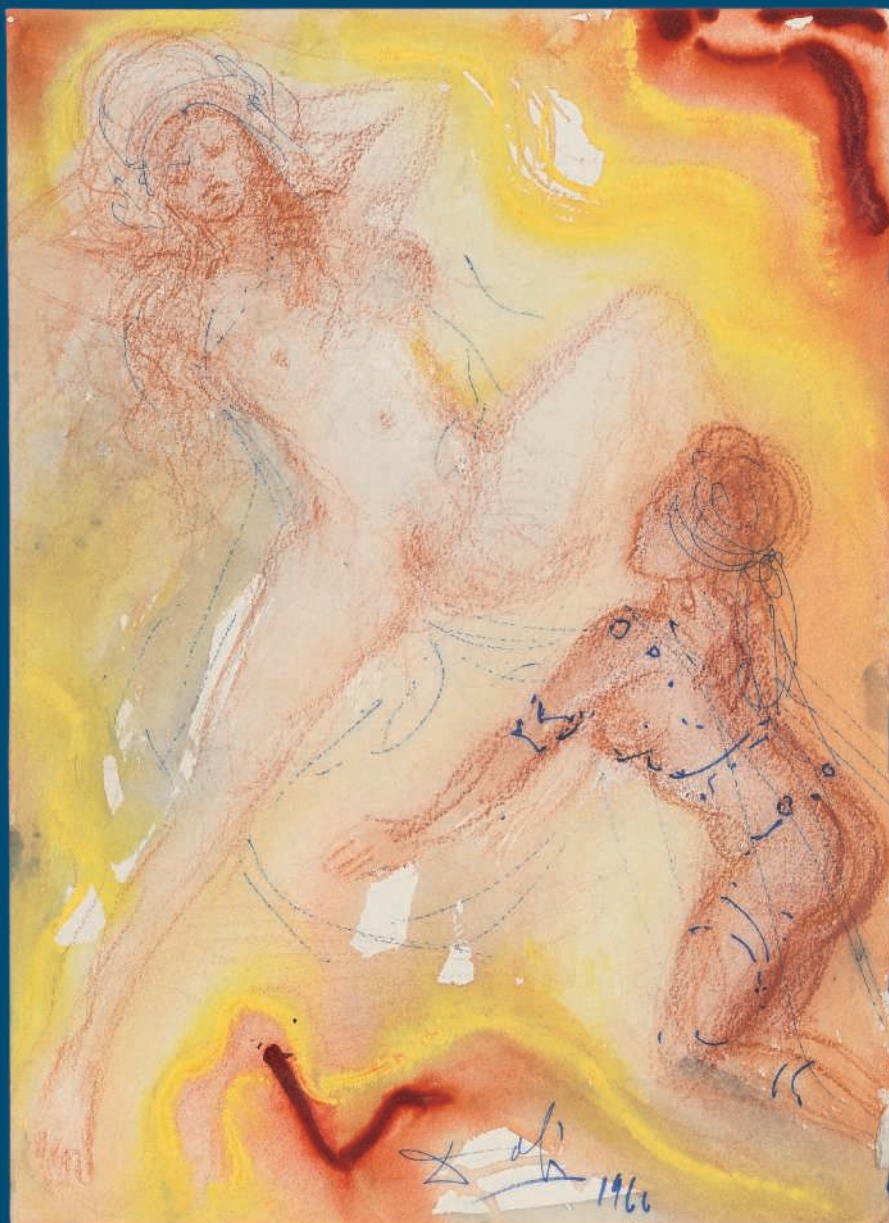
EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 68, p. 104 (illustrated).

Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 33, p. 110 (illustrated).

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 74 (illustrated; detail illustrated p. 59).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 309

SALVADOR DALÍ (1904-1989)

Deux femmes, l'une jambes écartées, l'autre à genoux

signed and dated 'Dalí 1966' (lower centre)

gouache, watercolour, sanguine and felt-tip pen on paper
15 ½ x 11 ¼ in. (39.3 x 28.6 cm.)

Executed in 1966

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

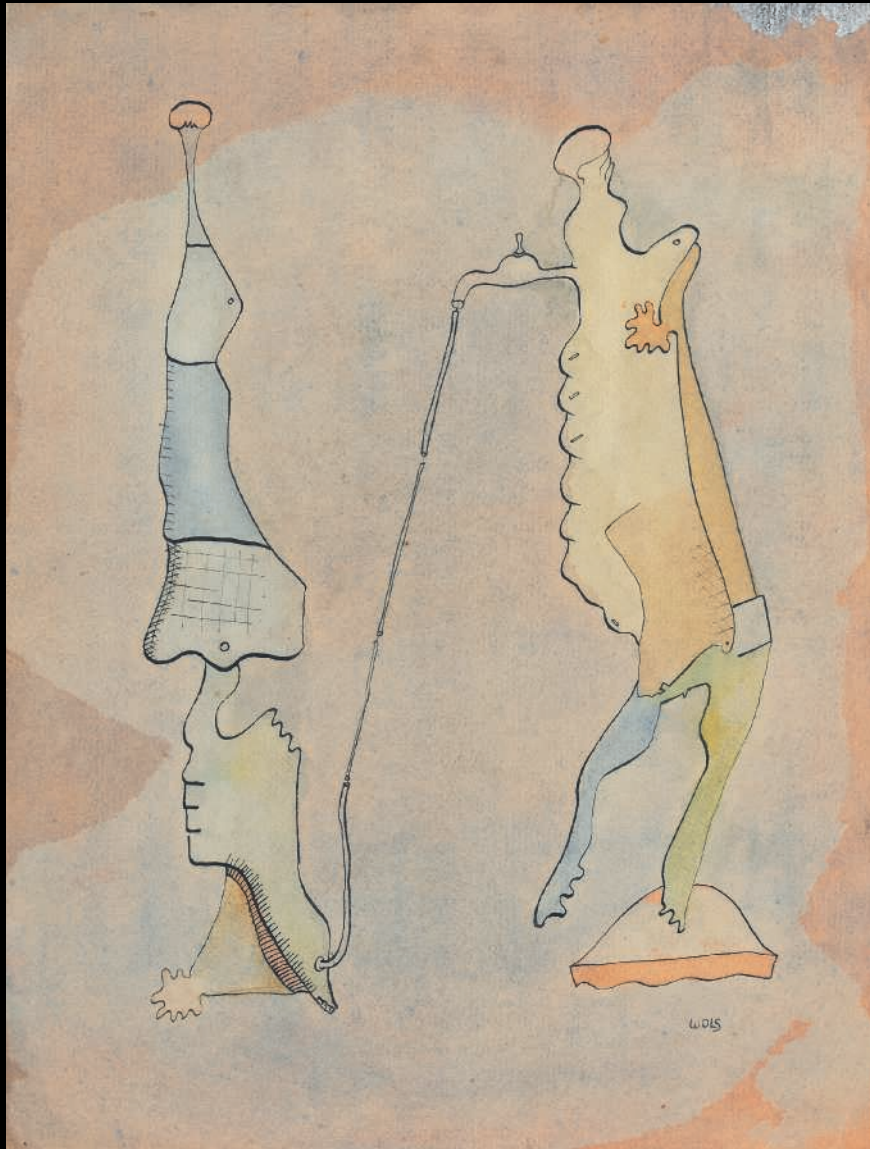
Acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 -
March 1997, no. 70, p. 106 (illustrated).

Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July -
November 1997, no. 35, p. 122 (illustrated).

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



*** 310**

WOLS (1913-1951)

Sans titre

signed 'WOLS' (lower right)
watercolour, gouache and pen and ink on paper
12 ¼ x 9 ¼ in. (31 x 23.6 cm.)
Executed *circa* 1937-1939

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Samy Chalom, Paris.
Gunter Sachs, Zurich, by 1967.
Mr & Mrs Calatchi, Cannes.
Anonymous sale, Artcurial, Paris, 30 June 2008, lot 408.
Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Modern Art Museum, Villa Stuck, *Sammlung Gunter Sachs*,
September - October 1967.

LITERATURE:

P. Gutbrod, *WOLS: Die Arbeiten auf Papier, Werkverzeichnis*, doctoral thesis,
University of Heidelberg, 2003, no. A-046 (illustrated).

Dr Ewald Rathke has kindly confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

λ * 311

JOAN MIRÓ (1893-1983)

Personnage, oiseaux

signed 'Miró' (lower right); dated and titled '21/XI/76. Personnage, oiseaux' (on the reverse)

pen and India ink, wax crayon and coloured pencil on paper

11 ¾ x 5 ½ in. (30 x 14.2 cm.; irregular)

Executed on 21 November 1976

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Galería Alfredo Melgar, Madrid.

Annandale Galleries, Sydney.

Acquired from the above by the late owner in 1999.

EXHIBITED:

Sydney, Annandale Galleries, *Joan Miró: Gouaches and Drawings*, October - November 1999, no. 29.

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



Antoni Tàpies: The Wisdom of the World

Christie's is honoured to present a selection of Twentieth Century Masterworks from the personal collection of Antoni Tàpies. Offered across a series of auctions throughout 2017 and 2018, these exceptional works offer a unique insight into the powerful bond that existed between this revolutionary artist and the paintings, sculptures and artefacts he encountered over the course of his lifetime. Highly intimate objects, gathered together over the course of his meandering collecting journey, these objects were closely connected to Tàpies's own artistic practice and reflect the seminal relationships, friendships and concepts that inspired him throughout his artistic career. Each work in the collection stands as a testament to the critical, perceptive and engaged way of looking that Tàpies was renowned for, and the passion he had for the works of his artistic and cultural forebears.

Gathering together artworks and objects apparently epochs and cultures apart, Tàpies collected passionately, but in a unique and idiosyncratic manner. An avid reader of ancient and Eastern philosophy, he held a deep fascination for the concept of 'authentic reality', a state of awakening which could be triggered by contact with a piece of art. As his

son, Toni has explained: 'For Tàpies, an artwork had to be like a talisman. A talisman capable of transmitting wisdom, thought and answers to the deepest doubts and concerns that may face a human being' (Toni Tàpies, 'A Personal View' in *Tàpies: Lo Sguardo Dell'Artista*, exh. cat. Venice, 2013, p. 27). It was this energy, the unique spirit of an artwork, that Tàpies sought in all he collected. It was a power which obsessed him, which he attempted to absorb, to digest and nurture, to combine with his own artistic vision, and finally, to translate into the gestures, strokes and marks he put down on his canvases. Each of these carefully selected works of art, chosen for their visual and spiritual presence, provided Tàpies with a personal library of visual stimuli, which acted as a catalyst for his own creative impulses and shaped and influenced his art throughout his career. The importance of these artworks in Tàpies's everyday experience is evident – these are the images and shapes which captured his imagination, comforted him, inspired him and obsessed him on a daily basis. Each of these artworks provided essential nourishment for Tàpies's creativity, opening a path for his artistic evolution and pushing his work to new levels of dynamic expression.



MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES

312

WASSILY KANDINSKY (1866-1944)

Allein (Alone)

signed with the monogram and dated '32' (lower left)
gouache and watercolour on paper
14 ¾ x 19 ½ in. (37.6 x 48.5 cm.)
Executed in June 1932

£120,000–180,000
\$170,000–240,000
€140,000–200,000

PROVENANCE:

Emmy 'Galka' Scheyer, Hollywood, by whom acquired directly from the artist in 1933.
Nierendorf Gallery, New York, by July 1942.
Nina Kandinsky, Paris, by whom acquired in the late 1940s.
Galerie Maeght, Paris (Ph. no. 4310), by whom acquired in November 1974.
Antoni Tàpies, Barcelona, and thence by descent to the present owner.

EXHIBITED:

Oakland, California, The Oakland Art Gallery, *Paintings by Wassily Kandinsky, the 'Old Master' of Abstract Art*, January 1935.
San Francisco Museum of Art, *Paintings by Wassily Kandinsky: A Survey 1923 to Present*, July 1939.
Saint-Paul-de-Vence, Fondation Maeght, *Kandinsky Centenaire 1866-1944*, July - September 1966, no. 79.
Zurich, Galerie Maeght, *Kandinsky: Ölbilder, Gouachen, Zeichnungen*, April 1972, no. 40.

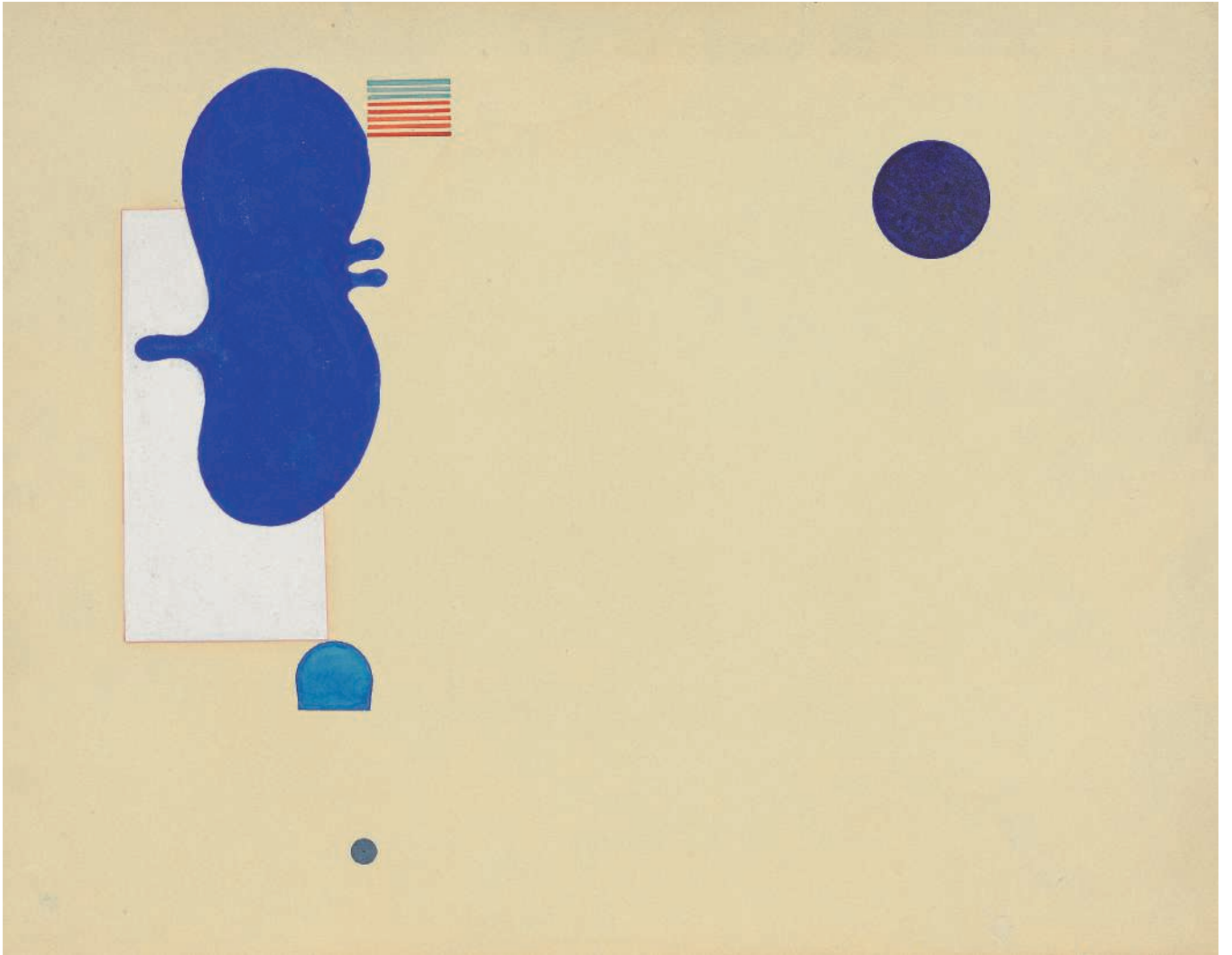
LITERATURE:

The artist's handlist, vol. VI, no. 466.
V. Endicott Barnet, *Kandinsky Watercolours: Catalogue Raisonné*, vol. II, 1922-1944, London, 1994, no. 1077, p. 330 (illustrated).
A. Tàpies, *El arte y sus lugares*, Madrid, 1999, p. 204 (illustrated; dated 'circa 1930').

The elegant forms which make up Wassily Kandinsky's *Allein* appear to almost float atop the white page on which they sit, their restrained shapes held together in a complex pattern by a strange, internal gravity. Composed of a selection of different shapes, from the precise geometry of a deep blue circle which appears suspended on the right hand side of the composition, to the free, flowing contours of the royal blue, amoeba-like shape that hovers above the white rectangle, this work invokes not only the harsh geometry of Kandinsky's early Dessau paintings of the mid-1920s, but also the fluid, more organic shapes which would come to distinguish the artist's work of the later 1930s.

As Kandinsky's friend and biographer Will Grohmann wrote of the artist's work during his last years in Dessau, that such a play of opposites was a distinct characteristic of this period. Kandinsky often 'obtained his greatest tensions from opposing the geometric elements to the free, and, so to speak, living elements, and by this means, arrived at more comprehensive higher forms... Other essential tensions were obtained by Kandinsky from opposing exact forms both flat and linear to deliberately inexact ones, complete forms to fragmentary forms, main forms to merely ornamental ones, organic amoeba-like elements to elements suggesting technology (serrating forms)... and so on' (W. Grohmann, *Kandinsky*, London, 1959, p. 218).

Painted at the beginning of the summer of 1932, *Allein* emerged at a time of great upheaval in Kandinsky's life, as his tenure at the Bauhaus was threatened by the school's imminent closure. The revolutionary school had become increasingly divided along political lines in recent years, and in January 1932 the Dessau municipal council, then controlled by the National Socialist Party, moved for its abolition. As Kandinsky wrote in a letter at the beginning of the year: 'the situation is very bad here in Germany and does not look as if it will improve. But we still have courage. The right-wingers are trying to swallow up the Bauhaus, but without success' (Kandinsky to H. Rebay, 30 January 1932, quoted in T. Bashkoff, 'Kandinsky and America in General,' in exh. cat., *Kandinsky*, New York, 2010, p. 109). However, despite Kandinsky's optimistic outlook, by the end of the summer it was clear that he was to be proven wrong, and the school was formally dissolved on the first of October 1932.



λ 313

JOAN MIRÓ (1893-1983)

Study for El vol de l'alosa

signed 'Miró' (lower right)
gouache and India ink on paper
17 5/8 x 25 1/4 in. (44.5 x 64.3 cm.)
Executed circa 1973

£120,000–180,000
\$170,000–240,000
€140,000–200,000

PROVENANCE:

Private collection, Barcelona, a gift from the artist.
Acquired from the above by the present owner.

EXHIBITED:

Palma de Mallorca, Ajuntament de Palma, *Joan Miró: pintura*, September - October 1978, p. 88.

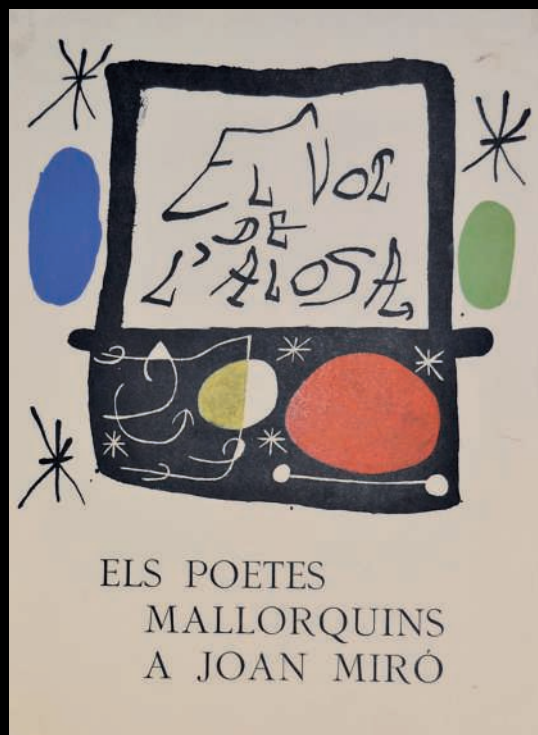
ADOM (Association pour la défense de l'oeuvre de Joan Miró) has confirmed the authenticity of this work.

Joan Miró's exploration of graphic arts came about through his relationships and friendships with the circle of poets and writers he met through André Masson, who became his neighbour at the Rue Blomet studio, in Paris, from 1925. 'I was far more interested in the poets Masson introduced me to than in the painters I met in Paris. I was impressed by the ideas they expressed, and particularly by the poetry they discussed. I read like mad all night long, especially poetry, in the tradition of [Alfred] Jarry's *Supermale...*' (Exh. cat., *109 llibres amb Joan Miró*, Barcelona, 1990, p. 223). Two years later, in August 1927, the poet Paul Éluard sent Miró several poems by André Breton's close friend, Lise Hirtz, asking Miró to illustrate them. This was not the first time

he had been asked for a work of art to illustrate a book. Earlier that year, the poet Josep Vicenç Foix had asked Miró to execute a drawing for the cover of his book *Gertrudis*.

In 1956, aged 63, Miró bought a house and studio in Cala Major, Mallorca, where he would remain until his death in 1983. During the first few years back where he had spent his childhood summers, he did not have much contact with the cultural circles there; his contribution to the magazine *Papeles de Son Armadans*, in 1957, had a limited impact among a small intellectual élite. But when the Majorca Daily Bulletin suggested publishing a special issue on Miró, ten years later, he was eager to actively cooperate in the project. The resulting publication included several renowned poets such as Robert Graves, Guillem Colom, Camilo José Cela, and Miquel Forteza, each one of whom wrote a poem dedicated to the artist, which he then illustrated with woodcuts. The issue appeared on the 31 December 1967, and was a major success. The winds of change were reaching Mallorca. Shortly after, Miró asserted: 'This special issue of the Majorca Daily Bulletin should be considered a starting point. We have to do things. We've got to keep on working, fighting for the culture of these islands. I was thinking that maybe we could have an edition with the poems included in the newspaper. [...] I could do a drawing or an image for each poem. I believe it's an idea worth considering [...]' (P.A. Serra & J.C. Cela, *Miró y Mallorca*, Barcelona, 1984, p. 98). That was the starting point for the book *El vol de l'alosa. Els poemes mallorquins a Joan Miró*, a tribute to Miró from the poets of Mallorca, which was published in 1973, with a cover designed by Miró, and an illustration by the artist for each poem, just as he had said he would.

The present work is a study for the cover of the book. In this gouache, a broad black graphism, seemingly produced at one sweep of the brush, represents the lark – *alosa*, in Spanish – very allusively, against a bright blue and red background. The black spots set against the stark, primary colours, bear a close connection with the celebrated triptych of 1961, *Bleu I, II, III*, (Centre Georges Pompidou, Paris): they are a powerful expression of the artist's obsession with dreamscapes and vacant, infinite space. In 1958, during which he was working on the triptych Miró said: 'The spectacle of the sky overwhelms me. I'm overwhelmed when I see, in an immense sky, the crescent of the moon, or the sun. There, in my pictures, tiny forms in huge, empty spaces. Empty horizons, empty plains—everything which is bare has always greatly impressed me' (A. Dore, *Twentieth Century Artists on Art*, New York, 1958).

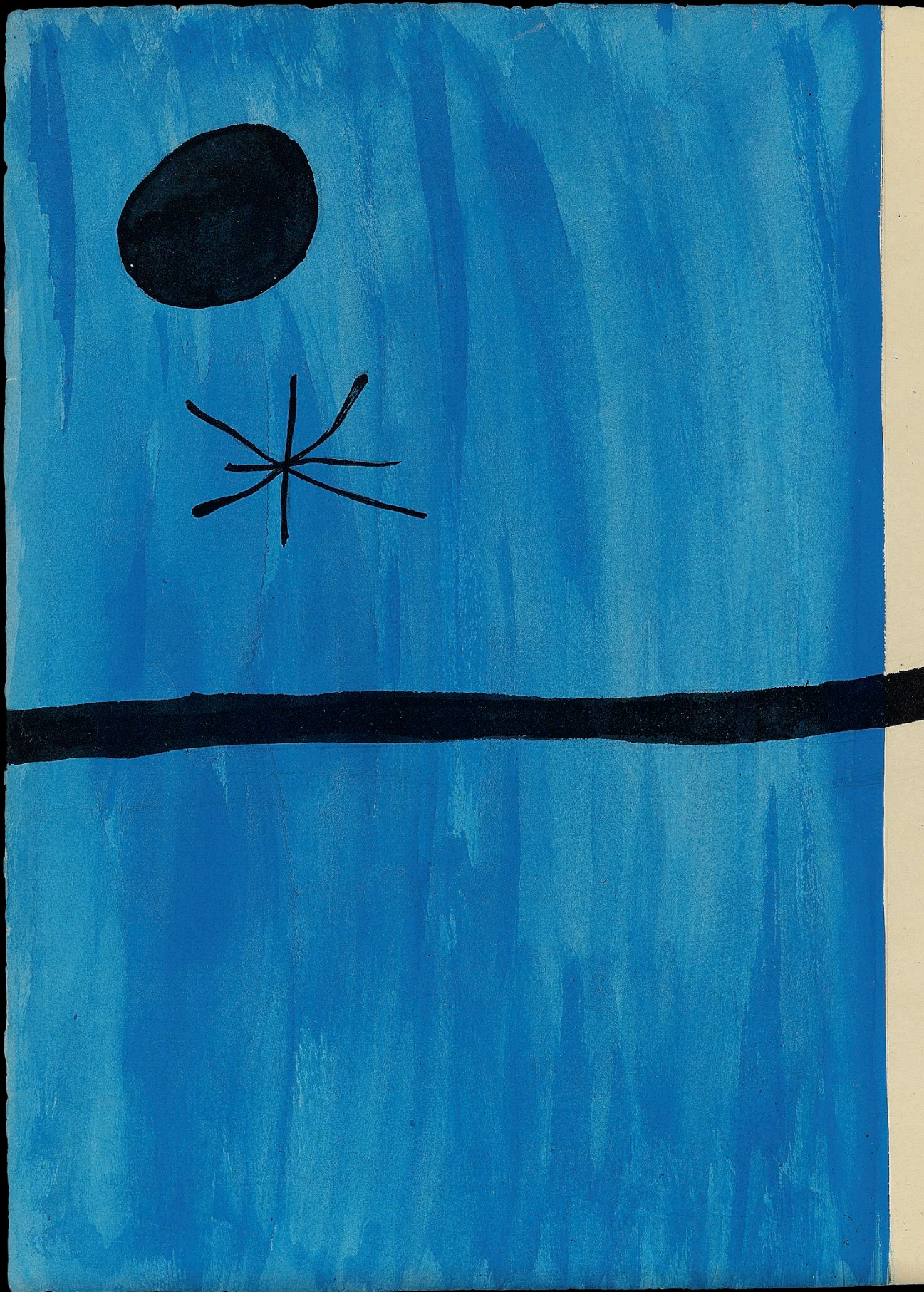


Joan Miró, *El Vol de l'Alosa. Els poemes mallorquins a Joan Miró*, 1973.

Handwritten text in a stylized script, possibly a name or signature, rendered in black ink on a vibrant red background. The text is oriented vertically, reading from top to bottom. The characters are highly stylized and interconnected, with a prominent, large, sweeping flourish that curves across the upper portion of the page. Below this flourish, the word "Amigo" is written in a smaller, more legible script. The overall composition is dynamic and expressive.

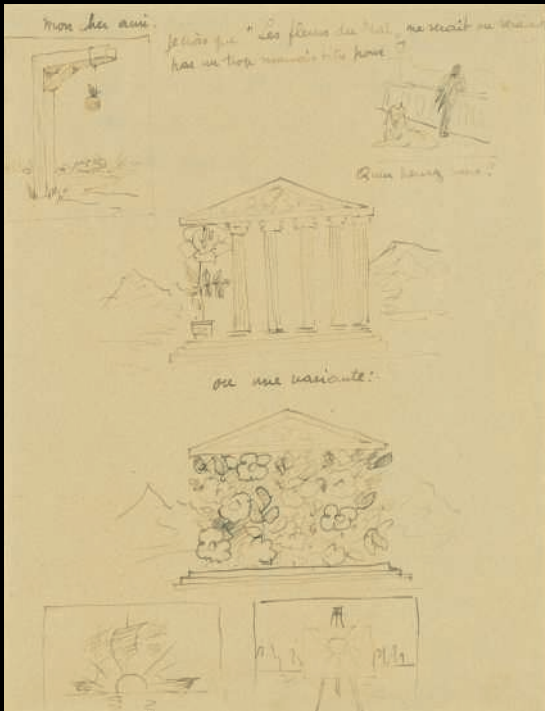
A small, stylized mark or signature element, possibly a decorative flourish or a small character, located in the lower right quadrant of the page. It consists of a vertical stroke with a horizontal crossbar and a small hook at the top.

A series of small, dark, circular marks or dots, possibly representing a signature or a decorative element, located in the bottom right corner of the page. There are four distinct dots of varying sizes, arranged in a slightly curved line.

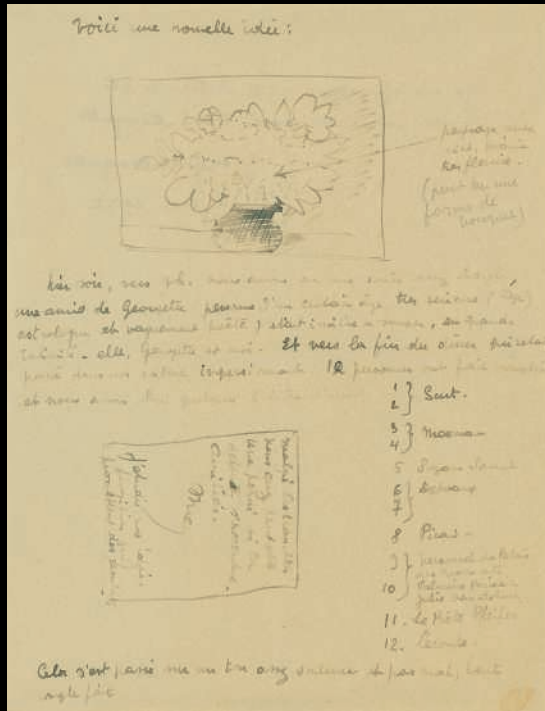




Handwritten text in a stylized script, possibly Urdu or Persian, located in the lower right quadrant of the red background. The text is written in black ink and includes several characters and decorative elements. To the right of the main text, there are several small, dark, teardrop-shaped marks and dots, which appear to be decorative or part of the calligraphic style.



314 (1)



314 (2)

WORKS ON PAPER FROM THE TWENTIETH CENTURY AVANT-GARDES
THE COLLECTION OF A SCHOLAR, SOLD TO BENEFIT HUMANITARIAN CAUSES

λ 314

RENÉ MAGRITTE (1898-1967)

Deux lettres

pen and ink on paper; pen and ink and pencil on paper
each: 10 7/8 x 8 1/4 in. (27.4 x 21 cm.)

(2)

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

Studio Simonis, Turin.

Acquired from the above by the present owner.

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

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 315

RENÉ MAGRITTE (1898-1967)

La recherche de l'absolu

signed and inscribed "La Recherche de l'Absolu" Magritte' (lower right)

ballpoint pen on paper
11 x 7 1/2 in. (28 x 19 cm.)

£12,000–16,000

\$17,000–22,000

€14,000–18,000

PROVENANCE:

Private collection, Belgium, by whom acquired by 2000, and thence by descent to the present owners.

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



315



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 316

RENÉ MAGRITTE (1898-1967)

Les troubles du cœur

signed 'Magritte' (lower right)

pen and India ink on paper

19 ¼ x 24 ¾ in. (49 x 62.7 cm.)

Executed in the 1940s

£40,000–60,000

\$54,000–81,000

€46,000–68,000

PROVENANCE:

Private collection, Belgium, by whom acquired by 2000, and thence by descent to the present owners.

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

Executed by René Magritte in the 1940s, *Les troubles du cœur* depicts a pair of nude female legs, which are not, as one would expect to see, leading up to a matching female upper body, but instead are connected to a rose blossom in full bloom.

As one of the leaders of Surrealism, Magritte often depicts in his works powerful paradoxes, which are seemingly familiar at first sight but eventually trigger an unsettling feeling and strangeness in their beholder. The present work was executed by the artist as a preliminary drawing for Magritte's painting of the same title, illustrated for the first time ever in Paul Nougé's book *René Magritte ou les Images Défendues*, Brussels, 1943, p. 61.



'I feel the need to achieve maximum intensity with minimal means. That's what led me to give my painting an ever sparer character.'

Miró, quoted in Y. Taillandier, 'Miró: I Work Like a Gardener', pp. 423-28, in exh. cat., *Joan Miró: 1893-1983*, Barcelona, 1993, p. 427.

PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

λ * 317

JOAN MIRÓ (1893-1983)

Femme, oiseau, étoile, constellation

signed 'Miró' (lower right); dated and titled '26/II/77. Femme, oiseau, étoile, constellation' (on the reverse)

pencil and pastel on paper
11 ¾ x 8 ⅝ in. (30 x 21.9 cm.)
Drawn on 26 February 1977

£10,000-15,000
\$14,000-20,000
€12,000-17,000

PROVENANCE:

Galeria Alfredo Melgar, Madrid.
Galerie Anne Gregory, Sydney, by whom acquired from the above.
Acquired from the above by the late owner in 1988.

EXHIBITED:

Sydney, Galerie Anne Gregory, *Joan Miró*, October - November 1988, no. 11.

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



'At the beginning, it's a straightforward thing. It's the material that decides. I prepare a background, by cleaning my brushes on the canvas, for example. Pouring a little gasoline will do just as well. If it's for a drawing, I crumple the paper. I wet it. The running water outlines a shape.'

Miró, quoted in *Joan Miró: 1893-1983*, exh. cat., Barcelona, 1993, p. 415.

PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

λ * 318

JOAN MIRÓ (1893-1983)

Paysage animé II

signed 'Miró' (lower right); dated, titled and numbered '27/VII/76. Paysage animé 12/VII/76. VIII/71. II' (on the reverse)
watercolour and pen and India ink on paper
15 ¾ x 25 ½ in. (39.9 x 64.8 cm.)
Executed in August 1971 and 12-27 July 1976

£30,000–50,000

\$41,000–68,000

€34,000–57,000

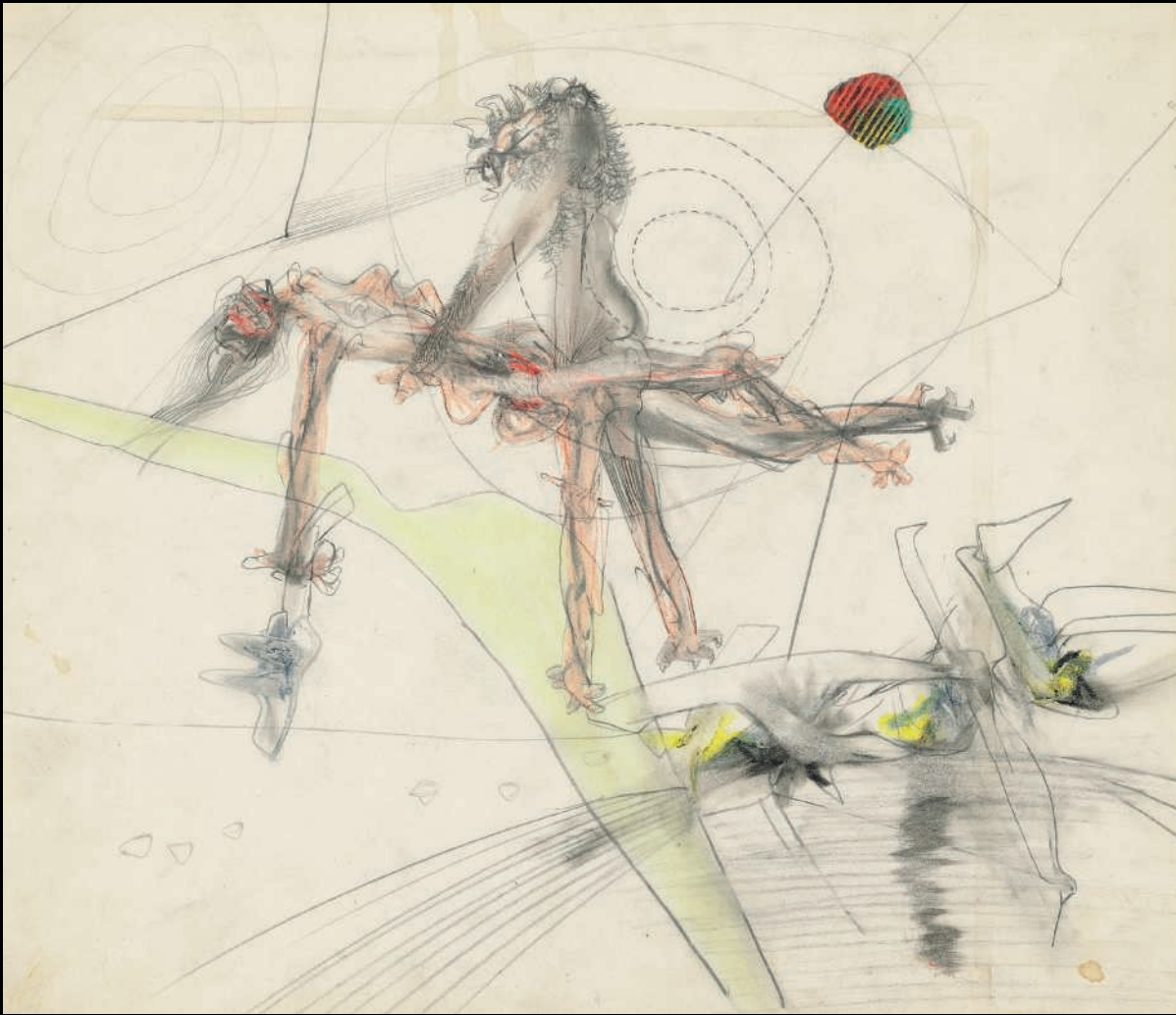
PROVENANCE:

Annandale Galleries, Sydney.

Acquired from the above by the late owner in 1993.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 2988, p. 300 (illustrated).



λ* 319

MATTA (1911-2002)

Sans titre

coloured crayon and pencil on paper

11 ¼ x 13 in. (28.5 x 32.9 cm.)

Executed *circa* 1943

£10,000–15,000

\$14,000–20,000

€12,000–17,000

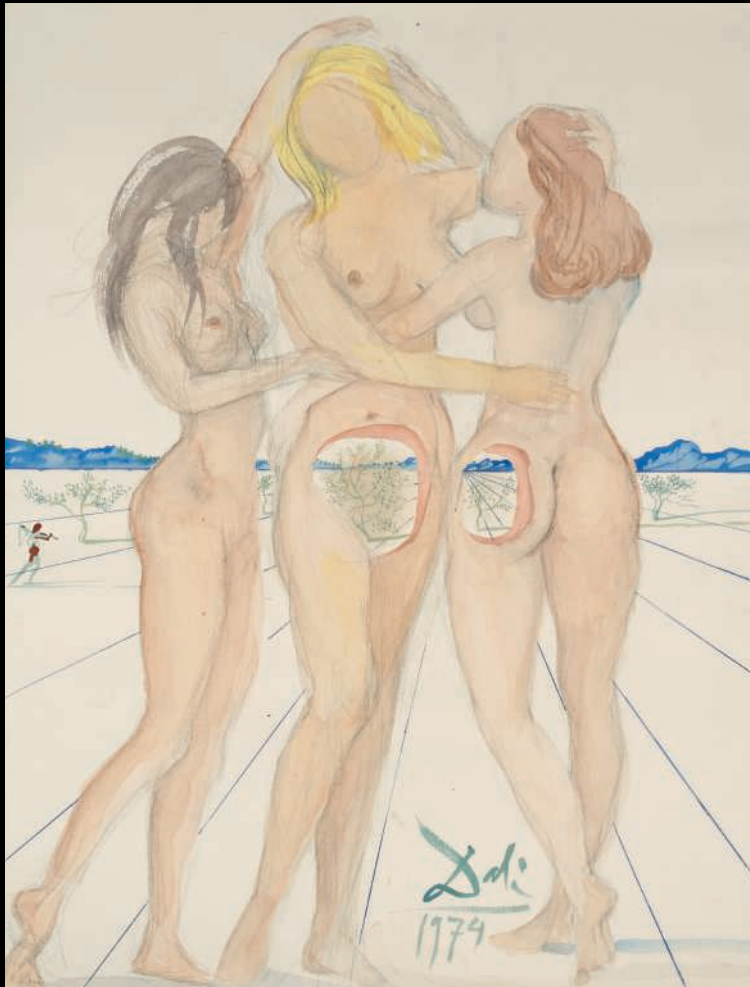
PROVENANCE:

Concept Art Gallery, Pittsburgh, by March 2003.

Private collection, United States, by December 2008; sale, Doyle, New York, 19 May 2009, lot 113.

Acquired at the above sale by the present owner.

This work is registered at the Matta Archives under no. DRA043F819, and will be included in the forthcoming *Matta Catalogue raisonné* being prepared by Madame Ferrari-Matta.



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 320

SALVADOR DALÍ (1904-1989)

Les trois grâces

signed and dated 'Dalí 1974' (lower right)
watercolour, charcoal and ballpoint pen on paper
25 3/8 x 19 3/8 cm. (64.6 x 49.7 cm.)
Executed in 1974

£50,000–80,000
\$68,000–110,000
€57,000–90,000



Antonio Canova, *The Three Graces*, 1814-17.
Victoria and Albert Museum, London.

PROVENANCE:

A gift from the artist to the mother of the present owner by 1980.

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

Les trois grâces, created in 1974, harks back to the well-known mythological motif present in Botticelli's *Primavera*, depicting the three virtues embodied in the daughters of Zeus: Aglaea (elegance), Euphrosyne (mirth), Thalia (youth and beauty). Renowned for his extraordinary draughtsmanship, Dalí frequently referred to renaissance subjects in his surrealist works, not only for their aesthetic brilliance but as a means to access the psychological elements of allegory. This motif can be found in during the height of his surrealist period in the 1930s, with the oil painting *Enchanted beach with three fluid graces* from circa 1938, held in The Dalí Museum, St Petersburg, Florida and in an edition reliefs created of the same subject in 1977.

The present work aligns more closely with Antonio Canova's depiction of the subject in marble, *The Three Graces*, in the collection of the Victoria and Albert Museum in London. Dalí refers to Canova in a more academic depiction of the subject in oil on copper which remained unfinished at the time of his death, *Untitled, After "The Three Graces" by Canova (unfinished)* (Fundació Gala-collection, cat. no. 914). In the present work, the nude graces are depicted in classical poses referencing the marble -elegant and classically beautiful- the trees in the background possibly referring to the springtime of Botticelli's version. The landscape is vast and desolate however, thus evoking a surreal juxtaposition reminiscent of his earlier masterpiece.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 321

JOAN MIRÓ (1893-1983)

Painting

signed with the initial 'M' (lower left); signed and dated 'MIRÓ. 16/5/60' (on the reverse)

oil on scratched cardboard

5 x 7 ³/₄ in. (13 x 19.8 cm.)

Executed on 16 May 1960

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Studio Luca Palazzoli, Milan.

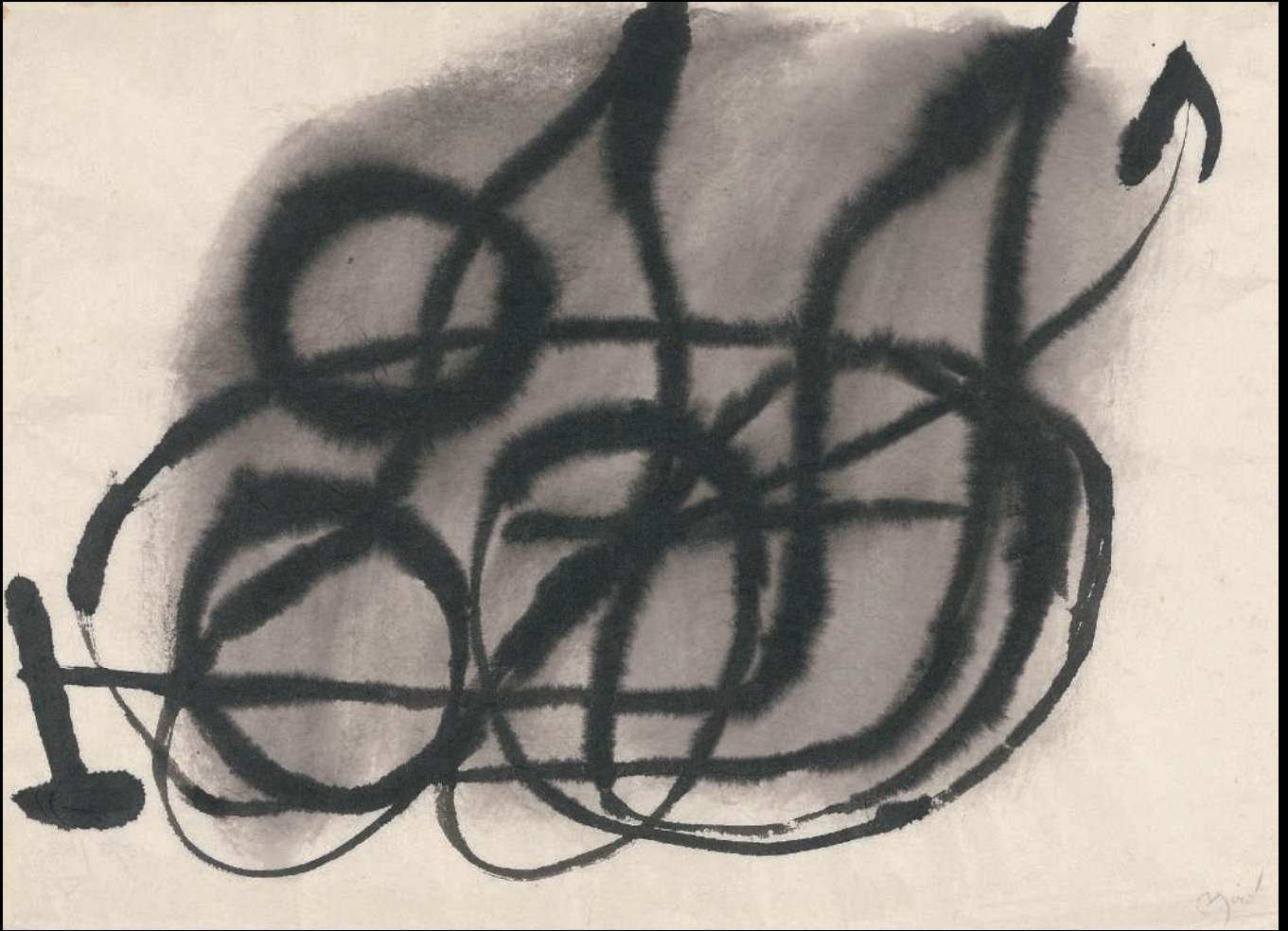
Acquired from the above by the family of the present owner.

LITERATURE:

Y. Taillandier, *Creación Miró 1961*, Barcelona, 1962, p. 41 (illustrated).

J. Dupin, *Joan Miró: Life and Work*, London, 1962, no. 965, p. 573 (illustrated).

J. Dupin & A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné*, vol. IV, *Paintings, 1959-1968*, Paris, 2002, no. 1103, p. 76 (illustrated).



λ 322

JOAN MIRÓ (1893-1983)

Untitled VI

signed 'Miró' (lower right); dated and numbered '16/1/67/VI' (on the reverse)
brush and India ink and wash on paper
18 x 24 ¾ in. (45.5 x 63 cm.)
Executed on 16 January 1967

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

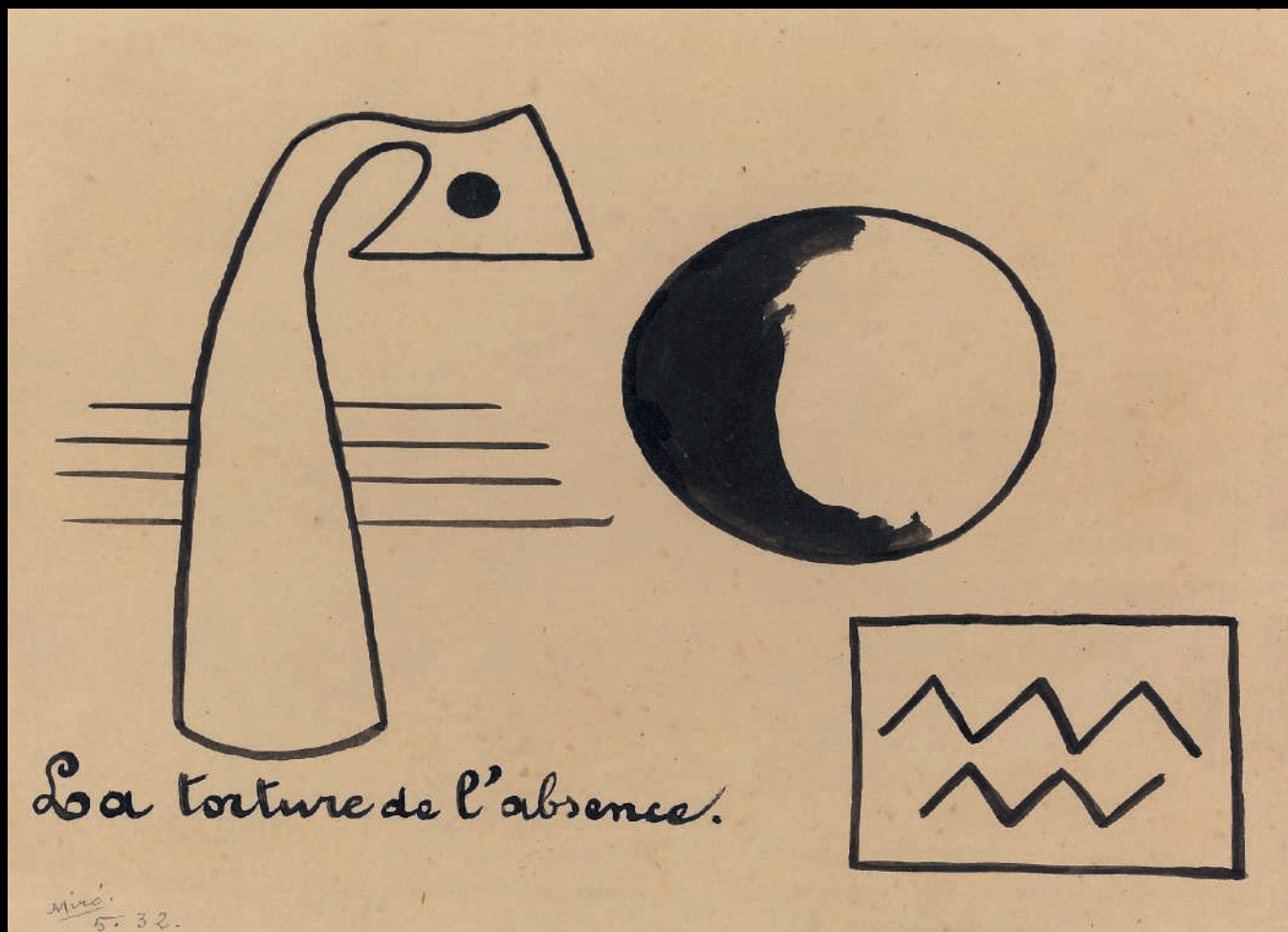
Galerie Maeght, Paris (no. 11974).
Farsetti Arte, Milan & Prato, by whom acquired in December 2006.
Private collection, Paris.

EXHIBITED:

Prato, Galleria Metastasio, *Miró*, February 1982 (illustrated).

LITERATURE:

J. Dupin & A. Lelong, *Joan Miró, Catalogue raisonné, Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1963, p. 151 (illustrated).



THE PROPERTY OF A PRIVATE SWEDISH COLLECTOR

λ 323

JOAN MIRÓ (1893-1983)

La torture de l'absence

signed, dated and inscribed 'La torture de l'absence. Miró. 5. 32.' (lower left)
brush and India ink on paper
9 ½ x 12 7/8 in. (24.3 x 32.5 cm.)
Executed in May 1932

£15,000-20,000

\$21,000-27,000

€17,000-23,000

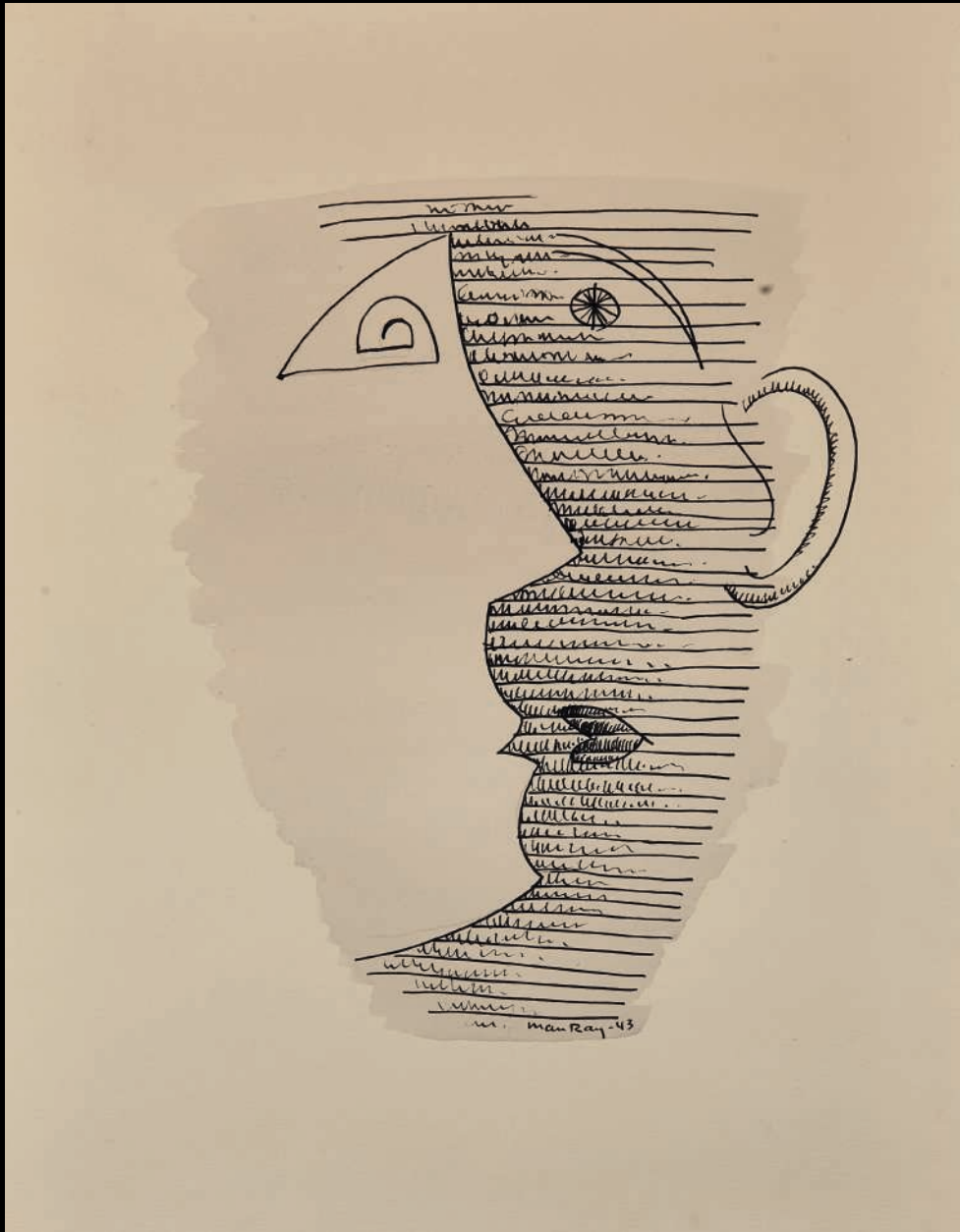
PROVENANCE:

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

EXHIBITED:

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

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



324

MAN RAY (1890-1976)

The Mug Drawing III

signed and dated 'Man Ray-43' (lower centre); titled 'The Mug Drawing III' (on the reverse)

pen and India ink and grey wash on paper

24 ¾ x 19 ½ in. (62.8 x 48.6 cm.)

Executed in 1943

£15,000-20,000

\$21,000-27,000

€17,000-23,000

PROVENANCE:

Sidney Mishkin, New York.

Baruch College, New York, a bequest from the above in 1992; sale, Christie's, New York, 5 May 2010, lot 278.

Private collection, Europe, by whom acquired at the above sale; sale, Christie's, New York, 6 November 2014, lot 187.

Acquired at the above sale by the present owner.

λ* 325

MAX ERNST (1891-1976)

Loplop présente Chimaera

signed 'max ernst' (lower right)
paper collage and pencil on paper
19 ½ x 25 ¾ in. (49.5 x 64.5 cm.)
Executed in 1932

£50,000–80,000
\$68,000–110,000
€57,000–90,000

PROVENANCE:

Julien Levy, Bridgewater, Connecticut, by whom acquired directly from the artist (no. 60.1059), and thence by descent; Hommage à Julien Levy sale, Tajan, Paris, 8 June 2006, lot 243.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *Max Ernst*, March - May 1961, no. 215, p. 59, (dated '1931' and titled 'Loplop présente'); this exhibition later travelled to Chicago, The Art Institute, June - July 1961.
London, Tate Gallery, *Max Ernst*, September - October 1961, no. 104 (dated '1931' and titled 'Loplop Introduces').
New Haven, Yale University Art Gallery, *Max Ernst, Arshile Gorky from the Collection of Julien Levy*, March - May 1964, no. 12 (dated '1931' and titled 'Loplop Introduces').
Stockholm, Moderna Museet, *Max Ernst*, September - November 1969, no. 153 (dated '1931' and titled 'Lop-Lop présente').
Amsterdam, Stedelijk Museum, *Max Ernst*, November 1969 - January 1970, no. 136, p. 26 (illustrated p. 44; dated '1931' and titled 'Lop-Lop présente').
Stuttgart, Württembergischer Kunstverein, *Max Ernst*, January - March 1970, no. 150, p. 151 (dated '1931' and titled 'Lop-Lop présente').
Chicago, Richard Feigen Gallery, *Max Ernst from the Julien Levy Collection*, April - May 1971, no. 7 (dated '1931' and titled 'Lop Lop Personnage').
State College, Pennsylvania, Palmer Museum of Art, The Pennsylvania State University, *Accommodations of Desire: Surrealist Works on Paper Collected by Julien Levy*, September - December 2004, p. 120; this exhibition later travelled to Brighton, Massachusetts, Boston College, McMullen Museum of Art, January - March 2005; Sacramento, California, Crocker Art Museum, July - September 2005; Knoxville, Tennessee, Museum of Art, September - November 2005; and Portland, Maine, Museum of Art, January - March 2006.
Basel, Museum Tinguely, *Max Ernst: Im Garten der Nympe Ancolie*, September 2007 - January 2008, p. 220 (illustrated p. 136).
Rome, Complesso Monumentale del Vittoriano, *Dada e Surrealismo riscoperti*, October 2009 - February 2010, p. 438 (illustrated p. 246).
Cologne, Galerie Boisserée, *Max Ernst: Skulpturen, Arbeiten auf Papier, Radierungen und Lithographien*, September - November 2013, no. 1 (illustrated).

LITERATURE:

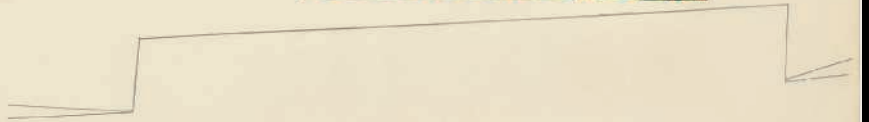
W. Spies, S. & G. Metken, *Max Ernst*, vol. IV, *Werke 1929-1938*, Cologne, 1979, no. 1758, p. 100 (illustrated).

Loplop présente Chimaera is one of an important series of collages made by Max Ernst in the early 1930s invoking the mysterious shamanic figure of 'Loplop'. Loplop was a bird-headed figure that had emerged unconsciously in Ernst's art in the late 1920s and which came to 'visit' him through his work almost constantly during the early 1930s at a time when, in the aftermath of creating his extensive collage novel *La femme 100 têtes*, he was in the process of defining his artistic position with relation to Surrealism.

A kind of shamanic alter-ego of the artist himself, Loplop was a mysterious guide to the underworld of Ernst's unconscious and the realm from where his ever-fertile creativity derived. Part reincarnation of the vulture in Leonardo da Vinci's *Virgin of the Rocks* which had so fascinated Sigmund Freud, and by extension André Breton, part mask and part avian incarnation of Ernst himself, Loplop was a totemic vehicle existing on the borderlines between Ernst's art and imagination. Comprising a collage of an altered lithograph to form the figure of a Chimaera affixed to a larger paper ground, the figure of Loplop in this work has been reduced to only a piece of marble paper, sharp lines as legs, and a disk for its head.

Loplop présente Chimaera originally belonged to Julien Levy, pre-eminent dealer of modern art throughout the 1940s, whose passion for the Surrealist movement and its art changed the course of American artistic culture.

Born in New York, he studied museum administration at Harvard under Paul J. Sachs, before dropping out and travelling to Paris, where he befriended Man Ray, Marcel Duchamp, and Berenice Abbott, and also met his future wife, Joella Hawsis, daughter of artist and writer Mina Loy. Back in New York, Levy worked briefly at the Weyhe Gallery before establishing his own New York gallery at 602 Madison Avenue in 1931. Concentrating at first on photography, he staged Man Ray's first major show, introduced Henri Cartier-Bresson to the United States, and promoted many other prominent European and American artists there. On January 29, 1932 came the landmark Surrealist exhibition of the work of Pablo Picasso, Max Ernst, Joseph Cornell, Marcel Duchamp -the first in New York to display the works of members of the official surrealist group- and the introduction of Salvador Dalí's *The Persistence of Memory* (which Levy owned).





PROPERTY FROM A PRIVATE COLLECTION, TURIN

λ 326

SALVADOR DALÍ (1904-1989)

Don Quichotte

signed and dated 'Dalí 1964' (lower right)
watercolour, gouache and pen and ink on card
13 ½ x 19 ¼ in. (33.2 x 49 cm.)
Executed in 1964

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

Private collection, Europe, by whom acquired directly from the artist.
Acquired from the above by the present owner.

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



PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

λ * 327

OTTO DIX (1891-1969)

Rückenakt

signed 'Otto DIX' (lower right); inscribed 'Rückenakt' (on the reverse)

pencil on paper

17 ¼ x 12 ⅝ in. (43.8 x 31.5 cm.)

Drawn in 1919

£5,000–7,000

\$6,800–9,500

€5,700–7,900

PROVENANCE:

Stuttgarter Kunstkabinett [R.N. Ketterer], Stuttgart.

Private collection Switzerland, by whom acquired from the above *circa* 1955;

sale, Christie's, London, 3 December 1985, lot 444.

Anonymous sale, Hauswedell & Nolte, Hamburg, 12 June 1987, lot 352.

Acquired at the above sale by the present owner.

LITERATURE:

U. Lorenz, *Otto Dix: Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. II, Bonn, 2002, no. EDV 5.2.1, p. 693 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 328

JOAN MIRÓ (1893-1983)

Tête

signed 'Miró' (lower right); dated and inscribed '22/II.79. Tête' (on the reverse)
crayon on cardboard
10 ⁷/₈ x 8 ¹/₄ in. (27.5 x 21 cm.)
Drawn in 1979

£20,000–30,000
\$27,000–41,000
€23,000–34,000

PROVENANCE:

Galerie Maeght, Paris.
Studio Luca Palazzoli, Milan.
Acquired from the above by the family of the present owner.

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



λ * 329

MARINO MARINI (1901-1980)

Cavallo su sfondo blu

signed and dated 'MARINO 1953' (lower left)

gouache and *sgraffito* on paper

24 ½ x 17 in. (62.4 x 43.2 cm.)

Executed in 1953

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

Gallery Gemini, Palm Beach.

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

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

* 330

FERNAND LÉGER (1881-1955)

Étude pour Le campeur

signed with the initials and dated 'F.L. 53' (lower right); signed and inscribed 'A Blaise Fernand 55' (on the backing board)
gouache and brush and India ink on paper
25 5/8 x 19 3/4 in. (65.1 x 50.3 cm.)
Executed in 1953

£200,000–300,000

\$270,000–410,000

€230,000–340,000

PROVENANCE:

Raymone and Blaise Cendrars, France, a gift from the artist in 1955.
Albert Mermoud, Lausanne, a gift from the above before 1986 and thence by descent to the present owner.

In 1952-1953, the Swiss publisher, great patron of the art and founder of *La Guilde des Livres* Albert Mermoud, asked the novelist Blaise Cendrars to collaborate on a book with Fernand Léger for one of his publications. Although Léger created 29 lithographs for the book, upon his death in 1955, the text had not yet been completed. Deeply affected by the death of the artist, Cendrars altered the original theme of the book and made of it an homage to the recently deceased Léger.

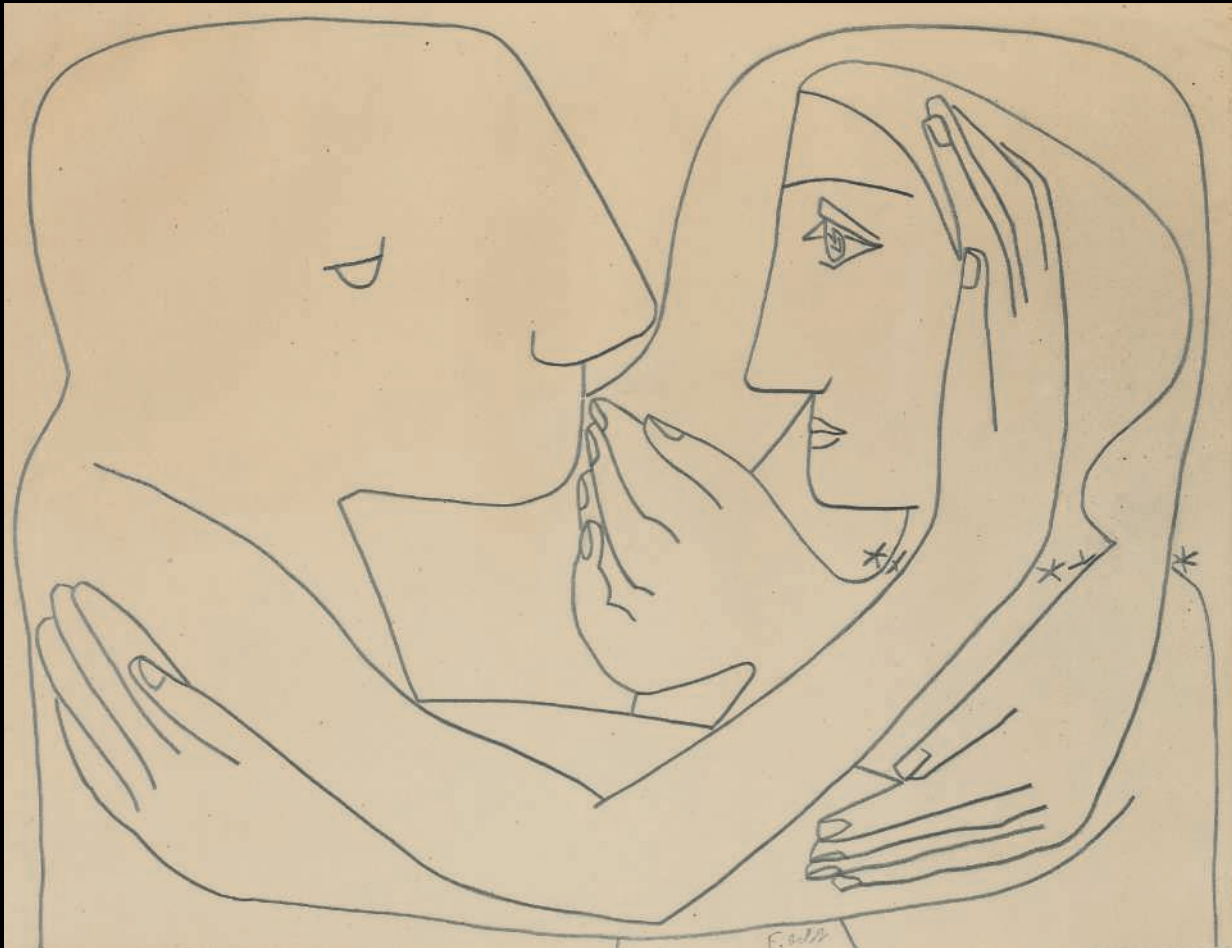
The gouache *Étude pour Le campeur* is a study for the eponymous oil, *Le campeur*, which originally belonged to Nadia Léger and is now held in the collection of the Fernand Léger Museum in Biot. The present work on paper was offered by the artist himself, in 1955, to Blaise Cendrars, who then gifted it to his friend Albert Mermoud as a souvenir of their collaborations.

Étude pour Le campeur forms part of an important series of paintings and colourful drawings that Léger made on the theme of leisure in the early 1950s. Known as *Le campeur*, this series bridges the artist's work from the abstract composition of the well-celebrated *Plongeurs* series completed in the 1940s, to his last major groups of pictures, *Les Loisirs*, *Les Constructeurs* and *La Grande Parade*.



Fernand Léger, *Le campeur*, c. 1954. Musée national Fernand Léger, Biot.





λ * 331

FRANÇOISE GILOT (B. 1921)

Les amants

signed 'F. Gilot' (lower right); dated and numbered 'Fevrier 48 II' (on the reverse)
graphite on paper
19 7/8 x 25 7/8 in. (50. x 65.5 cm.)
Drawn in February 1948

£7,000–10,000
\$9,500–14,000
€8,000–11,000

PROVENANCE:

Private collection, Chicago, by whom acquired from the above, and thence by descent.
Acquired from the above by the present owner.

Françoise Gilot has confirmed the authenticity of this work. It is recorded in her archives under the number SG.0751.02.

"When I told him, one morning, in a flash of warmth quite unlike the 'English reserve' I had shown him before, how much at ease I felt with him, he grabbed my arm and burst out excitedly 'But that's exactly the way I feel. When I was young, even before I was your age, I never found anybody that seemed like me. I felt I was

living in complete solitude and I never talked to anybody about what I really thought, I took refuge entirely in my painting. As I went along through life, gradually I met people with whom I could exchange a little bit and then a little bit more. And I had that same feeling with you—of speaking the same language. From the very first moment I knew we could communicate" (F. Gilot, *My Life with Picasso*, New York, 1964, p. 32)

Les amants from 1947 depicts the young Françoise Gilot with her then partner Pablo Picasso in a loving embrace. Mother to two of their children, Gilot drew this work just after the birth of their first child Claude, at a time when the two artists were very much in love. The heart-shaped composition of soft, curving lines, with the two lovers facing one another at close proximity, displays a directness of interaction, an unspoken, intimate communication, whilst her hand is raised to his mouth in a tender gesture. The fluid confidence of line serves to articulate their respective profiles masterfully, with the defining characteristics of their faces reflecting similarity with Picasso's own portraits of her, reinforcing their creative and emotional synergy at this time of happiness in their relationship.

λ * 332

PABLO PICASSO (1881-1973)

Composition au journal

signed 'Picasso' (on the reverse)
pencil on paper
7 3/4 x 11 1/2 in. (19.7 x 29.4 cm.)
Drawn in 1914-1915

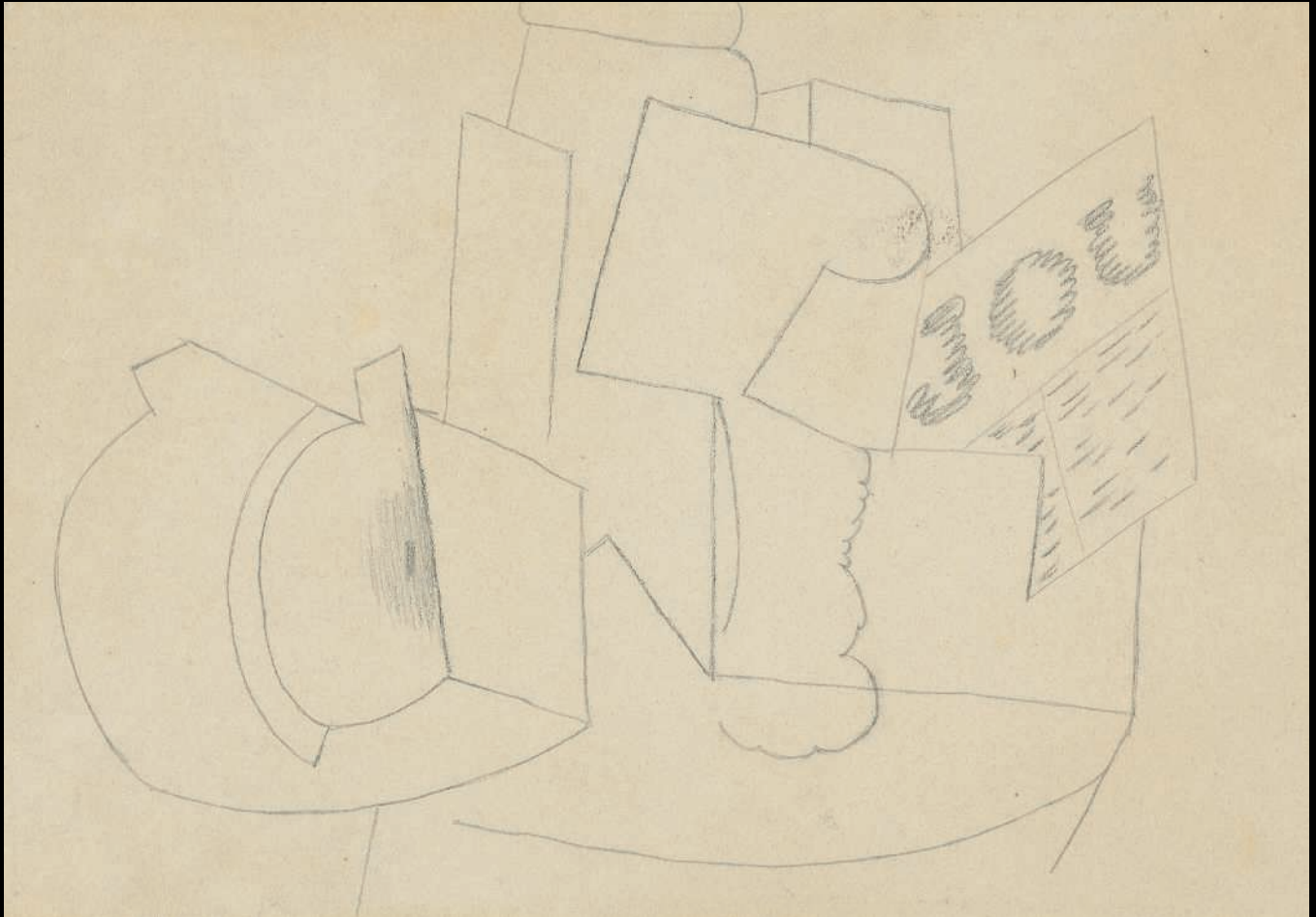
£60,000–90,000
\$81,000–120,000
€68,000–100,000

PROVENANCE:

Galerie Europe, Paris.
Galerie Tarica, Paris.
Galerie Theo, Madrid.
Acquired by the present owner by 1991.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VI, *Supplément aux volumes 1 à 5*, Paris, 1954, no. 1477 (illustrated, pl. 176).



332

'It was really the manifestation of a vague desire on the part of those of us who participated in it to get back to some kind of order, yes. We were trying to move in a direction opposite to Impressionism. That was the reason we abandoned colour, emotion, sensation, and everything that had been introduced into painting by the Impressionists, to search again for an architectonic basis in the composition, trying to make an order of it. People didn't understand very well at the time why very often we didn't sign our canvases. Most of those that are signed we signed years later. It was because we felt the temptation, the hope, of an anonymous art, not in its expression but in its point of departure. We were trying to set up a new order and it had to express itself through different individuals. Nobody needed to know that it was so-and-so who had done this or that painting. But individualism was already too strong and that resulted in a failure, because after a few years all Cubists who were any good at all were no longer Cubists' (Picasso on Cubism, quoted in F. Gilot & C. Lake, *Life with Picasso*, London, 1964, p. 75).

The year in which *Composition au journal* was executed marked an unusually difficult time in Picasso's life; Europe was embroiled in war, his friends Georges Braque, Fernand Léger, and André Derain had been mobilized, and Guillaume Apollinaire had volunteered for service. Picasso's foreign status and his strong ties to the German patrons Daniel-Henry Kahnweiler and Heinrich Thannhauser made him an object of mistrust in Paris. Moreover, his mistress Eva, much celebrated in many of his cubist paintings, gradually succumbed to illness and died in December of 1915.

Picasso's independence at this juncture proved momentous. Indeed, Max Jacob wrote to Kahnweiler to describe the whereabouts of various friends, saying, "our friend Braque is a sergeant at Le Havre... Our friend Picasso is living at 14, rue Saint-Bernard and people say he's doing the most beautiful things he's ever done" (quoted in W. Rubin, *Picasso and Braque: Pioneering Cubism*, exh. cat., New York, 1989, p. 432). The old vanguard of Cubism had dissipated, and the field was left open for Picasso to develop in new directions; when his friends returned from the War, they would themselves adopt their own new styles. As Picasso later told Kahnweiler: 'When mobilisation was decreed in August 1914, I accompanied Braque and Derain to the railway station at Avignon. We have never found each other again' (quoted in D.H. Kahnweiler, *Juan Gris: His Life and Work*, trans. D. Cooper, London, 1969, p. 166).

In this second phase of cubism, as Richardson remarks, the still lives become small and geometrically neat, and they include a single glass, or pipe or guitar; they are hard-edged little gems who not always have an upside or downside (J. Richardson, *A Life of Picasso*, London, 2007, p. 77). These little gems, like the beautiful linear composition that is the present work, may have been produced by Picasso, mainly between 1914 and 1917, in response to critics who had claimed his defection from the movement, through his experimentation with classicism within the so-called return to order.

λ * 333

PABLO PICASSO (1881-1973)

Quatre nus à la fleur effeuillée

signed, dated and numbered 'vendredi 16.2.68.II Picasso' (lower left)

pencil on paper

18 ½ x 22 ¾ in. (47 x 58 cm.)

Drawn on 16 February 1968

£180,000–250,000

\$250,000–340,000

€210,000–280,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 012514).

Saidenberg Gallery, New York.

Private collection, Europe, by whom acquired from the above in the late 1980s; sale, Christie's, London, 22 June 2011, lot 112.

Van de Weghe Fine Art, New York.

Acquired from the above by the present owner circa 2012.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXVII, *Œuvres de 1967 et 1968*, Paris, 1973, no. 228 (illustrated pl. 89).

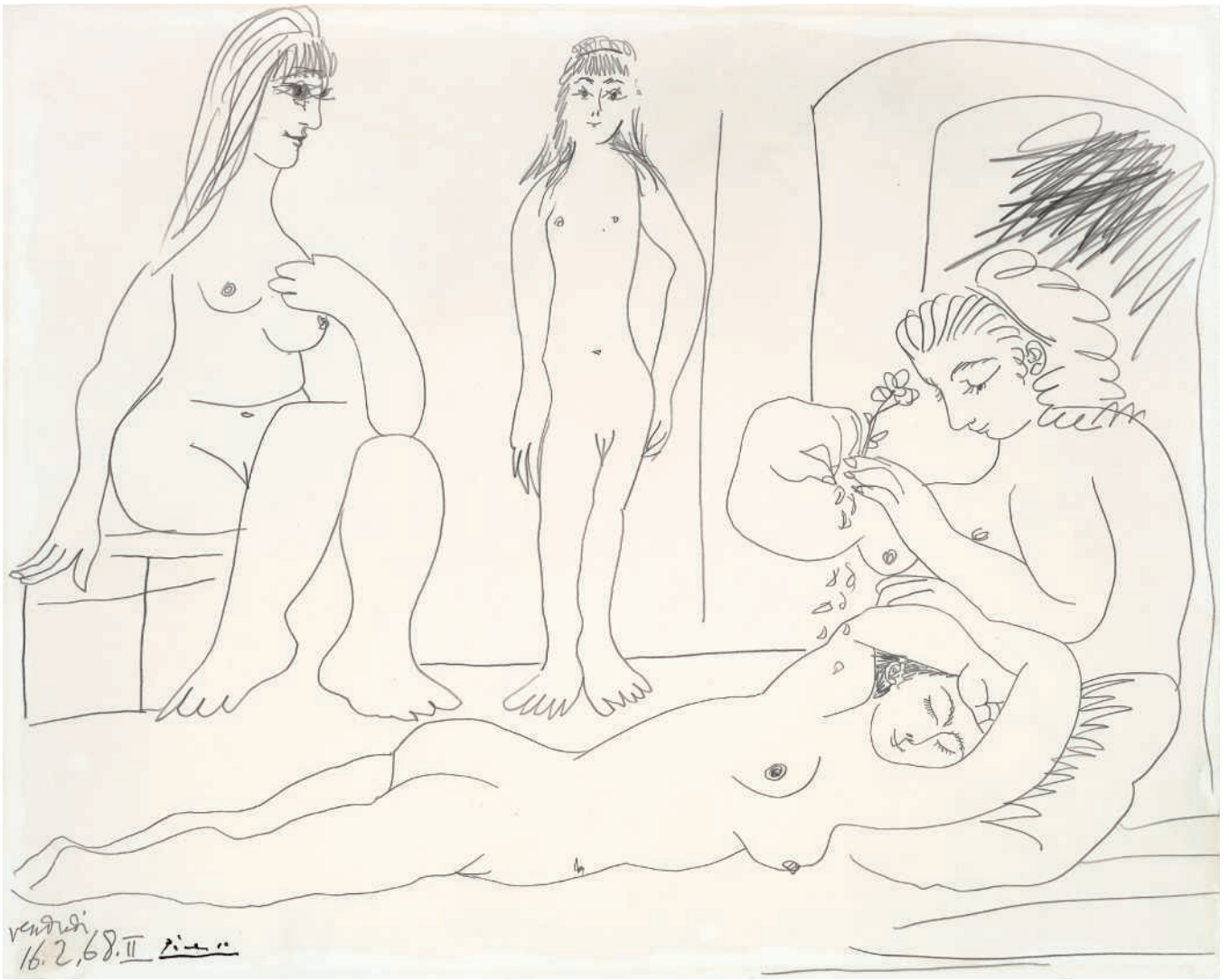
Quatre nus à la fleur effeuillée is a powerful example of the mastery of line and the classical roots that distinguish Pablo Picasso's late drawings. As was the case in many of the greatest works from this period, Picasso is paying tribute to the Old Masters. During the last fifteen years of his life, Picasso very rarely travelled, but from his villa in Notre-Dame-de-Vie he found visual inspiration in art books, postcards, and above all his extraordinary memory.

The present work belongs to a group of around sixteen pencil drawings that Picasso executed between December 1967 and February 1968 which refer to Ingres' *Le bain turc* (Musée du Louvre), one of which is in the collection of the Museum of Modern Art in New York, *Le bain* (Zervos, vol. XXVII, no. 206). The subtle detail of the eyelashes and flower petals recall the harmonious sensuality of Picasso's predecessor.

Ingres' sensual harem scene had first come to Picasso's attention in 1905, when it had been exhibited publicly for the first time, and inspired the artist's early masterpiece *La coiffure*, 1906 (The Metropolitan Museum of Art, New York). This drawing comes near the end of a long line of works that Picasso painted and drew over the course of his career inspired by the painting. John Richardson has observed that 'As for the various nineteenth century masters included in Picasso's pantheon, the most consistent favourite for more than seventy years was Ingres', and quotes Picasso: "One must paint like Ingres," he said. "We must be like Ingres" (in exh. cat., *Late Picasso*, The Tate Gallery, London, 1988, p. 36).



Jean-Auguste-Dominique Ingres, *Le bain turc*, 1862. Musée du Louvre, Paris.





*** 334**

ALBERTO GIACOMETTI (1901-1966)

Paysage à Stampa

signed and dated 'Alberto Giacometti 1955' (lower right)

pencil on paper

19 5/8 x 13 3/4 in. (49.8 x 35.1 cm.)

Drawn in 1955

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Galerie Claude Bernard, Paris, by 1978.

Private collection, Switzerland.

Acquired from the above by the present owner in 1999.

EXHIBITED:

Paris, Galerie Claude Bernard, *Alberto Giacometti: Dessins*, November 1975 - January 1976, no. 55.

St-Paul-de-Vence, Fondation Maeght, *Alberto Giacometti*, July - September 1978, no. 249, p. 203 (illustrated p. 169).

Chur, Bündner Kunstmuseum, *Alberto Giacometti: Ein Klassiker der Moderne 1901-1966*, October - December 1978, no. 157, p. 122 (illustrated p. 96).

Zurich, Art Focus, *Alberto Giacometti: Ausgewählte Skulpturen, Gemälde und Arbeiten auf Papier*, June - September 1999, p. 68 & 92 (illustrated p. 69).

LITERATURE:

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, no. 450, p. 464 (illustrated).

A. du Bouchet, *Alberto Giacometti: Dessins*, Paris, 1991, p. 114 (illustrated).

The Alberto Giacometti Database, no. 3879.

PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

λ * 335

HENRI MATISSE (1869-1954)

Marocain au repos

signed 'Henri Matisse' (lower right)

pen and ink on paper

10 1/8 x 7 7/8 in. (25.7 x 18.8 cm.)

Executed circa 1913

£20,000-30,000

\$27,000-41,000

€23,000-34,000

PROVENANCE:

Kees van Dongen, Paris.

Hirschl & Adler, New York.

Connaught Brown, London.

Theo Waddington Ltd., London, by 1989.

Annandale Galleries, Sydney.

Acquired from the above by the late owner in 1994.

EXHIBITED:

London, Waddington Galleries, *Henri Matisse, Edgar Degas*,

June - July 1989, no. 2, pp. 8 & 91 (illustrated p. 9).

Washington, D.C., National Gallery of Art, *Matisse in Morocco:*

The Paintings and Drawings, 1912-1913, March - June 1990, no.

49, p. 179 (illustrated; dated '1912-1913' and titled 'Marocain

assis, main au menton I'); this exhibition later travelled to New

York, Museum of Modern Art, June - September 1990; Moscow,

State Pushkin Museum of Fine Arts, September - November

1990; and St Petersburg, State Hermitage Museum, December

1990 - February 1991.

Sydney, Annandale Galleries, *Henri Matisse*, July - August 1994,

no. 19.

Sydney, Art Gallery of New South Wales, *Orientalism*,

December 1997 - February 1998, no. 122, p. 185 (illustrated;

dated '1912-1913' and titled 'Marocain assis, main au menton');

this exhibition later travelled to Auckland, City Art Gallery,

March - June 1998.

A certificate was issued for this work in the past by Marguerite Matisse-Duthuit. Wanda de Guébriant has verbally confirmed the authenticity of this work, but her policy is not to issue a new certificate.



Matisse himself said about his œuvre that '[...] line drawing is the purest and most direct translation of emotion. The simplification of the medium allows that. At the same time, these drawings are more complete than they may appear to some people who confuse them with a sketch' (H. Matisse, 'Notes of a Painter on His Drawing', in *Le Point*, Paris, 1939, pp. 104-110).

The present work, which originally belonged to Kees van Dongen, forms part of a series of drawings believed to have been executed during the artist's second trip to Tangier in late 1912, which extended into 1913. During this time, Matisse created a number of portrayals of Moroccans in traditional costume, including paintings such as *Le rifain assis*, 1912, now in the

collection of the Barnes Foundation. With regard to the present work, Jack Cowart states that Matisse achieves 'a beautiful balance between all parts of the composition and the elegant draftsmanship. We see the Moroccan tribesman dressed in a costume common to Tangier, with a braided cord holding a sheathed dagger' (J. Cowart, 'Matisse's Moroccan Sketchbooks and Drawings: Self-discovery through Various Motifs', in Jack Cowart et al., *Matisse in Morocco: The Paintings and Drawings 1912-1913*, Washington D.C., 1990, p. 131). In fact, the months spent in Morocco inspired and mesmerised Matisse deeply, which is highly visible in later works such as his paintings completed in Nice in the 1920s.



336

THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

• **336**

GEORGES VALMIER (1885-1937)

Projet de costume de théâtre

inscribed 'ANDOUILLE' (lower right)
gouache and paper collage on paper
10 3/8 x 6 7/8 in. (27 x 17.7 cm.)

£1,500–2,500

\$2,100–3,400

€1,700–2,800

PROVENANCE:

Private collection, France.

Acquired by the present owner in 2015.

LITERATURE:

D. Bazetoux, *Georges Valmier: Catalogue raisonné*, Paris, 1993, no. 1026, p. 254 (illustrated).



337

λ * **337**

JACQUES VILLON (1875-1963)

Figure assise

signed and dated 'Jacques Villon 18' (lower left)

watercolour and pencil on paper
10 1/4 x 4 7/8 in. (25.8 x 12.5 cm.)

Executed in 1918

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

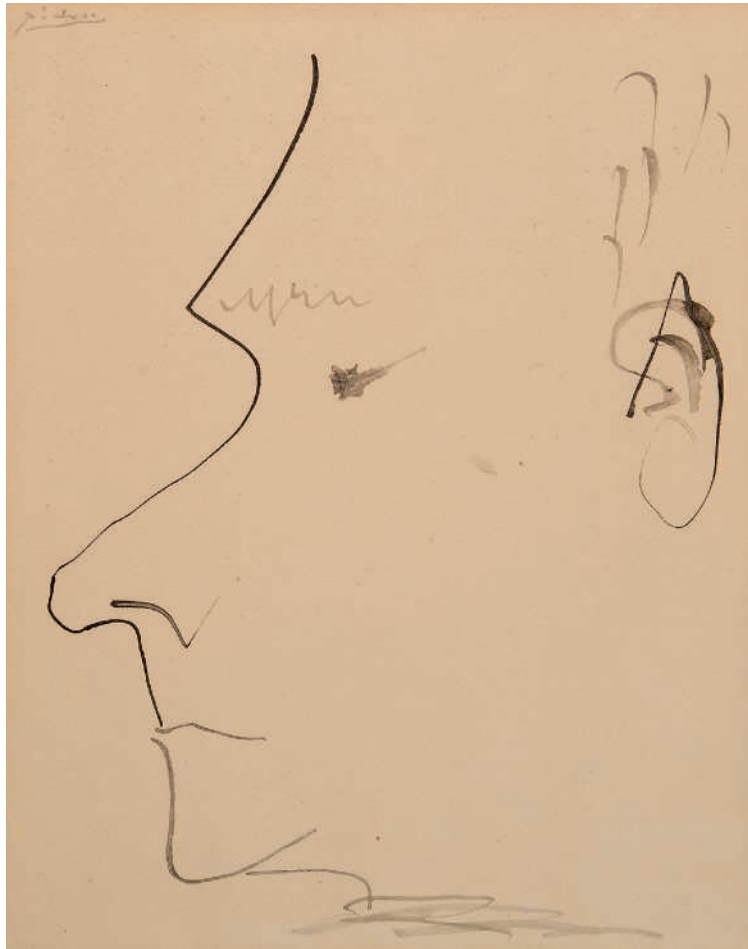
Hanover Gallery, London.

Peter H. Deitsch Gallery, New York.

Jo-Ann Edinburg Pinkowitz, John Edinburg & Hope Edinburg, Newton; their sale, Sotheby's, New York, 12 November 1987, lot 125.

Acquired at the above sale by the present owner.

This work is recorded in the Galerie Louis Carré archives.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 338

PABLO PICASSO (1881-1973)

Profil d'homme (recto); Deux hommes de profil (verso)

signed 'Picasso' (upper left)

pen and ink on paper

11 ¼ x 9 in. (28.5 x 22.8 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

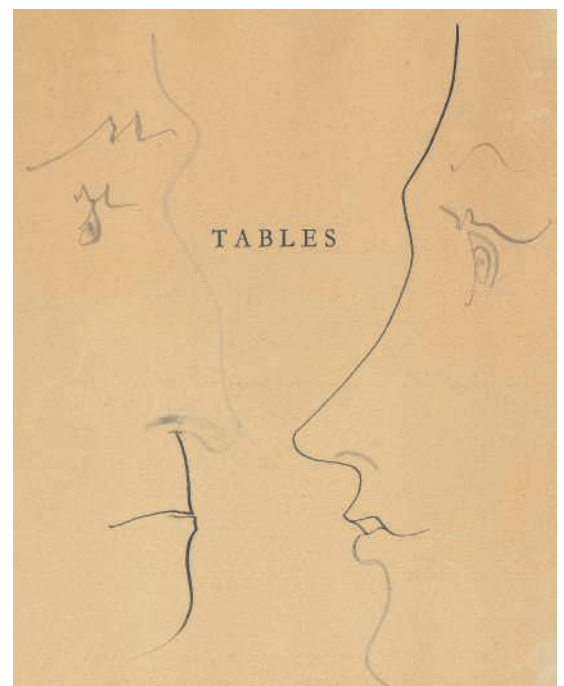
PROVENANCE:

Anonymous sale, Sotheby's, London, 3 December 1980, lot 268.

Acquired at the above sale by the present owner.

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

Claude Ruiz-Picasso has confirmed the authenticity of this work.



(verso)

λ * 339

PABLO PICASSO (1881-1973)

Nu debout et flûtiste

signed, dated and umbered 'Picasso 5.2.67. III' (lower left)

coloured wax crayons on paper

20 ¾ x 25 ¼ in. (51.8 x 64.6 cm.)

Drawn on 5 February 1967

£180,000–250,000

\$250,000–340,000

€210,000–280,000

PROVENANCE:

Anonymous sale, Tajan, Paris, 16 December 1999, lot 63.

Anonymous sale, Christie's, London, 5 February 2004, lot 416.

Leandro Navarro, Madrid.

Acquired from the above by the present owner in 2013.

EXHIBITED:

Paris, Berggruen & Cie., *Picasso, gouaches, lavis et dessins 1966- 1972*, 1981, no. 23 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXVII, *Œuvres de 1967 et 1968*, Paris, 1973, no. 445 (illustrated pl. 179).

Drawn on 5 February 1967, *Nu debout et flûtiste* is an intriguing variation of one of Picasso's most successful themes, the artist and the model. Here, though, Picasso has replaced the figure of the painter, which was a form of self-portrait, with that of a musician, thereby inviting the viewer into a lyrical and bucolic world of music and play. This romantic, even languorous scene shows a charmed life, as the naked woman looks at herself in the mirror while listening to the music being played for her. The romantic aspects of this scene are augmented by the visual similarity between the woman and Picasso's then wife, Jacqueline, implying that, in looking at this picture, we are being summoned into the private world of the artist himself, albeit a world of fantasy.

During the 1960s, the theme of the artist and his model was one that Picasso had explored at length; in those works where the painter has been substituted with a musician, the dynamic is changed. The woman is no longer a model, but instead some form of erotic nymph, an earthy character from Picasso's own personal mythology, the object of praise and serenades. Picasso had developed an entire coterie of characters who appeared in his various pictures, often emerging from the pages of Alexandre Dumas, from the paintings of Rembrandt and from the silver screen. Picasso was merging many of these influences, creating pictures like *Nu debout et flûtiste* that are at once timeless and bracingly contemporary. These show him keeping a foot in the door of the history of art, as he sometimes reverently and sometimes iconoclastically revisited and re-envisaged the works of his artistic forebears such as Velázquez, Rembrandt, Ingres and Manet.

The present work belongs to a series of drawings of similar subjects that Picasso executed in 1967, shortly after the one million visitor exhibition, *Hommage à Pablo Picasso*, held at the Petit Palais and Grand Palais in Paris at the turn of 1966 and 1967 which definitively confirmed his status as one of the greatest and most renowned masters of the century.



Pablo Picasso, *Homme à l'agneau, mangeur de pastèque et flûtiste*, 1967. Sold, Christie's, Paris, October 20 1017 (\$295,500)



340

GUSTAV KLIMT (1862-1918)

Liegender Akt nach rechts

pencil on paper

14 ½ x 22 in. (36.8 x 56 cm.)

Drawn in 1914

£50,000–70,000

\$68,000–95,000

€57,000–79,000

PROVENANCE:

Galerie Ariadne, Vienna.

Friedrich Grohe, Echandens.

Anonymous sale, Dorotheum, Vienna, 19 May 1953, lot 240.

Anonymous sale, Dorotheum, Vienna, 15–18 June 1971, lot 295.

Anonymous sale, Galerie Wolfgang Ketterer, Munich, 27 May 1975, lot 925.

Galerie Welz, Salzburg.

Private collection, Austria, by whom acquired from the above; sale, Christie's,

London, 10 February 2011, lot 234.

Acquired at the above sale by the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. III, 1912–1918, Salzburg, 1984, no. 2450, p. 80 (illustrated p. 81).

'As a draftsman, Klimt was famous above all for his refined erotic nudes. He himself regarded Eros as the mysterious core of a comprehensive set of life themes, as is clear from the sacred earnestness that characterizes even the most extreme works in this area.'

Marian Bisanz-Prakken, exh. cat., *Gustav Klimt: The Drawings*, Vienna, 2012, p. 242.



Egon Schiele, *Liegender Akt, Onanierend*, 1914. Sold, Christie's, New York, 2 November 2011 (\$194,500).





THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

341

LESSER URY (1861-1931)

Wassermühle am Gebirgsbach, Thüringen

signed and dated 'L. Ury. 1894' (lower left)

pastel on board

37 ¼ x 26 ⅝ in. (94.5 x 67.4 cm.)

Executed in 1894

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Dr. jur. Regierungs-Rat a.D. Paul Heck, Berlin; his sale, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 1-2 December 1936, lot 52 (unsold).
Emil Eisenberg, Worcester, Massachusetts, by the 1960s and until 1992.
Anonymous sale, Grisebach, Berlin, 28 November 1992, lot 133.
Acquired at the above sale by the present owner.

This work is sold with a photo-certificate from Dr Sybille Gross.

Ury was born in 1861 into a German Jewish family in Prussia and grew up in Berlin where he spent his childhood until he moved to Düsseldorf to study at the Kunstakademie in 1879. Before moving back to Berlin in 1887, Ury spent a considerable amount of time in Paris, Antwerp, Brussels and Stuttgart. In addition to his famous urban scenes, Ury frequently painted landscapes, which exude a certain peacefulness often shifting into a peculiar, mysterious silence. The present pastel, executed in 1894, depicts a densely-forested valley in Thuringia with farmhouses in the background. A peasant woman, who is almost absorbed by nature, is kneeling down at a stream to do her laundry. Since the 1890s, Ury frequently travelled to Thuringia where he loved to straggle around the forests with his palette and brush in hand.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ 342

HERMANN MAX PECHSTEIN (1881-1955)

Baumblüte an der Lühe

signed and dated 'HMPechstein 1919' (lower left)

watercolour and brush and India ink on paper

18 7/8 x 24 7/8 in. (47.4 x 63 cm.)

Executed in 1919

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Anonymous sale, Kunsthaus Lempertz, Cologne, 20 November 1989, lot 518A.

Acquired at the above sale by the present owner.

Alexander Pechstein has kindly confirmed the authenticity of this work.

Property From the Heirs of Max and Margarethe Rüdemberg



Little by little, the names of Max Rüdemberg and his wife Margarethe, are once more seen in the district of Limmer, a suburb of Hannover. In September 2017, a square was re-named 'Margarethe-und-Max-Rüdemberg-Platz', dedicated to this most cultured and philanthropic Jewish couple almost seventy-five years to the day after they were deported to Theresienstadt. By now offering Schmidt-Rottluff's recently restituted watercolour *Marschlandschaft mit rotem Windrad* for sale on behalf of Max and Margarethe's heirs and by recalling the events that ended in its restitution from Hannover's Sprengel Museum in June 2017, Christie's is honoured to contribute to this process of remembrance.

Further connection to the Rüdemberg family may be made by a visit to the Schwanenburg, a concerts, events and gastronomy venue in Hannover's Limmer district, that was once owned by Max Rüdemberg. The name 'Schwanenburg' recalls his business, the importation of swan feathers from Shanghai to Germany, for use in the bedding industry. Max Rüdemberg's crates returned to Germany not just full of feathers, however, but were packed with exquisite examples of Chinese porcelain, bronzeware, screens, furniture and *objets d'art* initially purchased during his own visits and later acquired on his behalf by his agents in China. Rüdemberg's Asian art collection was famed throughout Germany and beyond. On a philanthropic level, Max Rüdemberg also excelled. Amongst other public acts of service, he was a founding member of the Kestner-Gesellschaft, a counsellor in Limmer and Hannover, founded and funded a children's home for low income families, and, during World War I, had made the former concert hall at the Schwanenburg available as a field hospital for injured soldiers returning from the front, an act of charity that earned his family recognition from General Field Marshall Paul von Hindenburg.

Max Rüdemberg (born 9 April 1863 in Bad Oeynhausen) and Margarethe ('Grete'; born 17 July 1879 in Armsberg) established a thriving and cultured home at their Villa at the Schwanenburg, an idyllic surrounding that would vanish when Hitler seized power. In 1935, Max Rüdemberg advised his son Ernst to leave Germany immediately, so Ernst and his companion and later wife, Elizabeth, emigrated to Amsterdam. Without funds to pay for their emigration to South Africa, his mother Grete came to their aid, travelling by train to Amsterdam. As a Jew, she was searched on the train for valuables, but fortunately the diamond bracelet she had hidden in a sausage was not found. The subsequent sale of this jewel allowed the couple to purchase tickets to Cape Town. Meanwhile, Max Rüdemberg's daughter, Eva, by then married to Heinz Rheinhold and mother to three young children, remained in Germany. In 1937, Heinz Rheinhold was arrested by the Gestapo (he was later deported) and the pressure on Max Rüdemberg to find ways to secure safe passage out of Germany for his daughter and grandchildren increased. In December 1938, Heinz's eldest son Peter reached England with

a Kindertransport, followed by his sister Marianne in March 1939. Eva was finally able to leave Germany for England with her third child in the middle of 1939. For Max and Grete Rüdemberg who had financed their children's escapes and who still remained in Hannover, prospects for emigration became increasingly bleak with the outbreak of war in September 1939. In April 1940, they were forced out of their villa and into a neighbouring 'Jew House' shared with eighty other residents, and the feather business was aryanised. By late 1940, the Rüdemberg collection, numbering over 400 objects, had come to the attention of the Nazi authorities and negotiations to acquire it from the family began. These faltered due to the difference in value placed on the collection by its owner and the city authorities and in August 1941, with Max Rüdemberg's agreement, the entire Chinese collection was moved to the Kestner Museum to protect it from bombardment. In February 1942, Max Rüdemberg agreed a fire price for the sale of his property to the city, but it was too late to save the couple. Max Rüdemberg, then aged 79, and Grete, 63, were deported to the Theresienstadt ghetto in July 1942 where they both perished.

The deaths of the couple did not impede the Nazi authorities in acquiring the Rüdemberg Asian art collection. In January 1943, 49 of the most important pieces of Chinese porcelain stored in the Kestner Museum were purchased by the museum in an agreement between the mayor and the finance authorities, and the remainder of the Rüdemberg collection was put up for sale by an auctioneer called Urban. More than 350 objects were dispersed and their whereabouts are unknown today. The crates of porcelain purchased by the Kestner Museum miraculously survived the war intact hidden in a salt mine and the 49 objects were returned to Max and Grete's children, Eva and Ernst, after the war.

Although Max Rüdemberg was closely associated with the Kestner-Gesellschaft where Schmidt-Rottluff's work was frequently exhibited, it is thought that the artist gifted the present work to him as the two were acquainted. By the end of the 1930's, the watercolour had entered the collection of the Hannover chocolate manufacturer, Bernhard Sprengel, who had acquired it for 180 Reichmarks from an art dealer. Details of what occurred are still obscure, but the watercolour was in all likelihood sold by Max Rüdemberg as he sought to raise funds to assist his immediate family in fleeing from Nazi Germany. The restitution of Schmidt-Rottluff's *Marschlandschaft mit rotem Windrad* from his collection – made possible through the survival in the Sprengel Museum's archive of an inventory card on which was a note that Max Rüdemberg was a former owner, and through an exhibition catalogue entry in 1969 for a retrospective at the Staatsgalerie Stuttgart - evokes painful memories for his heirs, but by making the watercolour available to a wider audience today, they have ensured that the legacy and memory of Max and Grete Rüdemberg can be told and preserved.



PROPERTY FROM THE **HEIRS OF MAX AND MARGARETHE RÜDENBERG**

λ **343**

KARL SCHMIDT-ROTTLUFF (1884-1976)

Marschlandschaft mit rotem Windrad

signed and dated 'S. Rottluff 1922' (lower right)

watercolour and pen and ink on paper

19 7/8 x 25 1/8 in. (49.2 x 65 cm.)

Executed in Jershöft in 1922

£70,000–100,000

\$95,000–140,000

€80,000–110,000

PROVENANCE:

Max & Margarethe Rüdenberg, Hannover, by whom sold under duress due to persecution by the National Socialists.

Galerie Erich Pfeiffer, Hannover, 1939.

Dr Bernhard Sprengel, Hannover, by whom acquired from the above in July 1939.

The City of Hannover, a gift from the above in 1969.

Sprengel Museum, Hannover, since 1979.

Restituted to the heirs of Max and Margarethe Rüdenberg in 2017.

EXHIBITED:

Cologne, Kulturkreis im Bundesverband der deutschen Industrie, *Deutsche Aquarelle und Zeichnungen seit 1900*, 1957, no. 94.

Hannover, Kunstverein, *Karl Schmidt-Rottluff: Gemälde, Aquarelle, Graphik*, November 1963 - January 1964, no. 98 (illustrated p. 81).

Hannover, Kunstverein, *Sammlung Sprengel*, October - November 1965, np. 274 (illustrated p. 205).

Stuttgart, Staatsgalerie, *Karl Schmidt-Rottluff: Aquarelle, Farbstift- und Tuschkupferblätter. Ausstellung zum 85. Geburtstag*, October - December 1969, no. 23 (illustrated p. 90).

LITERATURE:

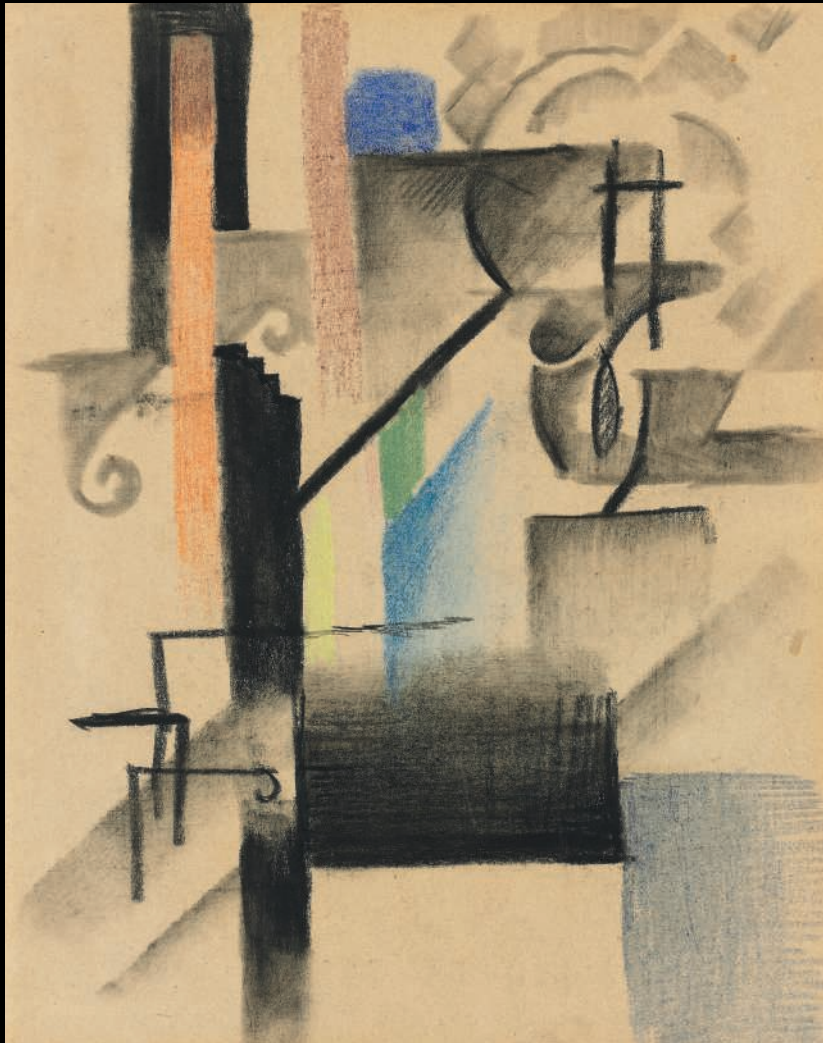
Exh. cat., *Masterpieces of Art: In Memory of William R. Valentiner, 1880-1958*, Raleigh, North Carolina, 1959 (illustrated fig. 139).

G. Thiem, *Karl Schmidt-Rottluff: Aquarelle und Zeichnungen*, Munich, 1963 (illustrated p. 45).

V.-M. Voigt, *Kunsthändler und Sammler der Moderne im Nationalsozialismus: Die Sammlung Sprengel 1934 bis 1945*, Berlin, 2007, p. 305, (illustrated pl. 25 & on the cover).

We would like to thank Joachim Laube for his help with researching this work.





THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

344

AUGUST MACKE (1887-1914)

Abstrakte Formen XV

with the *Nachlass* stamp numbered '118' (Lugt 1775b) and the *Nachlass* inscription 'Abstrakte Formen XV. 1913' (on the reverse)

wax crayon and charcoal on paper

8 x 6 3/8 in. (20.4 x 16.1 cm.)

Executed in 1913

£35,000–45,000

\$48,000–61,000

€40,000–51,000

PROVENANCE:

The artist's estate.

Anonymous sale, Galerie Bassenge, Berlin, 10-14 June 1963, lot 989.

Private collection, by 1993.

Anonymous sale, Hauswedell & Nolte, Hamburg, 26 November 1996, lot 300.

Private collection, Germany; sale, Christie's, London, 9 October 1997, lot 165.

Acquired at the above sale by the present owner.

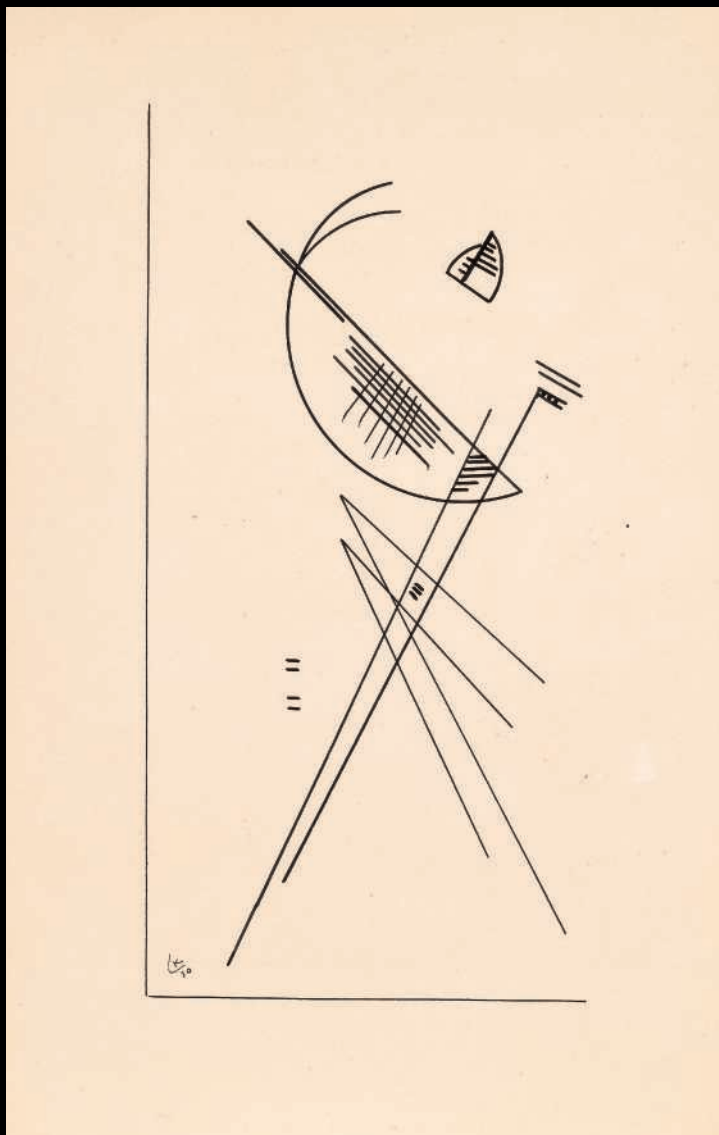
EXHIBITED:

Emden, Kunsthalle, Stiftung Henri Nannen, *August Macke: Gesang von der Schönheit der Dinge*, November 1991 - February 1992, no. 159; this exhibition later travelled to Ulm, Ulmer Museum, February - April 1993; and Bonn, Kunstmuseum, May - July 1993.

LITERATURE:

U. Heiderich, *August Macke Zeichnungen: Werkverzeichnis*, Stuttgart, 1993, no. 1953, p. 544 (illustrated p. 545).

After showing his works at both exhibitions of Der Blaue Reiter in 1912, Macke gradually distanced himself from Kandinsky's metaphysical approach towards abstraction. Instead, he was increasingly influenced by the pictorial dynamism of Italian Futurist artists whose work he had seen at the Galerie der Sturm in Berlin in 1912, and by Robert Delaunay's use of fractured rays of colour. With its non-figurative lines, shapes and planes of pigment, *Abstrakte Formen XV* bears testimony to Macke's fascination with capturing movement in two-dimensions. Shortly after the present lot was executed in 1913, the First World War broke out on 4 August 1914 and Macke was drafted into the German army. On 26 September he fell at Perthe-les-Hurles in Champagne, leaving the works of the summer of 1914 as his last major series of paintings.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

345

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the monogram and dated '30' (lower left)

pen and India ink on paper

13 7/8 x 8 7/8 in. (34.6 x 22.7 cm.)

Drawn in 1930

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Nina Kandinsky, Paris, until the 1960s.

Anonymous sale, Sotheby's, London, 4 July 1973, lot 267.

Galerie der Spiegel, Cologne.

Anonymous sale, Hauswedell & Nolte, Hamburg, 2 June 1978, lot 617.

Anonymous sale, Christie's, London, 25 March 1980, lot 92.

Anonymous sale, Sotheby's, London, 1 July 1981, lot 408.

Anonymous sale, Brerarte, Milan, 10 December 1981, lot 22.

Studio Luca Palazzoli, Milan.

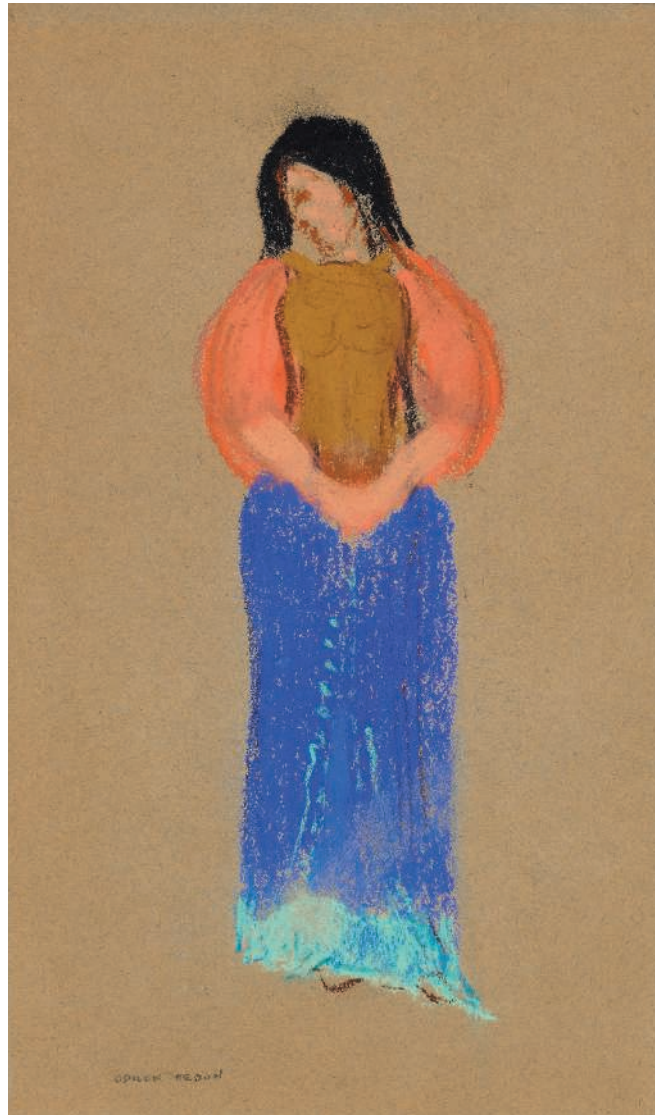
Acquired from the above by the family of the present owner.

EXHIBITED:

Mannheim, Kunsthalle, *Gestalt und Gestaltung*, Autumn 1932.

LITERATURE:

V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné*, vol. I, Munich, 2006, no. 780, p. 384 (illustrated).



*** 346**

ODILON REDON (1840-1916)

Femme en costume folklorique
signed 'ODILON REDON' (lower left)
pastel on paper
12 x 7 ¼ in. (30.5 x 18.5 cm.)

£12,000–18,000
\$17,000–24,000
€14,000–20,000

PROVENANCE:

Anonymous sale, Christie's, New York, 20 November 1986, lot 103.
Dr Anton C.R. Dreesmann, Belgium (no. C-173), by whom acquired at the
above sale; his estate sale, Christie's, London, 9 April 2002, lot 6.
Acquired at the above sale by the present owner.

LITERATURE:

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*,
vol. I, *Portraits et figures*, Paris, 1992, no. 712, p. 279 (illustrated).



ATELIER DEGAS

347

EDGAR DEGAS (1834-1917)

Étude académique pour 'Saint Jean Baptiste et l'ange'

inscribed 'Rome' (lower right) and stamped 'NEPVEU DEGAS' (Lugt 4349; lower left)

pencil and *estompe* on paper

19 ¼ x 12 ¼ in. (49 x 31 cm.)

Executed in Rome *circa* 1856-1858

£20,000–30,000

\$27,000–41,000

€23,000–34,000

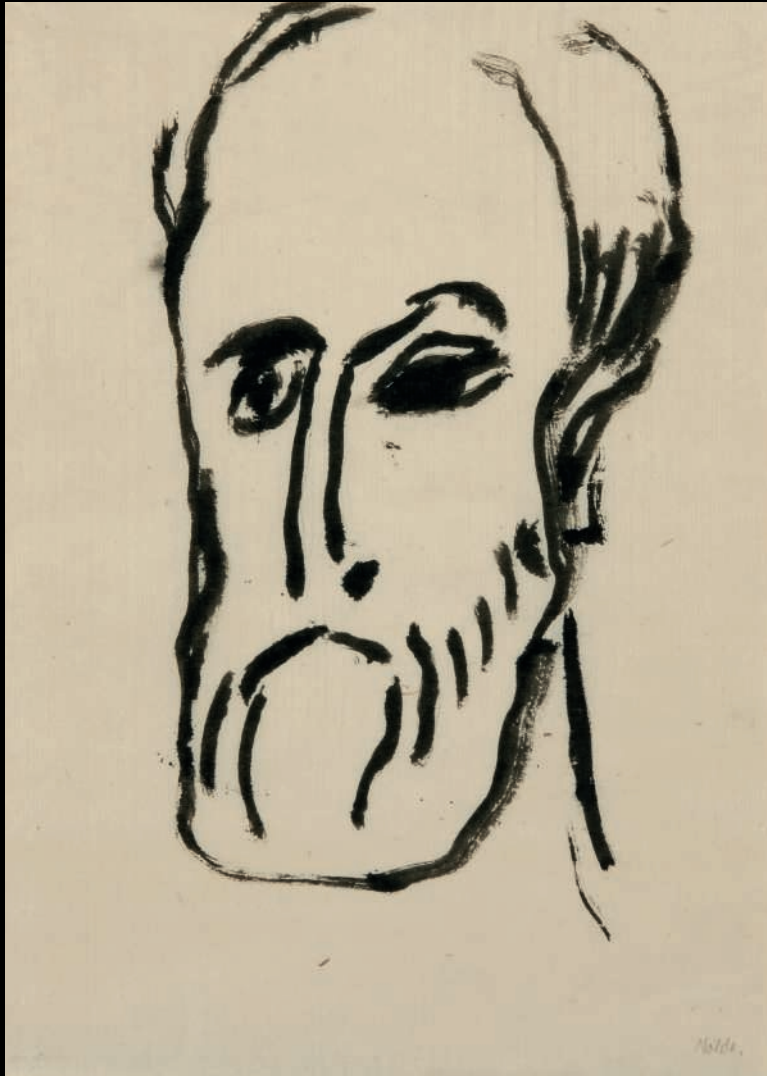
PROVENANCE:

The artist's studio, and thence by descent to René de Gas, Paris.

Odette de Gas & Roland Nepveu, Paris, by descent from the above.

Arlette Nepveu-Degas, Paris, by descent from the above, and thence by descent to the present owner.

Professor Theodore Reff has stated that, in his opinion, this drawing is by the hand Edgar Degas.



PROPERTY FROM THE COLLECTION OF EVELYN AND JEROME OREMLAND

λ * 348

EMIL NOLDE (1867-1956)

Apostelkopf

signed 'Nolde.' (lower right)

brush and ink on paper

16 1/8 x 11 3/4 in. (41 x 30 cm.)

Executed in 1912

£6,000-8,000

\$8,100-11,000

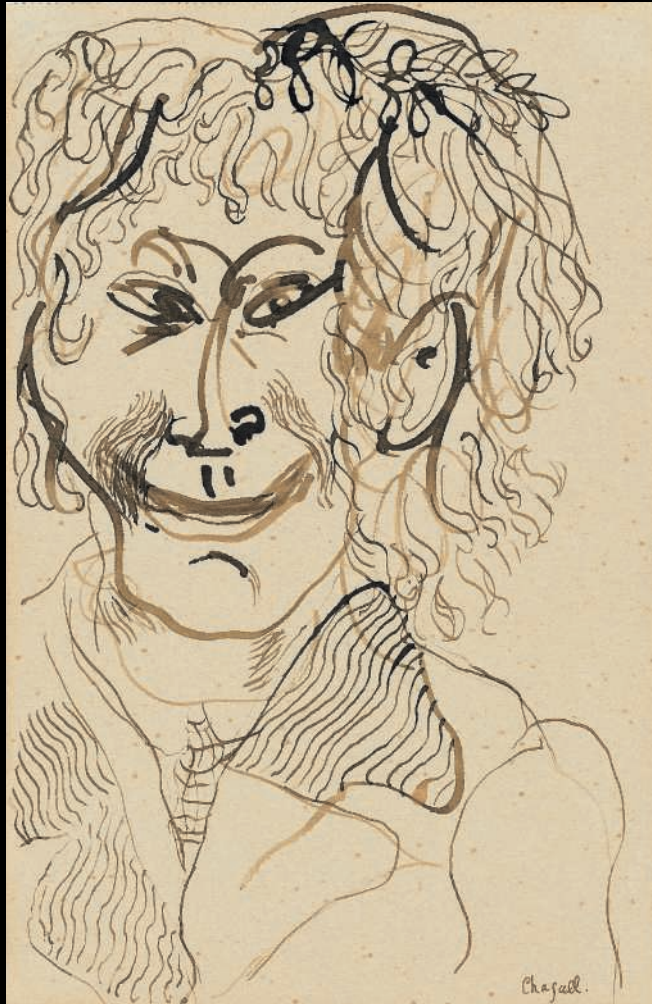
€6,800-9,000

PROVENANCE:

Anonymous sale, Sotheby's, Munich, 26 October 1988, lot 52.

Acquired at the above sale, and thence by descent to the present owners.

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



λ * 349

MARC CHAGALL (1887-1985)

Autoportrait

signed 'Chagall.' (lower right)
pen and brush and ink on paper
8 1/8 x 5 1/4 in. (20.6 x 13.5 cm.)
Executed circa 1927

£20,000-30,000
\$27,000-41,000
€23,000-34,000

PROVENANCE:

David McNeil, (the artist's son), Paris, by 1985.
Acquired from the above in 1987.
Private collection.

EXHIBITED:

Milan, Studio Marconi, *Marc Chagall: Disegni inediti dalla Russia a Parigi*, May - July 1988, p. 96 (illustrated p. 97; dated 'circa 1925'); this exhibition later travelled to Turin, Galleria della Sindone, Palazzo Reale, December 1990 - March 1991; Catania, Monastero dei Benedettini, October - November 1994; and Meina, Palazzo Municipale, June - August 1996.
Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris: Zeichnungen 1906-1967*, December 1997 - January 1998.
Brescia, Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall: Il messaggio biblico*, May - July 1998, p. 27 (illustrated; dated 'circa 1925').
Klagenfurt, Stadtgalerie, *Marc Chagall*, February - May 2000, p. 47 (illustrated)
Boca Raton, Florida, Boca Raton Museum of Art, *Chagall, From Russia to Paris: Drawings and Watercolors 1906-1967*, January 2002, p. 43 (illustrated).

The Comité Marc Chagall has confirmed the authenticity of this work.



350

RAOUL DUFY (1877-1953)

La résidence du Val d'Esquires, Saint Raphaël

signed 'Raoul Dufy' (lower left)
watercolour and gouache on paper
20 x 25 ¾ in. (50.7 x 65.5 cm.)
Executed in 1934

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

The artist's estate.

Anonymous sale, Sotheby's, London, 1 April 1987, lot 415.

Anonymous sale, Sotheby's, New York, 12 May 1999, lot 478.

Anonymous sale, Sotheby's, New York, 11 May 2000, lot 258.

Private Collection, United States.

Private Collection, United Kingdom.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



Plaza and Island of St Giorgio Maggiore, Venice, c. 1865. Photograph by Giorgio Sommer.

PROPERTY FROM A PRIVATE COLLECTION, LONDON

351

RAOUL DUFY (1877-1953)

Venise

signed, dated and inscribed 'Venise Raoul Dufy 1938' (lower right)

gouache on paper

19 ¾ x 26 ¼ in. (50 x 66.5 cm.)

Executed in Venice in 1938

£40,000–60,000

\$54,000–81,000

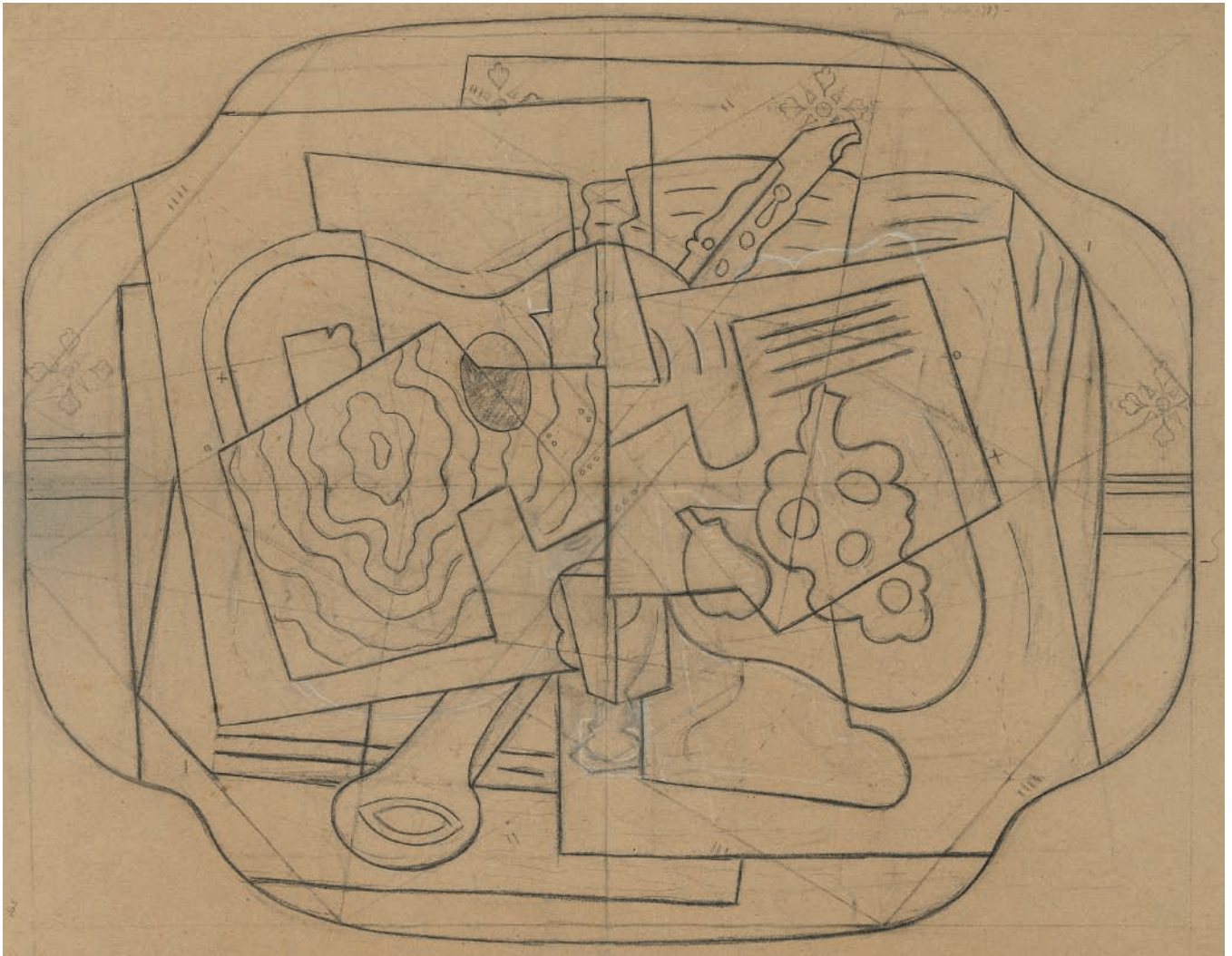
€46,000–68,000

PROVENANCE:

Alex Reid & Lefevre Ltd, London.

Acquired from the above in 1939, and thence by descent to the present owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



λ * 352

GINO SEVERINI (1883-1966)

Studio per Nature morte avec guitare

dated 'janvier-février 1919-' (upper right)

charcoal and chalk on paper

27 ¼ x 35 ⅝ in. (69.3 x 90 cm.)

Executed in January-February 1919

£20,000-30,000

\$27,000-41,000

€23,000-34,000

PROVENANCE:

The artist's estate, Rome.

Acquired by the present owner in June 1978.

LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 355A, p. 293 (illustrated).

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ 353

CARLO CARRÀ (1881-1966)

I dioscuri

signed and dated 'C. Carrà 920' (lower right); inscribed 'I dioscuri' (on the artist's mount)

pencil on paper

image: 7 1/8 x 8 1/2 in. (18.1 x 21.6 cm.)

artist's mount: 7 7/8 x 9 1/8 in. (20 x 23 cm.)

Drawn in 1920

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Private collection, Milan, by 1977.

Galleria Claudia Gian Ferrari, Milan.

Acquired from the above by the present owner in 2000.

EXHIBITED:

Prato, Galleria d'Arte Moderna Falsetti, *100 Opere di Carlo Carrà*, May - June 1971 no. 9 (illustrated pl. 9).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Les Réalismes: Entre révolution et réaction, 1919-1939*, December 1980 - April 1981, p. 106 (illustrated p. 107), this exhibition later travelled to Berlin, Staatliche Kunsthalle, May - June 1981, p. 100 (illustrated).

Turin, Galleria Le Immagini, *Carlo Carrà: Disegni 1918-1965*, February - March 1987 (illustrated).

Bergamo, Galleria d'Arte Moderna e Contemporanea, *Carlo Carrà: La matita e il pennello*, March - June 1996, no. V-6, p. 229 (illustrated).

Rome, Palazzo delle Esposizioni, *XIII Esposizione Nazionale Quadriennale d'Arte di Roma, 'Valori Plastici'*, October 1998 - January 1999, no. 90, p. 261 (illustrated).



353

LITERATURE:

F. Russoli & M. Carrà, *Carrà: Disegni*, Bologna, 1977, no. 354, pp. 72, 271 & 510 (illustrated p. 271).

M. Corgnati, 'Curiosità e inediti: Ecco i gioielli di Carrà', in *La Repubblica*, 26 March 2000, p. VIII.



354

THE PROPERTY OF AN ENGLISH COLLECTOR

λ 354

MARIE LAURENCIN (1883-1956)

Jeune fille au turban perlé

signed 'Marie Laurencin' (upper right)

watercolour on paper

9 7/8 x 7 5/8 in. (25 x 19.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

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

LITERATURE:

C. Gere, *Marie Laurencin*, Paris, 1977, p. 72 (illustrated; dated 'circa 1936' and titled 'Tête de jeune fille').

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'œuvre*, vol. II, *Peintures, céramiques, œuvres sur papier*, Tokyo, 1999, no. PP1001, p. 533 (illustrated).



355

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

355

ÉDOUARD VUILLARD (1868-1940)

Rue de village

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)
 pastel on paper
 14 ½ x 18 ¾ in. (37 x 46.8 cm.)
 Executed *circa* 1909

£6,000–8,000
 \$8,100–11,000
 €6,800–9,000

PROVENANCE:

The artist's estate.
 Galerie Jean-Claude Bellier, Paris (no. 165).
 Private collection, New York, by whom acquired from the above
 in 1986.
 William McWillie Chambers III, New York.
 Wolseley Fine Arts, London.
 Anonymous sale, Bonhams, London, 16 September 2008, lot 113.
 Acquired in 2009; sale, Christie's, South Kensington, 11 February
 2011, lot 17.
 Private collection, Milan, by whom acquired at the above sale.

This work will be included in the forthcoming supplement of
 the *catalogue critique* of paintings and drawings by Édouard
 Vuillard being prepared by the Archives Vuillard.



356

356

MAURICE UTRILLO (1883-1955)

La chapelle Fraîsnée près de Clairvaux

signed 'Maurice Utrillo, V.' (lower right)
 gouache, watercolour and pencil on paper
 12 ½ x 8 ¼ in. (30.8 x 20.8 cm.)
 Executed *circa* 1920

£6,000–8,000
 \$8,100–11,000
 €6,800–9,000

PROVENANCE:

Jean Claude Abreu, Paris; his sale, Christie's, Paris, 27 January 2011, lot 12.
 Private collection, Milan, by whom acquired at the above sale.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG 39, p.
 110 (illustrated p. 111).

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

*** 357**

GUSTAV KLIMT (1862-1918)

Sitzendes Mädchen nach links

pencil on paper

17 ¾ x 12 ½ in. (45.2 x 31.8 cm.)

Drawn *circa* 1895

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Fischer Fine Art, London.

Rex Irwin Gallery, Sydney

Acquired from the above by the late owner in 1985.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. IV, 1878-1918, *Nachtrag*, Salzburg, 1989, no. 3300, p. 64 (illustrated p. 65 with the *Nachlass* stamp).



THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

• 358

RAOUL DUFY (1877-1953)

Fleurs, monuments de Paris et éventails

signed 'Raoul Dufy' (lower right)
gouache, pen and ink and pencil on paper
38 x 42 3/4 in. (96.5 x 107.6 cm.)

£5,000-7,000

\$6,800-9,500

€5,700-7,900

PROVENANCE:

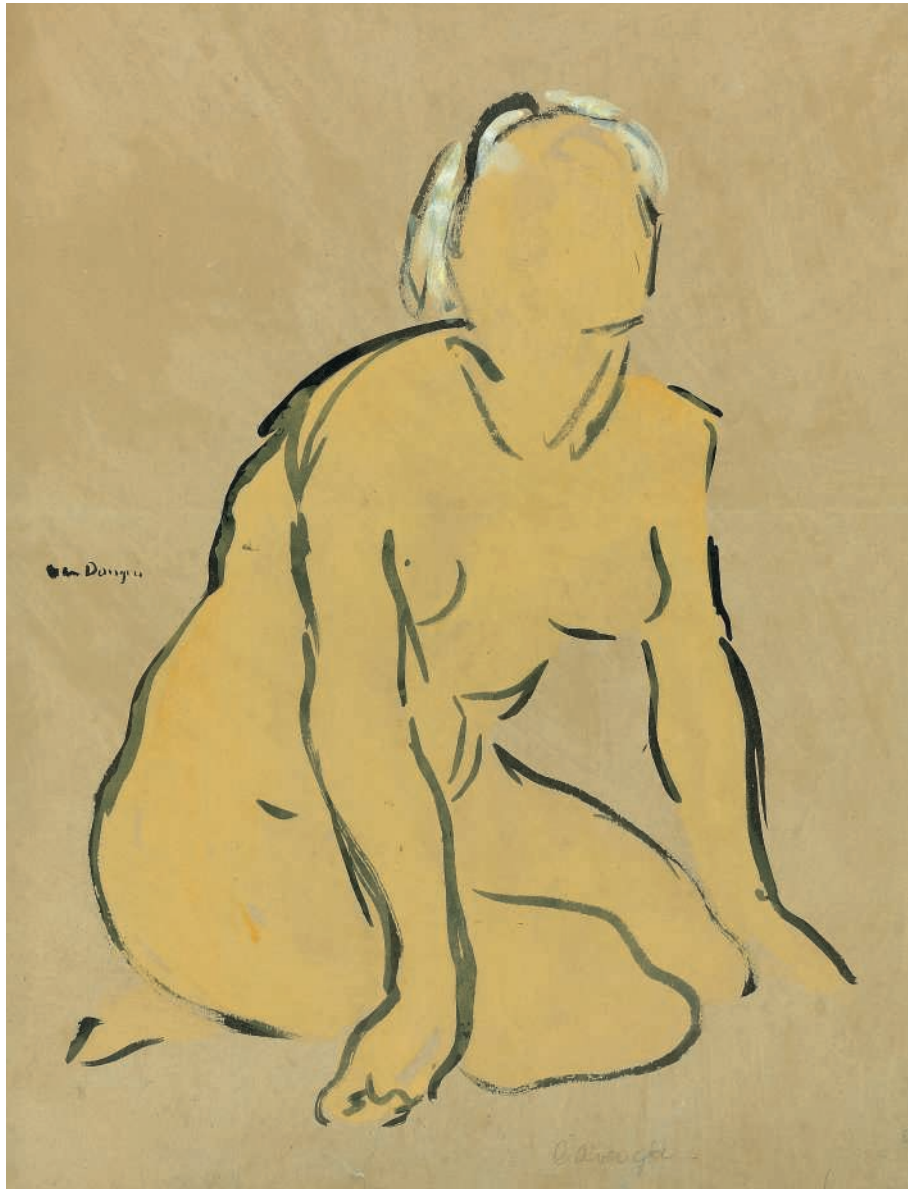
Anonymous sale, Pescheteau-Badin, Paris, 21 November 2004, lot 109.

Anonymous sale, Sotheby's, New York, 4 May 2005, lot 346.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Fanny Guillon-Laffaille, *Raoul Dufy: Projets de Tissus*, January - February 2011, pp. 28-29 (illustrated).



THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ • 359

KEES VAN DONGEN (1877-1968)

Nu accroupi

signed 'van Dongen' (centre left) and inscribed 'l'aveugle.' (lower right)
gouache, watercolour and brush and India ink on paper
28 x 23 ¼ in. (71 x 59 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 22 April 2015, lot 51.
Acquired by the present owner in 2015.

EXHIBITED:

Paris, Galerie Charpentier, *Van Dongen: Cinquante ans de peinture*, 1942,
no. 234.

CREDITS AND COPYRIGHT

Pg. 18

Photo: ©Centre Pompidou, MNAM-CCI,
Dist. RMN-Grand Palais / Jacques Faujour.
Artwork: ©DACS 2018.

Pg. 19

Photo: ©Tate, London 2018.

Pg. 23

Artwork: © DACS 2018.

Pg. 31

Artwork: © DACS 2018.

Pg. 38

Artwork: © Succession Picasso/DACS,
London 2018.

Pg. 42

Photo: ©Keystone / Stringer.

Pg. 52

Photo: © Austrian Archives/Scala Florence.

Pg. 57

Photo: ©The Museum of Modern Art,
New York/Scala, Florence.
Artwork: © 1998 Kate Rothko Prizel &
Christopher Rothko ARS, NY and
DACS, London.

Pg. 60

Photo: ©DeAgostini Picture Library/Scala,
Florence.
Artwork: © Successió Miró / ADAGP, Paris
and DACS London 2018.

Pg. 68

Photo: ©Museum of Modern Art, New York/
Scala, Florence.
Artwork: © The Estate of Alberto Giacometti
(Fondation Giacometti, Paris and ADAGP,
Paris), licensed in the UK by ACS and DACS,
London 2018.

Pg. 70

Photo: ©Franchetti Gallery, Ca' D'Oro,
Venice, Veneto, Italy / Cameraphoto Arte
Venezia / Bridgeman Images.

Pg. 77

Artwork: © DACS 2018.

Pg. 79

Artwork: © Paul Delvaux Foundation/
SABAM, Belgium and DACS, London 2018.

Pg. 80

Photo: ©Staatliche Kunsthalle, Karlsruhe,
Germany / Bridgeman Images.

Pg. 88

Image courtesy of Musée des Beaux-Arts
de Nantes.

Pg. 90

Photo: © 2018 Museum of Fine Arts, Boston.

Pg. 91

Photo: ©Memorial Art Gallery of the
University of Rochester: Gift of Marie C. and
Joseph C. Wilson.
Photo: ©RMN-Grand Palais (musée d'Orsay) /
Hervé Lewandowski.

Pg. 98

Photo: ©The Metropolitan Museum of Art/
Art Resource/Scala, Florence.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 109

Photo: ©RMN-Grand Palais / Agence Bulloz.

Pg. 110

Photo: ©Bettmann / Contributor.

Pg. 126

Photo: ©Osterreichische Galerie Belvedere,
Vienna, Austria / De Agostini Picture Library /
Bridgeman Images.

Pg. 127

Photo: © Narodni Galerie, Prague,
Czech Republic / Bridgeman Images.

Pg. 128

Artwork: © Dedalus Foundation, Inc. /
VAGA, NY / DACS, London 2018.

Pg. 129

Photo: © DACS 2018. Rudy Burckhardt.
Artwork: © The Pollock-Krasner Foundation
ARS, NY and DACS, London 2018.
Photo: ©Fred McDarrah / Getty Images.

Pg. 133

Photo: ©De Agostini Picture Library /
A. De Gregorio / Bridgeman Images.

Pg.134

Photo: ©The Museum of Modern Art,
New York/Scala, Florence.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg.136

Photo: ©Tate, London 2018.
Artwork: © The Henry Moore Foundation.
All Rights Reserved, DACS 2018 /
www.henry-moore.org

Pg. 138

Photo: The Barnes Foundation, Philadelphia,
Pennsylvania, USA / © 2018 Succession H.
Matisse/DACS, London / Bridgeman Images.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 140

Photo: ©Gift of Mr. and Mrs. Joseph Pulitzer
Jr. / Bridgeman Images.
Artwork: © Succession H. Matisse/
DACS 2018.
Photo: ©The Metropolitan Museum of Art/
Art Resource/Scala, Florence.
Artwork: © Succession Picasso/DACS,
London 2018.

Pg. 142

Photo: ©Philadelphia Museum of Art, Gift of
Mrs. John Wintersteen, 1956-23-1.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 144

Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 145

Photo: ©P Henri Cartier-Bresson/
Magnum Photos.
Artwork: © Succession H. Matisse/
DACS 2018.

Pg. 158

Photo: © Arnold Newman / Contributor.

Pg. 162

Artwork: © Successió Miró / ADAGP, Paris
and DACS London 2018.

Pg. 180

Photo: © RMN-Grand Palais (musée
Fernand Léger) / Gérard Blot.
Artwork: ©DACS 2018.

Pg. 184

Photo: © Musée du Louvre, Dist.
RMN-Grand Palais / Angèle Dequier.

Pg. 190

Artwork: © Succession Picasso / DACS, London 2018.

Pg. 206

Photo: ©Archive Farms Inc / Alamy Stock Photo.

Pg. 220

Photo: © RMN-Grand Palais (musée de l'Orangerie) / Hervé Lewandowski.

Pg. 240

Photo: ©Collioure, France: the harbour, Postcard, 1952 / PVDE / Bridgeman Images.

Pg. 242

Photo and artwork: © Henri Cartier-Bresson / Magnum Photos.

Pg. 244

Photo: ©Pierre Bohrer, Le Locle, Switzerland.
Photo: ©The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland.
Artwork: © Succession H. Matisse / DACS 2018.

Pg. 250

Artwork: ©DACS 2018.

Pg. 252

Photo: ©National Museum Wales / Bridgeman Images.

Pg. 264

Photo: © National Gallery of Victoria, Melbourne, Australia / Felton Bequest / Bridgeman Images.
Photo: © Fine Art Images/Heritage Images/Scala, Florence.

Pg. 266

Photo: ©Christian Baraja.

Pg. 268

Photo: ©Louvre, Paris, France / Peter Willi / Bridgeman Images.

Pg. 269

Photo: ©penny fillingham / Alamy Stock Photo.

Pg. 272

Photo: ©Musée d'Orsay, Paris, France / Bridgeman Images.

Pg. 282

Photo: ©Bridgeman Images.

Pg. 292

Artwork: ©DACS 2018.

Pg. 314

Photo: ©Arnold Newman / Contributor.
Artwork: ©DACS 2018.

Pg. 316

Artwork: ©DACS 2018.

Pg. 322

Photo: ©The Irving Penn Foundation.
Artwork: © Successió Miró / ADAGP, Paris and DACS London 2018.

Pg. 360

Photo: © Paul Fearn / Alamy Stock Photo.
Artwork: © DACS 2018.

Pg. 361

Artwork: © DACS 2018.

Pg. 366

© 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Pg. 380

Artwork: © DACS 2018.

Pg. 382

Photo: © Atelier Lucien Clergue / DACS 2018.
Artwork: © Succession Picasso / DACS, London 2018.

Pg. 383

Photo: ©Gjon Mili / Contributor.
Artwork: © Succession Picasso / DACS, London 2018.

Pg. 386

Artwork: © Succession Picasso / DACS, London 2018.

Pg. 387

Photo: © Yousuf Karsh
Artwork: © Succession Picasso / DACS, London 2018.

Pg. 390

Artwork: © Succession Picasso / DACS, London 2018.
Artwork: © Succession Picasso / DACS, London 2018.
Photo: ©ADAGP Images.
Artwork: ©DACS 2018.

Pg. 391

Photo: ©Gjon Mili / Contributor.

Pg. 392

Photo: ©Lipnitzki / Contributor.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2018.

Pg. 394

Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc Chagall) / Gérard Blot.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc Chagall) / Gérard Blot.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2018.
Photo: ©RMN-Grand Palais (musée Marc Chagall) / Gérard Blot.
Artwork: Chagall © / © ADAGP, Paris and DACS, London 2018.

Pg. 400

Photo: ©Neues Museum, Berlin, Germany / Tarker / Bridgeman Images.

Pg. 402-403

Artwork: ©DACS 2018.

Pg. 418

Photo: © The Museum of Modern Art, New York/Scala, Florence.
Artwork: ©DACS 2018.
Artwork: ©DACS 2018.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

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

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

(b) At the end of the 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 enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

(d) If you do not collect a **lot** 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 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. 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 any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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 £39,219 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

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

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 ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@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 PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





ART OF THE SURREAL EVENING SALE

London, 27 February 2018

VIEWING

20-27 February 2018
8 King Street
London SW1Y 6QT

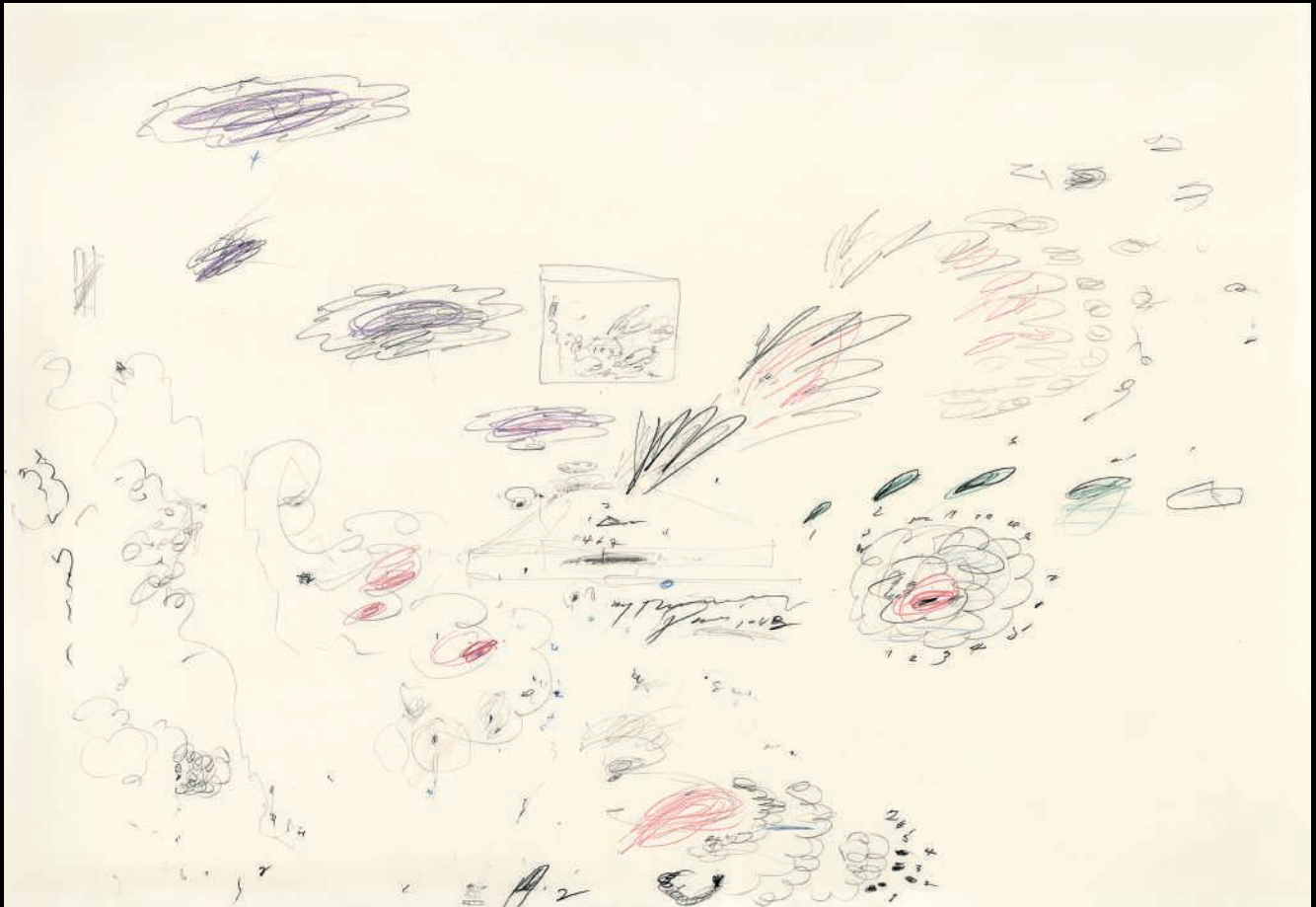
CONTACT

Olivier Camu
ocamu@christies.com
+44 (0)20 7389 2450

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

SALVADOR DALÍ (1904-1989)
Buste à tiroir, 1937
signed and dated 'Salvador Dalí 1937'
(lower left)
gouache, brush, pen and India ink on
tinted paper
29¼ x 21¼ in. (74.5 x 54.3 cm.)
£500,000-700,000

CHRISTIE'S



CY TWOMBLY (1928-2011)
Untitled
pencil and coloured pencil on paper
29 $\frac{1}{2}$ x 41 $\frac{1}{2}$ in. (74.5 x 106.4cm.)
Executed in 1963

**POST-WAR & CONTEMPORARY ART
EVENING AUCTION**

London, 6 March 2018

VIEWING

2-6 March 2018
8 King Street
London SW1Y 6QT

CONTACT

Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



HENRI MATISSE (1869–1954)

Grand nu accroupi (Olga)

signed with the initials and numbered 'H.M 5', stamped with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the top of the base)

bronze with brown patina

Height: 16 $\frac{7}{8}$ in. (43 cm.)

Conceived in Issy-les-Molineaux between 1909-1910; this example cast in 1952

£1,200,000-1,800,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

London, 27 February 2018

VIEWING

20-27 February 2018

8 King Street

London SW1Y 6QT

CONTACT

Keith Gill

kgill@christies.com

+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Property of an Important European Collector
PABLO PICASSO (1881-1973)

Courtisanes et toreros

dated '16.8.59.' (upper right); dated again and inscribed 'Domingo 16. 17. Août 59.' (on the reverse)

brush and India ink and grey wash on paper

19¾ x 25½ in. (50.2 x 65.7 cm.)

Executed on 16-17 August 1959

£900,000-1,200,000

IMPRESSIONIST AND MODERN ART EVENING SALE

London, 27 February 2018

VIEWING

20-27 February 2018
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, May 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



PIERRE-AUGUSTE RENOIR (1841-1919)

Vase d'anémones

signed 'Renoir.' (lower right)

oil on canvas laid down on panel • 13 x 10 in. (33 x 25.5 cm.) • Painted circa 1892

\$600,000-800,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



AFTER FERNAND LÉGER (1881–1955)

Etude pour la femme et l'enfant

Executed 1984–93 by Heidi Melano after a 1923 painting by Fernand Léger · mosaic · 77 x 59 in. (195 x 150 cm.)

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

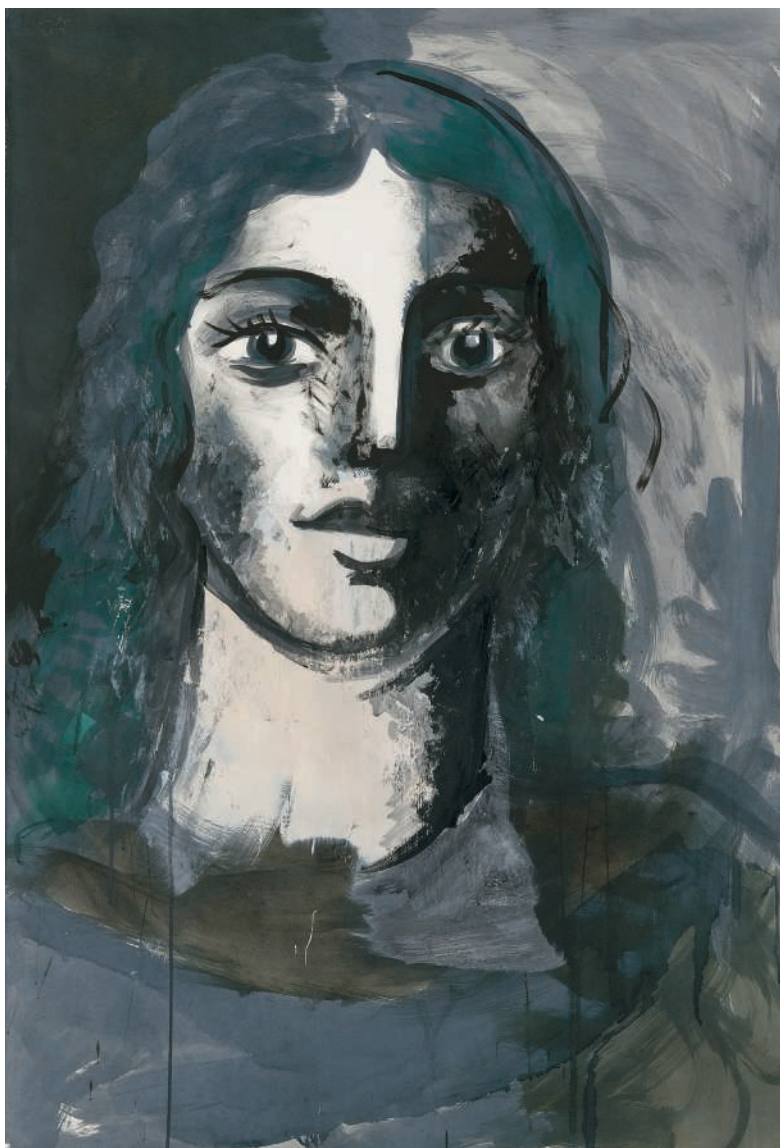
CONTACT

David Kleiweg de Zwaan
dkleiwegdezwaan@christies.com
+1 212 636 2093

Micol Flocchini
mflocchini@christies.com
+44 (0) 20 7389 2262

christies.com/privatesales

CHRISTIE'S
PRIVATE SALES



GEORGE CONDO (B. 1957)
Post-Classical Head
ink, gesso and acylic on paper
60½ x 41½in. (152.4 x 104.2cm.)
Executed in 2013
£100,000–150,000

**POST-WAR & CONTEMPORARY ART
DAY AUCTION**

London, 7 March 2018

VIEWING

2–6 March 2018
8 King Street
London SW1Y 6QT

CONTACT

Zoe Klemme
zklemme@christies.com
+44 (0)20 7389 2249

CONTACT

Alexandra Werner
awerner@christies.com
+44 (0)20 7389 2713

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Property of La Salle University
DOROTHEA TANNING (1910-2012)
The Temptation of St. Anthony
signed and dated 'Dorothea Tanning 45./46' (lower right)
oil on canvas
47 $\frac{7}{8}$ x 35 $\frac{5}{8}$ in. (121.4 x 91.2 cm.)
Painted in 1945-46
\$400,000-600,000

**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, May 2018

VIEWING

May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

OTTO DIX (1891-1969)

Dompteuse

signed and dated 'DIX 22' (lower right); titled 'Dompteuse' (on the reverse)

watercolor, brush and India ink and pencil on paper

25 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (64.2 x 47.8 cm.)

Executed in 1922

\$250,000-350,000

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE**

New York, May 2018

VIEWING

May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



LE CORBUSIER (1887-1965)

Les musiciennes

Stitched with the signature 'Le Corbusier' (lower right) and the weaver's monogram 'PF' (lower left);
with Pintons Frères label, inscribed 'LES MUSICIENNES D'APRÈS LE CARTON DE LE CORBUSIER' (stitched to the reverse)

Tapestry

147 $\frac{5}{8}$ x 85 $\frac{1}{4}$ in. (375 x 217 cm.)

Conceived in 1958 and woven in Aubusson by Pintons Frères

CHF 120,000 – 150,000

SWISS ART - INVITATION TO CONSIGN

Zurich, 18 September 2018

VIEWING

15-17 September 2018
Glockenhof, Sihlstrasse 31
8001 Zurich

CONTACT

Hans-Peter Keller
hkeller@christies.com
+41 (0)44 268 10 12

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from the Huguette Bérés Collection
ÉDOUARD VUILLARD (1868-1940)
Madame Vuillard épluchant des légumes
signed 'E. Vuillard' (lower right)
oil on board
24.7 x 22.9 cm. (9¾ x 9 in.)
Painted *circa* 1895
Estimate: €300,000 – 400,000

ART IMPRESSIONNISTE ET MODERNE

London, 23 Mars 2018

VIEWING

15-21 Mars 2018
9, Avenue Matignon
75008 Paris

CONTACT

Valérie Hess
vhess@christies.com
+33 (0)1 40 76 84 32

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CHRISTIE'S

It is now easier than ever to pay online.

Log in to your online account to seamlessly manage purchases, shipping and more.

christies.com



WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Bailou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoﬀ de Lira

COLOMBIA

BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingsø (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER

EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE

AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE -

ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venuti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

SINGAPORE
+65 6735 1766
Julia Hu

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0) 2 252 3685
Benjawan Uraipraivan

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Caperia Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

**CORPORATE
COLLECTIONS**
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

**PRIVATE COLLECTIONS
AND COUNTRY HOUSE
SALES**

Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

**CHRISTIE'S EDUCATION
LONDON**
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART
STORAGE SERVICES**

NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfass.com

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE**

NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON
Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG
Tel: +852 2978 6788
Fax: +852 2973 0799
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Loïc Brivezac
Gilles Erulin
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

François Curiel, Chairman
Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Simon Andrews, Mariolina Bassetti,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown, Olivier Camu,
Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Proyart, Leila de Vos, Harriet Drummond,
Adele Falconer, David Findlay, Margaret Ford,
Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Jeremy Morrison, Nicholas Orchard, Francis Outred,
Henry Pettifer, Will Porter, Paul Raison,
Christiane Rantzau, Tara Rastrick, Amjad Rauf,
François de Ricqlès, William Robinson,
Matthew Rubinger, Andreas Rumbler,
Marc Sands, Tim Schmelcher, John Stainton,
Nicola Steel, Aline Sylla-Walbaum,
Sheridan Thompson, Alexis de Tiesenhausen,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Kopolowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Polissena Perrone, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

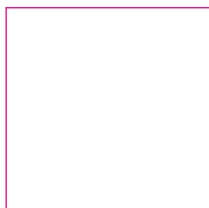
Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

DIRECTORS, UK

Cristian Albu, Marco Almeida, Maddie Amos,
Katharine Arnold, Guy Agazarian, Alexandra Baker,
Sven Becker, Jane Blood, Piers Boothman,
David Bowes-Lyon, Louise Broadhurst,
Robert Brown, Lucy Campbell, Jason Carey,
Sarah Charles, Romilly Collins, Ruth Cornett,
Jessica Corsi, Nicky Crosbie, Laetitia Delaloye,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Rebecca Gibson, Zita Gibson, Alexandra Gill,
Keith Gill, Leonie Grainger, Angus Granlund,
David Gregory, Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Adrian Hume-Sayer,
Kate Hunt, Pippa Jacomb, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Murray Macaulay,
Graeme Maddison, Sarah Mansfield,
Nicolas Martineau, Astrid Mascher,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson, Neil Millen,
Leonie Moschner, Chris Munro, Beatriz Ordovás,
Rosalind Patient, Anthea Peers, Keith Penton,
Romain Pingannaud, Sara Plumbly, Lisa Redpath,
Sumiko Roberts, Alice de Roquemaurel,
Francois Rothlisberger, Patrick Saich,
Tom Scott, Dominic Simpson, Nick Sims,
Clementine Sinclair, Sonal Singh, Katie Siveyer,
Kay Sutton, Rakhi Talwar, Zain Talyarkhan,
Timothy Triptree, Thomas Venning, Edwin Vos,
Amelia Walker, Ben Wiggins, Bernard Williams,
Georgina Wilsenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Giulia Archetti, Sarah Boswell,
Phill Brakefield, Clare Bramwell, Jenny Brown,
Antonia Calnan, David Cassidy, Alexandra Cawte,
Marie-Louise Chaldecott, Helen Culver Smith,
Charlotte Delaney, Freddie De Rougemont,
Grant Deudney, Milo Dickinson,
Alessandro Diotallevi, David Ellis, Amanda Fuller
Pat Galligan, Elisa Galuppi, Julia Grant,
Pippa Green, Christine Haines, Adeline Han,
Daniel Hawkins, Anke Held, James Hyslop,
Helena Ingham, Wei-Ting Jud, Ouardya Kebir,
Guady Kelly, Amy Kent, Imogen Kerr,
Hala Khayat, Alexandra Kindermann, Julia Kiss,
Polly Knewstubb, Aoife Leach, Rob Leatham,
Antoine Lebouteiller, Stephanie Manstein,
Tancredi Massimo di Roccasecca,
Georgie Mawby, David McLachlan, Lynda McLeod,
Melinda Melrose, Kateryna Merkalkenko,
Toby Monk, Rosie O'Connor, Christopher Petre,
Antonia Pitt, Eugene Pooley, Sarah Rancans,
Sarah Reynolds, Meghan Russell,
Pat Savage, Julie Schutz, Hannah Schweiger,
Angus Scott, Charles Scott, Valeria Severini,
Ben Slinger, James Smith, Graham Smithson,
Annelies Stevens, Charlotte Stewart, Iain Tarling,
Sarah Tennant, Marie-Claire Turkington,
Shanthi Veigas, Julie Vial, Anastasia von Seibold,
Tony Walshe, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young





INDEX

A

Anquetin, L., 264

B

Bak, S., 459
Baldessari, R. M., 473
Balla, G., 477
Barlach, E., 516
Bayer, H., 451
Bernard, E., 429
Bombois, C., 575, 576, 577
Bonnard, P., 202, 270, 414, 415, 422, 539, 546
Botero, F., 212
Boudin, E., 418, 435, 600, 601, 605, 606
Bourdelle, E.-A., 529
Braque, G., 449, 485, 561
Brasilier, A., 570, 573, 574
Brauner, V., 454, 455, 470
Buffet, B., 285, 290, 490, 491, 492, 493, 567, 568, 569

C

Camoin, C., 588
Campendonk, H., 235
Cariot, G., 579
Carrà, C., 353
Cassigneul, J.-P., 495, 496
Cézanne, P., 272, 425
Chagall, M., 221, 222, 280, 349, 506, 515
Claus, E., 428
Cocteau, J., 251
Copley, W., 469
Cross, H., 626

D

Dalí, S., 305, 306, 307, 308, 309, 320, 326
D'Anna, G., 474
Daumier, H., 271
de Chirico, G., 249, 463, 464, 480, 481, 623
De Smet, L., 441, 596
Degas, E., 257, 347
Delaunay, S., 296
Delvaux, P., 247, 252, 471
Denis, M., 430
Derain, A., 404, 406, 553
Dix, O., 327
Dominguez, Ó., 465
Donati, E., 563
Dufy, J., 287, 288
Dufy, R., 281, 282, 350, 351, 358, 421, 445, 488, 489, 615

E

Ebiche, E., 407
Ensor, J., 427
Ernst, M., 248, 325, 462, 484

F

Fassianos, A., 562
Feininger, L., 231, 517
Foujita, L.T., 254, 292, 487

G

Gaidan, L., 416
Gargallo, P., 621
Giacometti, A., 203, 217, 218, 219, 334
Giacometti, D., 509, 510, 511
Gilot, F., 331
Goetz, H., 458
Gris, J., 207, 208, 209, 210, 211, 450
Gromaire, M., 550
Grosz, G., 238, 239, 240, 521
Guillaumin, A., 419

H

Hayden, H., 447
Herbin, A., 411, 483
Höch, H., 216

J

Jawlensky, A. von, 518

K

Kandinsky, W., 312, 345, 523
Kassák, L., 205
Kisling, M., 547, 551, 591, 617, 627
Klee, P., 233, 234
Kleinschmidt, P., 520
Klimt, G., 293, 294, 340, 357
Kubin, A., 241, 242, 243, 244, 245
Kupka, F., 214, 215

L

Labisse, F., 250, 456, 457
Lagar, C., 402, 403
Laugé, A., 437, 595
Laurencin, M., 354, 625
Le Corbusier, 204
Le Sidaner, H., 583, 604
Lebasque, H., 592, 593, 598, 614, 624
Lebourg, A., 602, 603
Léger, F., 201, 330, 452, 514
Lehmbruck, W., 526
Lempicka, T. de, 552
Lévy-Dhurmer, L., 263
Lobo, B., 497, 498, 499, 500
Loiseau, G., 442, 608
Luce, M., 439, 599

M

Macke, A., 344
Magritte, R., 246, 314, 315, 316
Maillol, A., 543
Manguin, H., 420, 541, 549, 554, 594
Man Ray, 324
Manzù, G., 622
Marc, R., 571, 572
Marini, M., 303, 304, 329, 472, 478, 479
Martin, H., 423, 431, 540, 580
Masson, A., 460
Matisse, H., 265, 266, 267, 297, 301, 335, 424
Matta, 319
Maufra, M., 438, 607
Metzinger, J., 443, 446, 448
Miró, J., 311, 313, 317, 318, 321, 322, 323, 328, 466, 468
Modersohn-Becker, P., 519
Mondrian, P., 227
Monet, C., 261
Montézin, P. E., 609, 610
Moore, H., 299, 507
Moret, H., 436, 581
Münter, G., 524, 525

N

Nadal, C., 565, 566
Nolde, E., 232, 348

O

Orloff, C., 558, 559, 560
Othon Friesz, E., 408
Ozenfant, A., 206, 213

P

Pascin, J., 616
Pechstein, H.M., 342
Petitjean, H., 260
Pevsner, A., 453
Picabia, F., 467
Picasso, P., 220, 223, 224, 225, 289, 295, 298, 300, 302, 332, 333, 338, 339, 504, 505, 512, 513
Pissarro, C., 262
Pisis, F. De, 619
Pougny, J., 230

R

Radice, M., 475
Raffaëlli, J.-F., 589
Rassenfosse, A., 228
Redon, O., 253, 346
Renoir, P.-A., 417, 426, 534, 542
Rippl-Rónai, J., 256
Rodin, A., 433, 434, 532, 533
Rosso, M., 476
Rouault, G., 255, 482, 555
Roy, P., 582
Rysselberghe, T. van, 597

S

Schiele, E., 226
Schmidt-Rottluff, K., 343
Sérusier, P., 530, 531
Seurat, G., 269
Severini, G., 352, 564, 618, 620
Sidaner, H. Le, 258
Signac, P., 259, 268, 275
Sisley, A., 276, 432
Soutine, C., 405, 486

T

Tappert, G., 527
Tobiasse, T., 556, 557
Toorop, J., 236
Torres-García, J., 501, 502
Toulouse-Lautrec, H. de, 274

U

Ury, L., 237, 341
Utrillo, M., 286, 356, 412, 413, 544, 587

V

Valadon, S., 401
Valmier, G., 336
Valtat, L., 291, 440, 548
van Dongen, K., 359, 494
Villon, J., 337
Vlaminck, M. de, 283, 284, 409, 410, 444, 584, 585, 586, 590, 611, 612, 613
Vuillard, É., 273, 277, 278, 279, 355, 535, 536, 537, 538, 545, 578

W

Weinhold, K., 522
WOLS, 310

Z

Zadkine, O., 503, 508, 528
Ziem, F., 229



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT