

A cubist painting by Pablo Picasso, 'Les Femmes d'Alger (O.K.)'. The painting features a figure in profile on the left, a large vase on the right, and a palette at the bottom. The style is characterized by bold outlines and a rich, textured color palette.

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

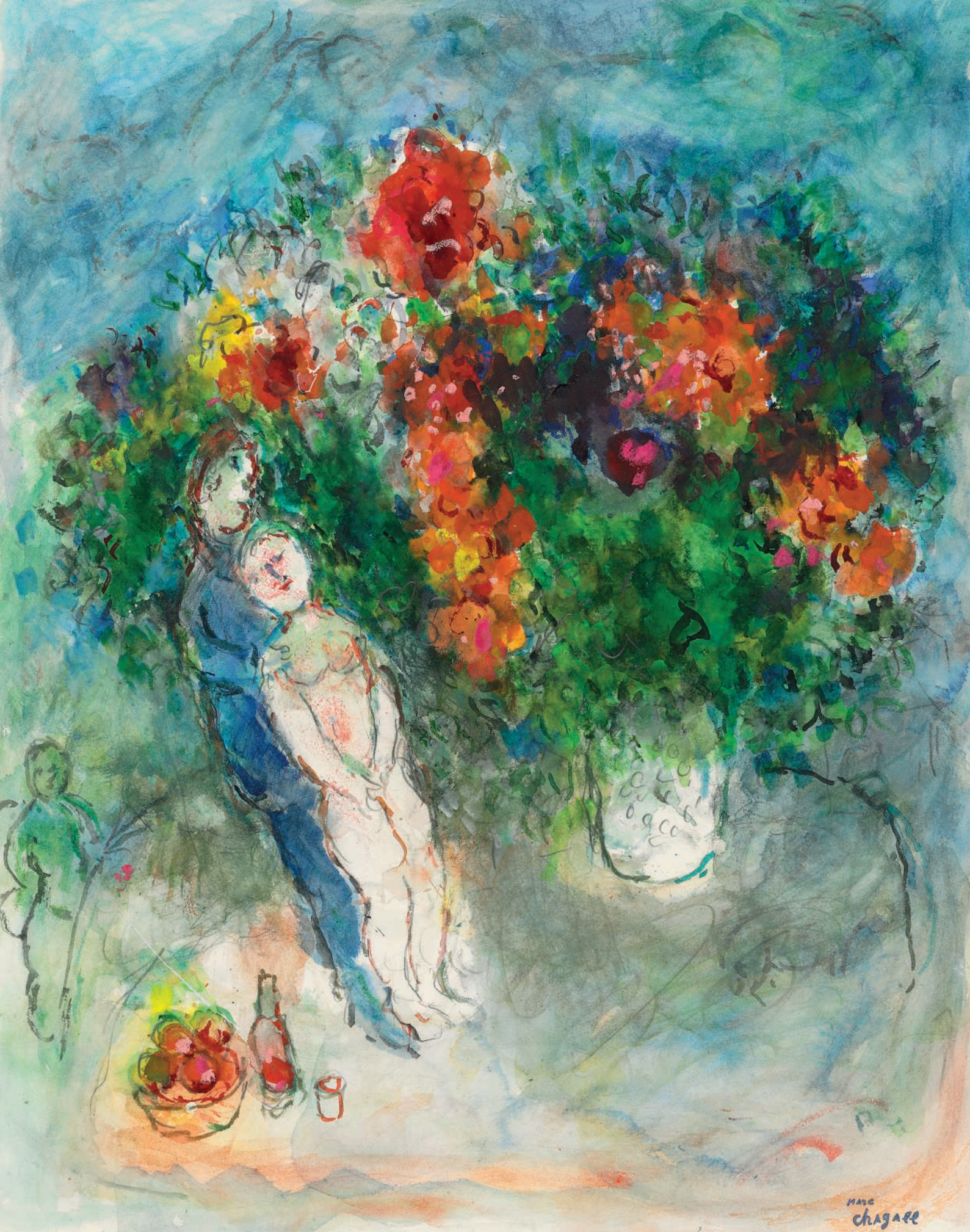
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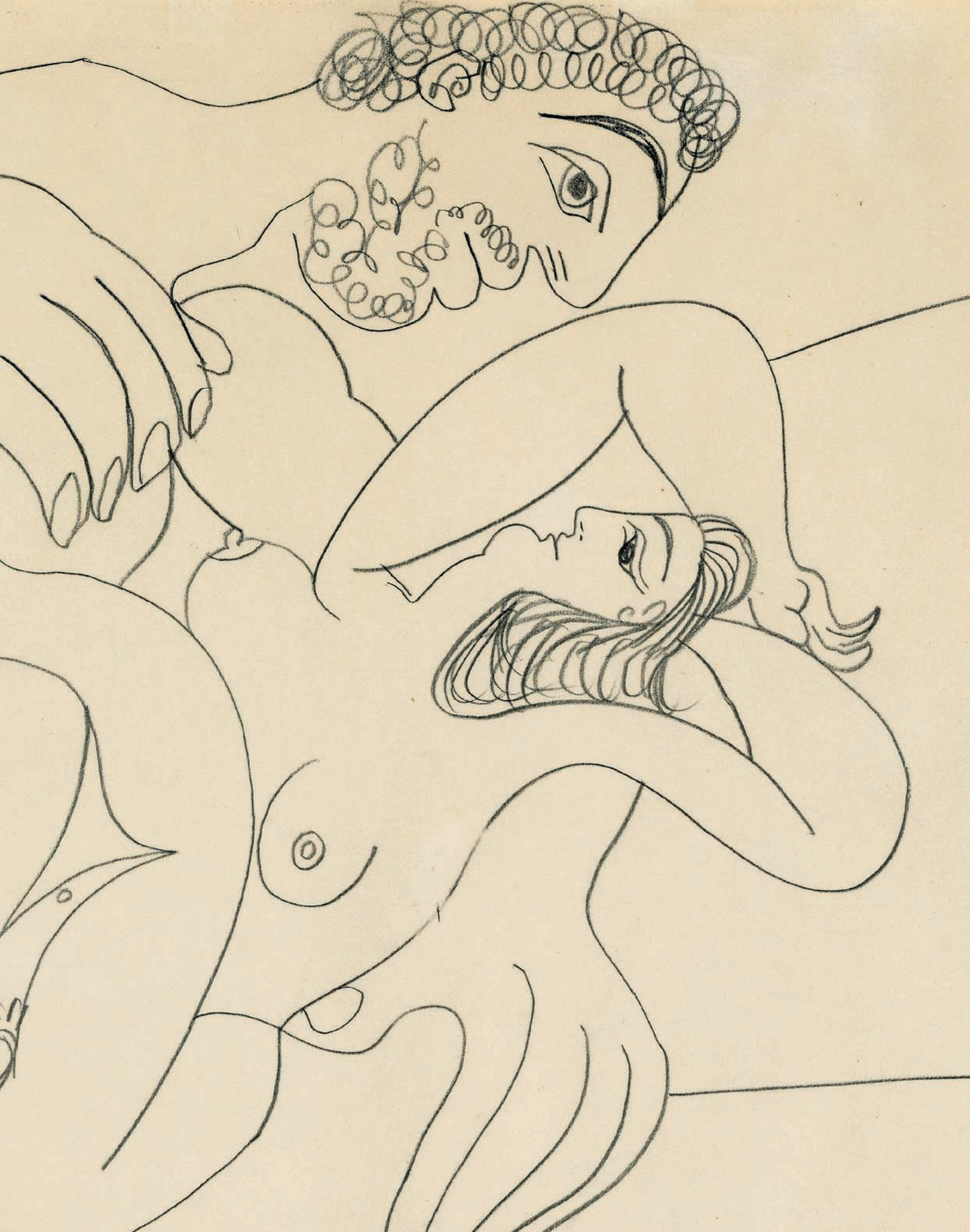




G. Braque
25



MARC
CHAGALL







J.M. W. Turner
1800.











B. Bonaldi





IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

THURSDAY 21 JUNE 2018

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Thursday 21 June 2018

at 10.30 am (lots 101-212) and at 2.00 pm (lots 301-468)

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Sunday	17 June	12.00 pm - 5.00 pm
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Tuesday	19 June	9.00 am - 3.00 pm
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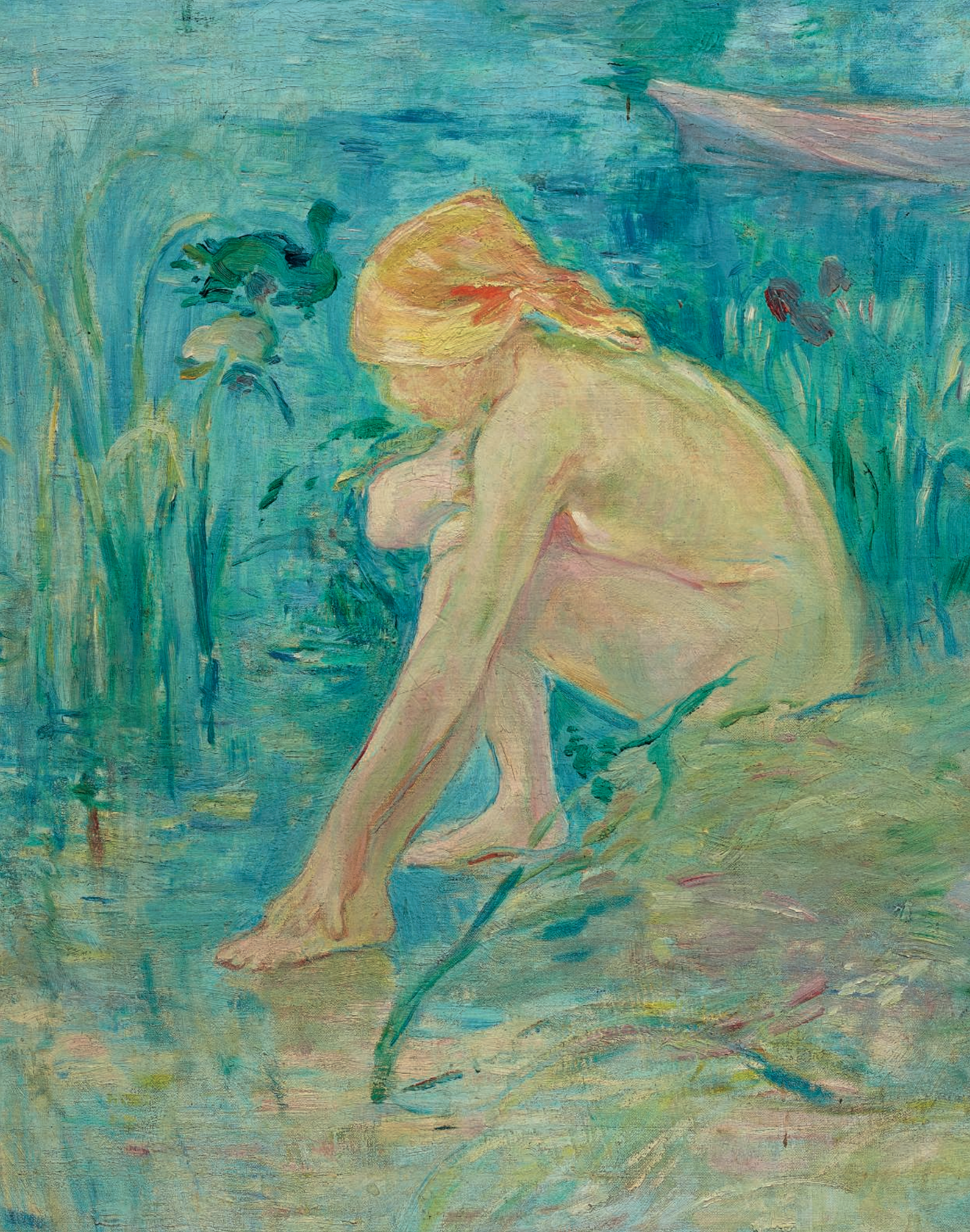
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REMBRANDT BUGATTI

an exact vision of nature

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



REMBRANDT BUGATTI

an exact vision of nature

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



Rembrandt Bugatti at the zoo in Antwerp.
Photographer unknown.
Royal Zoological Society of Antwerp.

Rembrandt Bugatti's artistic career grew from richly artistic origins. His father Carlo Bugatti was a well-known Art Nouveau artist and designer, his uncle, the painter Giovanni Segantini. With their combined influence and the artistic milieu this engendered around the young Bugatti, he was provided with the fertile ground to foster his burgeoning talent. He began working in his father's studio at first, exploring different sculptural techniques and cultivating his understanding of form. He was encouraged by his father's friend, Prince Paolo Petrovich Troubetzkoy, "The Boldini of Sculpture", as he was known, and began by modelling works in plasticine (J. Chalom Des Cordes & V. Fromanger Des Cordes, *op. cit.*, p. 9). By the age of 19, he was exhibiting at the Venice Biennale, on the brink of a flourishing career.

Upon the family's move to Paris from Bugatti's native Milan in 1903, the young artist was installed within an artistic commune which brought with it new opportunities. The following year, in 1904, he signed an exclusive contract with Adrien-A. Hébrard which would prove to be the seminal collaboration of his short yet extraordinary career, leading to broad critical acclaim. As Hébrard recalled:

"Upon the recommendation of a friend to go see the works of the young artist, his pretty name was, at first met with distrust as I found it evocative of too much glory and too much art...Instead of a small Italian with dexterous hands, I found a true artist. This tall boy, skinny, blushing, and quiet that museum regulars call 'the American' showed me, without saying a word, the modelled clays which represented a year's worth of dedicated attention and work. These are the things I like to present to art lovers. In these they will find the pulse of life which animates sincere works. They will also find an extraordinary account of the environment in which the subjects were seen...Too rarely do I find a sincere and personable artist for it not be a joy of mine to introduce him to the public" (A.-A. Hébrard quoted in *ibid.*, p. 99).

“The work of Bugatti is the way of The Jungle Book. It’s ingenious, original, penetrating and just like Kipling.”

(*Gil Blas*, Paris, 1911, *ibid.*, p. 276)

During these successful years in Paris, Bugatti was enraptured by the zoo at the Jardin des Plantes and visited almost every day until his move to Antwerp in 1907. Here, he would observe the animals within their own world, captivated by their personalities and behaviours, developing a personal connection with the staff and the animals themselves which he knew by name. Bugatti continued to cultivate his artistic sensibility, acquiring the nickname *l’Américain* for his unique personality and demeanour, as described by Jacques Chalom des Cordes,

“They called him “L’Américain” and before 1914, for the Europeans, this was a title that was understood as a stylish casual good-natured, inhabitant of a new world of dreams, an image of paradise lost. “L’Américain” is a legendary character and everything is legend around Rembrandt Bugatti...” (*ibid.*, p. 9). He was lauded as the new young talent, the *Bulletin de l’art ancien et moderne* proclaiming in 1904 that Bugatti’s sculpture was “An exact vision of nature” (*ibid.*, p. 70).

Cerfs leur bois entrecroisés dates from 1904, around the time of his initial collaboration with Hébrard and represents Bugatti’s more impressionistic approach during his successful beginnings in Paris. A cast of exceptional rarity, it was produced in a small edition of only three. Plaster examples of the same subject, *Grand cerf bramant* and *Cerf à l’arrêt* are held in the collection of the Musée d’Orsay, showing the intuitive working of his medium at this time, sensitive studies of the stags in different states of interaction that capture their internal, emotional, states as much as their physiognomy. It was not for nothing that Marcel Horteloup proclaimed in 1906 that Bugatti aspired to be a “narrator of animal psychology” (in *Studio International*, London, in *ibid.*, p. 129). In this way, for his depth of personal understanding and his new methodology for approaching animal sculpture Bugatti defined himself in contrast to other animaliers of the time, as remarked Édouard Sarradin:

“So can we see today, in this same Jardin des Plantes, the young Bugatti, who has somehow taken up residence there and knows no better friends than lions, panthers, camels, elephants, deer ... The Jardin de Plantes is his school ... No, there is also the horse market ... And there is the street ... But better than all lectures, personal observation, observation of the eye and the mind has formed his exceptional talent. Really exceptional. It reveals a marvellous sensibility, a vivacity and a force of impression, an agility and a confidence of transcription of which it would be difficult for me to give you a good idea of, and which you will best encounter in the presence of the works themselves. They have not at all, these works, the aspect of academia. By the quality of their movement and their “colour”, by the particular emphasis of truth of life, by their pleasant appearance of sketches, they are, if you will, ‘impressionist’.” (*Le Temps*, Paris, 1904 in *ibid.*, p. 32)

After years in Paris, Bugatti moved to Antwerp in 1907, attracted to the city by its magnificent zoo which, at that time, was the largest in Europe. In 1909, he would go on to create some his most iconic works, such as the cubist-inspired *Le babouin sacré*, *Hamadryas*, *Le Lion de Nubie* and *Le Grand Fourmilier*. In this crucial year, he also produced *Le petit elephant dressé*, a reinterpretation of his earlier cast of Rachel, the much-loved elephant at the Jardin des Plantes. This petite yet monumental upright sculpture would come to crown the Bugatti Royale car as its famous hood ornament, adopted by Bugatti’s famous engineer brother Ettore Bugatti who founded the eponymous car company.

Bugatti’s method of working by this time had become a distinctive trademark of his style and an expression of his artistic philosophy. Having intensively observed each animal, he worked directly from nature, sculpting the plasters on site at the zoo with full concentration to his subject, as described by Guillaume Janneau:





Rembrandt Bugatti at the zoo in Antwerp, with the bronze group *Daim et Faon* in the background. Photographer unknown. Private collection.

*"A perfect disdain of conventional formulas, an extreme originality and a good understanding of animal life strike first in the one hundred pieces of sculpture exhibited in A.-A. Hebrard gallery, 8, Rue Royale, a curious artist, Rembrandt Bugatti. It is for the fact that he executes his plasters entirely from nature, in the Zoological Garden. At length, he examines the model that interests him. Then he commences work. He models his plasters on the spot, waiting with a fertile patience in order that the animal be represented in the attitude which seems to him the most expressive, that which best reveals the flexibility of form and elegance of structure. He does not limit himself, like others, to taking a quick sketch from the model or a sketch to interpret at leisure in his atelier. [...] Bugatti is worth as much by feeling as by execution. He marvels at natural movement, at the muscle well adapted to its function, faced with the pure balance of muscular masses. And his hand immediately expresses his emotion with simplicity, without artifice. He finds witty features, discreet and restrained grace. The work of Bugatti is the way of *The Jungle Book*. It's ingenious, original, penetrating and just like Kipling." (Gil Blas, Paris, 1911, *ibid.*, p. 276)*

The two casts from this distinguished collection featuring leopards are representative of Bugatti's expressionistic later work, their forms elegantly streamlined and confidently articulated through broad and sweeping gestures that provide a strong sense of movement. The poses are sleek and monumental, showing his ability to capture the distinct traits of his feline subjects, accurate yet devoid of erroneous anatomical detail, that lends them a character sympathetic to their distinctive personalities. *Léopard au repos* and *Deux léopard marchant* from 1911 and 1912 respectively show Bugatti's bountiful creativity and dedicated passion for the pursuance of his art at its height, before the darker times of the First World War that would see the destruction of his animal kingdom at Antwerp and the last years of his life with great personal suffering. In such a way, the over 300 sculptures of animals he created from dedicated observation throughout his short yet abundant career serve as a loving metaphor for the natural beauty and resilience of his animals, and at the same time, their vulnerable, tender, fragility as mortal creatures, in parallel with the life of the artist himself.

REMBRANDT BUGATTI

an exact vision of nature

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

* 301

REMBRANDT BUGATTI (1884-1916)

Léopard au repos, ville de Paris, petit modèle

inscribed with the signature 'R. Bugatti_' and numbered and stamped with the foundry mark '(A.1) A.A. HÉBRARD CIRE PERDUE' (on top of the base)

bronze with brown patina

Height: 12 ¾ in (31.5 cm.)

Length: 19 ¼ in. (49 cm.)

Conceived circa 1911 and cast by A. A. Hébrard Fondateur in an edition of twenty-three

£350,000–550,000

\$470,000–740,000

€400,000–630,000

PROVENANCE:

Mrs Vanderbilt [American Ambassador], in 1925.

Anonymous sale, Christie's, New York, 14 November 1980, lot 17.

Acquired at the above sale by the present owner.

LITERATURE:

K. Parkes, 'Rembrandt Bugatti: Modeller of Animals. Exhibition of Bronzes at the Abdy Galleries' in *Apollo*, London, July - December 1929, p. 312 (another cast illustrated).

M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot, 1979, no. 33 (another cast illustrated p. 39).

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 146 (another cast illustrated; titled 'Léopard').

J. Chalom Des Cordes & V. Fromanger Des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 200 (another cast illustrated; titled 'Jaguar marchand').

Exh. cat., *A Selection of Early 20th Century Figurative Sculpture*, London, 1999 (another cast illustrated).

Exh. cat., *Rembrandt Bugatti, Life in Sculpture*, London, 2004, p. 175 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti sculpteur, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, no. 274, pp. 355-356 (another cast illustrated p. 356).

Véronique Fromanger has confirmed the authenticity of this work.

The original plaster maquette for *grand modèle* of this work is in the collection of the National Gallery of Modern Art, Rome, to whom it was gifted by A. A. Hébrard.





REMBRANDT BUGATTI

an exact vision of nature

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*** 302**

REMBRANDT BUGATTI (1884-1916)

Cerfs, leurs bois entrecroisés

signed 'R Bugatti' and stamped with the foundry mark and numbered 'A.A. HÉBRARD CIRE PERDUE (3)' (on top of the base)

bronze with brown patina

Height: 17 ¾ in. (44 cm.)

Length: 18 ½ in. (47 cm.)

Depth: 12 in. (30.5 cm.)

Conceived circa 1904 and cast by A. A. Hébrard Fondateur in an edition of only three known examples

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Anonymous sale, Palais Galliera, Paris, 9 March 1967, lot 27.

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

LITERATURE:

M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot, 1979, no. 70 (another cast illustrated p. 58; titled 'Two Red Deer Stags').

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 350 (another cast illustrated).

J.C. Des Cordes & V. Fromanger Des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 63 (another cast illustrated; titled 'Deux cerfs').

V. Fromanger, *Rembrandt Bugatti sculpteur, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, no. 89, pp. 284-285 (another cast illustrated).

Véronique Fromanger has confirmed the authenticity of this work.

Produced in a small edition of just three known examples, this cast is of exceptional rarity. Examples of this cast were exhibited in Paris at the Société Nationale de Beaux-Arts in 1904 and at the Salon d'Automne in 1907. Dating from 1904, this sculpture came at the time in Bugatti's career where he was experiencing a unanimous wealth of critical praise.

"Here is a truly exceptional young sculptor...the sense of observation of his eye and spirit has given way to a great deal of talent... in which both poetry and realism are placed and united under the sign of his marvellous sensitivity... Each and every animal has its own traits, its own particular physiognomy... Rembrandt Bugatti is truly a revelation for all who love and appreciate impressionist sculpture"

(*Le Figaro*, 22 June 1904, quoted by Véronique Fromanger, November 2017)





REMBRANDT BUGATTI

an exact vision of nature

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*** 303**

REMBRANDT BUGATTI (1884-1916)

Deux léopards marchant

signed 'R. Bugatti.' and stamped with the foundry mark 'A.A. HEBRARD CIRE PERDUE' (on top of the base); and numbered '(B.4)' (on the right edge of the base)

bronze with brown patina

Height: 8 ¾ in. (22.2 cm.)

Length: 36 ⅝ in. (92.5 cm.)

Conceived circa 1912 and executed by A. A. Hébrard Fondateur in an edition of twenty-seven

£350,000–550,000

\$470,000–740,000

€400,000–630,000

PROVENANCE:

Mme Franck, by whom acquired from Hébrard circa 1930-1931.

Anonymous sale, Versailles, 9 December 1968.

Acquired at the above sale by the present owner.

LITERATURE:

Exh. cat., *Salon d'Automne*, Paris, 1973, no. 21 (another cast illustrated).

J.-L. de Rudder, 'Rembrandt Bugatti admiré par Rodin', in *L'Estampille*, no. 39, Paris, 1973, pp. 38-41 (another cast illustrated).

Exh. cat., *Un siècle de bronzes animaliers*, Paris, 1975, no. 51 (another cast illustrated).

M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot, 1979, no. 28, p. 36 (another cast illustrated).

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 149 (another cast illustrated pp. 148-149).

J.C. Des Cordes & V. Fromanger Des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 270 (another cast illustrated).

V. Fromanger Des Cordes, *Les Bugattis d'Alain Delon*, Paris, 1988, no. 24 (another cast illustrated).

Exh. cat., *Rembrandt Bugatti, An Exhibition of Sculpture*, London, 2004, no. 11 (another cast illustrated p. 26).

Exh. cat., *Rembrandt Bugatti, Life in Sculpture*, London, 2004 (another cast illustrated p. 84-85).

Exh. cat., *Rembrandt Bugatti, Emotions in Bronze*, London, 2013, no. 14 (another cast illustrated p. 41).

V. Fromanger, *Rembrandt Bugatti sculpteur, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, no. 305, p. 366 (another cast illustrated).

Véronique Fromanger has confirmed the authenticity of this work.

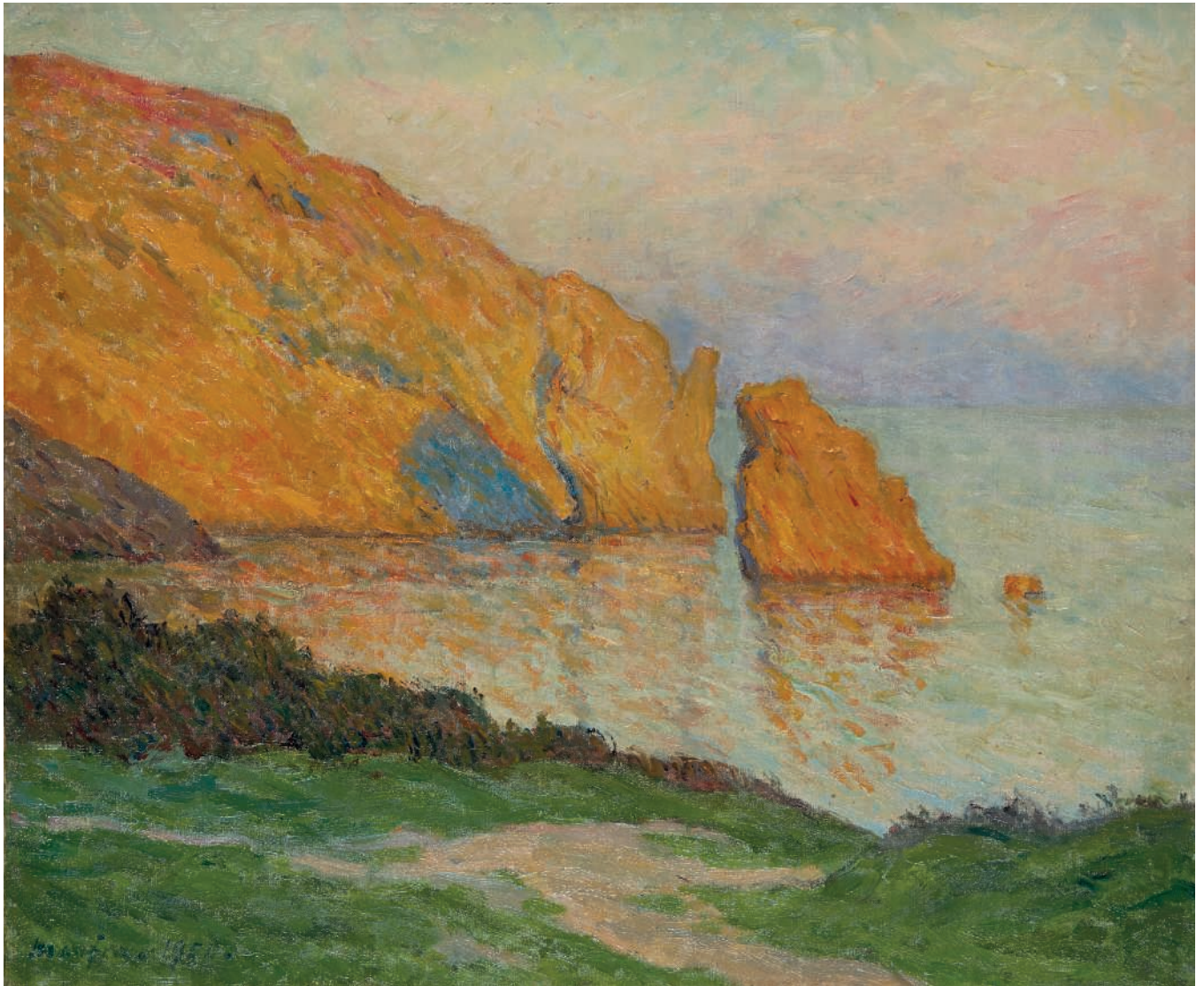
This group is dated in Des Cordes to 1911. In 1955 a cast of this subject featured in an exhibition at the Royal Zoological Society, Antwerp, the context in which, years before, the artist had found the living inspiration for so many of his figures. This major retrospective was instrumental in stimulating the revival of interest in his work.











PROPERTY FROM THE FAMILY OF THE ARTIST

304

MAXIME MAUFRA (1861-1918)

Dernières lueurs du jour-Morgat

signed and dated 'Maufra . 1900.' (lower left); inscribed 'Dernières lueurs du jours-Morgat' and 'M. et Mme. Siry à Nogent s/ Marne' (on the stretcher)

oil on canvas

21 3/8 x 25 3/8 in. (54.4 x 65 cm.)

Painted in 1900

£20,000–30,000

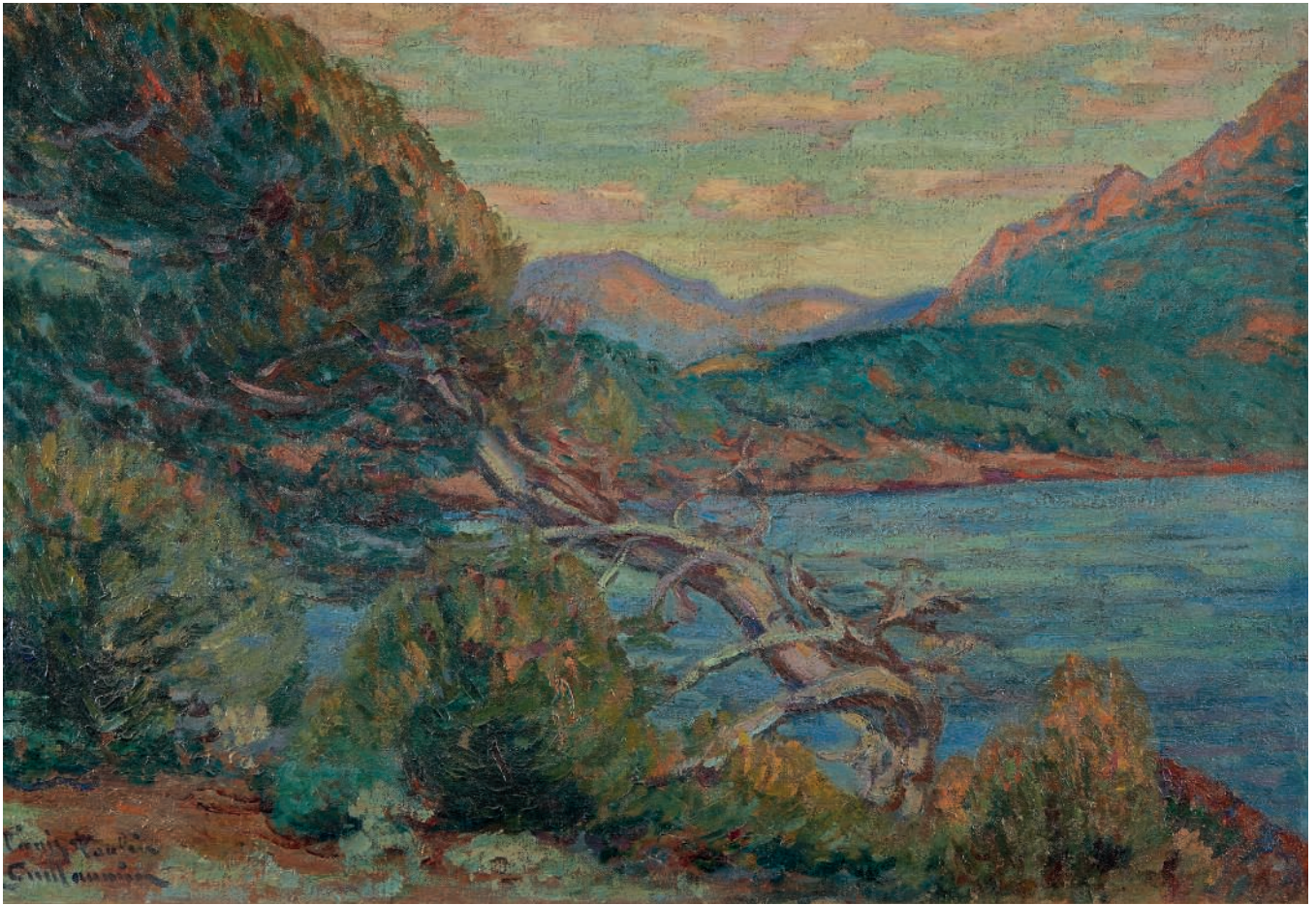
\$27,000–40,000

€23,000–34,000

PROVENANCE:

Berthe Siry [the artist's sister] a gift from the artist in 1903, and thence by descent to the present owner.

This work will be reproduced in the Maxime Maufra *catalogue raisonné* being prepared by Madame Caroline Durand-Ruel Godfroy.



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 305**

ARMAND GUILLAUMIN (1841-1927)

Paysage de Provence

signed and dedicated 'à l'Ami Paulin Guillaumin' (lower left); indistinctly inscribed (on the stretcher)

oil on canvas

15 x 21 ¾ in. (38.2 x 55.2 cm.)

Painted circa 1898

£15,000-25,000

\$21,000-34,000

€18,000-29,000

PROVENANCE:

R. Guigné, Toulon.

Private collection, Switzerland.

Acquired from the above by the present owner.

LITERATURE:

G. Serret & D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 414 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 306

LOUIS VALTAT (1869-1952)

Dalhias au vase jaune

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

oil on panel

9 ½ x 7 ½ in. (24 x 19 cm.)

Painted circa 1942

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Anonymous sale, Christie's, Amsterdam, 7 June 2016, lot 101.
Acquired at the above sale by the present owner.

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



Δλ. * 307

JEAN-PIERRE CASSIGNEUL (B. 1935)

La blouse roumaine

signed and dated 'CASSIGNEUL 70' (upper left); signed, dated and inscribed 'La blouse ROUMAINE Casigneul 1970' (on the reverse)

oil on canvas

31 7/8 x 23 1/2 in. (81 x 59.7 cm.)

Painted in 1970

£45,000–65,000

\$61,000–87,000

€52,000–74,000

PROVENANCE:

Private collection, Japan, by whom acquired in November 1992. Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - March 2009; this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

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



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

308

HENRI LEBASQUE (1865-1937)

La mer près de Saint-Tropez

signed 'Lebasque' (lower right)

oil on canvas

12 ¾ x 21 ¾ in. (32.5 x 55.1 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-21,000

PROVENANCE:

Marthe Lebasque.

Anonymous sale, Christie's, London, 7 February 2001, lot 139.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 1376, p. 331 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this painting.



λ 309

GEORGES D'ESPAGNAT (1870-1950)

Le Lavandou

signed with the initials 'gdE' (lower left); inscribed 'Le Lavandou - Var -' (on the stretcher)

oil on canvas

28 ¾ x 36 ⅞ in. (73 x 92 cm.)

Painted in 1900

£40,000-60,000

\$54,000-81,000

€46,000-69,000

PROVENANCE:

Galerie Durand-Ruel, Paris & New York, until 1905.

Toledo Museum of Art, Ohio, a gift from 100 Members in 1906; sale, Sotheby's, New York, 8 November 2006, lot 239.

Waterhouse and Dodd, London, by whom acquired at the above sale.

Acquired from the above by the present owner.

EXHIBITED:

Toledo Museum of Art, *Exhibition of One Hundred Paintings by the Impressionists from the Collection of Durand-Ruel & Sons, Paris, 1905*, no. 24.

LITERATURE:

C.G. Boulter & K.T. Luckner, *The Toledo Museum of Art, European Paintings*, Meriden, 1976, p. 58 (illustrated pl. 279, p. 339).

This work is included in the Jean-Dominique Jacquemond archives.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 310

ÉMILE OTHON FRIESZ (1879-1949)

Bouquet d'anémones et de tulipes

signed 'Othon Friesz' (lower right)

oil on canvas

25 ½ x 21 ½ in. (64.7 x 54.7 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Galerie Vildrac, Paris.

Braume collection, London, by whom acquired from the above.

Acquired from the above in 1955; sale, Christie's, London, 27 June 1989, lot 386.

Acquired at the above sale by the present owner.

LITERATURE:

R. Martin & O. Aittouarès, *Émile-Othon Friesz, L'oeuvre peint*, vol. I, Paris, 1995, no. 723, p. 263 (illustrated).



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 311

HENRI MANGUIN (1874-1949)

"Grenouillette" couchée sur le tapis

signed 'Manguin' (lower left)

oil on canvas

23 ¾ x 28 ¾ in. (60.4 x 73 cm.)

Painted in 1921 in the artist's home on rue Saint-James, Neuilly

£45,000–65,000

\$61,000–87,000

€52,000–74,000

PROVENANCE:

Galerie Druet, Paris (no. 9774), by whom acquired directly from the artist in June 1922.

E. Belval, Aix-en-Provence.

Private collection, France, *circa* 1950.

Anonymous sale, Blache, Versailles, 10 June 1987, lot 96.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Montmorency, *Quarante tableaux de Manguin*, 1958, no. 29.

LITERATURE:

L. & C. Manguin & M.-C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 671, p. 235 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

312

MAXIME MAUFRA (1861-1918)

La vague échevelée, Saint-Guérolé, Penmarch

signed and dated 'Maufra 98.' (lower right)

oil on canvas

25 ¾ x 32 in. (65.3 x 81 cm.)

Painted in 1898

£12,000–18,000

\$17,000–24,000

€14,000–21,000

PROVENANCE:

Galerie Durand-Ruel, Paris (no. 4884), by whom acquired directly from the artist on 16 December 1898.

Marie-Louise d'Alayer, by descent from the above, by July 1949.

Galerie Doyen, Vannes.

Private collection, London, by whom acquired from the above in 2012.

This work will be reproduced in the Maxime Maufra *catalogue raisonné* being prepared by Madame Caroline Durand-Ruel Godfroy.



313

ARMAND GUILLAUMIN (1841–1927)

Voilier à Agay

signed 'Guillaumin' (lower right); inscribed 'Le cap long agay Janvier 8 matin'
(on the stretcher)

oil on canvas

23 ½ x 29 ¼ in. (59.7 x 73.8 cm.)

Painted *circa* 1905

£45,000–65,000

\$61,000–87,000

€52,000–74,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris.

Anonymous sale, Hôtel Drouot, Paris, 25 November 1994, lot 13.

Anonymous sale, Hôtel Drouot, Paris, 17 March 2017, lot 142.

Acquired at the above sale by the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.

PROPERTY FROM A PRIVATE COLLECTOR

λ * 314

HENRI MATISSE (1869-1954)

Femme en costume oriental

signed 'Henri. Matisse' (upper right)

oil on board

9 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (23.8 x 18.7 cm.)

Painted in Nice in 1920

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Private collection, Cincinnati, by whom acquired from the above in 1934; sale, Christie's, New York, 15 May 1997, lot 384.

Richard L. Feigen and Co., New York.

Anonymous sale, Christie's, New York, 14 May 1999, lot 681.

Acquired at the above sale by the present owner.

EXHIBITED:

Cincinnati, The Taft Museum, *Color, Light to Palette*, October - December 1965, no. 18 (with incorrect support).

Cincinnati, The Contemporary Arts Center, *The Modern Art Society, The Center's Early Years*, October - November 1979, p. 57 (illustrated; with incorrect support and dimensions).

Tokyo, Tobu Museum of Art, *Matisse et ses modèles* July - September 2000, no. 3, p. 30 (illustrated p. 31); this exhibition later travelled to Kitakyushu Municipal Museum of Art; Yamagata Museum of Art and Takamatsu City Museum of Art.

Nagoya, Matsuzakaya Art Museum, *Le rêve de l'étranger*, August - November 2007, no. 1-28, p. 43 (illustrated); this exhibition later travelled to Fukui City Art Museum.

Wanda de Guébriant has confirmed the authenticity of this work.

Orientalism had its heyday in painting during the latter part of the 19th century and in the years before the First World War, when Western colonialist expansion was at its height. In the hands of its practitioners, academicians mostly, Orientalism was essentially a conservative style that was illustrative in intent and anecdotal in content. With the ascendancy of modernism, the rift widened between the avowedly progressive painters of the new avant-garde and the larger body of conservative artists who populated the academies and sought their success in official and conventional venues. After the advent of Fauvism and Cubism, and the development of non-objective art, a truly modern painter could not regard contemporary Orientalist painting without expressing his disdain for its old-fashioned style and often sentimentalized content, all of which seemed hopelessly out-of-step with the time.

Nevertheless, Orientalist themes, with their implicit exoticism, as well as opportunities for lush color and sinuous line, held Matisse under an enduring spell. His visits to Spain and North Africa in the years before 1914 had fed his imagination with a wealth of vivid new subjects, many of which found immediate fruit in masterpieces sold through Bernheim-Jeune to Ivan Morosov and Sergei Shchukin, his major pre-war Russian patrons.

From the 1920s onward, following his move to the Mediterranean coast, Oriental motifs became central to Matisse's repertoire and the subject of some of his most celebrated works. In the present painting, the model wears an elegant striped *gandoura* which appears to be identical to the robe depicted in *Femme sur un canapé rouge*, and in the drawing *La Gandoura* (figs. 1-2).

The importance of Orientalism was deeply personal: Matisse, as the greatest colorist in modern art, revered Eugene Delacroix, the heroic colorist of the nineteenth-century whose *Les femmes d'Alger* of 1834 in the Louvre, a famous celebration of the *odalisque* motif, was seen as a central work of the early modern canon. Both Delacroix's freedom with color and his Orientalist subject matter were enormously influential for Matisse. Françoise Gilot, writing in 1964, states: "[Matisse] has always been a frequent visitor to the Louvre, where he had copied the masters during his early years of soul searching...He went back to the large galleries where Delacroix's major works were displayed [including] *Les femmes d'Alger*... Matisse studied Delacroix's achievements, from the rhythmical arabesques of his compositions to his bold color contrasts, with passion" (*Life with Picasso*, New York, 1964, p. 169).

Matisse's inheritance of sensual Orientalism and lyricism lent his art an accessibility, a generous inclusiveness that enthralled onlookers and eradicates the arguments of opposing camps in admiration of his painterly skill. Picasso, for one, who shared Matisse's sense of wonder in front of Delacroix, and who went on to pay his own artistic homage to *Les femmes d'Alger* in the 1950s, stated that: "There are a number of things I shall no longer be able to talk about with anyone after Matisse's death," and "All things considered, there is only Matisse" (quoted in *ibid.*, p. 316).

Henri Matisse



*** 315**

PIERRE BONNARD (1867-1947)

Coin de jardin fleuri

stamped with signature 'Bonnard' (Lugt 3886; lower left)

oil on canvas

28 x 24 ¼ in. (71 x 63 cm.)

Painted in 1912

£420,000-600,000

\$570,000-810,000

€480,000-690,000

PROVENANCE:

The artist's estate.

Acquired from the above in the 1950s, and thence by descent; sale, Sotheby's, London, 5 February 2014, lot 44.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Pierre Bonnard*, January - March 1966, no. 104 (titled 'Le jardin: cactus').

Melbourne, National Gallery of Victoria, *Pierre Bonnard*, 1971, no. 8 (illustrated; titled 'Le jardin, Cactus'); this exhibition later travelled to Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; and Perth, Western Australian Art Gallery.

Johannesburg, Johannesburgse Kunsmuseum, *Pierre Bonnard*, December 1971 - January 1972, no. 8, p. 22 (titled 'Le Jardin, Cactus').

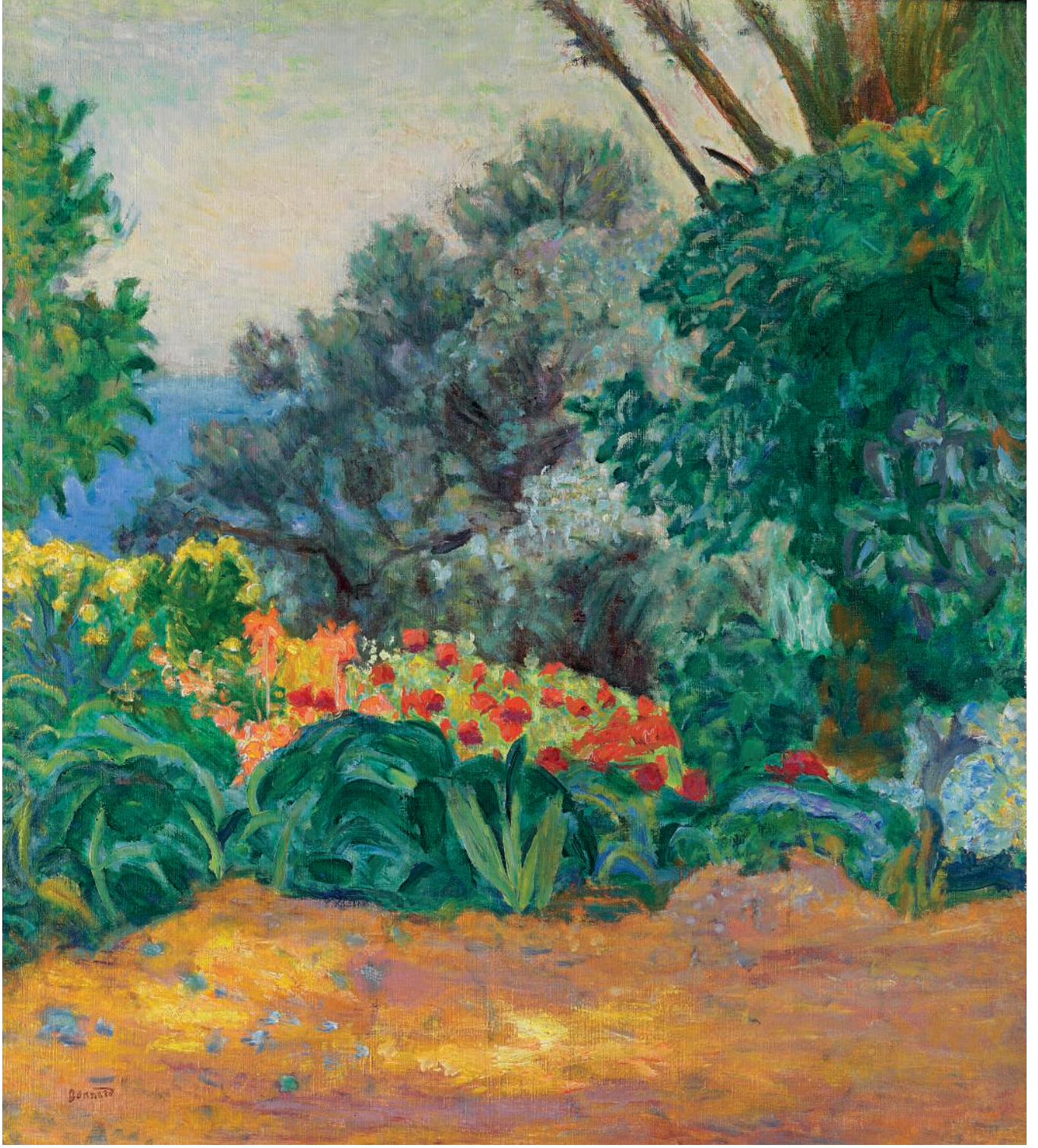
LITERATURE:

J. & H. Dauberville, *Bonnard, catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris, 1973, no. 725, p. 284 (illustrated).

'In painting, you will never succeed in rendering reality when it is already perfect. The point is not to paint life, but to bring painting to life' (Bonnard, quoted in A. Terrasse, *Bonnard: The Colour of Daily Life*, trans. L. Hirsch, London, 2000, p. 107).

'In painting, you will never succeed in rendering reality when it is already perfect. The point is not to paint life, but to bring painting to life'

(Bonnard, quoted in A. Terrasse, *Bonnard: The Colour of Daily Life*, trans. L. Hirsch, London, 2000, p. 107).





Pierre Bonnard, *Corbeille de fruits sur une table dans le jardin du Cannet*, circa 1944. Sold, Christie's, New York, Rockefeller Collection, May 8 2018 (\$1,332,500).



Claude Monet, *Coin de l'étang à Giverny*, 1917. Musée de Grenoble.

A landscape of swirling, verdant green vegetation, *Coin de jardin fleuri* demonstrates the rich inspiration that Pierre Bonnard found in the South of France. Having first visited the area in 1909, the artist returned there, to Grasse, in the summer of 1912 with his model and companion Marthe visited Grasse and continued to return to paint on numerous occasions throughout his life, staying in different villas and houses along the coast until final settling permanently in Le Cannet. The scene is bathed in the brilliant light of the Côte d'Azur, which has enlivened the rich colours of the foliage, sea and sky. This light particularly fascinated the artist: he recalled, 'that southern light during certain hours, which – over great spaces – becomes the principal subject of a sensitive artist' (P. Bonnard quoted in: J. Rewald, *Pierre Bonnard*, exh. cat., New York, 1948, p. 56-57).

'That southern light during certain hours, which – over great spaces – becomes the principal subject of a sensitive artist'

In 1912, Bonnard was in the midst of an introspective period in which he attempted to reconcile and balance colour with form. After the summer in Grasse he returned north and purchased a modest two-story residence at Veronnet, a hamlet in the Seine valley not far from Giverny, where Monet had lived and worked for nearly thirty years, and the two men became close friends. Unlike his new neighbour, he never resorted to pure abstraction.

Jean-Louis Prat notes: 'Bonnard always developed his own visual language, firmly rooted in reality. He did not, like Monet, virtually do away with the subject itself. He always used forms, without experimenting with abstraction, or even contemplating it' (J.-L. Prat, 'Pierre Bonnard or An Enduring Painter' in exh. cat., *Bonnard*, Martigny, 1999, p. 19).

'The principal subject is the surface, which has its colour, its laws over and above those of objects'

Bonnard flooded his canvases with an intense light, making works such as *Coin de jardin fleuri* a triumph to the expressive power of colour and the luminescence achieved from his study of the effects of sunlight. *Coin de jardin fleuri* captures a corner of an overgrown garden with its abundant foliage and wild flowers filtering the mediterranean light before the backdrop of the deep blue of the sky and sea. The influence of Bonnard's close friend Henri Matisse is evident in the tapestry-like juxtaposition of flat and brightly-hued forms. The artist has eschewed a central focus point, rather leaving the eye to gaze across the colour planes with which the composition is put together. "The principal subject is the surface," wrote Bonnard, "which has its colour, its laws over and above those of objects" (quoted in N. Watkins, *Bonnard*, London, 1994, p. 171).





PROPERTY FROM A PRIVATE HAMBURG COLLECTION

λ 316

AUGUSTE HERBIN (1882-1960)

La maison, Corse

signed 'Herbin' (lower right) and incised 'Herbin' (lower left)

oil on canvas

25 5/8 x 31 3/4 in. (65 x 81 cm.)

Painted in 1907

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Private collection, Hamburg, probably acquired directly from the artist.

Karl F. Schlüter Kunst- und Auktionshaus, Hamburg, January 1993.

Private collection, Hamburg, acquired from the above.

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, no. 116, p. 299 (illustrated).

At the height of his Fauvist period, in the spring of 1907, Auguste Herbin travelled to Corsica. There, he executed sixteen known compositions representing the surrounding landscapes and streetscapes which so inspired him, of which the present work, *La Maison, Corse*, is a striking example. The glowing sunlight and tranquil vistas of Corsica offered Herbin an ideal setting for his experimentations with form and colour, while he undoubtedly received equal inspiration from the colourful people with whom he encountered there. It was Herbin's friend, Wilhelm Uhde, the German art collector, dealer, critic and author, who had invited the artist to visit the island. During his stay he also became acquainted with Erich Mühsam, a German-Jewish anarchist essayist, poet and playwright, whose portrait he would paint later that year. In the present work, Herbin presents a quotidian scene, with the cobbled pavement and modest house typical of a Corsican backstreet; the simplicity of the composition perfectly contrasts with the artist's saturated palette and energetic brushwork, which animate the stillness of the scene.



317

ROGER DE LA FRESNAYE (1885-1925)

Nu au divan

signed 'R de la Fresnaye' (lower right)

oil on paper laid down on canvas

21 1/8 x 30 1/8 in. (53.5 x 76.5 cm.)

Painted circa 1910

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Charles A. Girard, Paris.

Galerie Jean-Claude Bellier, Paris.

Acquired from the above by the present owner in 1987.

EXHIBITED:

Paris, Galerie Charpentier, *Cent tableaux de collections privées: de Bonnard à de Stael*, 1960, no. 56.

Paris, Galerie de l'Institut, *Roger de la Fresnaye, 1885-1925*, November-December 1962, no. 5.

Saint-Tropez, Musée de l'Annonciade, *Roger de la Fresnaye*, June - September 1983, no. 16 (illustrated); this exhibition later travelled to Troyes, Musée d'Art Moderne.

LITERATURE:

G. Seligman, *Roger de la Fresnaye*, Neuchâtel, 1969, no. 66, p. 133 (illustrated).

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

318

ALBERT MARQUET (1875-1947)

Le Port des Sables-d'Olonne

signed 'marquet' (lower right)
oil on canvas
23 7/8 x 29 in. (60.6 x 73.5 cm.)
Painted in 1921

£150,000–200,000
\$210,000–270,000
€180,000–230,000

PROVENANCE:

Galerie Duret, Paris (no. 9930).
Crane Kalman Gallery, London.
G.R. Kennerley, London, by whom acquired from the above in 1959.
Mrs Vernon Sangster; sold by her estate, Christie's, London, 26 June 1996, lot 166.
Richard Green Gallery, London.
Acquired from the above by the present owner in October 1996.

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

'There is no doubt that Marquet, like the Impressionists, sought to understand the visual subtleties of atmosphere and to capture them on canvas, but whereas the Impressionists achieved this through an optical imbalance in paint, which reproduces the imbalance of light in nature, Marquet, in contrast, was able to mobilise and translate into solid matter the most subtle nuances of light and the most fugitive of moments.'

(R. Cogniat, *Albert Marquet*, exh. cat., London, 1972).

Marquet was born in 1875 in the great port city of Bordeaux. Although he left Bordeaux at fifteen-years-old in order to pursue his artistic career in Paris, the motif of the port, with its grand structures, play of light on water and bustling commerce, retained an enduring fascination for Marquet. In the years around 1910, as Marquet was just beginning to win an audience for his art, when he was not scouring the quais of Paris for a subject for a painting, he was often travelling around the ports of Europe and North Africa - Hamburg, Naples, Rotterdam, Le Havre, Algiers, Tunis - in search of a motif.

Sables d'Olonne had been a popular holidaying spot since the late 1900s and the colour and atmosphere naturally attracted Marquet's brush. The present lot displays his characteristic play of vertical and horizontal axes through the colourful boats nestled in the harbour, offering up the careful geometry that informs much of Marquet's output. The glowing light that we encounter in this work reaches deep into the essence of Marquet's art. Writing in 1913, Marcel Sembat, a member of the French parliament and early supporter of Picasso in his Cubist experiments, commented: 'No artist has the same relationship with light as Marquet. It is as if he owned it. He possesses the secret of a pure and intense light which fills all the sky with its uniform and colourless glow... Luminous as daylight itself and so transparent that a painting by Marquet gives the impression of a large window being opened onto the outside' (quoted in exh. cat., *Marquet*, New York, 1985, p. 6).



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ 319

MARC CHAGALL (1887-1985)

Fleurs de Vence ou Lilas sur Vence

signed and dated 'ChAgAll M Arc 954-5' (lower right)

oil on canvas

28 5/8 x 25 in. (72.9 x 63.7 cm.)

Painted in 1954

£450,000–650,000

\$610,000–870,000

€520,000–740,000

PROVENANCE:

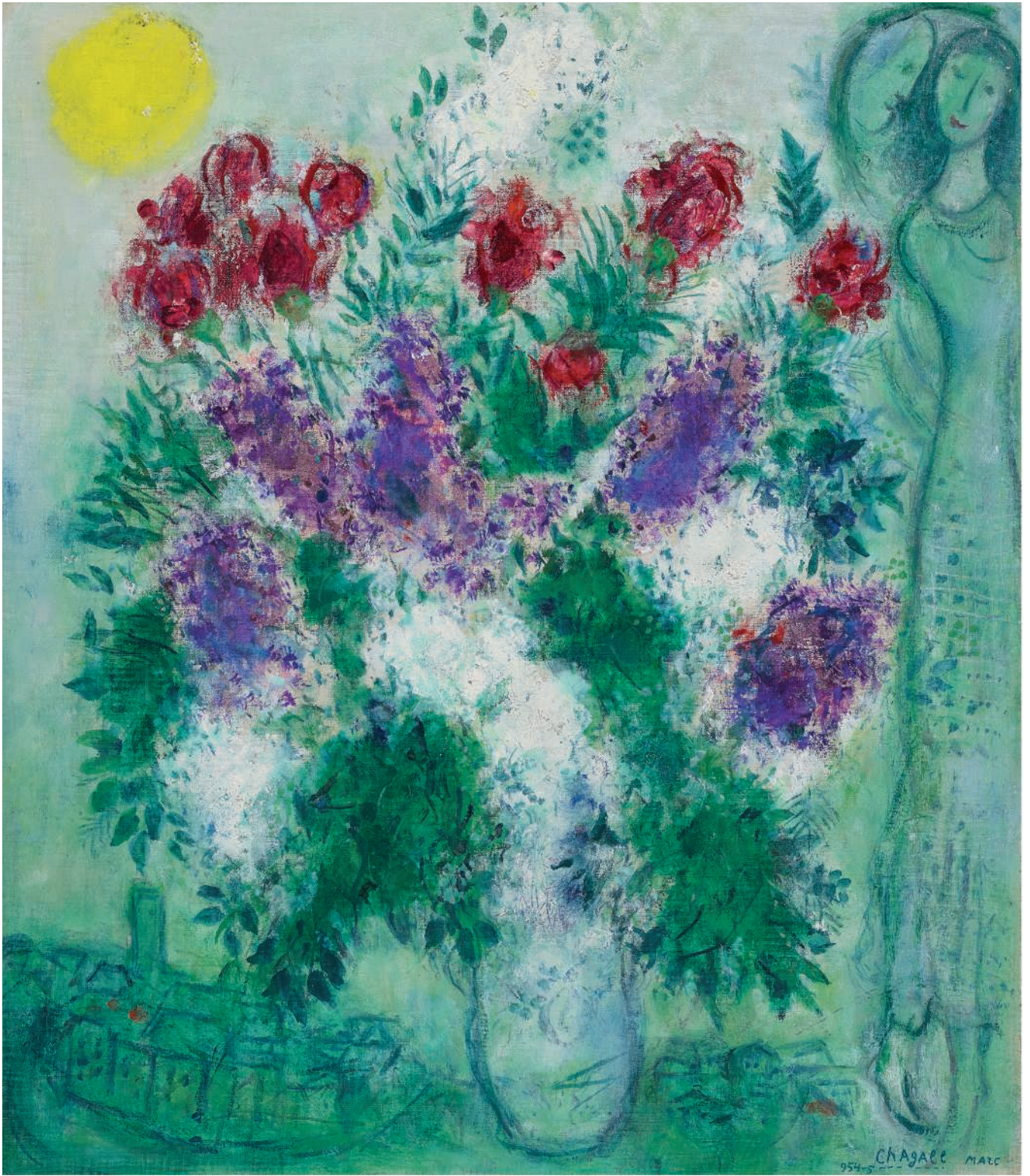
The artist's estate.

Acquired from the above by the present owner.

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

'To see the world through bouquets! Huge, monstrous bouquets in ringing profusion, haunting brilliance. Were we to see [Chagall] only through these abundances gathered at random from gardens... and naturally balanced, we could wish for no more precious joy!'

(E. Tériade, "Chagall and Romantic Painting", in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 136).





Marc Chagall, *Vase de fleurs et personnages*, 1928.
Sold, Christie's, New York, November 13 2017 (\$4,452,500).



Marc Chagall, *Bouquet de fleurs aux amoureux*, 1947.
Tate Gallery, London.

Lilas sur Vence was created at a time of intense personal happiness for Marc Chagall, reflected through its exuberant, romantic, dream-like imagery. The theme of lovers was one that had recurred through his pictures, lending them a sense of romance that was itself informed by his own life; his love for his first wife Bella, whose death resulted in many works which projected their ultimate reunion in the afterlife, or for Vava, who he married two years prior to the creation of this painting, in 1952. For Chagall, love and beauty were powerful elements, forces that could only bring more harmony to a world that, during his lifetime, appeared in need of it. Explaining his dedication to this cause and his hope that, by devoting himself to it, he would be able to spread those feelings, he said, 'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour' (Chagall, quoted in Chagall: A Retrospective, ed. J. Baal-Teshuva, Westport, 1995, p. 208).

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

where he lives or has lived, the sun or moon referencing the passage of time, the lovers and the bouquet, appealing to all senses and evoking a sensual whole of his interior world that lives simultaneously in the past and present, synthesising the emotions of love and loss.

Chagall often used flowers as a symbol of romantic love in his paintings, incorporating the motif in his compositions in order to evoke the intense feelings of passion and love that absorbed him. As James Johnson Sweeney has noted, "It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims that he had not known bouquets of flowers in Russia...He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate colour combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more" (Marc Chagall, New York, 1946, p. 56).

The flowers of *Lilas sur Vence* have been painted by Chagall with an absolute mastery of the paint surface, seemingly bringing to life each petal of the roses crowning the arrangement and the abundant, bushy lilacs and luscious leaves beneath. This flourishing, sensual bouquet speaks to his newfound happiness with Vava, settled together in the town of Vence within the natural Mediterranean beauty of the Côte d'Azur where he would reside with great creative and personal joy until his death in 1985.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

*** 320**

PIERRE-AUGUSTE RENOIR (1841-1919)

Tulipes

oil on canvas laid down on panel

6 7/8 x 7 1/8 in. (17.4 x 18 cm.)

Painted in 1912

£35,000–55,000

\$47,000–74,000

€40,000–63,000

PROVENANCE:

Ambroise Vollard, Paris, by whom acquired from the artist before 1919, and thence by descent.

Galerie Nichido, Tokyo.

Acquired from the above by the present owner *circa* 1989.

LITERATURE:

A. Vollard, *Pierre-Auguste Renoir, Tableaux, Pastels et Dessins*, Paris, 1918, no. 616, p. 156 (original state illustrated).

This work will be included in the forthcoming Pierre-Auguste Renoir *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Dauberville, published by Bernheim-Jeune.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ 321

MAURICE DE VLAMINCK (1876-1958)

Bouquet de fleurs

signed 'Vlaminck' (lower left)

oil on canvas

21 5/8 x 18 1/8 in. (55 x 46 cm.)

Painted circa 1950

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

O'Hana Gallery/Roland Browse & Delbanco, London.

Acquired from one of the above in the 1960s.

This work will be included in the forthcoming Maurice de Vlaminck Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

322

HENRI LEBASQUE (1865-1937)

Modèle assis sur un fauteuil

signed 'Lebasque' (lower right)

oil on canvas

31 7/8 x 25 5/8 in. (81 x 65 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 21 October 1991, lot 15.

Richard Green Gallery, London.

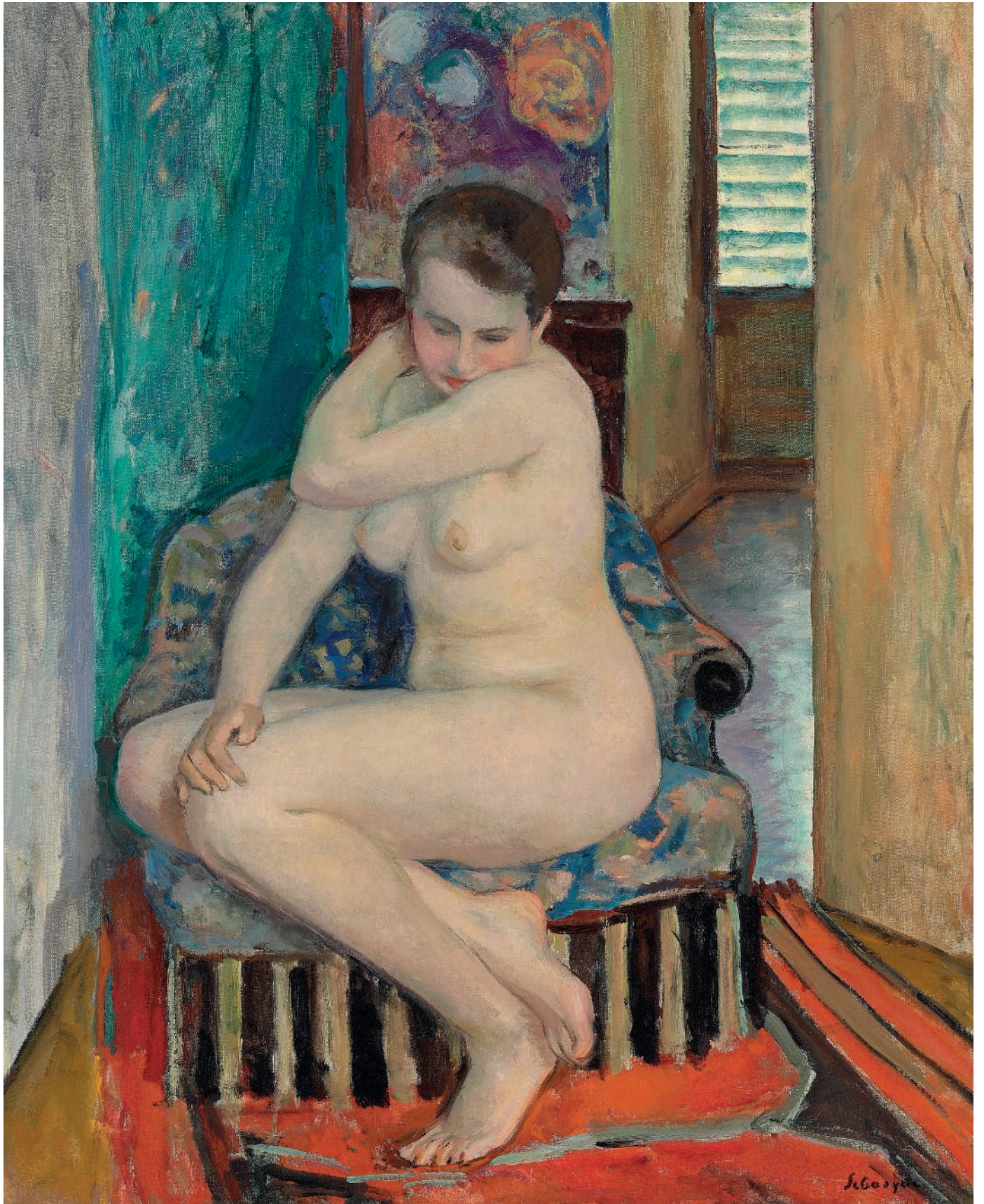
Acquired from the above by the present owner in August 1994.

LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 1066, p. 267 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

Probably painted in the mid-1920s in Le Cannet, *Modele assise sur un fauteuil* is a wonderful example of Lebasque's painterly investigations of the nude form. A naked woman sits on a blue upholstered armchair in a beautifully decorated interior, sunlight edging in. By painting the model in a haze of warm, natural light and with her gaze hidden, Lebasque has created a scene simultaneously rich in sensuality and intimacy. The artist's fascination for texture, colour and luxuriant fabrics, learned from his neighbour, Matisse, is here suggested by the colourful rug in the foreground, and the blue curtain and flowered wallpaper behind the sitter. While the present work shares with Matisse's nudes and in particular his *odalisques*, a strong interest in decorative patterns, Lebasque is clearly moving away from the intellectual flair of Matisse's painting to achieve a greater sense of naturalism. As Lisa A. Banner has written on Lebasque's 1920s nudes, these were "the culmination of [his] intimist manner of painting—the celebration of the female form as fertile, warm, and inspiring... Matisse's nudes of the same period, painted in his neighbouring villa on the Riviera, share his rich decorative sense, but approach the nude in a more intellectual style, as opposed to Lebasque's sensuous style. Lebasque painted his young models in poses of penetrating intimacy and subtle clarity" (Lebasque, exh. cat., Montgomery Gallery, San Francisco, 1986, pp. 70 and 72).



PROPERTY OF A GENTLEMAN, SWITZERLAND

λ * 323

KEES VAN DONGEN (1877-1968)

Luisa

signed 'van Dongen.' (upper left)
oil on canvas
21 5/8 x 18 1/4 in. (55 x 46.2 cm.)
Painted circa 1920

£120,000–180,000
\$170,000–240,000
€140,000–210,000

PROVENANCE:

Kunsthandel Frans Buffa & Zonen [Siedenburg], Amsterdam.
E. & A. Silberman Galleries, New York, by 1964.
Anonymous sale, Koller, Zurich, 14 May 1982, lot 5089.
Acquired at the above sale and thence by descent to the present owner.

EXHIBITED:

Venice, Padiglione della Francia, *XVII Esposizione Biennale Internazionale d'arte*, 1930, no. 8.
Albi, Musée Toulouse-Lautrec, *Exposition Van Dongen, Peintures, aquarelles, dessins*, April 1960, no. 41 (illustrated pl. XVI).
Paris, Galerie Bellechasse, *Van Dongen, Dessins*, June – November 1963 (illustrated, n.p.).
Palm Beach, Society of the Four Arts, *Portraits, A Record of Changing Tastes*, February – March 1964, no. 39 (illustrated).
New York, Finch College Museum of Art, *The Taste of One Art Dealer, an Exhibition of Paintings Loaned by Abris Silberman*, March – April 1966, no. 6 (illustrated).

LITERATURE:

La Galerie des Arts, Paris, no. 10, October 1963, p. 33 (illustrated).

This work will be included in the forthcoming Van Dongen Digital Catalogue *Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

'I love anything that glitters, precious stones that sparkle, fabrics that shimmer, beautiful women who arouse carnal desire... painting lets me possess all this most fully.'

(Van Dongen, quoted in M. Giry, *Fauvism*, Fribourg, 1981, pp. 224-6).

Perhaps no artist captured the crazed and heady atmosphere of the *années folles* in the 1920s as perfectly as Kees van Dongen. Painted in 1920, *Luisa* encapsulates the character of this era in the Dutch-born artist's oeuvre when he had made the society hotspots of France his home and indeed his inspiration. Defending himself before Vlaminck, van Dongen once said: 'I very much like being, as they say, a painter of elegance and fashion! But I am not, as many wish to believe, a victim of snobbism, of luxury, of the world. It amuses me, that's all' (Van Dongen, quoted in G. Diehl, *Van Dongen*, trans. S. Winston, New York, 1968, p. 8).

First through his friend and muse the Marchesa Casati, and subsequently his partner Léo Jasmy or 'Jasmy La Dogaresse', with whom he moved into a grand apartment at 29, rue de la Villa Saïd, in the elegant 8th *arrondissement*, Van Dongen was introduced to the glorious panoply of the world of the

wealthy, the glamorous and the beautiful, and this is perfectly conveyed in his paintings. It was at the Villa Saïd where he painted, displayed his work and lavishly entertained. The Marchesa Casati, a legendary hostess famed for her extravagant parties, was a particular source of inspiration, and both her features, or look, and those of Jasmy often linger around the faces of his unnamed models, a tribute to their importance in his life.

'All women have their beauty, their charm that I exalt', Van Dongen said in 1921, capturing the essence of the era which he so perfectly expressed in his paintings. Dominated by aristocrats and newly wealthy entrepreneurs, the chic circles in Parisian society made Van Dongen their favorite portraitist, Chaumeil called him 'peintre et roi de son temps' (L. Chaumeil, *Van Dongen*, Geneva, 1967, p. 216).

Văn Đông





λ * 324

BERNARD BUFFET (1928–1999)

Iris bleus dans un vase

signed and dated 'Bernard Buffet 64' (lower right)

oil on canvas

28 ¾ x 23 ¾ in. (73 x 60 cm.)

Painted in 1964

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

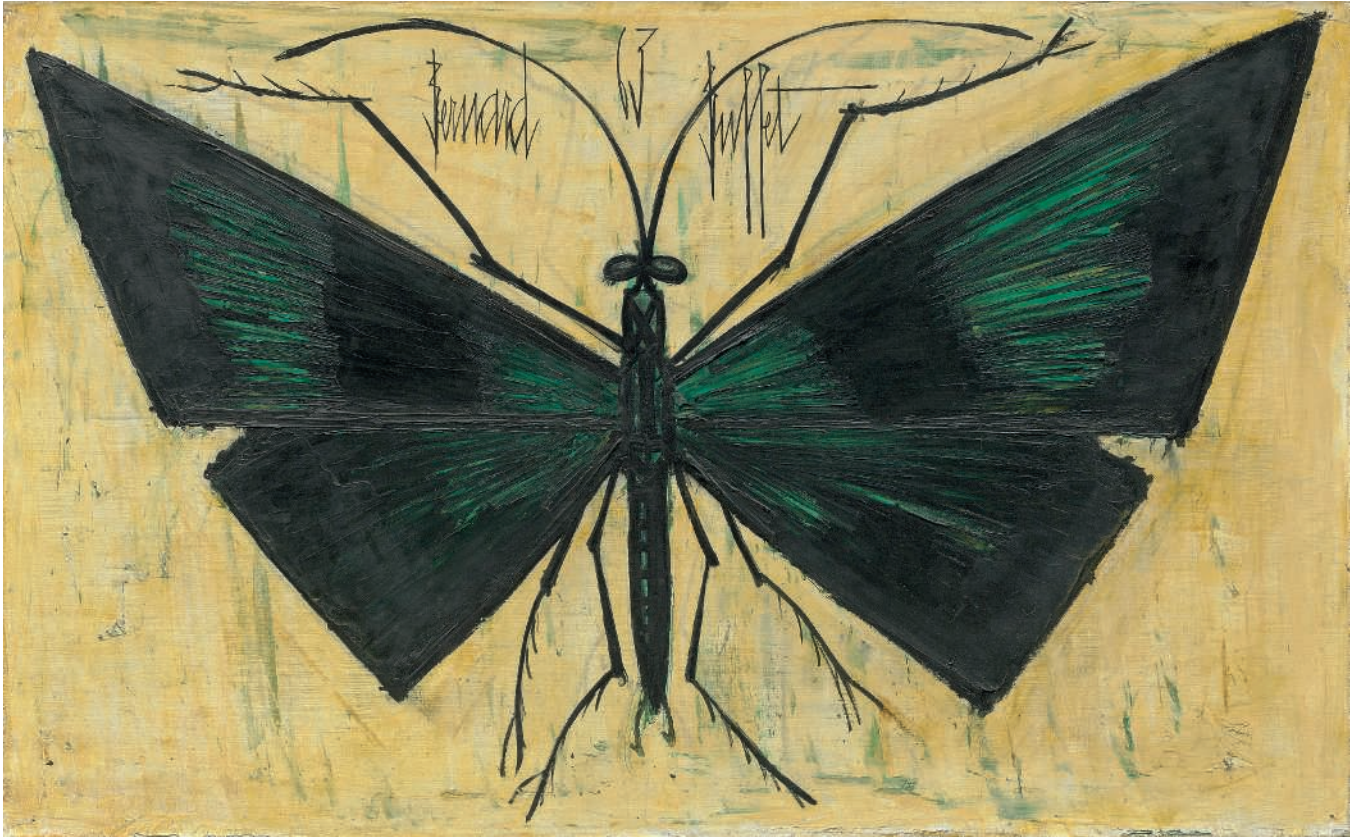
Galerie David et Garnier, Paris.

Wally Findlay Galleries, New York.

Private collection, United States.

Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 325

BERNARD BUFFET (1928-1999)

Papillon vert

signed and dated 'Bernard Buffet 63' (upper centre)

oil on canvas

31 7/8 x 51 1/4 in. (81 x 130 cm.)

Painted in 1963

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

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

This work is recorded in the Maurice Garnier Archives.



André Breton.



327

λ * 326

ANDRÉ BRASILIER (B. 1929)

Cavalcade dans les flots

signed 'André Brasilier.' (lower right); signed with the initials, dated and inscribed 'Cavalcade dans les flots A.B. 2010' (on the stretcher)

oil on canvas

45 ¾ x 32 in. (116 x 81.2 cm.)

Painted in 2010

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Opera Gallery, South Korea.

Acquired from the above by the present owner.

Alexis Brasilier has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 327

BERNARD BUFFET (1928-1999)

Squelette de brochet

signed 'Bernard Buffet 54' (upper right)

oil on canvas

28 ¾ x 45 ⅝ in. (73 x 116 cm.)

Painted in 1954

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Galerie Drouant-David, Paris.

Galerie Beyeler, Basel, by 1955 (no. 1420).

Galerie R. Ferrero, Geneva.

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

EXHIBITED:

Basel, Galerie Beyeler, *Bernard Buffet*, November - December 1955, no. 17.

LITERATURE:

Y. Le Pichon, *Bernard Buffet*, vol. I, 1943-1961, Lausanne, 1986, no. 279, p. 298 (illustrated p. 289).

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

328

GEORGES BRAQUE (1882-1963)

Vase, palette et tête

oil on canvas

25 ¾ x 19 ½ in. (65.5 x 48.7 cm.)

Painted in 1948-1949

£400,000–600,000

\$540,000–810,000

€460,000–690,000

PROVENANCE:

The artist's estate (no. P.H.R. 263).

Galerie Louise Leiris, Paris (no. 015484/1611).

Galerie Beyeler, Basel.

Elkon Gallery, New York, in 1989.

Acquired from the above by the present owners.

EXHIBITED:

Minneapolis, Institute of Arts, *Picasso, Braque, Léger. Masterpieces from Swiss Collections*, October 1975 - January 1976, no. 65; this exhibition later travelled to Houston, Sarah Campbell Blaffer Gallery; and San Francisco Museum of Modern Art.

Basel, Galerie Beyeler, *The silent dialogue: The still life in the 20th century*, October 1978 - February 1979, no. 18.

Bordeaux, Galerie des Beaux-Arts, *Georges Braque en Europe*, May - September 1982, no. 70, p. 212 (illustrated p. 32 & 213); this exhibition later travelled to Strasbourg, Musée d'Art Moderne.

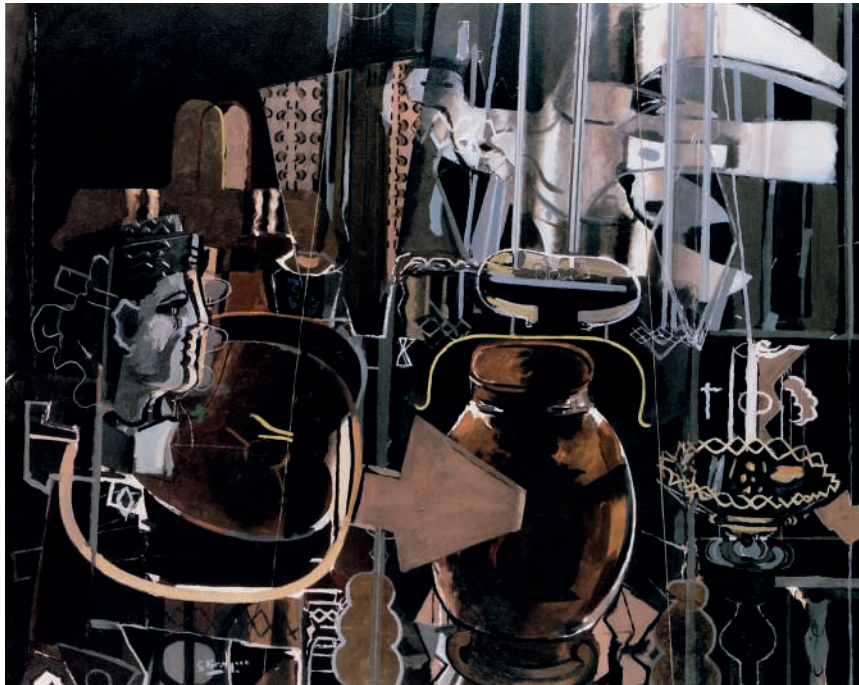
Barcelona, Museo Picasso de Barcelona, *Georges Braque 1882 - 1963*, November 1986 - January 1987, no. 71, p. 219 (illustrated).

New York, The Elkon Gallery, *Masters of the XXth Century*, October - December 1987, no. 5 (illustrated).



Ernst Beyeler in front of the present lot during an interview with Hanns Neuerborg from the Associated Press, May 18 1973. Photograph by Kurt Wyss.





Georges Braque, *Atelier II*, 1949. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

"No object can be tied down to any one sort of reality," the artist explained to Richardson. "Everything, I realized, is subject to metamorphosis; everything changes according to the circumstances. So when you ask me whether a particular form in one of my paintings depicts a woman's head, a fish, a vase, a bird, or all four at once, I can't give you a categorical answer, for this 'metamorphic' confusion is fundamental to what I am out to express"

(quoted in *Sacred Monsters, Sacred Masters*, New York, 2001, p. 26).

In *Vase, palette et tête*, the formal, rhythmic elegance of the verticals is softened by the sinuous curves of the eponymous objects – the vase, palette and profile. Unusually for Braque, rather than grouping the objects together on a table top, he has profiled their forms and isolated them from each other in an empty space. Only the echoes of their curves and their corresponding colours weave a connection between them. The profile, inspired by the reliefs of Braque's 1939 *Theogonie d'Hésiode*, is far from a lifeless marble bust. The rounded eye, open mouth, jutting chin above an outstretched neck mark an interrogation, an astonishment perhaps, that it even appears in this composition in the same way as the other still life objects. The mythical stone bust has been transformed to plastic form under the hand of the painter; its sharp profile enclosed in a sine wave mirrored by the curves of the

vase and those of the palette. The palette transforming the profile into the artist's model.

Palette, vase et profile, marks the beginning of the artist's retreat to the studio and the execution in 1949 of the first in the artist's celebrated *Atelier* series, the profile here can be seen most clearly in nos. II and VI, while the half black, half white vase in the present work, is divided into its ying-yang object-forms in *Atelier I*.

Braque produced a lithograph after the present work for *Une aventure méthodique* (1950), a work by Pierre Reverdy (1950), which the writer dedicated to his friend Braque.





PROPERTY OF A GENTLEMAN

λ * 329

ANDRÉ LHOTE (1885-1962)

Pins à Piquey, paysage cubiste

oil on canvas

18 x 14 7/8 in. (45.7 x 37.6 cm.)

Painted in 1919

£20,000–30,000

\$27,000–40,000

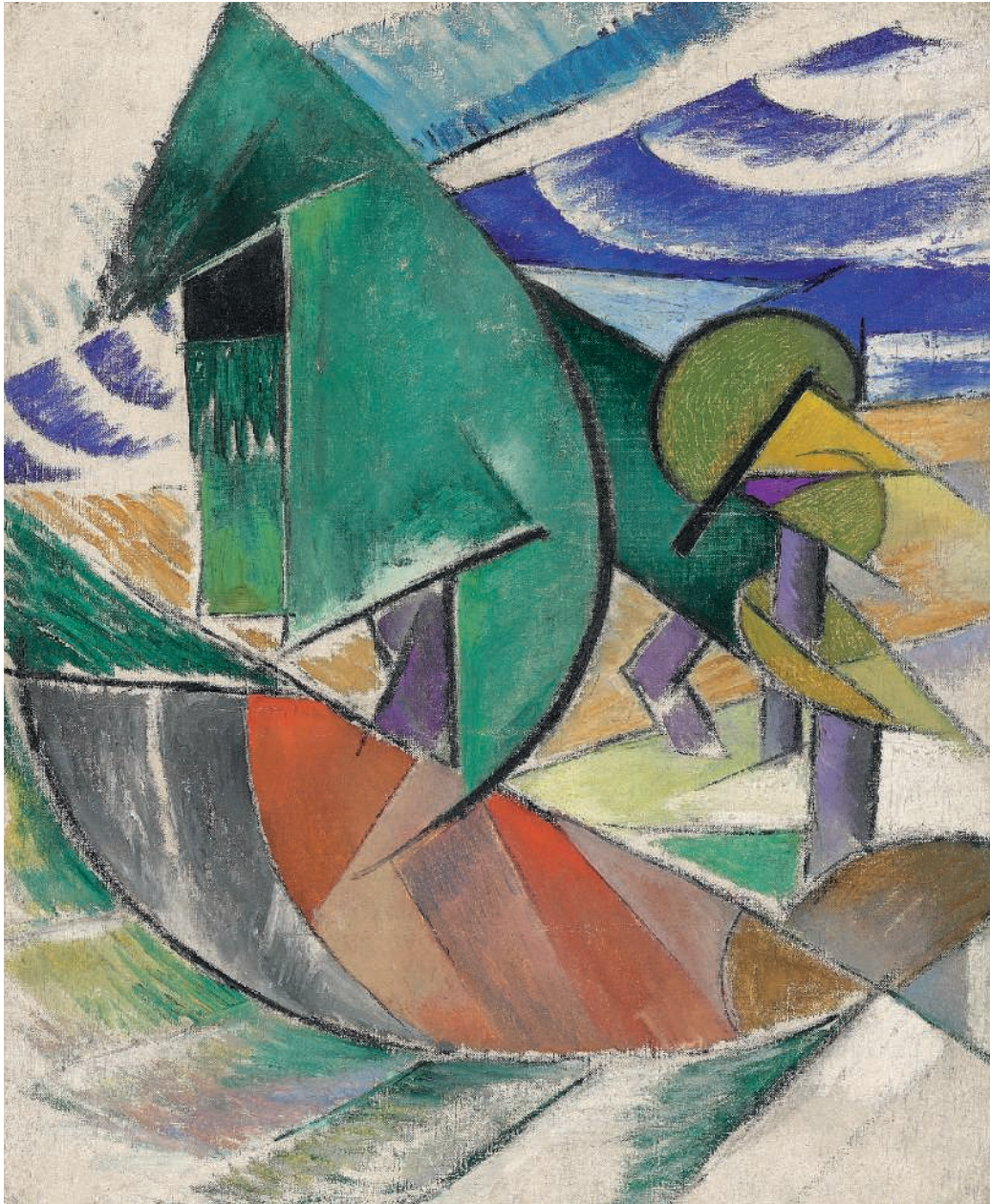
€23,000–34,000

PROVENANCE:

Musée du Petit Palais, Geneva [Oscar Ghez].

Acquired from the above by the present owner in January 1987.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



PROPERTY OF A GENTLEMAN

λ * 330

MARIE VASSILIEFF (1884-1957)

Composition rayonniste

oil on canvas

24 x 19 5/8 in. (61 x 50 cm.)

Painted *circa* 1917

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anonymous sale, Blache, Versailles, 16 March 1975, lot 233.

Musée du Petit Palais, Geneva [Oscar Ghez], by 1980.

Acquired from the above by the present owner in January 1987.

EXHIBITED:

Paris, Galerie Hupel, *Marie Vassilieff 1884-1957, Un peintre cubiste méconnu*, June - July 1969, no. 7 (titled 'Composition cubiste').

Milan, Palazzo Reale, *L'altra metà dell'Avanguardia 1910-1940*, February - May 1980, p. 66 (illustrated); this exhibition later travelled to Rome, Palazzo Esposizioni.

Genoa, Galleria Martini & Ronchetti, *Marie Vassilieff (Maria Ivanovna Vassilieva), Disegni cubisti 1909/1915*, 1983, n.p. (illustrated; titled 'Composizione cubista'; dated '1910-1915').

LITERATURE:

S. Prim-Goguel, *Marie Vassilieff de l'Avant-garde aux modes (1907-1937)*, diss., September 1982, Université Paris I, p. 112 (illustrated).

This work will be included in the forthcoming *Marie Vassilieff Catalogue raisonné* being prepared by Claude Bernes.

THE PROPERTY OF A PRIVATE COLLECTOR

*** 331**

JUAN GRIS (1887-1927)

La tranche de melon

signed and dated 'Juan Gris 26' (lower left)

oil on canvas

13 x 16 ¼ in. (33 x 41.2 cm.)

Painted in December 1926

£450,000-600,000

\$610,000-810,000

€520,000-690,000

PROVENANCE:

Galerie Simon, Paris.

Svensk-Franska Konstgalleriet, Stockholm.

Dr Philip Sandblom, Stockholm, by whom acquired *circa* 1940, and thence by descent; sale, Sotheby's, London, 6 February 2014, lot 238.

Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Cézanne till Picasso*, September 1954, no. 168.

LITERATURE:

D. Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, no. CCXL (letter dated 20 December 1926).

J.A. Gaya Nuño, *Juan Gris*, Barcelona, 1984, no. 585 (illustrated p. 231).

D. Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1977, no. 600, p. 416 (illustrated p. 417).

“Artists have thought a poetic effect could be made with beautiful models or beautiful subjects. We, on the other hand, believe that we can produce it with beautiful elements; for those of the intellect are certainly most beautiful”

(Gris, quoted in D.-H. Kahnweiler, *Juan Gris: His Life and Work*, trans. D. Cooper, London, 1969, p. 192)



Juan Gris 26



Juan Gris, Tasse, Verres et Bouteilles (*Le Journal*) 1914.
Sold, Christie's, London, June 1999; The Metropolitan Museum of Art, The Leonard A. Lauder Collection, New York.



Juan Gris, *Le Tapis Vert*, 1925.
Sold, Christie's, New York, Rockefeller Collection, 8 May 2018 (\$3,972,500).

La tranche de melon is a Cubist still-life, but of a different sort than those Gris, Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of objects, grouped together at the centre of this composition, and as contrast to the irregular contours of the tabletop. Gris has here declined to analyse form; instead he depicted objects as austere and idealized representations. The artist was in part responding to the neo-classical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.

Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal *Der Querschnitt*, "because the pictorial relationships between the coloured forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a colour suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of coloured forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" ("Notes on my Painting" in D.-H. Kahnweiler, *Juan Gris: His Life and Work*, New York, 1969, p. 194).

The use of contrasts, in colour and form, in conjunction with unexpected dislocations, was key to Gris's compositional strategy for representing objects in space. The artist purposely skewed the orientation of the still-life arrangement resting on the blue table linen in the present painting, tilting it obliquely downward toward the lower left. The compotier, the sliced melon, and the folded copy of *Le Journal*, all appear poised to slide down the table. Although this configuration ostensibly rests on the dark planar trapezoid beneath it, Gris's still-life seems to resist any expectation of a fixed stability, and floats freely in space.



Juan Gris, *Comptoir et Journal*, 1925.
Sold, Christie's, London, 25 June 2014 (£458,500).



The present work.

Gris's career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 was well received. In the following year, the artist added to his growing reputation by delivering a notable lecture at the Sorbonne, *Des Possibilités de la Peinture*, thereafter published and translated into English, German, and Spanish. Alfred Flechtheim in April 1925 exhibited a selection works painted since 1920 in his Düsseldorf gallery. Later that year the important collectors Alphonse Kann and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

"Gris continued to build edifices of pleasure to the end of his life," Christopher Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (*Juan Gris*, New Haven, 1992, p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "Today, at the age of forty, I believe I am approaching a new period of self-expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one" (quoted in D.-H. Kahnweiler, *Juan Gris, His Life and Work*, 1969, p. 204).

"As a Spaniard he knew Cubism and stepped through into it. He had stepped through it," Gertrude Stein wrote in her eulogy for Gris. "There was beside this perfection...Four years partly illness and much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured. He made something that is to be measured. And that is that something. Therein Juan Gris is not anything but more than anything. He made the thing. He made the thing to be measured... This is the history of Juan Gris" ("The Life of Juan Gris. The Life and Death of Juan Gris" in *Transition*, no. 4, July 1927, pp. 160-162).



332

PROPERTY FROM A PRIVATE GREEK COLLECTION

λ 332

ANDRÉ LHOTE (1885-1962)

Nu étendu

signed 'A..LHOTE' (lower left)
oil on paper laid down on canvas
19 x 24 ¾ in. (48.2 x 62.7 cm.)
Painted in 1934

£20,000-30,000
\$27,000-40,000
€23,000-34,000

PROVENANCE:

Anonymous sale, Hôtel Martinez, Cannes, 15 August 2000.
Anonymous sale, Hôtel Drouot, 15 December 2000, lot 39.
Private collection, Greece, by whom acquired at the above sale.
Acquired from the above by the present owner in 2016.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

λ * 333

AUGUSTE HERBIN (1882-1960)

Homme

signed and dated 'herbin 1944' (lower right) and inscribed "'homme'" (lower left)
oil on canvas
39 ¾ x 25 ½ in. (100 x 65 cm.)
Painted in 1944

£50,000-70,000
\$68,000-94,000
€58,000-80,000

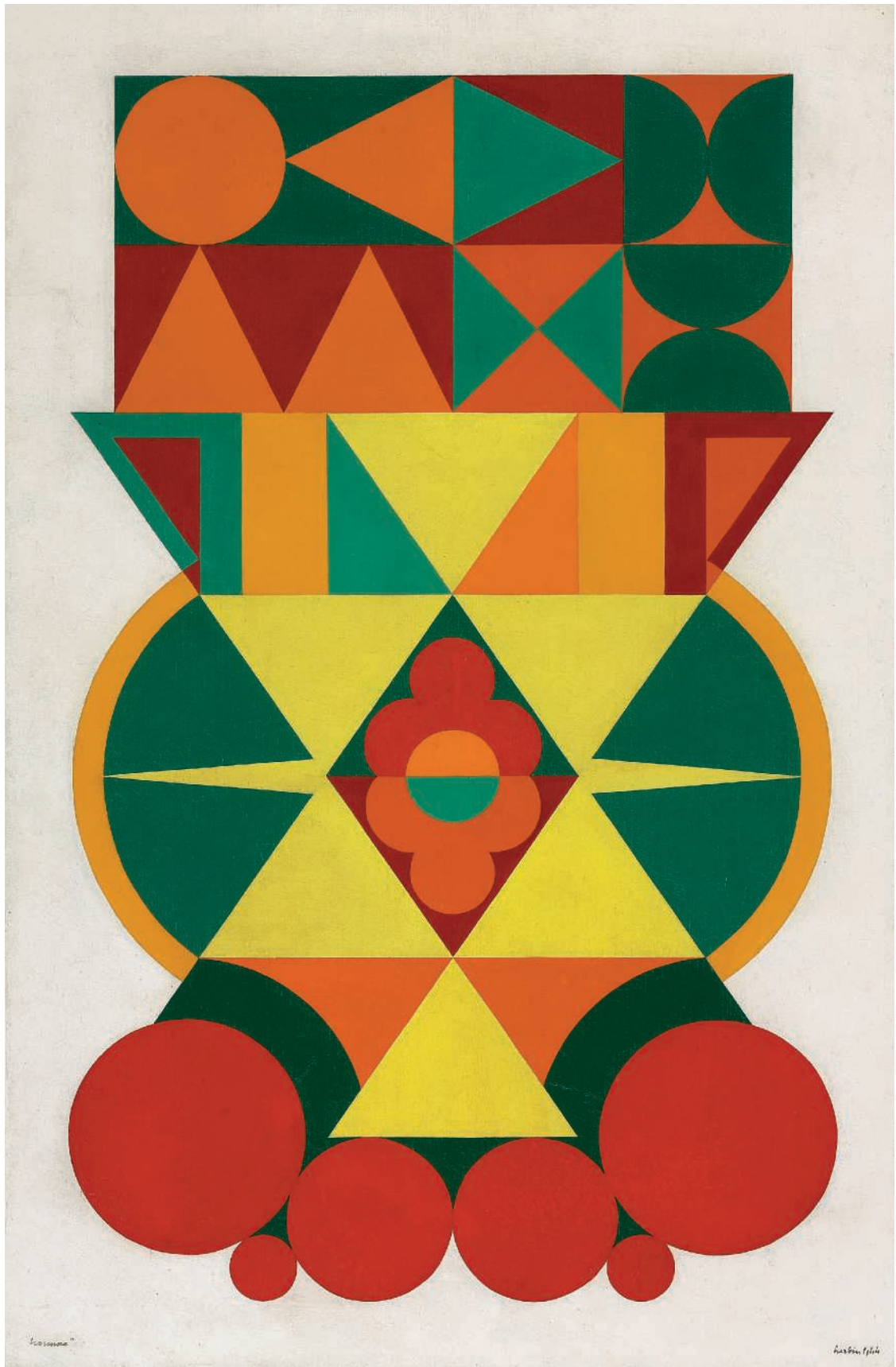
PROVENANCE:

Private collection, by whom acquired in the 1960s and thence by descent.
Anonymous sale, Christie's, Amsterdam, 10 December 2013, lot 26.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Denise René, *Herbin, peintures récentes*, November - December 1946.

Geneviève Claisse has confirmed the authenticity of this work.





334

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 334

ANDRÉ LHOTE (1885-1962)

La Vallée du Rhône

signed 'A.LHOTE.' (lower right); signed and numbered 'A.LHOTE NO.10'
(on the stretcher)

oil on canvas

21 ¼ x 31 ⅞ in. (54 x 81 cm.)

Painted in 1938

£15,000–25,000

\$21,000–34,000

€18,000–29,000

PROVENANCE:

Galerie Aittouarès, Paris.

Anonymous sale, Sotheby's, London, 21 June 2005, lot 483.

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

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ* 335

EMIL FILLA (1882-1953)

Váza s kyticí a broskve

signed and dated 'Emil Filla 32.' (lower left); signed, dated and inscribed 'Emil
Filla Váza s kyticí a broskve 1932' (on the reverse)

oil on panel

25 ½ x 21 in. (65 x 53.5 cm.)

Painted in 1932

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Anonymous sale, Christie's, London, 20 February 1990, lot 164.

Anonymous sale, Christie's, London, 24 June 1991, lot 146.

Acquired at the above sale by the present owner.



*** 336**

GEORGES BRAQUE (1882-1963)

Théière, cruche, verre et fruits

signed and dated 'G Braque 25' (lower right)

oil on panel

18 ¼ x 27 ¼ in. (46.5 x 69.4 cm.)

Painted in 1925

£500,000–700,000

\$680,000–940,000

€580,000–800,000

PROVENANCE:

Paul Rosenberg, Paris, by whom acquired from the artist.

Stanley N. Barbee, Beverly Hills, by 1968.

Parke-Bernet Galleries, New York.

Johanna & Ludovic Lawrence, Jerusalem.

The Israel Museum, Jerusalem, by bequest from the above in 1998; sale,

Sotheby's, New York, 2 November 2011, lot 45.

Acquired at the above sale by the present owner.

EXHIBITED:

Jerusalem, The Israel Museum, *Promised Gifts*, 1985 (illustrated; titled 'Still Life on a White Tablecloth').

LITERATURE:

G. Isarlov, *Georges Braque*, Paris, 1932, no. 388, p. 25.

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures 1924-1927*, Paris, 1968, p. 51 (illustrated, with incorrect support).

P. Descargues & M. Carrà, *Tout l'oeuvre peint de Braque, 1908-1929*, Paris, 1973, no. 261, p. 96 (illustrated).





Jean-Baptiste-Siméon Chardin, *Théière blanche avec raisin blanc et noir, pomme, châtaignes, couteau et bouteille, circa 1764*. Private collection.



Georges Braque, *Guitare, Assiette, Compotier, Cruche et Partition, 1925*. Museum of Modern Art, New York.

'Objects don't exist for me except in so far as a rapport exists between them or between them and myself. When one attains this harmony, one reaches a sort of intellectual non-existence - what I can only describe as a sense of peace, which makes everything possible and right. Life then becomes a perpetual revelation. That is true poetry.'

- Georges Braque

'These cabinet-paintings, which manage to combine so effortlessly the French *nature morte* tradition with a new pictorial language developed from Cubism, are in some respects the very quintessence of Braque, [his] point of closest contact with that earlier master of intimate still-life, Chardin.'

Having recovered from the head wound he had received during the fighting at Carency during the First World War, Braque resumed painting in 1917, and during the early 1920s he achieved well-deserved if belated success. He sold all eighteen of the major paintings that he exhibited at the 1922 Salon d'Automne. Paul Rosenberg, who had done much to further Pablo Picasso's fortunes in the years following the First World War, became Braque's dealer as well, and gave the artist an important show in May 1924. As it had been during his cubist years, the painter's primary theme was the still-life. Braque said, "I was painting from nature. That is even what pointed me in the direction of still-life. Here I found an element that was more objective than landscape. The discovery of the tactile space that set my arm in motion when I was confronted with a landscape was beckoning me to seek an even closer sensual contact. If a still-life is no longer within my grasp, it seems to me that it ceases to be a still-life or to move me" (quoted in Georges Braque, *Order and Emotion*, exh. cat., Museum of Contemporary Art, Andros, 2003, p. 20).

He chose the most ordinary, everyday objects; he had no interest in the sleekly designed consumer goods that fascinated Fernand Léger. Edwin Mullins has written: "The mid-1920s were rich in small still-lives. These cabinet-paintings, which manage to combine so effortlessly the French *nature morte* tradition with a new pictorial language developed from Cubism, are in some respects the very quintessence of Braque. Small in scale, humble

in theme, exuding an unaffected relish for the pleasures of plain bourgeois living they are the purest examples of Braque the craftsman, and of Braque the lover of things simple and everyday. They are also Braque's point of closest contact with that earlier master of intimate still-life, Chardin, and through him the Dutch seventeenth-century still-lives that were so popular with the French in Chardin's day, and about which the term 'cabinet-pictures' was first used" (E. Mullins, *Braque*, London, 1968, pp. 108-109).

Braque described his new pictorial goal as exploring "how far one can go in blending volume and color" (quoted in J. Leymarie, *Georges Braque*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1988, p. 27). The present painting shows areas of the black ground that Braque favoured using in his still-lives from 1918 into the late 1920s. The still-life elements have been rendered as flattened shapes that act as simple "signs" for the objects they represent, as in cubist practice. Braque has created spatial depth by contrasting the stark white tablecloth, which offsets the tableau of fruit, teapot, glass and jug on the table, with the neutral foreground and background areas. The interplay of warm earthy colours and forms of the still life elements captures the eye immediately and are outlined by the darker grey and black tones of the creases and folds in the tablecloth. The artist employed a compact rectangular format here, allowing him to disperse the focal points in the centre of the composition, resulting in a sense of casual intimacy and relaxed pliancy, notable for works of this period. Isabelle Monod-Fontaine has written: "nobody else succeeded as he did in transforming a table covered with objects into a mental space, a cerebral as well as a visual stimulus" (exh. cat., op. cit., 2003, p. 19).





337

CHARLES DUFRESNE (1876-1938)

L'Adoration

signed 'dufresne' (lower left)
oil on canvas
41 ½ x 41 ¾ in. (105.5 x 105 cm.)
Painted in 1920

£8,000–12,000
\$11,000–16,000
€9,200–14,000

PROVENANCE:

Galerie Barbazanges, Paris.
Private collection, Brussels.
Private collection, France.

EXHIBITED:

Paris, Grand Palais, Salon de la Société Nationale des Beaux-Arts, 1921, no. 399.
Montevideo, Comisión Nacional de Bellas Artes, *Exposición de Pintura Francesa*, April-May 1940, no. 16; this exhibition later travelled to Rio de Janeiro, Museu Nacional de Bellas Artes.

LITERATURE:

Gazette des beaux arts, Paris, May 1921.
Le Théâtre et Comoedia illustré, Paris, 20 May 1921.
Revue contemporaine, Paris, June 1921.
Der Cicerone, Leipzig, November 1922 (illustrated).
Jahrbuch der jungen Kunst, Leipzig, 1922 (illustrated).
Sélection, Antwerp, February 1924.

Jean-Charles Dufresne and Thomas Dufresne have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 338

HENRI HAYDEN (1883-1970)

Bouquet de fleurs

signed and dated 'Hayden 1914' (lower right); signed and dated 'Hayden 1914' (on the reverse)

oil on canvas

28 ¾ x 19 ¾ in. (73.2 x 50 cm.)

Painted in 1914

£20,000-25,000

\$27,000-34,000

€23,000-29,000

PROVENANCE:

Private collection, Switzerland.

Acquired from the above by the present owner.

Pierre Célice from the Association des Amis de Henri Hayden has confirmed the authenticity of this work.

MODERNISM TO ABSTRACT EXPRESSIONISM:
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 339

MARINO MARINI (1901-1980)

Gioco di cavaliere

signed 'MARINO' (lower left); signed 'MARINO' (on the reverse)

oil on masonite

40 x 30 in. (101.3 x 76 cm.)

Painted in 1954

£300,000–500,000

\$410,000–670,000

€350,000–570,000

PROVENANCE:

Galleria Toninelli Arte Moderna, Milan.

Carlo F. Bilotti, New York, by whom acquired from the above.

Weintraub Gallery, New York.

Acquired from the above by the family of the present owner in 1971.

EXHIBITED:

Rotterdam, Museum Boymans Van Beuningen, *Marino Marini als Schilder*,

1964-1965, no. 29; this exhibition later travelled to Antwerp, Koninklijk

Museum voor Schone Kunsten, *Marino Marini*, no. 22.

Rome, Palazzo Venezia, *Mostra di Marino Marini*, March - June 1966, no. 95,

p. 44 (illustrated pl. XIV).

New York, Finch College Museum of Art, Contemporary Study Wing,

Twentieth Century Italian Art: from the Carlo F. Bilotti collection, January 1967.

LITERATURE:

F. Russoli, *Marino Marini, dipinti e disegni*, Milan, 1963, no. 57.

H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini, Complete Works*,

New York, 1970, no. 180, p. 419 (illustrated p. 416).

L. Papi & E. Steingräber, *Marino Marini, Paintings*, Johannesburg, 1989, no. 276,

p. 298 (illustrated p. 142).





Marino Marini, *Giochi d'immaginazione (Games of the Imagination)*, 1949-51. Sold, Christie's, London, October 6 2017 (\$788,750).



Marino Marini, *Cavaliere (Rider)*, conceived in plaster in 1952 and cast in bronze in an edition of eight; this example cast by 1976. Private collection.

Painted in 1954, *Gioco di cavaliere (Rider's Game)* explores one of Marino Marini's most iconic themes – the precarious relationship of a rider and his horse, captured in the moment the rider loses his hold and the power balance between the two shifts dramatically in favour of the beast. This impressive, striking painting evokes the spirit of crisis and climax that came to dominate Marini's oeuvre following the end of the Second World War, as the realities of life after the conflict and the threat of a nuclear war extinguished the hope the artist had originally felt in the immediate aftermath of the cessation of hostilities. The title suggests a more light-hearted, playful context. There is a distinct focus on the architecture of the horse's form, its towering legs and powerful outstretched neck placed front and centre within the composition, its well defined, almost cubist body dominating the composition, as it stands strong and firm, safely ferrying its boisterous rider to their destination.

While painting allowed Marini to explore the forms of his sculptures before committing to their three-dimensional realisation, its place in his creative process is perhaps more important for the freedom it offered him to explore the relationship between form and colour. 'Painting for me depends on colour, which takes me further and further away from real form,' Marini explained. 'The emotions that colour awake in me, that is to say the contrast of one colour with another, or their relationship, stimulates my imagination much more than does the materialization of the human figures if I have to rely on pictorial means alone' (Marini, 'Thoughts of Marino Marini,' in G. di San Lazzaro, *Homage to Marino Marini*, New York, 1975, p. 6). Through his

experimentations with different pigments, hues and tones in his paintings, Marini began to develop a new appreciation for form and space, for the play of light and shadow, and for the ways in which subtle shifts in texture could affect our perception of the finished work.

While Marini's art remains firmly rooted in the figurative, the sheer energy of the brushwork perhaps reflects the effects of his recent exposure to the New York art world, where he had exhibited for the first time in 1950. This large, vibrant, energetic metropolis came as a revelation to the artist, and its spirit soon permeated his paintings. The increased scale of this work, for example, along with the visceral, sensuous application of dripping paint, echoes the compositions of the Abstract Expressionists, which captivated the New York art critics during this period. Discussing this aspect of his work, Edward Trier has written: 'If Marini [...] combines coloured geometrical shapes with the graphic diagram of a rider, or simply invents a non-figurative "composition" out of interlocking areas of colour, his handwriting nevertheless remains unmistakable even in abstraction. It is the same tension between static and dynamic, between architectonically firm and mobile dancing forms, that raises the bold, confidently placed areas of colour above the level of decoration to that of expression' (E. Trier, *The Sculpture of Marino Marini*, London, 1961, p. 22). Indeed, while Marini may have been inspired by the works he encountered in New York, absorbing a certain sense of atmosphere and approach to materials from the Abstract Expressionists, Marini's aesthetic remained distinctly individual and personal.



λ * 340

CONRAD FELIXMÜLLER (1897-1977)

Liegende Frau (mit Flieder) (recto); *Bildnis Mo von Haugk (mit Katze)* (verso)

signed 'Felixm' (lower left, recto); signed and dated 'C.Felixmüller 32' (upper left; verso)

oil on canvas

26 ¾ x 38 in. (68 x 97 cm.) (recto); 38 x 26 ¾ in. (97 x 68 cm.) (verso)

Painted in 1923 (recto); Painted in 1932 (verso)

£180,000–250,000

\$250,000–340,000

€210,000–290,000

PROVENANCE:

The artist's estate.

Private collection, Germany, by descent from the above; sale, Christie's, London, 3 February 2003, lot 20.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Ehemalige Nationalgalerie, *Conrad Felixmüller, Ausstellungen seiner Malereien von 1913 bis 1933*, October - November 1973, no. 22 (verso illustrated).

Dortmund, Museum am Ostwall, *Conrad Felixmüller*, October 1978 - December 1979, no. 160, p. 22 (verso illustrated p. 60; titled 'Bildnis Maria von Haugk-Crusius'); this exhibition later travelled to Wiesbaden, Nassauischer Kunstverein; and Saarbrücken, Saarland Museum.

Berlin, Berlinische Galerie, *Drei Sammlungen*, January - February 1980, no. 7 (verso).

Berlin, Galerie Nierendorf, *60 Jahre Galerie Nierendorf - 25 Jahre seit dem Neubeginn*, June - November 1980, no. 30 (verso).

Nürnberg, Germanisches Nationalmuseum, *Conrad Felixmüller. Werke und Dokumente*, December 1981 - January 1982, no. 73, p. 220 (verso illustrated p. 199; titled 'Bildnis Maria von Haugk-Crusius').

Schleswig, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, *Conrad Felixmüller. Gemälde - Aquarelle - Zeichnungen - Druckgraphik - Skulpturen*, April-June 1990, no. 39, p. 131 (verso illustrated); this exhibition later travelled to Düsseldorf, Kunstmuseum Düsseldorf im Ehrenhof;

Braunschweig, Kunstverein; Halle an der Saale, Staatliche Galerie Moritzburg. Berlin, Galerie Bodo Niemann, *November-Gruppe*, December 1993 - February 1994, no. 71, p. 137 (recto illustrated p. 83; titled and dated 'Frühling, 1922').

Leicester, Leicestershire Museum & Art Gallery, *Conrad Felixmüller: between Politics and the Studio*, September - October 1994, no. 30, p. 48 (recto illustrated pl. 37).



(verso)

LITERATURE:

H. Spielmann, ed., *Conrad Felixmüller, Monographie und Werksverzeichnis der Gemälde*, Cologne, 1996, no. 312, p. 246 (recto, illustrated) & no. 520, p. 277 (verso illustrated; illustrated again pl. 65).

Liegende Frau and *Bildnis Mo von Haugk* were painted by Felixmüller eleven years apart on opposite sides of this canvas, in 1923 and 1932 respectively. *Liegende Frau (mit Flieder)* depicts a sensuous reclining nude painted with rich colours and strong curvaceous brushstrokes. The young woman, his wife Londa Freiin von Berg, is surrounded by purple lilacs, a symbol of a passionate first love and confidence in partnership. With her legs drawn up against her body, she stretches her left arm and fist towards the viewer, gazing down on her own lascivious pose thereby marginalizing her surroundings from this sensual moment.

Bildnis Mo von Haugk (mit Katze) was executed on the verso of the same canvas in 1932 and portrays their common friend Mo von Haugk with her cat. Von Haugk was a well-known socialite, and a passionate collector and supporter of the artist's work. Felixmüller chose to depict her in a flamboyant manner, leaning elegantly with her elbows on a mahogany sideboard, her folded hands stretched in the air. Similarly to his young wife, Mo is gazing away from the viewer, contemplatively staring to the right, her lips formed to a cynical smile, the left eyebrow slightly raised.

The two works liaise in a contrasting and simultaneously harmonic, relationship. On the one hand, a strong difference between brushstroke, colour and subject matter is evident. On the other hand, the two works illustrate the interplay between the sensual femininity and elegant sophistication of a woman.

The present work is a time record of Felixmüller's career, referencing the changes that evoked the artist's style of painting. After abandoning his music studies in 1911, he began his fine arts studies at the Dresdner Kunstakademie, and early on was part of an exhibition at the Galerie Sturm in Berlin in 1916. He developed his expressionist way of working further, when, together with Lasar Segall, Otto Dix and Otto Griebel, he founded the Dresdner secessionist group in 1919 and became a member of the *Novembergruppe*. During the 1920s however, Felixmüller moved gradually away from the expressionist and cubist way of painting, to a more realistic style and subject matter, centred on portraiture, working class depictions and private scenes. *Liegende Frau (mit Flieder)* and *Bildnis Mo von Haugk (mit Katze)* are representative of this change of style - where the work painted in 1923 illustrates the artist's expressionist way of working, the work painted in 1932 relates stylistically already to the art of the Neuesachlichkeit.



(recto)

341

JOSEF SCHARL (1896–1954)

Grosse Gesellschaft (Theaterpause)

signed and dated 'Jos.Scharl 1930.' (lower right)

oil on canvas

28 ¾ x 36 ¼ in. (72 x 92 cm.)

Painted in 1930

£80,000–120,000

\$110,000–160,000

€92,000–140,000

PROVENANCE:

Galerie Nierendorf, Berlin.

Private collection, Germany, by whom acquired before 1985.

EXHIBITED:

Munich, Glaspalast, *Deutsche Kunstausstellung München 1930*, May - October 1930, no. 2060 (titled 'Theaterpause').

Munich, Pavillon im Alten Botanischen Garten, *Josef Scharl*, January 1953.

Berlin, Galerie Nierendorf, *Josef Scharl. Gedächtnisausstellung*, April - June 1964, no. 23, p. 16 (illustrated).

LITERATURE:

A. Lukas & A. Firmenich, *Josef Scharl, Monographie und Werkverzeichnis*, Cologne, 1999, no. 179, p. 253 (illustrated).

'Everything about Scharl was true, genuine, and unspoiled. He had gazed into the tragedy and abyss of human existence and had a deeper capacity for suffering than most men...'

–Albert Einstein.

Elegantly dressed in glamorous evening attire, the crowd of people that fill Josef Scharl's *Grosse Gesellschaft/Theaterpause* offer a glimpse into the bustling, exciting nightlife of Munich at the end of the Weimar Republic. Adopting a high perspective, so that a cross-section of the crowd is visible, Scharl grants each of his characters an individuality within the scene, focusing on the subtle shifts in skin tone, hairstyle, and details of clothing that single them out amongst the throng of people that fill the space. By enlarging and elongating the eyes of each of his characters, Scharl captures an impression of how each individual's perception of the crowd is shaped by their own personal experience, their varying directions of their gazes suggesting the chance encounters, interactions, and meetings that can occur in such a setting. The vigorous application of paint, meanwhile, illustrates Scharl's debt to the art of Vincent van Gogh, the rhythmically swirled, heavy *impasto* surface a play of short, sharp brushstrokes heavily laden with pigment. The socio-critical tone of Scharl's compositions drew the ire of the National Socialists during the 1930s, with several of his paintings being removed from national museums, and the artist fled to America in 1939 to escape persecution.



* 342

OSKAR SCHLEMMER (1888-1943)

Mädchenkopf auf Rohleinen

signed 'O Schlemmer' (on the artist's mount); inscribed and dated 'Kopf auf Rohleinen 1930' (on the reverse of the mount)
oil and tempera on linen on the artist's mount
12 ¼ x 12 ¼ in. (31 x 31 cm.)
Executed in 1930

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE:

Das Kunsthaus [Herbert Tannenbaum], Mannheim.
Private collection, Toronto, by whom acquired from the above in 1934.
A gift from the above to the present owner in 1978.

EXHIBITED:

Breslau, Staatliche Akademie für Kunst und Kunstgewerbe, *Ausstellung der Professoren, Im Alten General-Kommando Breslau*, January - February 1930, no. 31, p. 15.
Hannover, Kestner-Gesellschaft, *Schlemmer und Picasso*, November - December 1932, no. 21 (titled 'Kopf').
Frankfurt, Frankfurter Kunstverein, *Willi Baumeister, Otto Meyer-Amden, Oskar Schlemmer*, April 1932, Liste no. 30.
Ulm, Liste, 1933.
Toronto, Art Gallery of Ontario, *Die Sammlung Landmann*, 1943.
Toronto, Art Gallery of Ontario, *Three Modern Style*, September - November 1950.

LITERATURE:

H. Hildebrandt, *Oskar Schlemmer*, Munich, 1979, no. 191.
K. von Maur, *Oskar Schlemmer, Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. G 216, p. 92 (illustrated).

Oskar Schlemmer can be described as an *Universalgestalter*. He was not only a sculptor and painter, but a stage and mural designer and choreographer, an artist who used a new language of form to create an idealized, abstract and universal image of man to be used as the single and true measurement for mankind.

The war played an incisive role in Schlemmer's his life, which left him in the search for a new, harmonic idea of mankind. Upon his return to Stuttgart, Schlemmer turned his artistic practice to sculpture, participating in an important exhibition at Galerie der Sturm in Berlin in 1919. One year later he was invited by Walter Gropius to run the sculpture department at the Bauhaus school in Weimar. His complex ideas were influential, making him one of the most important teachers working at the school at that time, as well as nourishing his way of ingeniously applying and adapting the Bauhaus principle.

Schlemmer's works epitomise the aesthetic and stylistic ideals of the Bauhaus movement, reducing objects to their purest, functional form, whilst remaining true to their nature. Whereas his colleagues, among them Kandinsky and Klee, focus on abstract painting, Schlemmer dedicates himself to the subject of the human figure. By applying his rational and geometrised language of form, he creates archetypal, balletic, mannequin-like figures, illustrating the human as a neutral, depersonalised form, exempt of expression. However, in idealistically picturing humans as so-called *Kunstfiguren*, he does not neglect to grant his figures a certain form of autonomy and sensitivity which he appears to deem necessary for their existence. He rather uplifts his figures away from emotionality and vulnerability to a harmonic, superior world of forms.



Oskar Schlemmer, 1931



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OSKAR SCHLEMMER (1888–1943)

Brustbild nach links in Hell-Dunkel-Streifen

oil on canvas laid down on board
16 ¾ x 16 ½ in. (41.5 x 41.8 cm.)
Painted in 1932

£300,000–500,000
\$410,000–670,000
€350,000–570,000

PROVENANCE:

Private collection, a gift from the artist, and thence by to the present owner.

LITERATURE:

K. von Maur, *Oskar Schlemmer, Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. G 268a, p. 107 (illustrated).

Schlemmer left the Bauhaus in Dessau in 1929, to take up a professorship at the Silesian Art Academy in Breslau. He stayed in Breslau for three years, a period which was among the most productive and intense in the artist's life. Finally he was given the time, that at the Bauhaus he claims he was forced to 'steal' (letter from OS to Willi Baumeister, 15th February 1928; in T. Schlemmer, ed.: *The Letters and Diaries of Oskar Schlemmer* (LDOS), transl. K. Winston, Illinois 1990, p. 227). Schlemmer had reached the zenith of his career, participating at almost all of the major exhibitions in Germany and Europe, being commissioned to produce several wall decorations and stage sets, including the mural cycle for the Folkwang Museum in Essen and the scenes for Schönberg's opera *Die glückliche Hand* at the Kroll-Oper in Berlin.

Brustbild nach links in Hell-Dunkel-Streifen was painted in 1932, the same year as *Geländerszene* and *Bauhaustreppe*, the artist's last major work now considered a masterpiece in the collection of the Museum of Modern Art in New York, and before his career fell full victim to Nazi cultural politics. Schlemmer was afforded even more time to work on his new series due to the closure of the Breslau academy in April of that year, and the freedom he had to remain there and work solely on painting until the autumn, a period of calm, before the storm. In another letter to Baumeister he laments the loss of this sanctuary: 'Last day in Breslau, in the only nice studio, which I leave very reluctantly. I live and cook in it too. Lovely view over the Dominsel and the greenery, and quiet in the Academy' (OS to WB, 29th September 1932; Oskar Schlemmer-Archiv, Staatsgalerie, Stuttgart).

The present work illustrates a side-portrait built up of carefully choreographed gradients of colour. The subject matter as well as stylistic elements of this work - the structural motif of dark and light vertical lines suggesting bars and stairways, link the work closely to *Geländerszene*. Schlemmer recorded a 'crisis' in his diary: 'either I draw the curtain once again and plunge myself into total darkness...or I commit myself to all out use of colour, not for decorative purposes but as an essential element of painting' (OS diary entry, 4th September 1932; LDOS, pp. 301–02). The use of thick, unstretched canvas illustrates Schlemmer's continuing adherence to the ideals of the Bauhaus movement and the constant search to unify arts and crafts. Schlemmer's coarse canvas is primed with gesso in a manner reminiscent of fresco technique, combining his role of craftsman and artist. The early orientation of the Bauhaus towards painting suggests a deeper level of nostalgia at work in his 1932 paintings; it is certainly difficult not to recall Kandinsky's description of 'dramatic' and 'light' qualities given by an 'upward-tending vertical format' in his *Punkt und Linie zu Fläche*, published in Dessau in 1926 and the more general utopian tone of his book in trying to find a rigorous scientific basis for the description of the elements of pictorial form.



Oskar Schlemmer, *Geländerszene*, 1932. Staatsgalerie Stuttgart.



Schlemmer's studio in Breslau, 1932.



*** 344**

ARTHUR SEGAL (1875-1944)

Ein Dorf

signed 'A.Segal.' (lower right) and dated '1920' (lower left); signed and inscribed 'A.Segal. Charlottenburg' (on the reverse of the frame)

oil on burlap in the painted artist's frame

canvas: 27 ½ x 35 ⅝ in. (69.8 x 90 cm.)

framed: 34 ½ x 42 ⅝ in. (87.8 x 107.5 cm.)

Painted in 1920

£100,000–200,000

\$140,000–270,000

€120,000–230,000

PROVENANCE:

Galerie des Granges, Geneva, by April 1973.

Musée du Petit Palais, Geneva [Oscar Ghez].

Acquired from the above by the present owner in January 1987.

Dr. Pavel Liska has confirmed the authenticity of the present work.

The present work was painted in 1920, towards the end of his time in Matten bei Interlaken, where at the invitation of his patron Bernhard Mayer, he had moved with his family after the war. It illustrates a conventionalised "African" village with five huts on the lakefront surrounded by a hilly landscape with six palm trees and a cactus, that are mirrored in the water. Seven black and white figures are carrying out a fisher's daily work: taking the boat out to fish, fixing nets or cooking the fish on an open fire.

The composition is balanced and compact – in the lower half; all the figures, huts and the reflected image of the blue mountainous landscape and the yellow sky in the water. The upper half shows various colourful gradations of horizon; blue and purple mountain ridges and the green tops of the palm trees. A stylised heaven extends above the highest horizon – four vertical lines form five cylinder-shaped fields, which indicate the rhythmically curved yellow-red-green wreaths of the setting sun.

The work is painted after the artist's equivalence method with which Segal aims to divide his artworks into equal fields that interact as single pieces of an entire puzzle, as well as individual and independent images. The flows of colour continue onto the artist's frame, with the palette of colours limited to blue (purple), yellow (brown), red and green which is used by the artist to indicate a universal order. His brushstroke is not "impressionistic" anymore, instead placing each single colour in separate, parallel fields, creating a certain liveliness, which and is very characteristic and immediately identifiable as Segal's artistic approach during this period.

- Pavel Liška





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ARTHUR SEGAL (1857-1944)

Selbstporträt beim künstlichen Licht

signed with initials 'A.S.' (lower right)

oil on panel

19 7/8 x 14 3/8 in. (49.8 x 36.5 cm.)

Painted in 1933

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

A gift from the artist to Anne Ratkowski-Wanger, Berlin, and thence by descent.
Acquired from the above by the present owners in 2015.

EXHIBITED:

Cologne, Kölnischer Kunstverein, *A. Segal, Retrospektive*, September - October 1987, no. 457; this exhibition later travelled to Berlin, Haus am Waldsee; Regensburg, Museum Ostdeutsche Galerie; Ascona, Museo Comunale d'Arte Moderna; and Tel Aviv Museum of Art.

LITERATURE:

W. Herzogenrath & P. Liska, *Arthur Segal 1875-1944*, Berlin, 1987, no. 457, p. 358 (illustrated).

Dr. Pavel Liska has confirmed the authenticity of this painting.



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ARTHUR SEGAL (1857-1944)

Hand des Künstlers mit Pinsel

signed 'A.Segal' (lower right) and dated '1933' (lower left)

oil on board

11 5/8 x 17 in. (29 1/2 x 43.2 cm.)

Painted in 1933

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

A gift from the artist to Anne Ratkowski-Wanger, New York, and thence by decent.

Acquired from the above by the present owners in 2015.

LITERATURE:

W. Herzogenrath & P. Liska, *Arthur Segal 1875-1944*, Berlin, 1987, no. 456, p. 357 (illustrated).

Dr. Pavel Liska has confirmed the authenticity of this painting.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 347

JAMES ENSOR (1860–1949)

Le divan vert (Intérieur)

signed 'ENSOR.' (lower right)

oil on canvas

11 5/8 x 16 1/2 in. (29.5 x 42 cm.)

Painted *circa* 1925

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Maurice Dupuis collection, Ghent; sale, Sint-Pietersabdij, Ghent, 3 October 1960, lot 422.

Mrs Jean Krebs, Brussels.

Anonymous sale, Campo, Antwerp, 22 October 1970, lot 140.

Christian Fayt Art Gallery, Knokke.

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

EXHIBITED:

Brussels, Galerie Georges Giroux, 1945, no. 73 (dated '1892').

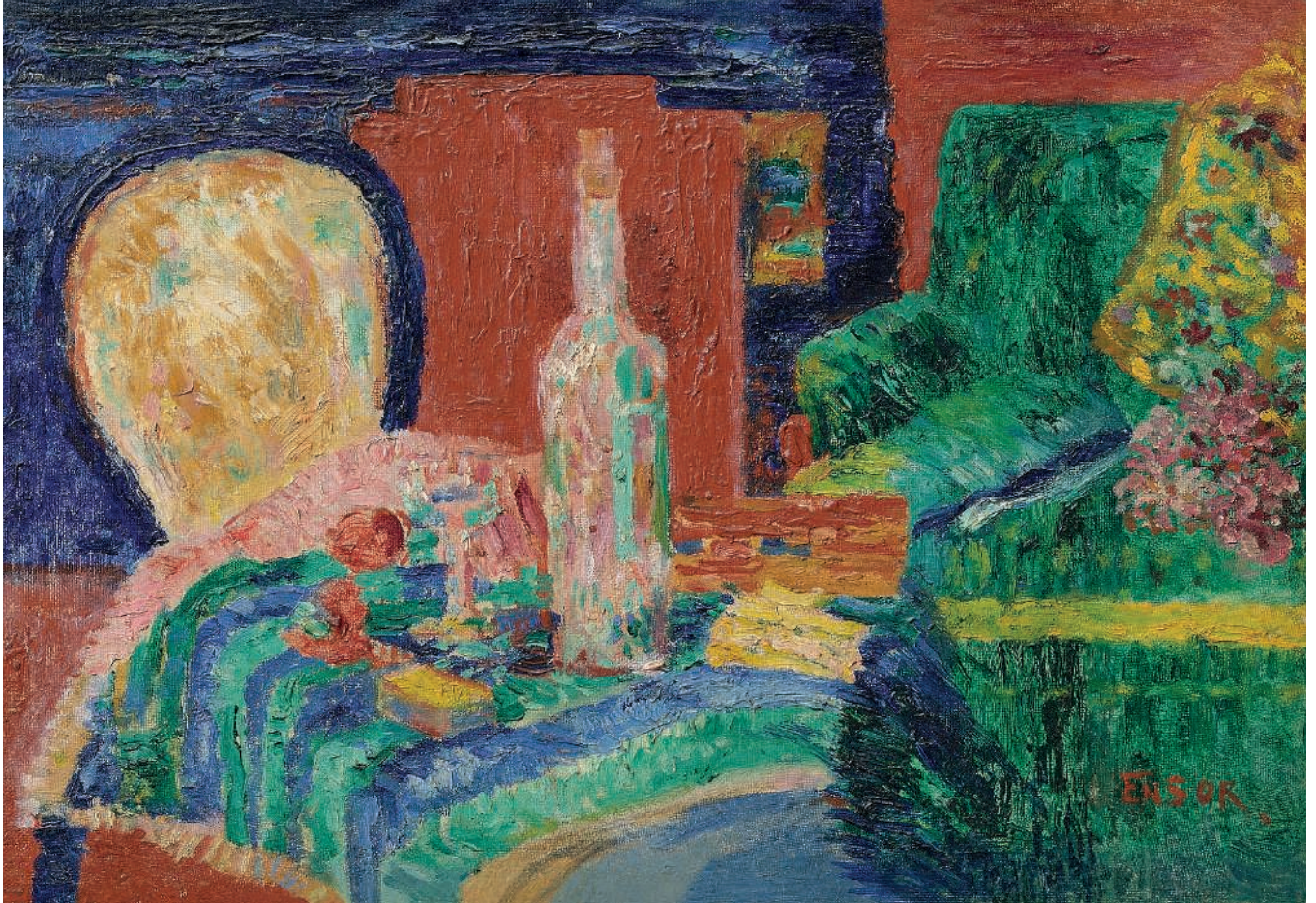
Brussels, Galerie Robert Finck, *Exposition de peinture moderne belge*, 1969, no. 13.

Louvain, Halles Universitaires, *Peintres expressionnistes de Belgique*, January - February 1970, no. 18.

Ingelheim am Rhein, Villa Schneider, *Belgische Tage*, April - June 1980, no. 1, p. 12 (illustrated).

LITERATURE:

X. Tricot, *James Ensor, Catalogue Raisonné of the Paintings*, Brussels 2009, no. 535, p. 362 (illustrated).



λ * 348

JAMES ENSOR (1860-1949)

Jardin d'amour

signed 'Ensor' (lower right); signed and inscribed 'Pastorale JEnsor'
(on the reverse)

oil on canvas

26 5/8 x 21 5/8 in. (67.5 x 55 cm.)

Painted *circa* 1925-1926

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Sam Salz, Inc., New York, by whom acquired from the artist.

Das Kunsthaus [Herbert Tannenbaum], Mannheim, by whom acquired from
the above in 1926.

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

The Ensor Advisory Committee is pleased to give a positive opinion
regarding the authorship of this painting.

The characters of a masked ball appear in a garden framed, like a stage, by
tall trees. At the centre a couple, dressed in costumes from the commedia
dell'arte, are dancing while spectators appear at the left and right edges of
the frame. The scene freely recreates the spirit of the 18th century. The *Fêtes
galantes* of Lancret, Fragonard, and especially of Watteau, whose works
fascinated Ensor from very early on, and inspired him for a long series of
variations.

Watteau's gentle sweetness seems at first sight very distant from the
macabre humour we associate with Ensor. But he shared with the great
rococo master a sense of crepuscular melancholy touched by death, as
well as his love for the theatre, the masks and elaborate sceneries, and the
concept of life as a type of fantastic ballet. Ensor's first *Jardin d'Amour* was a
dry-point of 1888 based on the lost painting of Watteau, *Les Jaloux*, and the
artist returned many times to the subject between 1910 and 1930.

The apparitions in this garden are, as Ensor himself would say, "figures of
love, of reverie, musical". Nothing is defined or tangible; everything becomes
phantasmagorical in the hazy harmony of pastel colours. The grass, the trees
and the sky blend into a greenish blue atmosphere. The figures, insinuated
with light warm marks (red, pink, yellow.) with shaky outlines, come out of
the iridescent colour and dissolve immediately, as ephemeral as the notes of
a melody or the steps of a dance.



Nicolas Lancret, *Le Jeu de Collin-maillard*, 1760, Private collection.





PROPERTY FROM A PRIVATE ITALIAN COLLECTION

349

MAN RAY (1890-1976)

La jolie

signed and numbered 'Man Ray 2/12' (on the pendant) and with the goldsmith's mark 'Gm' (on the suspensory bar)

necklace with lapis lazuli

Necklace diameter: 4 $\frac{7}{8}$ in. (12.5 cm.)

Pendant: 4 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. (12 x 11.5 cm.)

Conceived in 1961 and executed in 1971 in an edition of twelve by GEM Montebello

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Private collection, Turin.

Acquired from the above by the present owner in 2000.

LITERATURE:

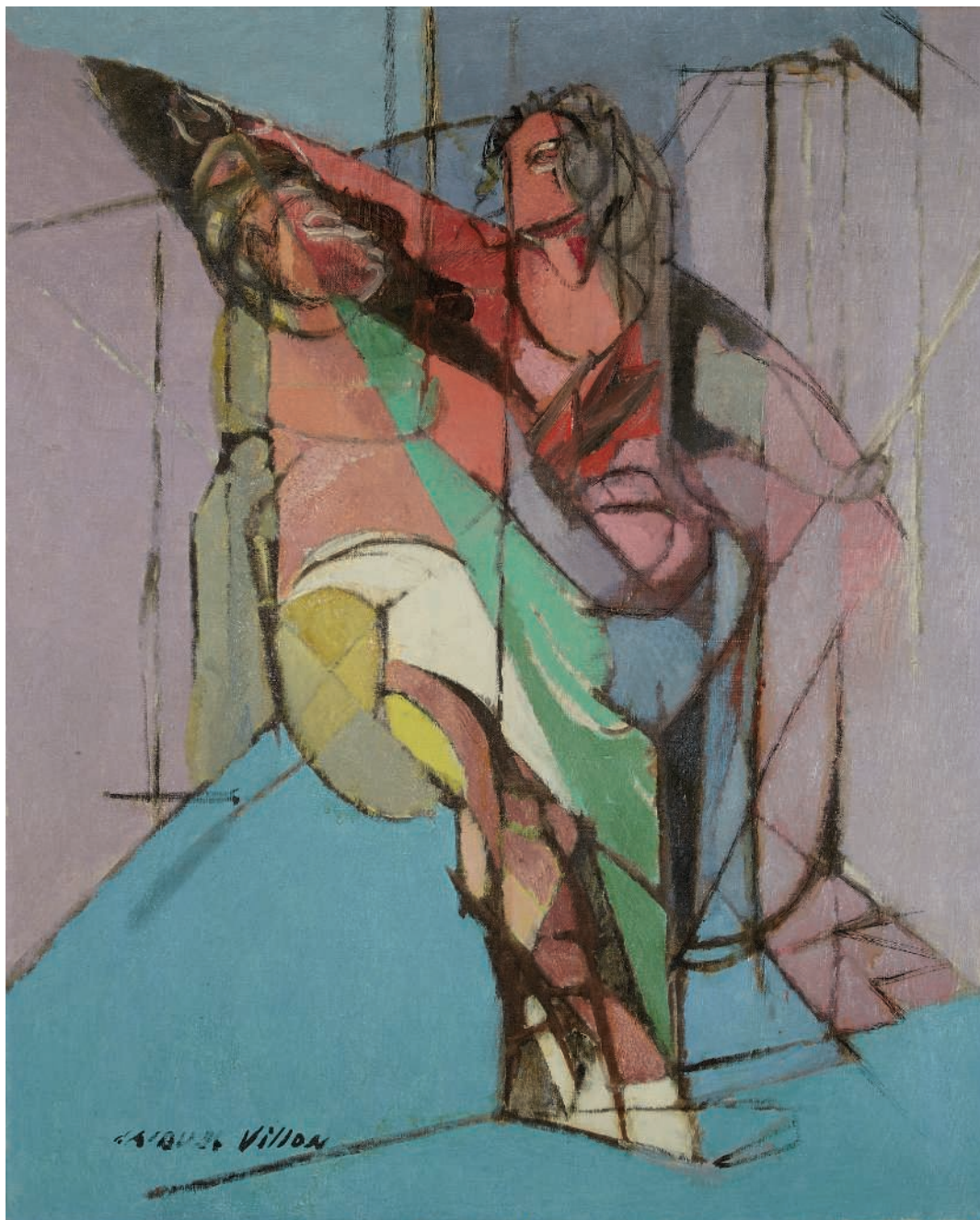
Exh. cat., *Jewelry as Sculpture as Jewelry*, Boston, 1973, no. 58 (another example illustrated).

Exh. cat., *Private Passion: Artists' Jewelry of the 20th Century*, Amsterdam, 2009, p. 131 (another example illustrated).

Exh. cat., *Sculpture to Wear: Jewellery by Post-War Painters and Sculptors*, London, 2010, p. 27 (another example illustrated on the cover).

Sold in an original GEM Montebello, Milano jewellery box.

La jolie is one of Man Ray's rarest and most seminal pieces of jewellery. Executed in 1971 in a limited edition of twelve by his friend Italian Goldsmith Gem Montebello, *La jolie* highlights the highly individual and imaginative style that defines the artist's work. As a Surrealist and Dadaist artist, who worked as a photographer, film director, painter and sculptor Man Ray was used to working in a number of different mediums, relishing the opportunity to push the boundaries of art. Man Ray worked in close collaboration with Montebello, creating a series of jewellery pieces that allowed his creative incentive to run free from any aesthetic restraints of jewellery making. He only produced eight pieces of jewellery between 1970 and 1976, in editions of twelve, which often included variants. These were designed as wearable sculptures and were often created as personal gifts for friends and family.



PROPERTY FORMERLY IN THE COLLECTION OF WALTER PACH

λ 350

JACQUES VILLON (1875-1963)

Phèdre et Hyppolite

signed 'JACQUES VILLON' (lower left) and inscribed 'Phèdre et Hyppolite' (on the reverse)

oil on canvas

31 5/8 x 25 3/8 in. (80.4 x 64.4 cm.)

Painted circa 1944

£18,000–25,000

\$25,000–34,000

€21,000–29,000

PROVENANCE:

Anonymous sale, Christie's, London, 25 October 2012, lot 12.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Cent tableaux de collections privées de Bonnard à de Staël*, 1960, no. 104; this exhibition later travelled to Cologne.

Patrick Bongers has confirmed the authenticity of this work.

λ 351

MAX ERNST (1891-1976)

Paysage

signed 'max ernst' (lower right) and inscribed 'paysage' (lower left)
oil on canvas

12 ¾ x 18 ¼ in. (32.4 x 46.3 cm.)

Painted circa 1923

£150,000–250,000

\$210,000–340,000

€180,000–290,000

PROVENANCE:

Paul Eluard, Paris.

Anonymous sale, Hôtel Drouot, Paris, 2 July 1924, lot 83.

Yehuda Neimann.

Obelisk Gallery, London.

Brook Street Gallery, London.

Frederic N. Aladjem, Geneva, by 1975.

Anonymous sale, Christie's, London, 6 December 1983, lot 345c.

Private collection, Austria.

Anonymous sale, Sotheby's, New York, 19 November 1986, lot 202.

Acquired at the above sale; Christie's, London, 4 February 2008, lot 163.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Centre national d'art et de culture George Pompidou, Galeries nationales du Grand-Palais, *Max Ernst*, May - August 1975, no. 84, p. 53 (illustrated).

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst: Oeuvre Katalog, Werke 1906-1925*, Cologne, 1975, no. 629, p. 326 (illustrated).

An early 'Surreal' landscape, *Paysage* is one of Ernst's first great series of paintings made between 1921 and 1923, to transfer the technique of collage into the medium of paint. Among the earliest of Ernst's paintings to make use of the disjunctive effect he had discovered in collage to reveal strange and troubling distortions of reality, *Paysage* is a work that, like Ernst collages, seems to articulate a hidden order or language of poetic association underlying the apparently deceptive world of surface appearances.

Formerly in the collection of Paul Eluard, *Paysage* was painted while Ernst was staying with Eluard and his wife Gala in Paris in the early 1920s. In its style it bears a close resemblance to the extraordinary and bizarre paintings with which Ernst decorated Eluard's house in Eaubonne. These works too, like other masterpieces from this period such as *Celebes*, *Oedipus Rex* or *Sainte Cecilia (le piano invisible)* whose rocks with eye-like indents greatly resemble those that appear in this work, all drew on the disassociation of the collage technique to bring about strange and startling new realities.

More deceptive than many of these works, at first glance, *Paysage* seems to be apparently a normal landscape scene at twilight. Hidden within this picture, however, is the sense that, with the coming of dusk strange creatures will emerge. The rocks, as mentioned above, appear to be growing eyes, the strange plant-like form in the foreground appears to have something anthropomorphic about it and even the clouds seem on the point of metamorphosing into one of Ernst's later hordes.

Ernst's purpose in creating such images was to deliberately undermine the conventions with which the world is both perceived and understood. Through the pictorial language of collage Ernst had found not only a way to attack the conventions and hierarchies of modern 'civilization', which he, like many other artists, blamed for the First World War, but also a means of creating a new and disturbing reality that seemed to provoke and prick the conscience of modern man. With strange forms and creatures beginning to emerge in his work with increasing regularity, and speaking like hallucinations of a new world beyond the looking glass of crystallised reason and order, this practice led ultimately to Ernst's own mock-pioneering work of 'Natural History' in 1925. *Paysage* is a precedent of this work of pseudo-natural science, being one of the first of Ernst's paintings to move beyond the disjunctive association of collage and to convert the landscape tradition in art into a new and potent topography of the mind.



Max Ernst, *Sainte Cecilia (L'invisible Clavier)*, 1923.

Staatsgalerie Stuttgart.

Photo: ©Artepics / Alamy Stock Photo. Artwork: ©DACs 2018.



λ * 352

ALBERTO SAVINIO (1891-1952)

Monumento alla musica

signed and dated 'Savinio 1951' (lower left); signed and inscribed "'Monumento alla musica" di Alberto Savinio' (on the stretcher)

oil and tempera on canvas

27 7/8 x 23 in. (70 x 58 cm.)

Painted in 1951

£120,000-180,000

\$170,000-240,000

€140,000-210,000

PROVENANCE:

Sante Albertarelli, Milan.

Anonymous sale, Christie's, Milan, 20 November 2001, lot 236.

Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Palazzo Reale, *Seconda Mostra nazionale d'arte contemporanea*, 1951-1952, no. 4, p. 59.

LITERATURE:

A. Savinio, 'Il dio di Mussorgski', in *La Scala*, Milan, 15 March 1952, pp. 19-20 (illustrated).

A. Savinio, *Scatola sonora*, Milan, 1955, p. 80 (illustrated).

M. Fagiolo dell'Arco, *Alberto Savinio*, Milan, 1989, pp. 69 & 248 (illustrated p. 69).

P. Viverelli, *Alberto Savinio, Catalogo generale*, Milan, 1996, no. 195¹/₃, p. 221 (illustrated).



Savinio
1951

λ * 353

GIORGIO DE CHIRICO (1888-1978)

Cavalli antichi

signed 'g.de Chirico' (lower left)

oil on canvas

35 3/8 x 27 1/2 (89.8 x 70 cm.)

Painted *circa* 1957

£150,000–200,000

\$210,000–270,000

€180,000–230,000

PROVENANCE:

Galleria d'Arte Moderna Sangallo, Florence (no. 27, dated '1942').

Galleria Seno, Milan (no. 434).

Gallerie dello Scudo, Verona.

Anonymous sale, Christie's, London, 2 February 2010, lot 136.

Acquired at the above sale by the present owner.

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

“This painting, is it perhaps the memory of a past life that, now, in the eternal present, is connected to my life? I remember what I was and I await what will be...”

(The character of Duron in de Chirico's novel, *Il signor Dudron*)

Painted *circa* 1957 *Cavalli antichi* revisits one of de Chirico's favourite and most enduring themes: two classical horses standing alone by the sea and amidst the ruins of ancient Mediterranean civilization. Ever since his early childhood in Volos, Greece, Giorgio de Chirico was surrounded by images of the antique world. De Chirico's Italian parents had moved abroad for his father's work as an engineer, a profession that was to deeply influence his son's style in the years to come. Classical mythology, history and architecture provided another endless source of inspiration and de Chirico regularly combined such subjects with contemporary settings and anecdotes.

For de Chirico the horse was an animal mysteriously associated with the sea and what he once described as the 'enigma and infinite nostalgia of the deep.' An ancient and iconic creature that symbolically somehow bridges the two worlds of classical antiquity and the sea, the horse for de Chirico became one of the key evocative images of his art, appearing in numerous paintings throughout his career. As John Cocteau once remarked, Giorgio de Chirico 'no longer needs to paint Pegasus. A horse by the sea - with its colour, its eyes and its mouth - assumes the importance of the myth' (Jean Cocteau, 1928, quoted in Jole de Sanna, (ed.) *De Chirico and the Mediterranean*, 1998, p. 247).



λ * 354

RENÉ MAGRITTE (1898–1967)

L'Océan

signed 'Magritte' (lower right); dated and inscribed "'L'OCÉAN" 1943'
(on the reverse)

oil on canvas

19 7/8 x 25 7/8 in. (50.5 x 65.5 cm.)

Painted in 1943

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Galerie Lou Cosyn, Brussels.

Brook Street Gallery, London.

Malcolm & Robin McCorquodale, London, by whom acquired from the above in 1978; sale, Sotheby's, New York, 6 May 2015, lot 383.

Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Galerie Dietrich, *René Magritte*, 1944.

Brussels, Galerie des Editions La Boétie, *Surréalisme*, 1946, no. 71.

Verviers, Société Royale des Beaux-Arts de Verviers, *René Magritte*, January - February 1947, no. 9.

London, Grosvenor Gallery, *Magritte*, September - October 1961, no. 27.

Turin, Galleria Galatea, *Magritte*, May - June 1962, no. 20.

Milan, Galleria Falanga, *Magritte*, 1962, no. 19.

London, Hayward Gallery, *Dada and Surrealism Reviewed*, January - March 1978, no. 16 R/S 13.

Brussels, Palais des beaux-arts, *Rétrospective Magritte*, October - December 1978, no. 129 (illustrated); this exhibition later travelled to Paris, Musée national d'art moderne, Centre Georges Pompidou.

London, Hayward Gallery, *Magritte*, May - August 1992, no. 87; this exhibition later travelled to New York, The Metropolitan Museum of Art; Houston, Menil Collection; and Chicago, Art Institute of Chicago.

LITERATURE:

P. Nougé, *René Magritte ou Les Images défendues*, Brussels, 1943, p. 50 (illustrated).

P. Waldberg, *René Magritte*, Brussels, 1965, p. 181 (illustrated).

Exh. cat., *Magritte*, London, 1969, p. 65 (illustrated).

J. Vovelle, *Le Surréalisme en Belgique*, Brussels, 1972, no. 139.

D. Sylvester & S. Whitfield, *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, London, 1993, no. 528, p. 314 (illustrated).

'As for the reproach of imitating Renoir, there is some misunderstanding: I have done pictures "after" Renoir, Ingres, Rubens, etc., but without using Renoir's particular technique, but rather that of Impressionism, including Renoir, Seurat, and others' (Magritte, 1946, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 187).

L'Océan was painted during Magritte's self-proclaimed "sunlit period" which emerged in an effort to overcome the despair of the ongoing war. In defence of the Imoressionist style of the "sunlit period", Magritte wrote in a letter to Breton in 1946: 'The disarray, the panic that Surrealism tried to create so as to call everything into question again, the Nazi cretins achieved that much better than we did, and there was no getting around it... In the face of widespread pessimism, I propose the search for joy, for pleasure. This joy and pleasure, which are so commonplace and yet so out of reach, seems to me to be up to us alone' (Magritte, 1946, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 187).

Inspired by Renoir's late paintings of voluptuous female nudes depicted in lush, idyllic landscapes, Magritte used a more luminous palette during this period, as evidenced by the present work. Magritte wrote in 1955: "For the period I call 'Surrealism in full sunlight,' I am trying to join together two mutually exclusive things: 1) a feeling of levity, intoxication, happiness, which depends on a certain mood and on an atmosphere that certain Impressionists—or rather, Impressionism in general—have managed to render in painting. Without Impressionism, I do not believe we would know this feeling of real objects perceived through colours and nuances, and free of all classical reminiscences... and, 2) a feeling of the mysterious quality of objects" (letter to G. Puel, as quoted in Harry Torczyner, *René Magritte, Ideas and Images*, Paris, 1977, p. 186).



λ 355

**JOAN MIRÓ (1893-1983) &
JOSEP LLORENS ARTIGAS (1892-1980)**

Vase

signed and inscribed 'Miró ARTIGAS' (underneath)
hand-painted and glazed stoneware
Height: 5 in. (12.8 cm.)
Executed in 1962; this work is unique

£50,000-70,000
\$68,000-94,000
€58,000-80,000

PROVENANCE:

Mariette Llorens, Barcelona
Guereta collection, Madrid.
Galería Leandro Navarro, Madrid.
Acquired from the above by the present owner.

EXHIBITED:

Barcelona, Palau de la Virreina, *Miró Ceramista*, April - August 1993, p. 85
(illustrated).

LITERATURE:

J. Pierre & J. Corredor-Matheos, *Céramiques de Miró et Artigas*, Paris, 1974, no. 294, p. 156 (illustrated).
F. Miralles, *Llorens-Artigas, Catálogo de obra*, Barcelona, 1992, no. 865, p. 323 (illustrated).
J.P. Miró & J.G. Artigas, *Joan Miró, Josep Llorens Artigas, Ceramics, Catalogue raisonné, 1941-1981*, Paris, 2007, no. 321, p. 268 (illustrated).

Joan Miró and Josep Llorens Artigas met in 1912 in Barcelona and their friendship flourished during their studies together at the art school run by Francesc Galí. Their long and highly productive artistic collaboration began in the summer of 1944. Artigas's studio was filled with vases and pots that had been slightly misshapen or discoloured during the first stage of the firing process, and Miró was fascinated by the irregular forms and unique hues of this vast array of beautifully crafted objects. Choosing the vases he found most intriguing, Miró began to paint directly on to their surfaces, with Artigas producing a series of special glazes for him to use. These allowed Miró to achieve a greater luminosity in his forms, the fluid glaze providing more vibrant, brighter, and translucent hues than traditional materials.

During the sixties, Miró and Artigas's created a series of sculptures and ceramics for the garden of the Maeght Foundation in Saint-Paul-de-Vence, France. The collection of vases realised in this period, including the present work, are considered the most fascinating ones, thanks to their subtle hints to Japanese pottery.

As Jacques Dupin has explained, these experiments in ceramics allowed Miró to explore new creative avenues, opening his highly personal artistic language to new possibilities: 'The requirements of ceramics altered Miró's line, simplified his colours, exaggerated his rhythms. He dove into nature's vast reserve, which surrounded him and the abandoned objects that he gathered. We run into his familiar themes, but the bird and the woman, serpents and stars have changed worlds and have submitted to ceramic's materiality as well as to the rules of its game. The union of line and real space, of colour and substance, recaptures the primitive resonance of his savage paintings. Here, it is the flames of the kiln, after a slow alchemical process, that perform the integration of mind into matter' (J. Dupin, 'Terres de Grand Feu,' in *Joan Miró - Josep Llorens Artigas: Ceramics Catalogue raisonné, 1941-1981*, ed. J. Punyet Miró & J. Gardy Artigas, Paris, 2007, p. 22).





The union of line and real space, of colour and substance, recaptures the primitive resonance of his savage paintings. Here, it is the flames of the kiln, after a slow alchemical process, that perform the integration of mind into matter.'

-J. Dupin

λ * 356

JOAN MIRÓ (1893-1983)

Femmes, oiseau II

signed 'Miró' (lower left)

oil and pencil over paper collage on unstretched canvas

16 ¼ x 12 ⅝ in. (41 x 32 cm.)

Executed in 1972

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Pierre-Noël Matisse, by descent from the above, and thence by descent; sale, Christie's, New York, 4 November 2009, lot 296.

Acquired at the above sale by the present owner.

EXHIBITED:

Kansas, Wichita State University, Edwin A. Ulrich Museum of Art, *Joan Miró, Paintings and Graphics*, September - November 1978.

LITERATURE:

A. Cirici, *Miró Mirall*, Barcelona, 1977, no. 57, p. 68.

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, vol. V, 1969-1975, Paris, 2003, no. 1451, p. 95 (illustrated).

Miró returned for his second trip to America in 1959. The visit offered extensive exposure to the work of the now established New York artists, notably Robert Motherwell and the late Jackson Pollock and this had a profound effect on him: "It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense it freed me" (quoted in J. Dupin, *Miró*, New York, 1993, p. 303). This trip marked a significant departure in Miró's style, with his personages and signs becoming far more expressive as he deliberately adopted their techniques.

The woman and bird is a recurrent theme throughout Miró's *oeuvre*. It combines the essential elements of his personal mythology, with the female figure personifying the earth and fertility, whilst the bird acts as an intermediary to the larger cosmos. The present work, with its bold gestural forms and splashes of pure color, exemplifies this interplay.

Jacques Dupin, poet, author, critic and a close friend of Miró, suggested that the artist's treatment of the woman and bird motif "offers one of the keys to Miró's cosmic imagination. It exposes conflict, and translates the unstable

balance of the heavenly and earthly into a struggle between woman and bird... The analogy between the two creatures and the intricacies of their lines are such that it is difficult to tell where the woman ends and the bird begins or if they do not in fact form together a single marvellous hybrid" (quoted in *Miró*, exh. cat., Fondation Pierre Gianadda, Martigny, 1997, p. 158).

Femmes, Oiseau II is indebted to a series of 54 works known as cartones that Miró produced between 1959 and 1965. Using gray industrial grade cardboard, Miró was seeking not simply a neutral surface, but rather something intentionally rough, banal and inelegant. "He was fascinated and inspired by all kinds of papers, and these served him as virtual 'Readymades' and objets trouvés in the Dadaist and Surrealist sense. He might light upon some expensive rice paper or simply some discarded scrap, a piece of corrugated cardboard or packing paper, old envelopes or newspapers, or one of those round pieces of cardboard bakers under cakes. This most spiritual artist has a distinctly sensual relationship with his materials" (W. Schmalenbach, "Drawings of the Late Years," *Joan Miró: A Retrospective*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1987, p. 51).



Robert Motherwell, *Mural Study*, 1978. Private collection.

λ * 357

JOAN MIRÓ (1893-1983)

Femme chien

signed 'Miró' and stamped with foundry mark 'Clémenti Founder' (on the back); numbered 'N2' (on the right side)

bronze with brown and green patina

Height: 15 ½ in. (38.3 cm.)

Conceived in 1969 and cast in an edition of three

£120,000–180,000

\$170,000–240,000

€140,000–210,000

PROVENANCE:

Galerie Maeght, Paris.

Pace Gallery, New York (no. 13607).

Waddington Galleries, London.

Perls Galleries, New York.

Anonymous sale, Christie's, London, 29 November 1993, lot 122.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Waddington Galleries, *Joan Miro*, December 1981, no. 21 (illustrated).

Yokohama, Yokohama Museum of Art, *Barcelona Avant-Garde Part I*, April -

July 1990, no. 49, p. 95 (illustrated).

LITERATURE:

A. Jouffroy & J. Teixidor, *Miró sculptures*, Paris, 1973, no. 220, p. 206 (another cast illustrated p. 151).

E.F. Miró & P.O. Chapel, *Joan Miró, Sculptures. Catalogue raisonné 1928-1982*, Paris, 2006, no. 134, p. 144 (another cast illustrated).





λ * 358

VICTOR BRAUNER (1903-1966)

Object subjectivité

signed and dated 'VICTOR BRAUNER III.1957' (lower right)

encaustic wax and oil on canvas laid down on masonite

25 5/8 x 31 7/8 in. (65 x 81 cm.)

Executed in 1957

£70,000–100,000

\$94,000–130,000

€80,000–110,000

PROVENANCE:

Galerie Rive Droite, by 1959.

Anonymous sale, Sotheby's, London, 28 March 1973, lot 63.

Galerie Beyeler, Basel.

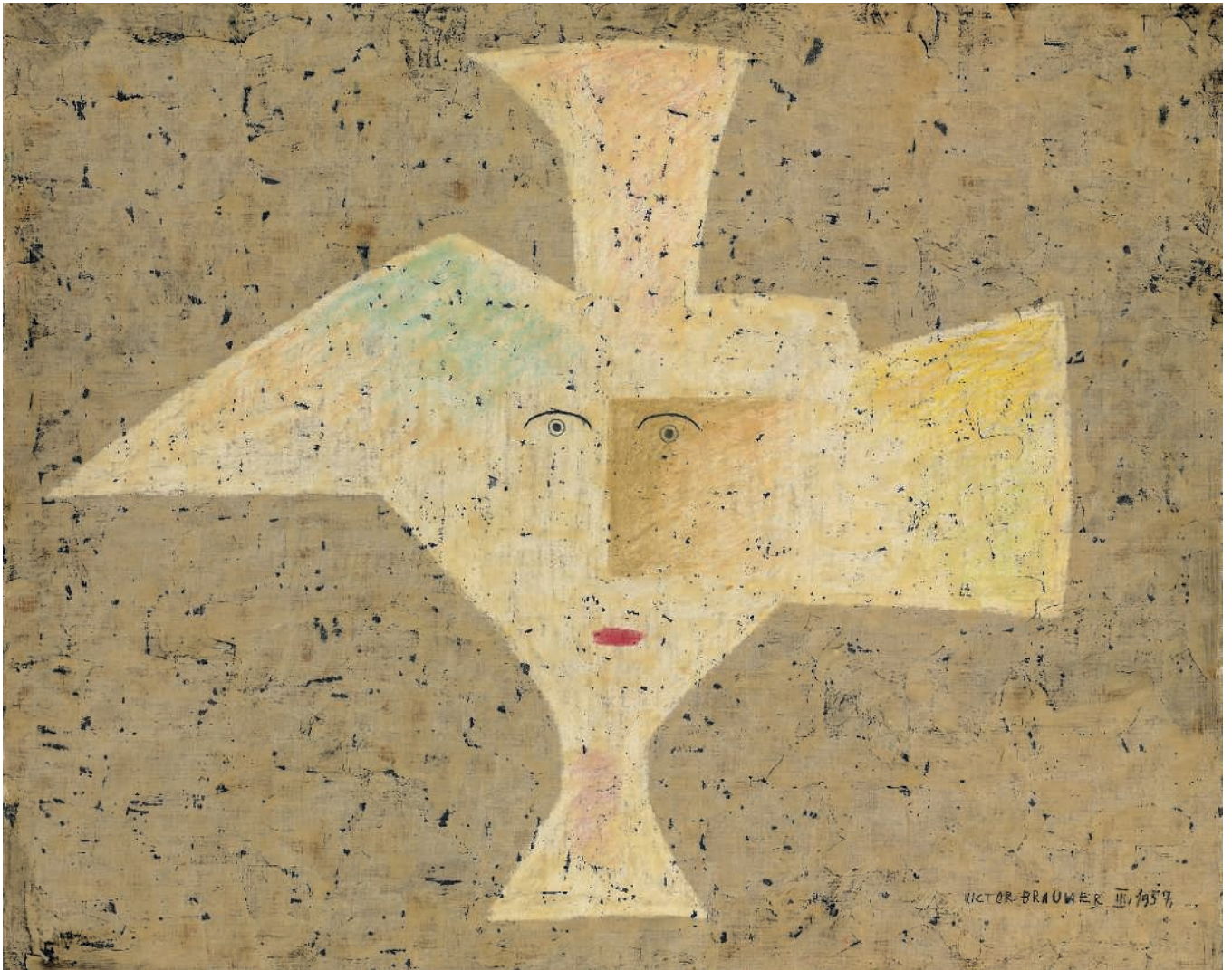
Anonymous sale, Christie's, London, 28 June 1977, lot 69.

Galerie Saqqarah, Gstaad.

LITERATURE:

A. Jouffroy, *Brauner*, Paris, 1959, p. 41 (illustrated).

Samy Kinge has confirmed the authenticity of this work.



λ 359

BART VAN DER LECK (1876–1958)

Kop van een ezel

signed with the artist's monogram 'B.V.D.L.'32' (lower right)

oil on canvas

19¾ x 16¼ in. (50 x 41 cm.)

Painted in 1932

£70,000–90,000

\$94,000–120,000

€80,000–100,000

PROVENANCE:

H.P. Bremmer, The Hague, until 1946.

Mr and Mrs Baekers-de Vlam, Eindhoven, and thence by descent.

EXHIBITED:

The Hague, Kunstzaal d'Audretsch, *Tentoonstelling eeniger werken van B. van der Leck*, August - September 1932.

Rotterdam, Rotterdamsche Kunstkring, *Nieuwe Schilders- en Beeldhouwerskring*, May 1933, no. 30; this exhibition later travelled to Leiden, Stedelijk Museum De Lakenhal, no. 29; The Hague, Kunsthandel G.J. Nieuwenhuizen Segaar, no. 17; and Utrecht, Vereniging Voor de Kunst, no. 19. The Hague, Kunsthandel G.J. Nieuwenhuizen Segaar, *Overzichtstentoonstelling van werken door B. van der Leck*, July - August 1935. Amsterdam, Stedelijk Museum, *Overzicht van het levenswerk van Bart van der Leck*, February - March 1949, no. 100 (titled 'Ezelskop').

On loan to Amsterdam, Stedelijk Museum (June-October 1951). Eindhoven, Stedelijk van Abbemuseum, *Eindhoven verzamelt*, November - December 1960, no. 71; this exhibition later travelled to Schiedam, Stedelijk Museum, December 1960 - January 1961, no. 71.

LITERATURE:

W.C. Feltkamp, *B.A. van der Leck, Leven en werken*, Leiden, 1956, no. 100, p. 96 (titled 'Ezelskop').

C. Hilhorst, *Vriendschap op afstand; de correspondentie tussen Bart van der Leck en H.P. Bremmer*, Bussum 1999, p. 211.

This work will be included in the Bart van der Leck forthcoming Digital *Catalogue raisonné* currently being prepared by Cees Hilhorst.

'Mathematical truth gives expression to all that exists in the cosmos. In the visual arts a single mathematical image or signal is a symbol or image of our spiritual experience of cosmic reality.'

(B. van der Leck, exh.cat., Utrecht, 1919, n.p.)

The Dutch artist's quasi-abstract paintings, comprised of geometric shapes and deconstructed forms, were often based on real world imagery. Van der Leck would abstract the content, form and composition of subjects, such as he did when painting this work titled *Ezelskop* (*Donkey Head*).

One can only vaguely sense the shapes of what once illustrated the head of a donkey. On the white background he projected small grey and black line- and dot-shaped forms, indicating the outline of the head, with two small dots illustrating the nostrils, and two grey diamond shaped elements forming the ears of the donkey. Only three forms are held in the primary colours yellow, red and blue.

His way of working was greatly influenced by collaborating with Piet Mondriaan and Theo van Doesburg between 1914 and 1918, forming the *De Stijl* movement. By using geometric shapes, straight corners and primary colours, their style of working intends to contribute to a better world by dismantling it and reducing it to the most essential shapes and colours.

However, due to disagreements and Mondriaan taking abstraction too far for Van der Leck's taste, Van der Leck decides to leave *De Stijl* in 1918, and to resume a rather figurative style, later even designing vases, carpets and letters, such as *Ex libris* (*for Madeleine de Vlam*).

During the beginning of his artistic career and especially after he parted the *De Stijl* movement, Van der Leck was strongly supported by Mrs. Krölller-Müller, an art student and well-connected collector, as well as H.P. Bremmer, himself a painter, and important art critic, collector and dealer of his time. The artist designs many works for both, and between 1922 and 1931 Bremmer even functioned as a crucial advisor for Van der Leck, suggesting size and subject, and finding buyers for his pieces. Bremmer placed *Ezelskop* (*Donkey Head*) in the distinguished art collection of Mr and Mrs Baekers-de Vlam, well-known collectors in the south of Holland who had contact with many artist.





360

ALBERTO GIACOMETTI (1901-1966)

Lampe à étoile

stamped with the founder's mark and numbered

'DIEGO DG 037' (on the leg)

bronze with dark brown patina

Height: 16 in. (40.6 cm.)

Conceived in 1935-1937 and cast by Diego
Giacometti at a later date

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Private collection, London; sale, Christie's, London,
20 October 1989, lot 367 (part lot).

Acquired at the above sale by the present owner.

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1980,
p. 200 (another cast illustrated).

F. Francisci, *Diego Giacometti, Catalogue de
l'œuvre*, vol. I, no. 32 (another cast illustrated).

The Alberto Giacometti Database, no. 3905.

361

ALBERTO GIACOMETTI (1901-1966)

Lampe à étoile

stamped with the founder's mark and numbered

'DIEGO DG 038' (on the leg)

bronze with dark brown patina

Height: 16 in. (40.6 cm.)

Conceived in 1935-1937 and cast by Diego

Giacometti at a later date

£40,000-60,000

\$54,000-81,000

€46,000-69,000

PROVENANCE:

Private collection, London; sale, Christie's, London,
20 October 1989, lot 367 (part lot).

Acquired at the above sale by the present owner.

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1980,
p. 200 (another cast illustrated).

F. Francisci, *Diego Giacometti, Catalogue de
l'œuvre*, vol. I, no. 32 (another cast illustrated).

The Alberto Giacometti Database, no. 3906.





λ 362

ÉMILE OTHON FRIESZ (1879-1949)

Nu (allégorie)

signed 'E. Othon Friesz' (lower right)

oil on canvas

25 ½ x 21 ¼ in. (65 x 54 cm.)

Painted circa 1932

£4,000–6,000

\$5,400–8,100

€4,600–6,900

PROVENANCE:

Katia Granoff, Paris, by whom acquired directly from the artist.
Private collection, by whom acquired from the above in December 1936; sale,
Sotheby's, New York, 5 October 1992, lot 108.
Anonymous sale, Sotheby's, New York, 12 September 2006, lot 196.
Private collection, Europe, by whom acquired at the above sale.

This work is accompanied by a photo-certificate from the artist.

The present work comes from a small series of studies by the artist for the
tapestry, *La Paix*, commissioned by the French Republic in 1935 to decorate
the Petit Palais des Sociétés des Nations, Geneva.

363

ARISTIDE MAILLOL (1861-1944)

Baigneuse debout se coiffant

signed with the artist's monogram 'M' (on top of the base); numbered and stamped with the foundry mark '2/6 C. Valsuani, Cire Perdue' (on the back of the base)

bronze with brown patina

Height: 15 1/8 in. (38.4 cm.)

Conceived in 1905 and cast in a numbered edition of 6; this example cast during the artist's lifetime.

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Irving Galleries, Palm Beach.

Private collection, Canada, by whom acquired from the above in 1983, and thence by descent; sale, Sotheby's, New York, 17 May 2017, lot 120.

Acquired at the above sale by the present owner.

LITERATURE:

W. George, *Maillol*, Paris, 1971, p. 94 (another cast illustrated).

L. Kramer, *Aristide Maillol, Pioneer of Modern Sculpture*, New York, 2000, pl. 260 (another cast illustrated).

Olivier Lorquin has confirmed the authenticity of this sculpture.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ 364

GEORGES ROUAULT (1871–1958)

Buste de femme

signed 'G.Rouault' (lower right)
oil on card laid down on panel
22 1/8 x 16 3/4 in. (56.2 x 42.5 cm.)
Painted in 1939

£150,000–200,000

\$210,000–270,000

€180,000–230,000

PROVENANCE:

Lionello Venturi, Rome, by 1961, and thence by descent.
Private collection, London, by 1973, and thence by descent to the present owner.

EXHIBITED:

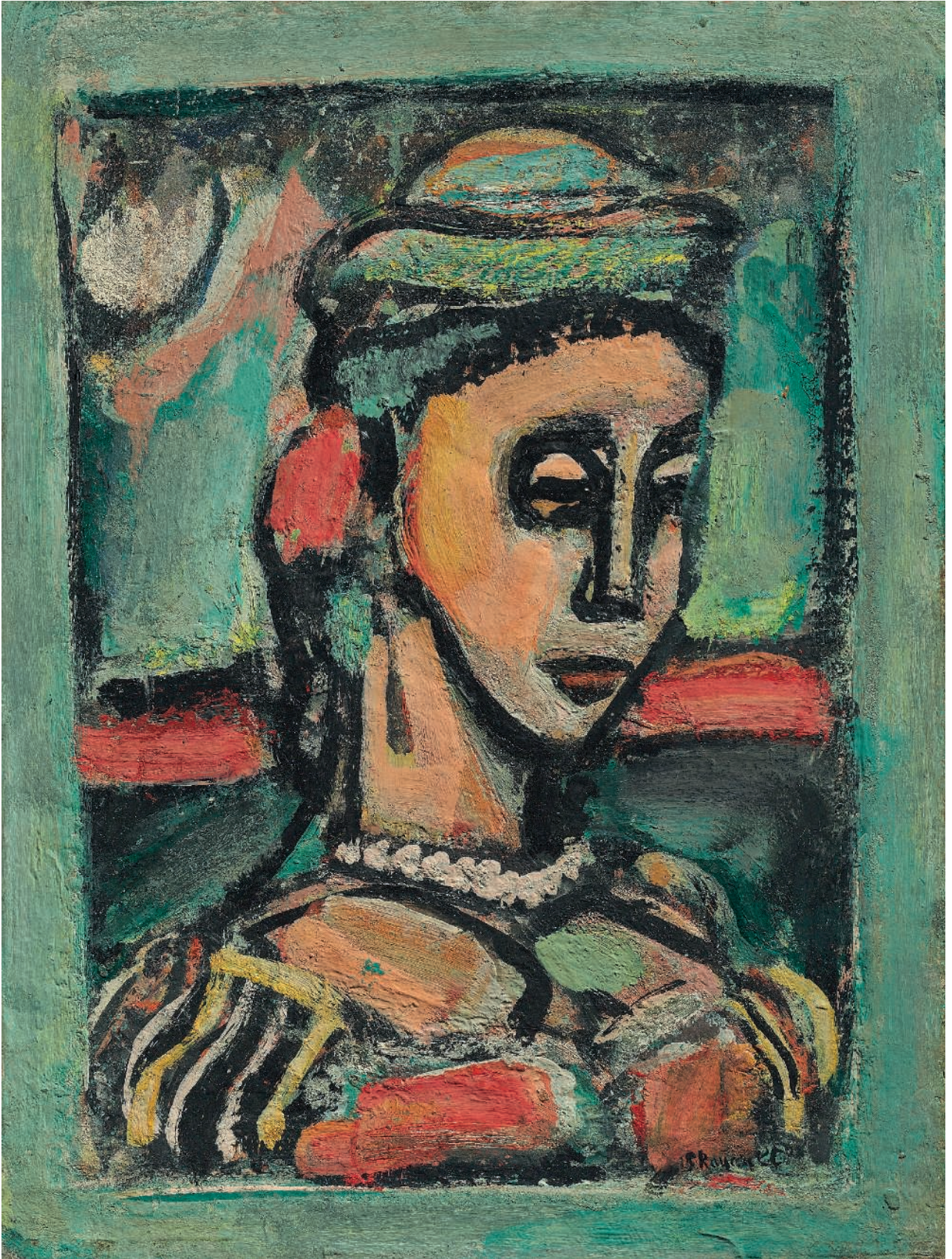
New York, Museum of Modern Art, *Georges Rouault, Paintings and Prints*, April - June 1945, no. 78, p. 117 (illustrated p. 90; titled 'Turbaned Woman').
Turin, Galleria Civica d'arte moderna, *La pittura moderna straniera nelle collezioni private italiane*, March - April 1961, no. 113.
Paris, Musée National d'Art Moderne, *Georges Rouault, Exposition du centenaire*, May - September 1971, no. 49.

LITERATURE:

I. Rouault, *Rouault, l'oeuvre peint*, vol. II, Monaco, 1988, no. 1859, p. 149 (illustrated).

'To Rouault, a portrait is like a landscape; the light around a head is no less intense than the light around a Breton landscape or a Nativity.'

(F. Hergott in exh. cat. Royal Academy of Arts, London, 1993, p. 28.)



PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 365**

GEORGES BRAQUE (1882-1963)

Fruits dans un plat

signed 'G Braque' (lower right)
oil on paper laid down on canvas
13 x 21 5/8 in. (33 x 55 cm.)
Painted in 1924

£220,000–300,000

\$300,000–400,000

€260,000–340,000

PROVENANCE:

Heinz Berggruen, Paris.
Galerie Rosengart, Lucerne (no. 3418).
Acquired from the above by the family of the present owners in 1981.

EXHIBITED:

Paris, Galerie Max Kaganovitch, *Oeuvres choisies du XXe siècle*, May - June 1962, no. 6 (illustrated).
Munich, Haus der Kunst, *Georges Braque*, October - December 1963, no. 67, p. 44 (illustrated fig. 61).
Humlebaek, Louisiana Museum of Modern Art, *Georges Braque, Henri Laurens*, March - May 1969, no. 226, p. 39.

LITERATURE:

M. Valsecchi & M. Carrà, *L'opera completa di Braque, dalla scomposizione cubista al recupero dell'oggetto 1908-1929*, Milan, 1971, no. 215, p. 96 (illustrated).

'What greatly attracted me - and it was the main line of advance of Cubism - was how to give material expression to this new space of which I had an inkling. So I began to paint chiefly still lifes, because in nature there is a tactile, I would almost say a manual space... that was the earliest Cubist painting - the quest for space.'

(Braque, quoted in J. Golding, *Braque: The Late Works*, exh. cat., 1997, p. 4).



λ * 366

GEORGES ROUAULT (1871-1958)

Pierrots

with atelier stamp (on the reverse)

oil on paper laid down on canvas

26 7/8 x 17 3/4 in. (68.4 x 45 cm.)

Painted circa 1940

£150,000-220,000

\$210,000-300,000

€180,000-250,000

PROVENANCE:

The artist's estate.

Galerie Beyeler, Basel (no. 5792), by whom acquired from the above in 1969.

Acquired from the above by the family of the present owners in 1971.

The Fondation Georges Rouault has confirmed the authenticity of this work.

'When Rouault paints clowns... the grotesque becomes amiable, even lovable... colours grow rich and resplendent, almost as if the artist were laying aside his crusaders arms for a moment, were relaxing in the light of the sun and letting it flood into his work'

(Lionello Venturi, *Rouault*, Lausanne, 1959, pp. 21 & 51).

Rouault's adept handling of light in *Pierrots* recalls the effects of stained glass, which he studied as a young apprentice, absorbing the coloristic influences of Byzantine enamels, Roman mosaics and Coptic tapestries that would carry into his late work. The cool, sober palette is heightened by touches of red that illuminate the canvas, revealing Rouault's early investigations into this medium, with the jewel-like colouring defined within black outlines, creating a glowing effect. At the same time, the surface has been heavily worked - it is a terrain in its own right, an agglomeration of material that adds a weight and substantiality to its subject. Looking at this painting, it is clear why Paul Fierens would write of Rouault that he, 'paints man as a mixture of spirit and clay, of heart and guts' (Paul Fierens, quoted in P. Courthion, *Georges Rouault*, London, 1962, p. 255).

To Rouault, clowns represented a naiveté that he longed for in his own life. Their internal struggles, so overt in the *commedia dell'arte*, made for an emotional retreat from the darker aspects of life from which the artist sought relief. In *Pierrots*, the two clowns commune with one another in a seemingly empathetic way. The doubling of their mutual presence in identical costumes denies their individuality, standing together as if prisoners in a line, existentially naked and laid bare to their audience who awaits to be entertained. Whilst there is a mockery inherent in their existence, there is solace in their interaction and comfort in their emotional honesty with which the artist identified.

The monumental aspect to the poise of the two clowns is pertinent in that it reaffirms Rouault's frequent alignment of the figures of Pierrot and Christ. As such, Rouault used the clown as a subject that could invoke similar feelings in the viewer to those prompted by religious paintings. The two figures interact as if biblical characters, enshrined in the canvas; alike in their tragedy, both Christ and Pierrot are allegorical figures that define the human condition, destined to withstand continual suffering, seeking love and compassion. The noble sanctity of this wise and whimsical clown evokes an auspicious soul, one whose philosophical outlook and serenity matched the artist's own, newfound peace in the mid-1930s. "I spent my life painting twilights," Rouault reflected at the time. "I ought to have the right now to paint the dawn" (op. cit., p. 28).



λ * 367

GEORGES ROUAULT (1871-1958)

Théodora

signed 'G Rouault' (centre right); inscribed 'THEODORA' (upper centre)

oil on board laid down on panel

22 7/8 x 18 1/8 in. (58 x 46 cm.)

Painted *circa* 1949

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Galerie de L'Eysée [Alex Maguy], Paris, by December 1958.

Christian Fischbacher, by whom acquired from the above *circa* 1961; his estate sale, Christie's, London, 7 February 2007, lot 406.

Acquired at the above sale by the present owner.

LITERATURE:

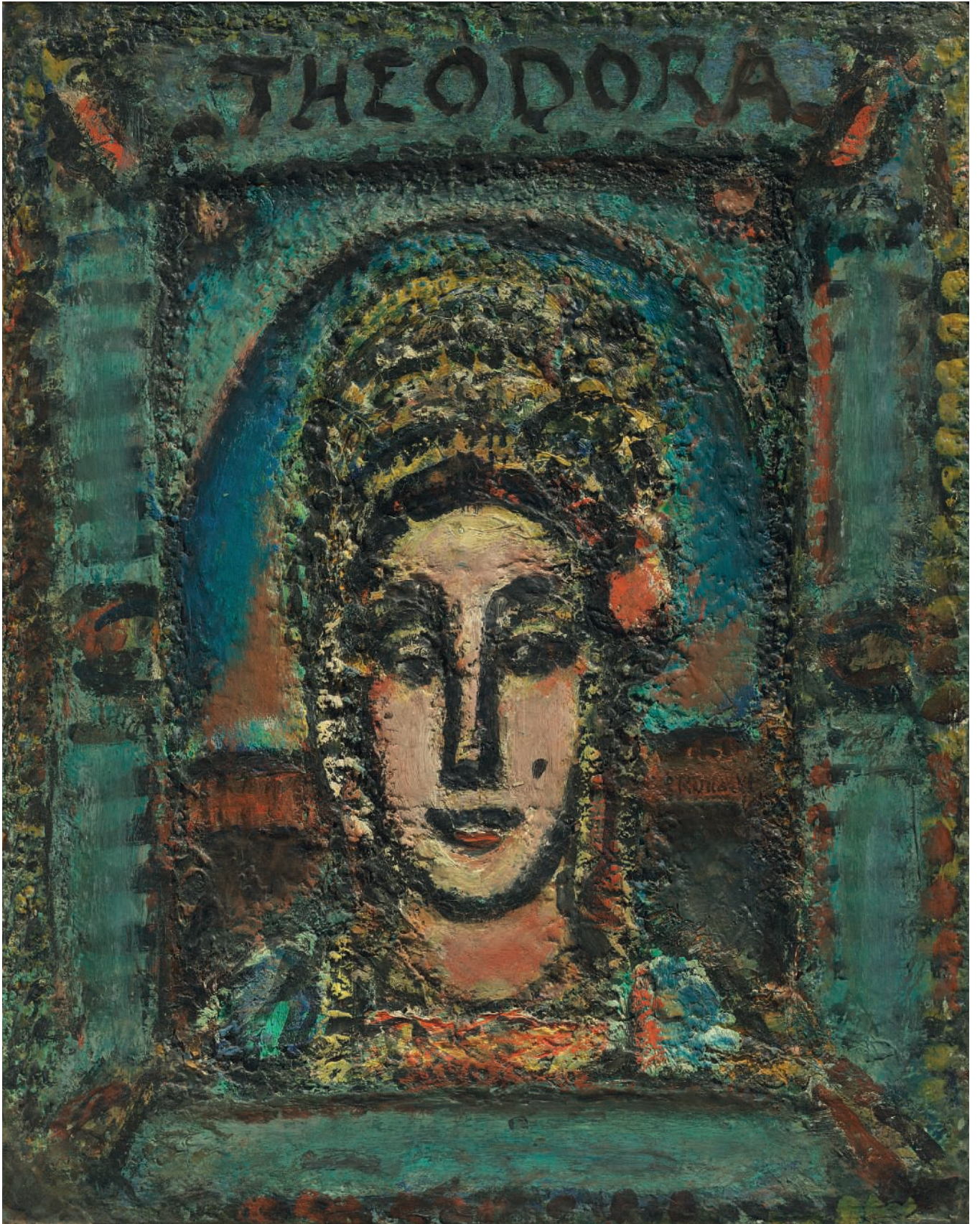
I. Rouault & B. Dorival, *Rouault, Catalogue raisonné de l'oeuvre peint*, vol. II, Monaco, 1988, no. 2448, p. 256 (illustrated).

'The figure represented is not just a shape drawn flat on the page of a scrapbook, it has compacted areas, convex bits, sudden violent distortions and is solid as a rock. Like a rooted tree, it draws strength from the matter to which it is attached, and partakes in its massive structure.'

(J Rivière in a review in 1910, quoted in exh. cat. Royal Academy of Arts, London, 1993, p. 32)

The present work belongs to a series of paintings of female 'types' that Rouault executed between 1949 and 1956. The subjects of these dozen or so works are taken mainly from historical and literary sources, many of them somewhat obscure, including *Blanche-Neige*, *Manon*, *Monique*, *Yoko* and *Mercedès*. *Théodora* may refer to one of the Empresses of Byzantine, possibly the 6th century prostitute turned wife of Justinian I who initiated widespread legal reforms to benefit women, wives and mothers, as well as instigating social policies to protect and assist prostitutes. This choice would be particularly poignant given Rouault's abandonment after 1930 of the theme of the brothel and prostitute, seemingly to replace them with nobler, more spiritual depictions of heads and busts of girls such as the present work.

Rouault's late style is characterised by a thick, layered application of paint, a brighter, more contrasted palette and a greater clarity of subject matter. The resulting work is rich in texture, heavy with paint and almost three dimensional in its sculptural relief, which is further accentuated by the fictive frame running around the main subject and the name of the sitter inscribed along the top of the painting. The framing of *Théodora's* head with a semi-circular arch that Rouault mainly employed for his depictions of Christ and the Sainte Face lend the present work an air of majesty that is reinforced by the rich headdress and attire that recall *Théodora's* appearance in a 6th century mosaic in the Basilica of San Vitale in Ravenna.



*** 368**

PAUL SÉRUSIER (1864-1927)

Jeune fille au pot vermillon et fillette agenouillée

signed 'P Sérusier' (lower right)

oil on canvas

36 1/8 x 28 3/4 in. (92 x 73 cm.)

Painted in 1892

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Private collection, Switzerland, by whom acquired directly from the artist in Paris circa 1920, and thence by descent; sale, Sotheby's, London, 9 February 2005, lot 435.

Pierre Lévy, Paris.

Acquired from the above by the present owner in 2013.

This work will be included in the online catalogue raisonné of Paul Sérusier being prepared by the Comité Sérusier.

In the Summer of 1891, Sérusier returned to Pont-Aven. Not to the old haunt of his master Paul Gauguin, but together with his new friends Jan Verkade and Mogens Ballin, he ventured further inland, passing through Huelgoat and Chateauneuf-du-Faou, which would later become his permanent home. Following the active, formative Nabi and Symbolist years of 1888-1890, the artist sought the peace and calm of the Breton life and found, without the shadow of Gauguin and the stimulation of Paris, he could turn back to nature. Over the course of his time spent in Brittany, Sérusier developed his own aesthetic to commemorate the mysticism of the natural world he observed around him. The Brittany region (Pont-Aven and Le Pouldu in particular) held a welcomed contrast to *la vie moderne* of Paris at the turn of the century. The Breton culture and way of life was quite distinctive in its unspoiled and timeless tranquility, and Sérusier was fascinated by the rustic beauty and simplicity of life in the region. As John Rewald explained, "It was not a particularly varied landscape, yet it had a character of peacefulness to which the almost superstitiously devout Catholicism of the peasants in their picturesque Breton costumes added a touch of medieval mysticism" (*Post-Impressionism from Van Gogh to Gauguin*, New York, 1956, p. 167).

In its simplicity of line, form, space and colour, *Jeune fille au pot vermillon et fillette agenouillée* displays the influence of Japanese art, well known and available in Paris by 1892, but also of Breton folk art and of many Breton Gothic churches, frescos and monuments visited with Ballin. As Caroline Boyle-Turner notes: "This indigenous [Breton Gothic art] was more in keeping with Sérusier's perception of the harsh realities of life in Brittany than were the smooth arabesques of his earlier works [...] Sérusier had come to know Brittany and its people and was aware of the severity of life in this area. He had come into contact with its inhabitants and knew more about the realities of life from first-hand conversations and observations. It is natural that his painting of the Huelgoat period reflect a new awareness of the actuality of Brittany than the idealization." (C Boyle-Turner, *Paul Sérusier*, 1980, p. 62).

Primitive fresco painting was another pervading influence on the artist and can be seen here in the more muted palette and the shallow picture-space. Sérusier brings the figures to the fore with their sharply elongated Giottoesque faces while obscuring the horizon with trees that mimic the figures and in turn recall the grace of Japanese prints. The characteristically severe face of the peasant is juxtaposed with the tranquil scene behind her. The red of the forest floor creates the effect of a flat screen while distantly echoing Gauguin's *Vision après le Sermon*.



*** 369**

PAUL GAUGUIN (1848-1903)

Reine-marguerites, chapeau et livre

signed 'P.Gauguin' (lower right)

oil on panel

8 x 16 ½ in. (20.5 x 41 cm.)

Painted between July and September 1876

£300,000–500,000

\$410,000–670,000

€350,000–570,000

PROVENANCE:

Mr & Mrs Jean Bouygues, France, by whom acquired between 1947-1950.

Anonymous sale, Christie's, London, 3 December 1996, lot 109.

Acquired at the above sale by the present owner.

LITERATURE:

D. Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint 1873-1888*, vol. I, Paris, 2001, no. 37, p. 38 (illustrated).

Painted in 1876, Gauguin's *Reine-marguerites, chapeau et livre* dates from a crucial period in his development as an artist. Indeed, Gauguin's artistic advances at this point showed him consciously planning his career. As one of only a tiny handful of works that can be positively linked to that year (Wildenstein lists only four), this painting provides a vital clue to the manner in which Gauguin was evolving, and the artistic journey that he was making.

While on the one hand, he was becoming increasingly associated with Pissarro, whom he had met two years previously, 1876 also ranks as the only year that Gauguin showed a work in the Salon. This shows him at the very brink of 'becoming' Gauguin. Already making the artistic researches that would lead to his later breakthroughs, Gauguin had managed to consolidate his actual skills as a painter, and the presence of a work in the Salon itself hints that he was showcasing his talents, his abilities to render the world in a literal manner, before breaking away completely.

This is reflected in *Reine-marguerites, chapeau et livre* in the delicacy with which Gauguin has rendered the flowers. There is already a sense of the Impressionist in the brushstrokes, making this painting evocative as well as representative. Looking at Gauguin's other still life paintings of the period, it is clear that he was experimenting furiously, trying out larger brushstrokes rather than the fussy style preferred by Academicians.

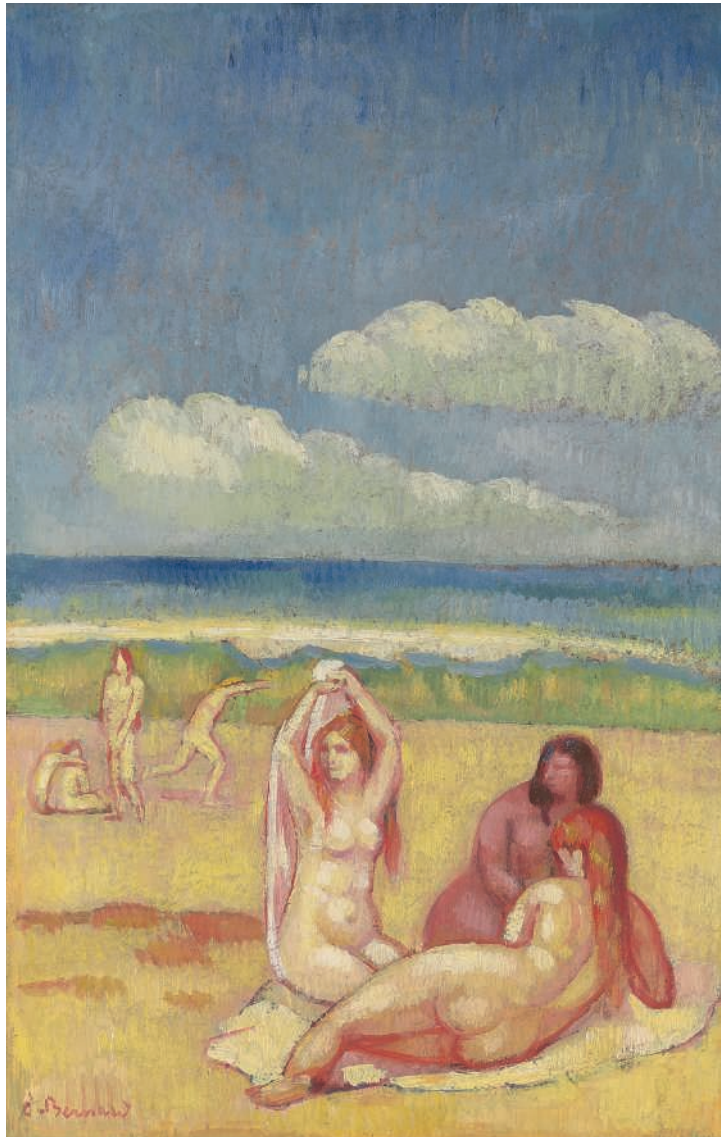
Meanwhile, life as the father of a young family meant that his paintings increasingly had domestic subjects. The still life was crucial to his development in part because he could control the environment in which he was painting, control the subject matter completely, and avoid time pressure. But it also reflects the fact that, as a father and a husband, he had obligations to his household, and could not saunter off at will.

It is in keeping with this that in *Reine-marguerites, chapeau et livre*, Gauguin has chosen daisies to share the composition with a book and a hat, as some extension of the Impressionist ethos. In this way, the memento mori motif so central to many flower paintings is given a further edge: this is a painting not merely showing the ephemerality of life, but also of the moment, Gauguin capturing, even in a flower painting, the nature of an Impression.









PROPERTY FROM A PRIVATE ENGLISH COLLECTION

370

ÉMILE BERNARD (1868-1941)

Baigneuses sur la plage

signed 'E. Bernard' (lower left)
oil on paper laid down on board
20 ½ x 13 in. (52 x 33 cm.)
Painted *circa* 1896

£12,000–18,000
\$17,000–24,000
€14,000–21,000

PROVENANCE:

Anonymous sale, Butterfield & Butterfield, San Francisco, Los Angeles & Chicago, 26 October 1999, lot 1006.
Anonymous sale, Sotheby's, London, 25 October 2000, lot 172.
Anonymous sale, Sotheby's, London, 6 February 2001, lot 203.
Acquired at the above sale by the present owner.

Béatrice Recchi-Altarriba has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

371

PAUL RANSON (1864-1909)

Le Faune et le Printemps

signed and dated 'P.Ranson. 1895' (lower right)

oil on canvas

18 7/8 x 21 3/4 in. (46 x 55 cm.)

Painted in 1895

£40,000-60,000

\$54,000-81,000

€46,000-69,000

PROVENANCE:

Anonymous sale, Hôtel des Ventes, Brest, 15 May 1988 (titled 'Nymphes dans la clairière')

Galerie de l'Ergastère, Paris.

Anonymous sale, Sotheby's, London, 2 December 1987, lot 166.

Acquired at the above sale by the present owner.

EXHIBITED:

Nantes, Galerie Armonie, *Tableaux des XIXe et XXe siècles*, April - July 1989, p. 8 (illustrated).

Tokyo, Parthénon Tama, *Gauguin et les Nabis*, October - December 1990; this exhibition later travelled to Niigata, Niigata Daiwa; and Osaka, Musée Navio. Saint-Germain-en-Laye, Maurice Denis Musée Jardin, *Paul Ranson, Fantasmies et sortilèges*, October 2009 - January 2010, no. 90, p. 132 (illustrated); this exhibition later travel to Pont-Aven, Musée de Pont-Aven, June - October 2010.

LITERATURE:

B. Ranson Bitker & G. Genty, *Paul Ranson, Catalogue raisonné, Japonisme, Symbolisme, Art Nouveau*, Paris, 1999, no. 199, p. 181(illustrated).



PROPERTY OF A GENTLEMAN

λ * 372

MARIE LAURENCIN (1883-1956)

L'amazone et deux jeunes filles

signed and dated 'Marie Laurencin 1948' (upper right)

oil on canvas

15 x 21 5/8 in. (38. x 55 cm.)

Painted in 1948

£35,000–40,000

\$47,000–54,000

€40,000–46,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 6 June 1974, lot 67.

Paul Pétridès, Paris.

Galerie Daniel Malingue, Paris, by 1986.

Anonymous sale, Sotheby's, London, 31 March 1987, lot 32.

Acquired at the above sale by the present owner.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue Raisonné de l'Oeuvre Peint*, Japan, 1986, no. 871, p. 349 (illustrated).



λ 373

MARIE LAURENCIN (1883-1956)

Trois jeunes filles

signed and dated 'Marie Laurencin 1939' (upper right)

oil on canvas

19 ¾ x 24 ½ in. (50 x 61.3 cm.)

Painted in 1939

£50,000-70,000

\$68,000-94,000

€58,000-80,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles, by whom acquired directly from the artist; sale, Parke-Bernet Galleries, New York, 30 March 1949, lot 182. Martha Jackson Gallery, New York.

Anonymous sale, Sotheby's, New York, 14 November 1990, lot 423.

Anonymous sale, Christie's, Los Angeles, 14 December 1999, lot 252.

Private collection, by whom acquired at the above sale; sale, Christie's, New York, 4 November 2004, lot 294.

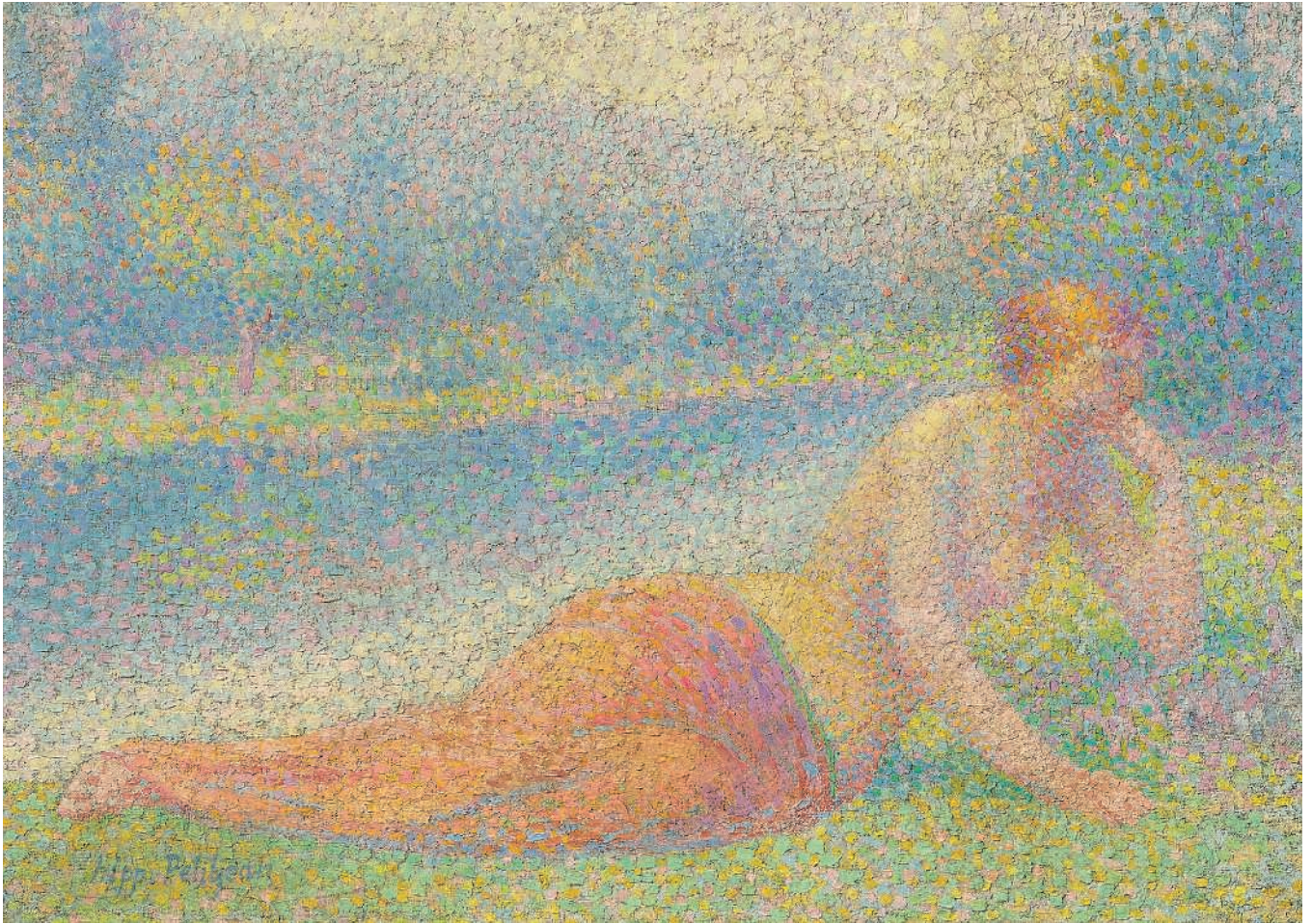
Hilde Gerst, New York, by whom acquired at the above sale, and thence by descent.

Acquired by the present owner circa 2010.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. I, Tokyo, 1986, no. 731, p. 302 (illustrated).

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. II, Tokyo, 1999, no. 731, p. 132.



*** 374**

HIPPOLYTE PETITJEAN (1854-1929)

Baigneuse

signed 'hipp. Petitjean' (lower left)

oil on canvas

13 1/8 x 18 1/4 x in. (33.2 x 46.4 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Galerie L. G. Baugin, Paris.

Anonymous sale, Christie's, New York, 13 May 1987, lot 277.

Acquired at the above sale from the present owner.

EXHIBITED:

Paris, Galerie L.-G. Baugin, *Autour de Seurat*, June 1954, no. 10.



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

375

ARISTIDE MAILLOL (1861-1944)

Etude pour 'La Montagne'

signed with the monogram 'M' (on the front of the base)

painted plaster

Height: 9 ⁷/₈ in. (24.8 cm.)

Conceived and executed in 1936 in an edition of six

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Moissej Kogan, Paris, by whom acquired from the artist.

Ira Haupt, New York; sale, Sotheby's, New York, 14 April 1965, lot 6.

Mrs. Werner Josten, by whom acquired at the above sale, and thence by descent; sale, Sotheby's, New York, 5 November 2009, lot 228.

Acquired at the above sale by the present owner.

LITERATURE:

J. Rewald, *Maillol*, London, 1939, pl. 120, p. 166 (a terracotta cast illustrated).

J. Rewald, *Aristide Maillol, 1861-1944*, Paris, 1950 (another plaster illustrated p. 48).

W. George, *Aristide Maillol*, London, 1965, no. 200, pp. 234 & 194 (terracotta version illustrated p. 200).

W. George, *Aristide Maillol*, Paris, 1971 (the monumental and another cast illustrated pp. 38 & 67).

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 245, no. 115 (larger lead version illustrated p. 115).

B. Lorquin, *Aristide Maillol*, New York, 1995, pp. 140 and 199 (larger lead version illustrated pp. 136, 138 & 139; monumental stone version illustrated p. 184).

L.K. Kramer, *Aristide Maillol, Pioneer of Modern Sculpture*, Ph.D. diss., New York University, 2000 (another cast illustrated pl. 224; monumental version illustrated pl. 231).

Olivier Lorquin has confirmed the authenticity of this work.

376

BERTHE MORISOT (1841-1895)

Baigneuse

signed 'B. Morisot' (lower right)

oil on canvas

21 3/8 x 18 in. (54.5 x 45.5 cm.)

Painted in Mézy in the summer of 1891

£350,000-550,000

\$470,000-740,000

€400,000-630,000

PROVENANCE:

Mr. & Mrs. Ernest Rouart, Paris, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Berthe Morisot*, April - May 1902, no. 31.

Paris, Galerie Bernheim-Jeune, *Berthe Morisot*, May 1929, no. 96.

Paris, Musée de l'Orangerie, *Berthe Morisot*, summer 1941, no. 91, p. 20 (titled 'Baigneuse assise').

London, The Arts Council of Great Britain, *Berthe Morisot, An Exhibition of Paintings and Drawings*, 1950, no. 43 (titled 'Seated bather').

Limoges, Musée Municipal, *Hommage à Berthe Morisot et à Pierre-Auguste Renoir*, July - October 1952, no. 15 (illustrated pl. IX; titled 'Baigneuse se lavant des pieds').

Nagoya, Aichi Prefectural Museum of Art, *Six Femmes Peintres*, March - April 1983, no. 8, p. 161 (illustrated p. 29); this exhibition later travelled to Tokyo, Takashimaya Art Gallery; Osaka, Takashimaya Art Gallery; Utsonomiya, Tochigi Prefectural Museum; and Kumamoto, Prefectural Museum.

Paris, Galerie Hopkins-Thomas, *Berthe Morisot*, April - June 1987, no. 43 (illustrated).

Tokyo, Musée d'Art Isetan, *Les Femmes Impressionnistes, Cassatt, Gonzalès, Morisot*, March - April 1995, no. 18, p. 145 (illustrated p. 48); this exhibition later travelled to Hiroshima, Hiroshima Art Museum; Osaka, Takashimaya Grand Hall; and Hakodate, Hakodate Museum of Art.

Lille, Palais des Beaux-Arts, March - June 2002, no. 134, p. 396 (illustrated p. 397); this exhibition later travelled to Martigny, Fondation Pierre Gianadda.

Paris, Musée Marmottan Monet, *Berthe Morisot*, March - July 2012, no. 79, p. 206.

LITERATURE:

M. Angouilvent, *Berthe Morisot*, Paris, 1933, no. 424, p. 139 (titled 'Petit paysanne nue se lavant les pieds'; datec 1890-1891).

M.L. Bataille & G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 283, p. 42 (illustrated fig. 295).

D. Rouart, *Berthe Morisot*, Paris, 1954 (illustrated on the cover).

A. Clairet, D. Montalant & Y. Rouart, *Berthe Morisot, Catalogue raisonné de l'oeuvre peint*, Montolivet, 1997, no. 287, p. 256 (illustrated pp. 256 & 333).



Berthe Morisot, *Bergère nue couchée*, 1891.
Museo-Nacional Thyssen-Bornemisza, Madrid.

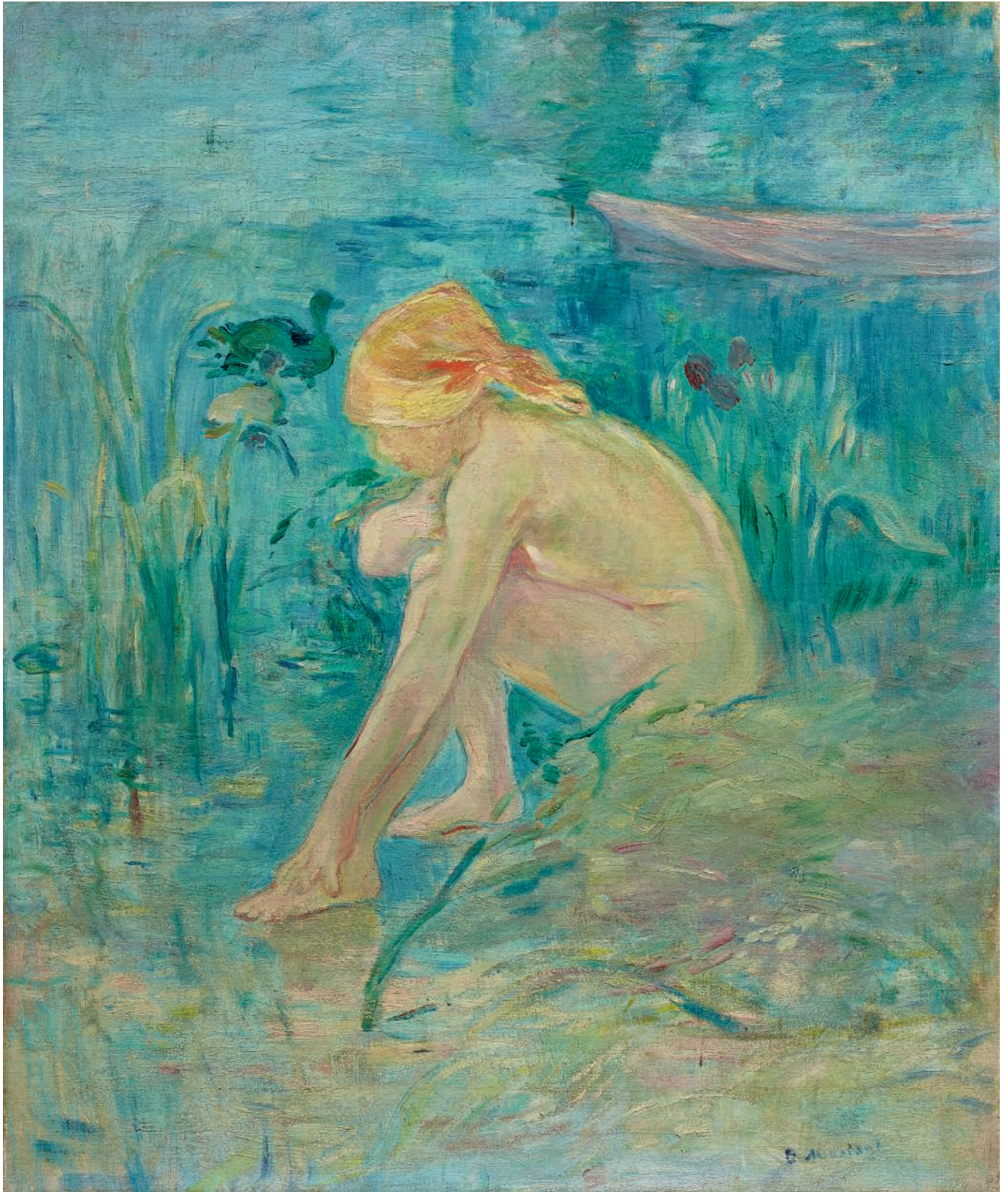




Fig. 1: Berthe Morisot, *Étude pour la Baigneuse*, 1891. Private collection.



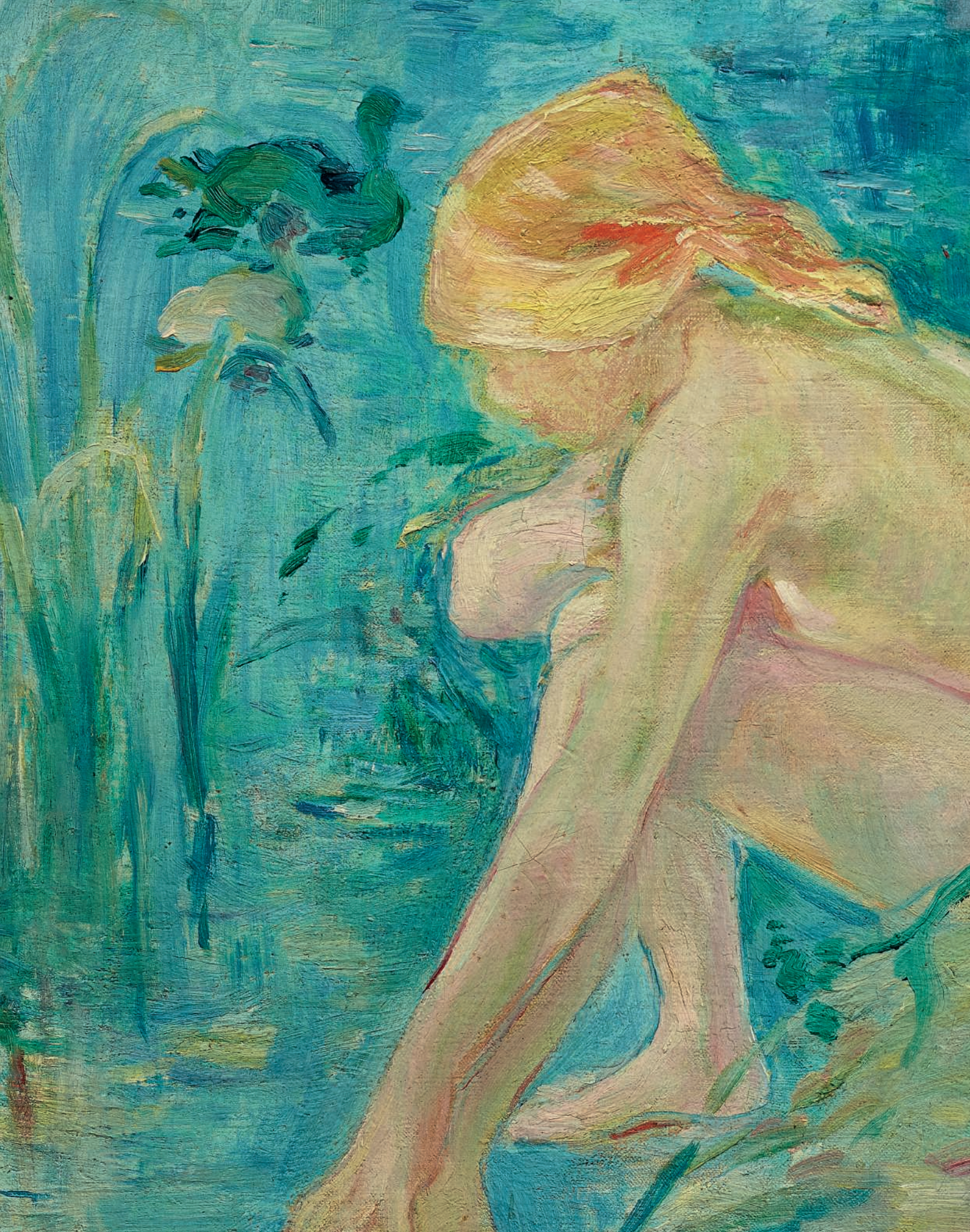
Pierre Auguste Renoir, *Les Grandes Baigneuses*, 1884-1887. Philadelphia Museum of Art.

During the summer of 1891 Renoir visited Mézy, and it was perhaps he who prompted the execution of a later version of the *Bergère couchée* - the nude version - which would be closely followed by the present work. A change of location, next to the water's edge, seated, one foot hovering in the water, transforming her from daydreaming *bergère* to *baigneuse* - one of Renoir's favourite subjects at the time.

Part of the reason Morisot liked Mézy so much, was the opportunity for her daughter Julie to grow friendships with the local children. Morisot's daughter, Julie, remembered the little shepherdess, Louis-Gabrielle Dufour, when describing one of the versions of *Bergère nue couchée*: 'Gabriele from Mézy, a wild kid who had her first communion with me, is lying here in her lilac skirt with red kerchief on her head, next to her little goat Colette.' (Journal de Julie Manet, Paris, 1979, p. 86.) The subject of the *Bergère* is not new in the new painting of the time, as is evident in the works of Pissarro, Henri Martin, and even earlier, in the paintings of Morisot's beloved Corot. It is not the bucolic idyll, the picturesque scene of girl, nor the likeness of the girl that interested Morisot, but the harmony of lines and colour within a subject close to her. The summer of 1891 was particularly inclement. Because of the continuous rain and low temperatures, she could not press upon the models to sit long for her, and certainly not in the freezing water - circumstances which are partly to thank for the spontaneity of the composition and brushwork.

Yet this little painting was preceded by at least five drawings, one of which, in red chalk, captured the pose of Gabrielle in just a few sure strokes. The influence of Renoir, who was visiting Morisot at this time, is apparent in this type of bather rubbing her foot. But whereas Renoir's bathers were fleshy, sensual women, Morisot has managed to capture the still youthful grace of an inwardly looking girl making a nervous gesture. For this she was admired by Thadée Nathanson. In a review of a show in Brussels in 1884, he wrote: 'her feminine level-headed delicateness saves her from both sentimentality and any perverse equivocal appeal, from dwelling on disturbing things. She is not even sensual. However far her mentors and peers may go, she always just expresses a clear-sighted, healthy desire for colour of a transparent serenity.' (quoted in exh. cat., Musée Marmottan Monet, 2012, p. 204).

It is the tight framing, which excludes the sky (only reflected in the water), that distinguishes this work, making it the harbinger of Monet's innovatory canvases that increasingly focused on the pool of water lilies to the exclusion of all context. The canvas is a harmony of colours, from the greens and pinks of the foliage and trees that reflect in the shimmering blues of the river's edge with its sparkling white ripples and runs. Some years later, in his *Nymphéas* series, Monet would progressively reduce these elements down to mere reflections on water. From this understanding, this painting by Morisot is particularly innovative and marks her as an important point in the road to abstraction.



377

AUGUSTE RODIN (1840–1917)

Narcisse

signed and numbered 'A. Rodin No 78' (on the right side of the rock), and inscribed with the foundry mark 'E. GODARD Fondr.' (on the back of the rock); inscribed '© by musée Rodin 1984' (on the right of the base)

bronze with dark brown patina

Height: 32 in. (81.2 cm.)

Conceived in 1885; this bronze version cast in 1984

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Musée Rodin, Paris

Galerie Bérès, Paris, by whom acquired from the above in April 1985.

Anonymous sale, Hôtel Drouot, Paris, 30 November 2001, lot 19.

Private collection, Greece.

Acquired from the above by the present owner in 2016.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S. 1342, p. 550 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2001-37B.

378 No Lot



379

PIERRE BONNARD (1867-1947)

Femme, torse nu

stamped with signature 'Bonnard' (lower left)

oil on canvas

25 ½ x 21 ½ in. (64.8 x 54 cm.)

Painted circa 1906-1907

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Mr. & Mrs. Charles Zadok, New York, by 1966.

Acquavella Galleries Inc., New York.

Private collection, Palm Beach, by whom acquired from the above on 12 March

1973; sale, Sotheby's, New York, 12 November 1996, lot 23.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Pierre Bonnard*, January - March 1966, no. 69 (titled 'Torse de femme').

LITERATURE:

J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. II, 1906-1919, Paris, 1968, no. 430, p. 64 (illustrated).



Pierre Bonnard, *La sieste*, 1900.
National Gallery of Victoria, Melbourne.

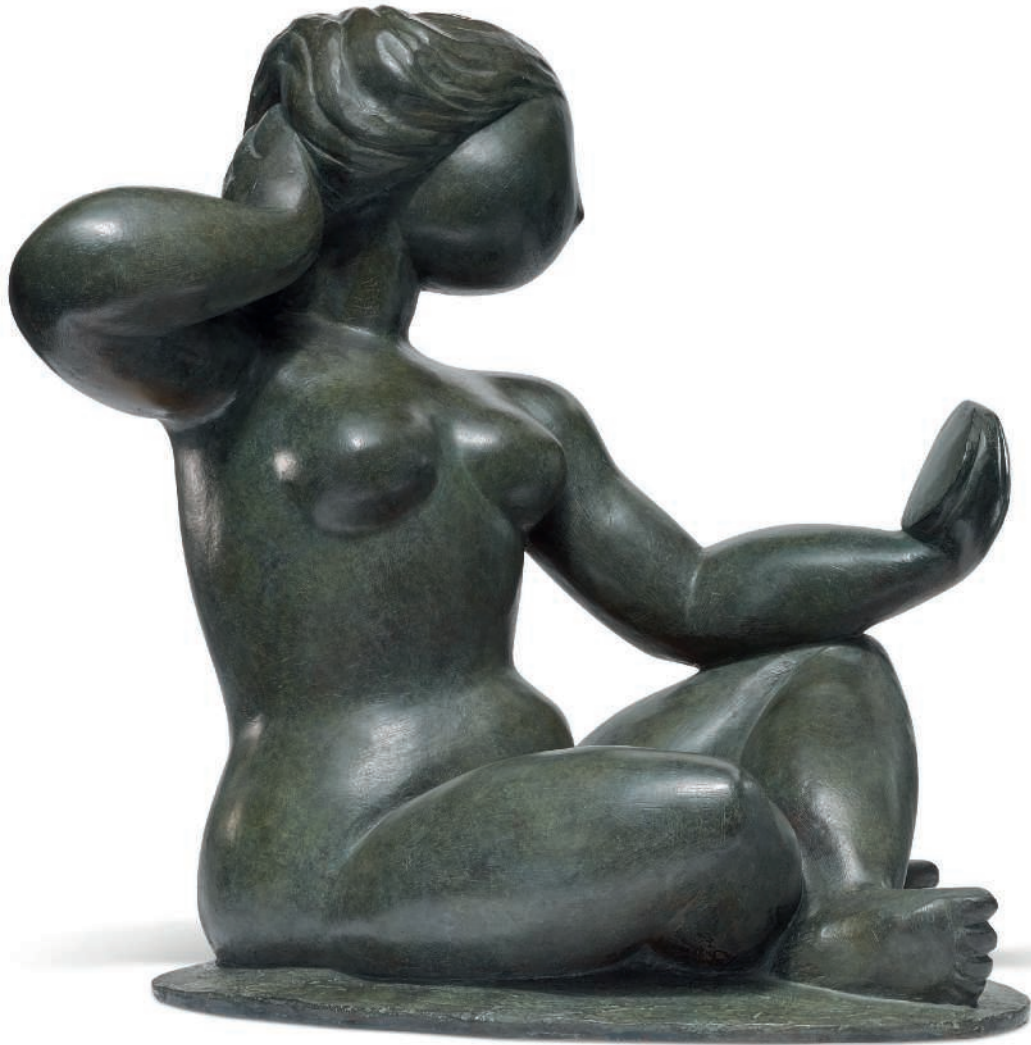
Dating from 1907-1908, *Femme, torse nu* addresses a theme that would fascinate Pierre Bonnard for the rest of his career. Capturing a scene of domestic intimacy, the picture depicts a woman in semi-undress as she reaches for something on her dressing table. While the torso of the female nude is bathed in light, and the material gathers, ruffled at her waste creating a vivid, textural effect in the foreground of the canvas, the straight vertical lines of the door behind, introduces a subtle geometry into the picture. Framed by this, the woman's gently curved figure is enhanced in its sensual, sinuous form rendered with a luminous intensity and heightened subjectivity that we associate so well with his works from this period. *Femme, Torse nu* depicts a daring combination of domestic portrait and interior.

Bonnard's nudes, like those of Edgar Degas, aimed at depicting intimate moments of the domestic life of the time. Sensuous and voyeuristic, *Femme, torse nu* evokes the comforting, homely interior of a contemporary house and a daily, familiar activity. Indeed, many of Bonnard's interior scenes were directly inspired by the space of the artist's various houses and the model in many of his nudes was his muse, lifelong companion, and later wife, Marthe de Mèligny (also known as Maria Boursin). While the heightened domesticity of the scene and the voyeuristic dimension introduce a certain idea of 'nakedness', the carefully arranged poses of the model and the contemplative nature of the image elevate the naked body to the absolute aspiration of a classical nude.

At the beginning of the 1900s, Bonnard had started to incorporate in his work direct references to the statuary of classical antiquity. The first work in which he did so was *La sieste*, executed in 1900, in which a naked woman languidly lies on a dishevelled bed. Her distinctive prostrate pose paid homage to *The Hermaphrodite* in the Musée du Louvre. Bonnard had certainly had occasion to admire that classical example, as he was an avid visitor to the Louvre, and as such introduced the harmony of the classical nude into the modern life of turn of the century Paris. This innovative and sensual approach to the female body was considered very progressive and yielded him great attention from key patrons of the time, brother and sister Leo and Gertrude Stein. Recognising Bonnard as a truly modern painter, the Stein's hung *La sieste* in their apartment alongside works by Picasso.

Bonnard's interest for classical antiquity may also have inspired the artist to search for a more sculptural quality in his nudes. In *Femme, torse nu*, the figure's stance – vertical, yet subtly articulated in space – is reminiscent of that of a sculpture to be experienced in the round. This may have also been the result of Bonnard's direct experimentation with sculpture at the time: in 1906, a year before the execution of *Femme, torse nu*, the artist had tried his hand at a series of sculpted nudes. Although short-lived, this experience may have informed Bonnard's subsequent exploration of the nude in painting, imparting onto the subject a three-dimensional emphasis. Exploring a theme that would flourish in Bonnard's late career, *Femme, torse nu* is an example of the intimate, domestic dimension the artist was able to confer to the rich tradition of the artistic nude.





λ * 380

BALTASAR LOBO (1910 - 1993)

Femme au miroir sur socle, agrandissement

signed and numbered 'Lobo 1/8' (on the top of the base) and inscribed with foundry mark 'Susse Frères.Paris' (on the edge of the base)

bronze with green patina

Height: 24 3/8 in. (62 cm.)

Length: 22 7/8 in. (58 cm.)

Conceived in 1940; this, larger version, cast in 1991 in an edition of eight plus four artist's proofs

£30,000–50,000

\$41,000–67,000

€35,000–57,000

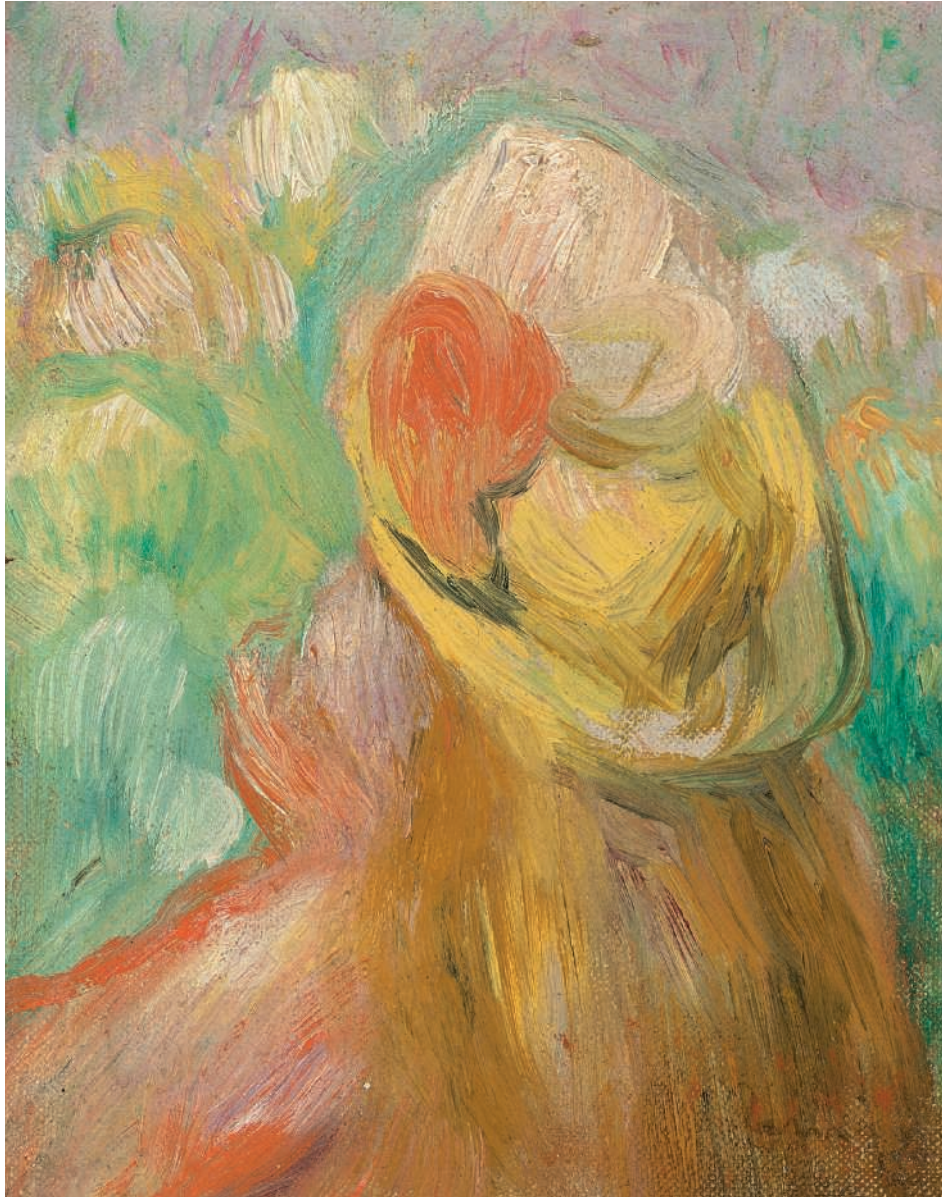
PROVENANCE:

Galerie Daniel Malingue, Paris, by whom acquired directly from the artist.
Private collection, Switzerland.

LITERATURE:

J.-E. Muller, Lobo, *Catalogue raisonné de l'œuvre sculpté*, Lausanne, 1985, no. 9
(small version illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo
catalogue raisonné under the archive number 9109.



*** 381**

PIERRE-AUGUSTE RENOIR (1841-1919)

Petit fille au chapeau jaune

signed 'Renoir.' (lower right)

oil on canvas

5 x 4 in. (12.7 x 10.3 cm.)

£40,000-60,000

\$54,000-81,000

€46,000-69,000

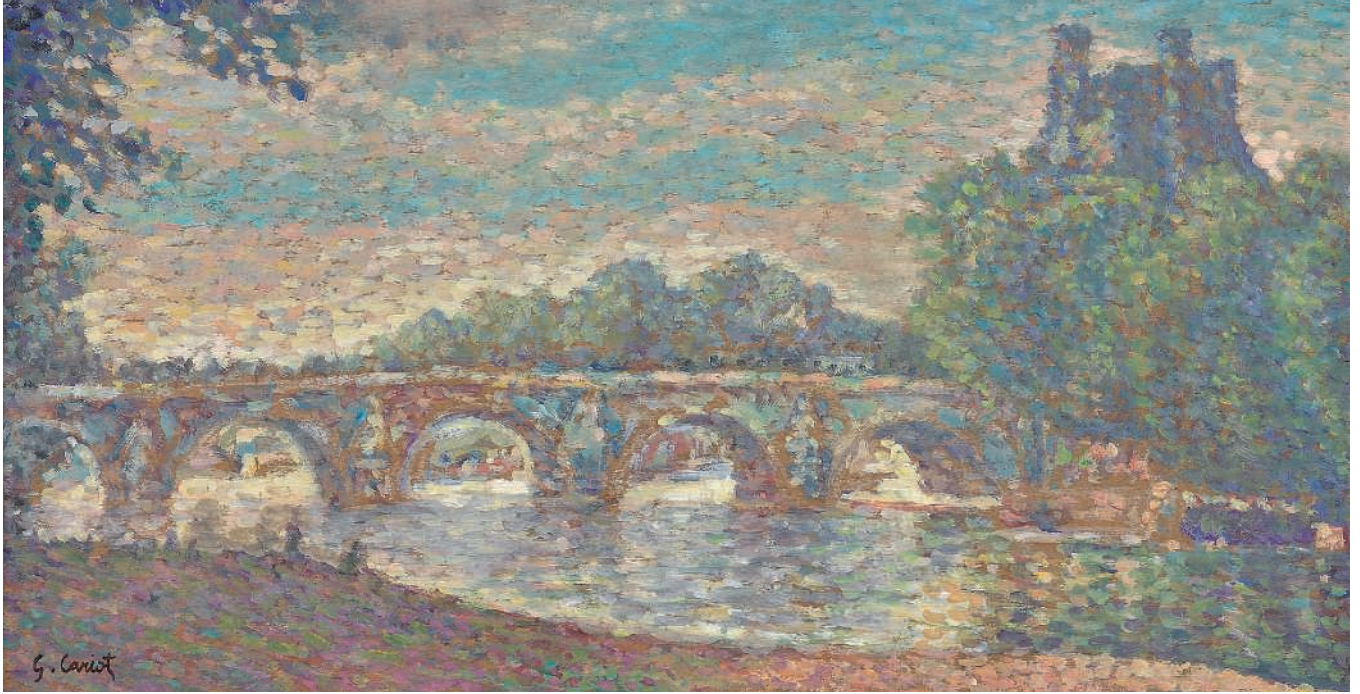
PROVENANCE:

André & Olga Wormser, Paris, by whom probably acquired in the 1920s.
Private collection, by descent from the above; sale, Sotheby's, London, 4
February 2016, lot 422.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Pierre-Auguste Renoir Digital
Catalogue Raisonné, currently being prepared under the sponsorship of the
Wildenstein Plattner Institute, Inc.

This work will be included in the second supplement to the *Catalogue
raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared
by Guy-Patrice and Floriane Dauberville, published by Bernheim-Jeune.



λ 382

GUSTAVE CARIOT (1872-1950)

Le Pont Royal, Paris

signed 'G. Cariot' (lower left)

oil on panel

17 7/8 x 33 1/4 in. (44.8 x 84.3 cm.)

Painted *circa* 1900

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

383

BLANCHE HOSCHEDÉ MONET (1865-1947)

Prairie près de Saint-Vincent-sur-Jard

signed 'B Hoschedé Monet' (lower left)

oil on canvas

19 ¾ x 24 in. (50 x 61 cm.)

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Waterhouse & Dodd, London.

Acquired from the above by the previous owner in October 2010.

Acquired from the above by the present owner in 2011.

Philippe Piguet will include this work in his forthcoming Hoschedé-Monet catalogue raisonné.



*** 384**

HENRI MARTIN (1860-1943)

Porte d'entrée centrale du manoir de Marquayrol

signed 'Henri Martin' (lower right)

oil on canvas

31 ½ x 52 ¾ in. (80 x 133 cm.)

Painted *circa* 1900

£180,000–250,000

\$250,000–340,000

€210,000–290,000

PROVENANCE:

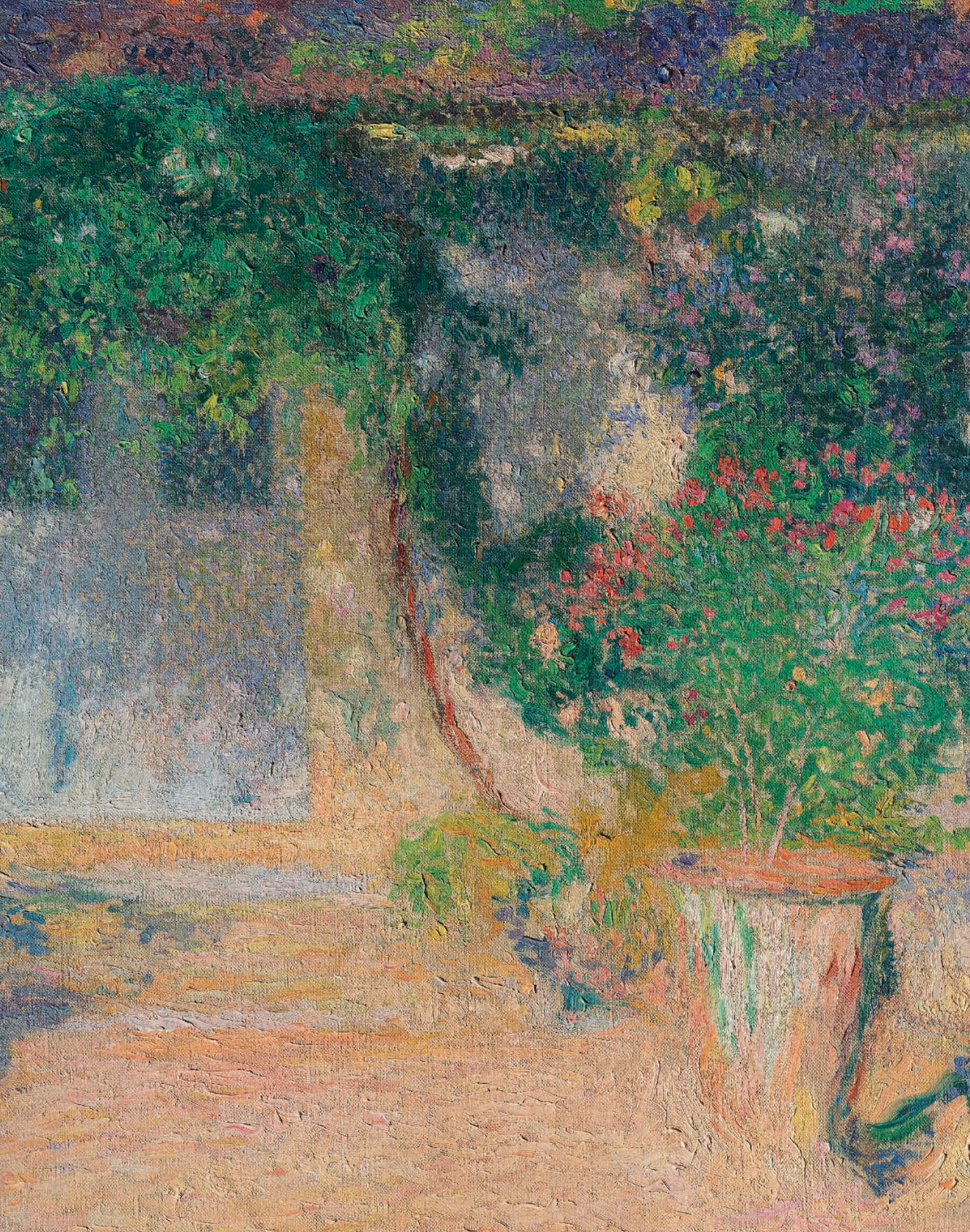
Dr Albert Charpentier, Paris, and thence by descent; sale, Christie's, London, 7 February 2006, lot 248.

Richard Green Gallery, London.

Acquired from the above by the present owner.

Cyrille Martin has confirmed the authenticity of this work.

In 1900, at the age of 40, Martin's search for his ideal house where he could sit and paint came to an end when he purchased a large 17th Century house in the village of Labastide du Vert in the Lot in south-west France. Marquayrol became Martin's summer retreat and it is to here that he would retire from the city between the months of May and November. The house was set on the side of a hill, overlooking the village and the surrounding valley and the artist revelled in the beauty and serenity of nature that he lacked in Paris. These intensely peaceful surroundings were to become Martin's preferred subject matter; as well as the landscape around the property, he depicted every single detail of the house and gardens in great detail - the round pool and its statue, the terrace with its vine covered arbors, the pergola, the vineyard, the gate and even his pots of geraniums became recurring themes in his work. Marquayrol remained Martin's connection with nature and light for more than forty years, providing him with both his subject matter and his inspiration.





*** 385**

ALBERT MARQUET (1875-1947)

Temps gris à Porquerolles

signed 'Marquet' (lower right)

oil on canvas

25 5/8 x 31 7/8 in. (65 x 81 cm.)

Painted in 1939

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 10 April 1996, lot 78.

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 Albert Marquet Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

The work is signed, dated and inscribed on the reverse by Marcelle Marquet, the wife of the artist, 'Temps gris Porquerolles 39 mm' (on the reverse).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

386

HENRI LE SIDANER (1862-1939)

San Giorgio Maggiore, Venice

signed 'Le Sidaner' (lower left)

oil on canvas

18 1/8 x 25 3/8 in. (46 x 64.5 cm.)

Painted in 1906

£50,000–70,000

\$68,000–94,000

€58,000–80,000

PROVENANCE:

Anonymous sale, Christie's, New York, 11 May 1994, lot 147.

Private collection, New York, by whom acquired at the above sale.

Private collection, New York, a gift from the above in 2001; sale, Christie's, New York, 5 May 2005, lot 237.

Acquired at the above sale by the present owner.

Yann Farinaux-Le Sidaner will include this work in the forthcoming supplement to his *Le Sidaner catalogue raisonné*.



*** 387**

MAXIMILIEN LUCE (1858-1941)

Le port de Rotterdam

signed 'Luce' (lower right)

oil on canvas

28 ¾ x 39 ¾ in. (73 x 100 cm.)

Painted in 1908

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Ilse & Willem Kröller-Müller, Rotterdam, and thence by descent; sale,
Christie's, London, 19 June 2007, lot 398.

Alon Zakaim Fine Art, London.

Acquired from the above by the present owner.

Denise Bazetoux has confirmed the authenticity of this work.



*** 388**

ALBERT MARQUET (1875-1947)

Le port, soleil voilé

signed 'marquet' (lower left)

oil on canvas

19 ¾ x 25 ¾ in. (50.2 x 65.4 cm.)

Painted circa 1942-1943

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

The estate of Brevar.

M. Motte.

Laroque, circa 1980.

Anonymous sale, Hôtel Drouot, 20 June 1991, lot 29bis.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Isetan Bijutsukan, *Exposition Albert Marquet*, September 1991 - February 1992, no. 66.

LITERATURE:

J.C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord. Catalogue de l'oeuvre peint*, Paris, 2001, no. I-328, p. 265 (illustrated).

* 389

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme nue debout, s'essuyant la jambe

signed 'Renoir.' (lower right)

oil on canvas

21 ¾ x 18 ½ in. (55.1 x 46.2 cm.)

Painted *circa* 1909

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Ambroise Vollard, Paris, by whom acquired from the artist by 1919.

Madeleine de Galéa, Paris, by descent from the above.

Private collection, Tel Aviv; sale, Christie's, London, 23 June 1997, lot 24.

Acquired at the above sale by the present owner.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 246, p. 62 (illustrated).

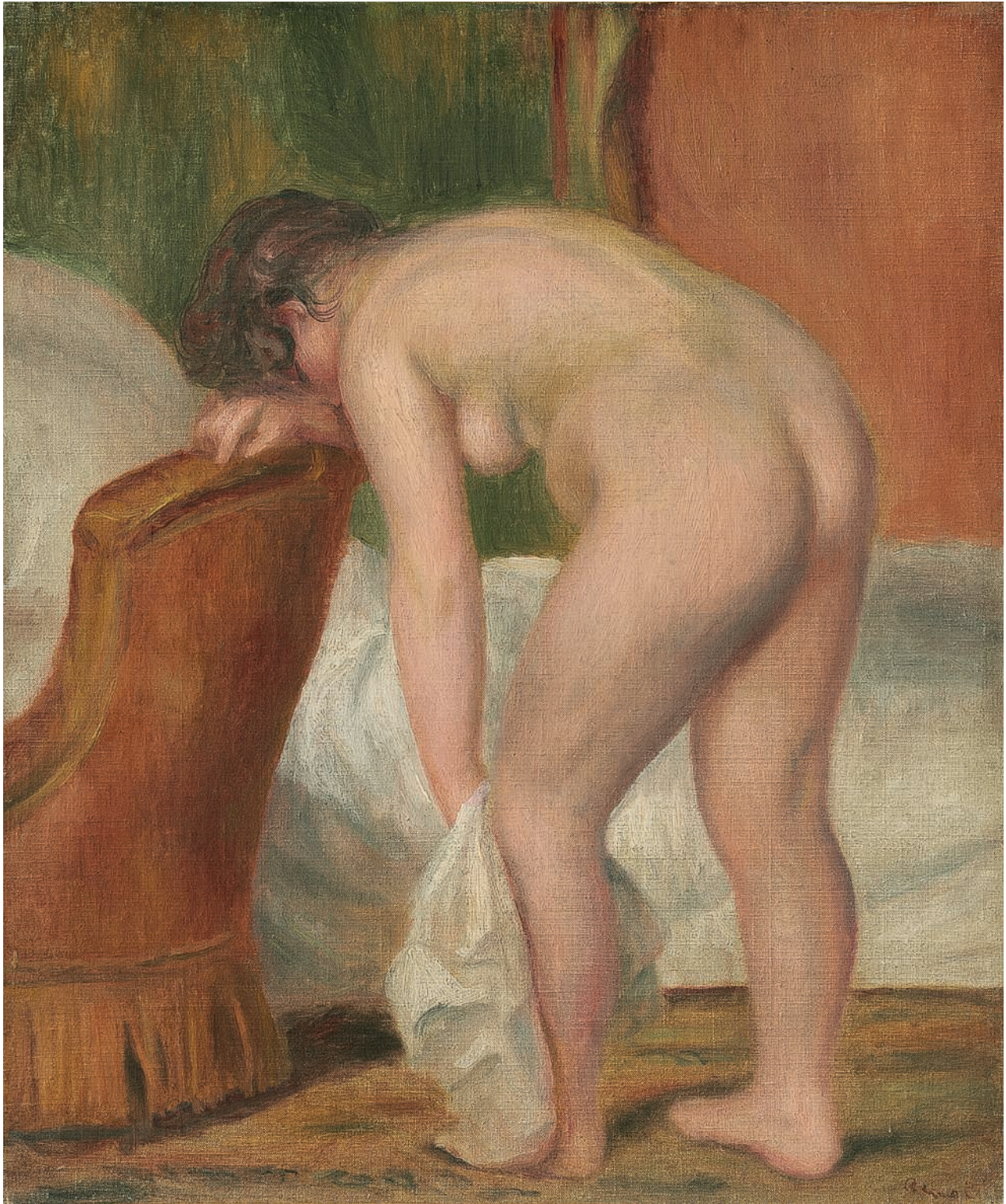
A. Vollard, *La vie et l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919, no. 10, p. 48 (illustrated).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels et dessins et aquarelles, 1903-1910*, vol. IV, Paris, 2012, no. 3521, p. 503 (illustrated).

This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

With her full, voluptuous figure and delicately rendered tones, the nude of *Femme nue s'essuyant* represents an important motif in Renoir's art during the last decades of his career, and illustrates many of the principal concerns which occupied his art at this time. Painted *circa* 1909, the present work offers an intimate, sensual view of a young woman at her toilette, her upper body bent at the waist as she reaches down to gently dry her lower leg with a white cloth. Set within a warm interior space, the sitter's attention is entirely absorbed in this act, leaving her oblivious to the artist's observation of her bathing routine. With her auburn hair swept up in a loose chignon to avoid the water, she offers the artist a clear view of the elegant curve of her back, drawing the eye down the line of her spine to her shapely hips and buttocks. Balancing her weight on one leg as she dries the other, she rests her head on her arm as she steadies herself on an empty chair in front of her.

Berthe Morisot, recalling a discussion with Renoir about his fascination with the nude female figure, explained that "the nude seemed to him to be one of the most essential forms of art" (quoted in J. House, "Renoir, Between Modernity and Tradition," M. Lucy and J. House, eds., *Renoir in the Barnes Foundation*, New Haven, 2012, p. 10). Indeed, Renoir had been occupied by the theme of the nude female bather since the 1890s, painting figures both standing and seated, in interior and exterior locations. Often infused with a heady mixture of eroticism and sensuality, these figures adopted both suggestive and coquettish poses. However, at the turn of the 20th century, the artist moved away from these overtly eroticized depictions to focus on the formal qualities of the body. For the artist, these figures were a means of exploring the relationship of color, paint and application in the creation of form. Studying the bodies of his undressed female models in a variety of positions, scenarios and guises, the artist developed a keen appreciation of the ways in which varying effects of light and movement could dramatically alter the color patterns in his subject's skin. Renoir sought to capture these transient effects in his paintings, and entered a period of prolonged contemplation on the subject from his studio in the idyllic Cagnes-sur-Mer, spanning the years 1908-1919. During this time, the artist began to grow increasingly interested in depicting the feel of his sitter's flesh, and sought a way of expressing a sense of touch through visual means alone. In *Femme nue s'essuyant*, Renoir achieves this with a high degree of skill, capturing the warmth and texture of his model's skin through the subtle layering of opalescent color, inviting his viewer to contemplate the feel of her body as well as its visual beauty. As he stated of this process of capturing the tactility of his model, "I don't feel a nude is done until I can reach out and pinch it" (quoted in *ibid.*, p. 209).



*** 390**

EUGÈNE BOUDIN (1824-1898)

Marée basse à Berck

signed 'E.Boudin' (lower right)

oil on paper laid down on panel

6 1/8 x 10 1/2 in. (15.5 x 26.5 cm.)

Painted *circa* 1875-1878

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Gustave Cahen, Paris.

The Lefevre Gallery, London.

Sybil Stewart, London, and thence by descent; sale, Sotheby's, 4 December 1968, lot 3.

André Bollag, Zurich.

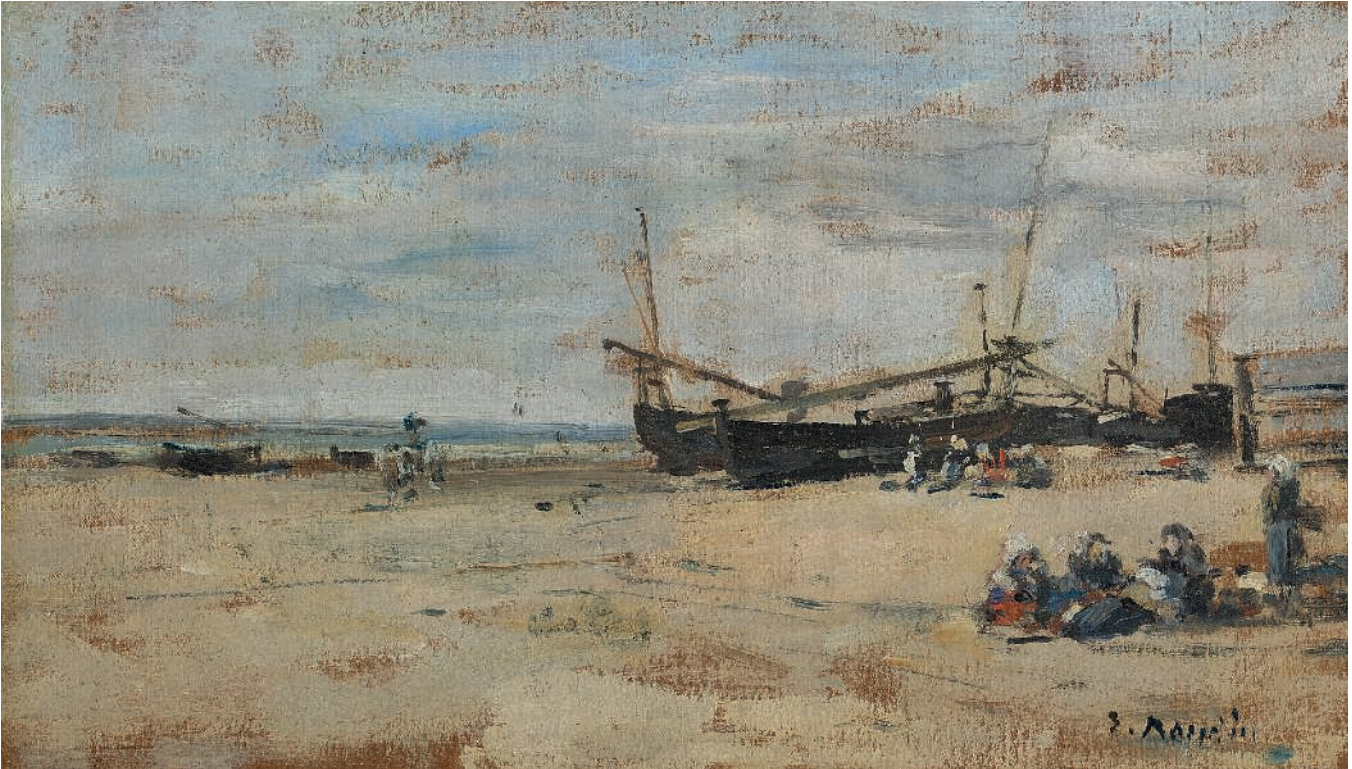
Private collection, Europe, acquired by descent; sale, Sotheby's, 22 October 2002, lot 106.

Anonymous sale, Artcurial, Paris, 30 June 2003, lot 44.

Acquired at the above sale by the present owner.

LITERATURE:

R. Schmidt, *Eugène Boudin*, vol. I, Paris, 1973, no. 1129, p. 391 (illustrated).





*** 391**

EUGÈNE BOUDIN (1824-1898)

Deauville. Le Bassin

signed and dated 'E. Boudin. 84' (lower left)

oil on panel

9 ¼ x 13 in. (23.5 x 32.9 cm.)

Painted in 1884

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Galerie Lorenceau, Paris.

The Lefevre Gallery, London.

Anonymous sale, Hôtel Drouot, 28 June 1988, lot 77.

Franco Cesari, Paris, by whom acquired at the above sale; his sale, Sotheby's, Paris, 29 June 2004, lot 2.

Acquired at the above sale by the present owner.

LITERATURE:

R. Schmit, *Eugène Boudin, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1973, no. 1812, p. 198 (illustrated).



*** 392**

EUGÈNE BOUDIN (1824-1898)

Dordrecht. Pont sur la Meuse

signed and dated 'E. Boudin 84' (lower right)

oil on canvas

16 1/8 x 22 in. (41 x 56 cm.)

Painted in 1884

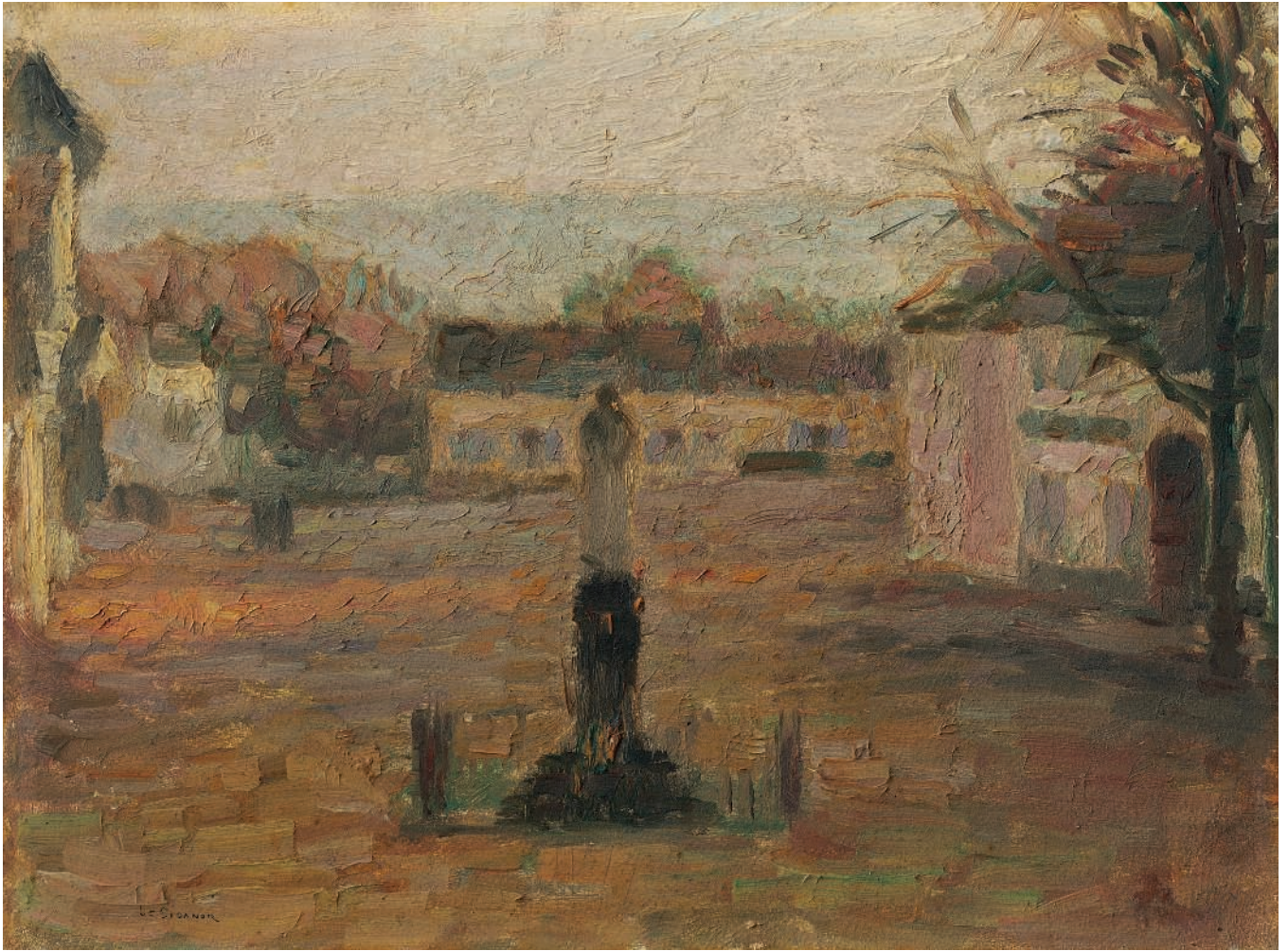
£40,000–60,000

\$54,000–81,000

€46,000–69,000

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. II, Paris, 1973, p. 204 (illustrated).



*** 393**

HENRI LE SIDANER (1862-1939)

La Statue, Gisors

signed 'Le Sidaner' (lower left)

oil on board

5 7/8 x 7 7/8 in. (15 x 20 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

PROVENANCE:

Private collection, Europe.

Yann Farinaux-Le Sidaner will include this work in the forthcoming supplement to his *Le Sidaner catalogue raisonné*.

This work is a preparatory study for *La Statue, Gisors*, illustrated in Y. Farinaux-Le Sidaner, *Le Sidaner, l'oeuvre peint et gravé*, Monaco, 1989, no. 87bis, p. 70 (illustrated).



*** 394**

HENRI LE SIDANER (1862-1939)

Canal à Bruges

signed and inscribed 'LE SIDANER BRUGES 1900' (lower right)

oil on canvas

19 ¾ x 32 in. (50.2 x 81.3 cm.)

Painted in 1900

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Matsukata collection, Tokyo, by 1928.

Private collection, Japan.

Anonymous sale, Sotheby's, New York, 4 May 2006, lot 164.

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

Acquired from the above by the present owner.

EXHIBITED:

Kobe, City Museum, *The Old Matsukata Collection*, September - November 1989, no. 52, p. 170 (illustrated p. 44).

Yann Farinaux-Le Sidaner will include this work in the forthcoming supplement to his *Le Sidaner catalogue raisonné*.

PROPERTY FROM
THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZURICH



The influential Swiss art dealer Max G. Bollag was born in 1913, started his own business at the age of 25 and worked every day until he was 85 years old. Renowned for his expert eye, profound knowledge and innate personal charm and insight, he was a key figure in the local art world, but also the man many collectors and aficionados from all over the world would visit when in Zurich.

Max and his twin sister Mary were born into a family of art dealers on 6 December 1913, an era when their father and uncle of the renowned Salon Bollag were acquiring works in Paris directly from Pablo Picasso, Amedeo Modigliani, Juan Gris, and others. Max and Mary were the first children of four of Léon Bollag and Babette (Betty) Bollag-Moos. Betty herself had an impressive artistic background; by 1899 the Moos family had opened the first art gallery ever founded in Karlsruhe, with Betty and her brothers Ivan and Max assisting their father in the business. In 1906 the Moos siblings Max and Betty opened the influential Maison Moos in Geneva, a key promoter of Swiss artists, such as Hodler, Menn and Amiet, which soon expanded to include Impressionist and Post-Impressionist art, with an emphasis on French artists. Gallery Moos in Toronto is part of this family as well, Walter Moos, the late founder, being Betty's nephew.

Léon Bollag and Betty Moos met in Geneva, married, and moved to Zurich in 1908, where, together with Gustave, Léon's older brother, they opened the Salon Bollag in 1912 in Utoschloss, a prestigious address. They were probably the first auctioneers in the country, and one of the first fine art galleries. Initially specialising in Swiss artists or artists of Swiss origin such as Buchser, Füssli (Henry Fuseli RA), Hodler, Giacometti and Segantini, they soon diversified their portfolio. Gustave, who lived in London for part of the year, had contacts with dealerships such as the Leicester Galleries, a good source for Füssli, and was often active in New York, where the Bollag brothers had spent part of their childhood.

Through contacts established by the influential Paris-based art dealer Berthe Weill, a friend of the family, the Bollags began to acquire works by artists such as Pablo Picasso, Paul Cézanne, Amedeo Modigliani and Juan Gris, often directly from the artists themselves. They also had good connections with the leading Parisian dealers of the day, including Durand-Ruel, Daniel-Henry Kahnweiler and Bernheim-Jeune, from whom they acquired important Impressionist works by Renoir, Degas, Manet and Pissarro. Some of the works acquired by the brothers at this time were destined to remain in the family for the next century. Bringing challenging new art to the Zurich art scene was met with great interest from many visionary Swiss collectors and, by the early 1920s, their progressive outlook and enthusiasm for modern art ensured that the Salon Bollag had become an important source for avant-garde collectors, both in Switzerland and abroad.

Growing up surrounded by exquisite fine art, in a cosmopolitan, multi-lingual family that would switch freely between English, French, Alsatian dialect and German, and that would welcome guests from all over the world, it is no wonder that young Max became an art dealer himself. In 1935, at the age of 23, his father sent him on his own for the first time to visit clients outside of Zurich, with a selection of paintings loaded into his car. Less than a year later, visiting his uncle Gustave in London, he invested some of his own money - some sixty pounds - in art, which he quickly managed to sell well back in Zurich. Enjoying similar success on a second trip in 1937, Max decided to open his own gallery in Zurich a year later, on Rämistrasse. Thanks to his unerring eye for quality, his passion and his personality, his gallery soon became well known on the art scene.

So as not to compete with his father and uncle, in 1940 Max decided to move to Lausanne, where he specialised both in Swiss artists and the Parisian avant-garde. He also held auctions, a method of selling at which he excelled. He moved back to Zurich in 1947 and, in 1949, married a beautiful, intelligent young woman, Susi Aeppli, with whom he would have four children. Having found a good space on fashionable Storchengasse, he filled it with works by Picasso, Cézanne, Derain, Kandinsky and Klee and the quality of his selection as well as the personality of the owner soon made the space a hub of activity. Reluctant to give up his auctions but inhibited by local regulations allowing for only two auctions a year, he founded the 'Swiss Society of the Friends of Art Auctioneering', a members-only club with an annual fee of five francs a year, so that he could continue auctioneering. To avoid confusion with the Salon Bollag, as well as with the Galerie Suzanne Bollag (founded by Max's younger sister in 1958), he re-named his gallery 'Modern Art Center'; however, most people continued to refer to it as the Galerie Max G. Bollag.

Gallery space in a good location was not easy to find at this time. After Storchengasse he moved his operation several times before finally, in 1963, finding an ideal space on Werdmühlestrasse, just off the famous Zurich Bahnhofstrasse, 450 square metres with walls four meters high. It belonged to the city, which decided soon after to transform the space into offices. Max mobilised friends, clients, dignitaries and just about anybody he could, collecting around 600 signatures in just a few days. Despite this, he lost two thirds of the gallery, forcing him to cram his vast collection into the remaining space. Being both optimistic and innovative, this necessity soon became a kind of statement. The gallery would be something like the galleries of old in Paris; every inch of wall was utilised, every table and shelf piled high with books and catalogues for visitors to peruse, pictures stacked everywhere. Auctions were still held in whatever space could be found, or cleared. Anachronistic as it was, it was inspiring and divisive: one either loved it or hated it.

At the centre of all this was Max G. Bollag, known by art aficionados around the world and by almost everyone in town. In the morning flocks of birds would follow him into the gallery to be fed, colleagues would come in to find sources for provenance research, ladies to get their daily fix of witty flirtation; everyone who entered the gallery - young, old, rich, poor - found a man who loved to share his knowledge, who knew how to listen; young artists would come for his opinion and guidance, travellers and artists would be generously invited for a good meal in a nearby restaurant, and of course the constant flow of buyers and sellers from around the world. Max was to be found in the gallery every day, taking on every task himself, from the lowest chores to the most important business decisions. In 1998, at the age of 85, he was forced to stop work due to health problems, but would visit the gallery until his death in 2005. His 90th birthday was held in the gallery, some 500 people celebrating the old king in his former palace.

* 395

MAURICE UTRILLO (1883-1955)

La Rue Norvins à Montmartre

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

oil on board

19 ¾ x 24 ½ in. (49.2 x 62.2 cm.)

Painted *circa* 1910-1912

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Private collection, Geneva.

Max G. Bollag, Zurich, by whom acquired from the above *circa* 1951.

L. Fuchs, Zurich, by whom acquired from the above on 12 December 1981.

Max. G. Bollag, Zurich, by whom acquired from the above on 5 May 1991, and thence by descent to the present owners.

EXHIBITED:

Bern, Kunsthalle, *Europäische Kunst aus Berner Privatbesitz*, July - September 1953, no. 132 (illustrated).

Vevey, Musée Jenisch, *Maurice Utrillo, Amedeo Modigliani, André Utter*,

Suzanne Valadon, July - September 1955, no. 29.

Kobe, Daimaru Museum, *Maurice Utrillo, Le 120eme anniversaire de la naissance*, March - April 2003, no. 6 (illustrated); this exhibition later travelled to Kyoto, Daimaru Museum; Sapporo, Gallery Daimaru; Hokkaido, The Kushiro Art Museum; and Hokkaido, Hakodate Museum of Art.

LITERATURE:

J. Fabris & C. Paillier, *L'oeuvre complet de Maurice Utrillo*, Paris, 2009, no. 178, p. 592 (illustrated p. 238).

The period around 1910 to 1912 in which Utrillo painted the present work, was a crucial juncture in his early career. Although his application to the Ecole des Beaux Arts had been rejected in 1909, Utrillo gained initial recognition from both critics and collectors. The dealer Louis Libaude signed a contract with him and promised his mother, the painter Suzanne Valadon, that he would look after her son. Soon after, three of Utrillo's landscapes were shown at the *Salon d'Automne*. Utrillo tried to work outdoors, but was unnerved by attention from onlookers, and so he retired to his studio on the rue Cortot in Montmartre, where he worked from memory and from his supply of postcards which his mother had given him.

It was during this time that Utrillo realized a personal and unmistakable style in his *Manière blanche*, the 'White Period', so named for the bleached and ashen palette he employed in his views of Paris. Utrillo sometimes even mixed plaster with his white oil colours to mimic the weathered facades of buildings.

Utrillo's most frequent subjects were buildings in the Paris neighbourhood of Montmartre, and like *La Rue Norvins*, they were represented numerous times with only slight variations from canvas to canvas. *La Rue Norvins* is a magnificent example from the *Period blanche*, notable for its solid and meticulous rendering of perspective, heavily impastoed buildings, and featured at the centre, the most famed landmark of the 18th arrondissement of Paris - the glorious Basilique du Sacré Coeur de Montmartre.



λ * 396

GEORGES ROUAULT (1871-1958)

Pierrot

oil on linen-finished paper laid down on board

30 ¾ x 22 ½ in. (70.3 x 57 cm.)

Painted in 1909

£150,000-250,000

\$210,000-340,000

€180,000-290,000

PROVENANCE:

Max G. Bollag, Zurich, and thence by descent to the present owners.

EXHIBITED:

Paris, 27^{ème} Exposition de la Société des Artistes Indépendants, April - June 1911, no. 5280.

Gstaad, Château de Greifenstein, March - April 1980.

LITERATURE:

B. Dorival & I. Rouault, *Rouault, L'Oeuvre peint*, vol. I, Monaco, 1988, no. 153, p. 59 (illustrated).

Rouault's credentials as a Modernist were firmly established by his role among the founders of the Salon d'Automne in 1903. However, his devout upbringing, his early training with medieval stained glass and his committed schooling under Gustave Moreau made him an unpredictable avant-gardist with a vehement, heartfelt style quite unlike any of his contemporaries. It was not until after the First World War, and the arrival of sponsorship from the dealer Ambroise Vollard, that Rouault achieved some measure of commercial success.

Throughout Rouault's choice of subject matter, be it religion, prostitutes or circus performers, there is an overwhelming sense of internal struggle, the notion of a moral battle being fought out on the paint surface before our eyes. Indeed, the circus figures came to symbolize the painter's own life. As Rouault said, 'Acrobats and horsewomen, glittering, or tired clowns, tight-rope walkers or freaks, my friends, colour and harmony, since my earliest childhood I have been in love with you' (quoted in B. Dorival & I. Rouault, *op. cit.*, p. 153).

Circus performers and the characters of the *commedia dell'arte* remained Rouault's most frequent subjects throughout his career. The character of *Pierrot* is that of the sad self-effacing clown, pining for love, a fool yet nonetheless trusting and always oblivious to reality. In this persona, the artist found a touchstone for the human condition and a mirror that reflected the vast parade of life. Depicted here standing upright, in an exaggerated stance, poised to perform, *Pierrot* holds a bouquet of flowers, a symbol of pathos and a prop in his tragicomedy. His white bonnet and ruff illuminate his red face, the oversized buttons of his shirt accentuating his puffed-out chest, highlighting the simple humour to their dramatic proportions. Rouault here evokes a strong notion of an intimate self-portrait: 'I have seen clearly that the "clown" was I, was us, almost all of us... We are all clowns to a greater or lesser extent... Who would then dare say that he has not been overwhelmed, down to the pit of his stomach, by an immense pity?' (quoted in F. Hergott, *Rouault*, Barcelona, 1992, p. 15).





PROPERTY FROM
THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZÜRICH

*** 397**

MAURICE UTRILLO (1883-1955)

La maison Chaudoin, Montmartre

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

oil on board laid down on panel

18 7/8 x 24 in. (46 x 61 cm.)

Painted in 1909

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Sale, G. & L. Bollag, Salon Bollag, Zurich, 21 November 1930, lot 132.

G. & L. Bollag, Salon Bollag, Zurich, by whom acquired from Louison on

8 June 1948.

Prof. Walthardt, Bern, by whom acquired from the above on 22 May 1950; sale,

Galerie Kornfeld, Bern, 25 June 1993, lot 140.

Max G. Bollag, Zurich, by whom acquired at the above sale, and thence by descent to the present owners.

EXHIBITED:

Bern, Kunstmuseum, *Utrillo*, January - March 1963, no. 15 (illustrated p. 11).

Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections suisses de Manet à Picasso*, May - October 1964, no. 307 (illustrated).

Payerne, Musée de Payerne, *Maurice Utrillo et les peintres de Montmartre*, April - September 2000.

Kobe, Daimaru Museum, *Maurice Utrillo, Le 120eme Anniversaire de la naissance*, March - April 2003, no. 2 (illustrated); this exhibition later travelled to Kyoto, Daimaru Museum; Sapporo, Gallery Daimaru; Hokkaido, The Kushiro Art Museum; and Hokkaido, Hakodate Museum of Art.

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM
THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZÜRICH

λ * 398

OSKAR KOKOSCHKA (1886-1980)

Elisabeth Gésinus-Visser II (mit Hut)

signed with the initials 'OK' (lower left); inscribed 'Madame Gésinus' (on the reverse)

oil on canvas
25 ¾ x 31 ¾ in. (65.5 x 81 cm.)
Painted in 1933

£50,000-70,000
\$68,000-94,000
€58,000-80,000

PROVENANCE:

Lilli & Bob Gésinus-Visser, Lima.
Caroline Harat, Monte Carlo.
Anonymous sale, Sotheby's, London, 3 December 1975, no. 76.
Galerie Nicoline Pon, Zurich, in 1976.
Anonymous sale, Kunstauktion Dr. Erich Steinfels, Zurich, 20-21 February, 1981, no. 1531.
Max G. Bollag, Zurich, and thence by descent to the present owners.

EXHIBITED:

Zurich, Galerie Nicoline Pon, 1976, no. 100.

LITERATURE:

E. Hoffmann, *Kokoschka, Life and Work*, London, 1947, no. 257, p. 331 (titled 'Mrs. Visser with Cap').
H.M. Wingler, *Oskar Kokoschka, The work of the Painter*, London, 1958, no. 276, p. 323.
Schweizerische Gesellschaft, ed., *Schweizerische Gesellschaft der Freunde von Kunstauktionen*, Zurich, October 1983, no. 16.
R. Linnenkamp, *Gésinus ein Maler des Aufgeklärten Realismus*, Munich, 1984, p. 51 (illustrated).
K. Erling & W. Feilchenfeldt, *Oskar Kokoschka. Die Gemälde Online*, Fondation Oskar Kokoschka, Vevey, no. 1933/3 (illustrated).

λ * 399

MAURICE DE VLAMINCK (1876-1958)

Rivière sous la neige

signed 'Vlaminck' (lower left)

oil on canvas

27 ½ x 35 in. (70 x 89 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Arthur Tooth & Sons Ltd., London (no. A8551).

Acquired from the above by Maurice and Vivienne Wohl on 10 September 1968; sale, Christie's, London, 5 February 2008, lot 357.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Arthur Tooth & Sons Ltd, *Recent Acquisitions XXIII*, November 1968, no. 21.

This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

'I had no wish for a change of scene. All these places that I knew so well, the Seine with its strings of barges, the tugs with their plumes of smoke, the taverns in the suburbs, the colours of the atmosphere, the sky with its great clouds and its patches of sun, these were what I wanted to paint'

(Vlaminck quoted in Judi Freeman, *Fauves*, 1995, p. 220).

Vlaminck participated in the controversial 1905 Salon d'Automne exhibition. Critics were not receptive to the boldly coloured canvases of Vlaminck, Henri Matisse, André Derain and others, and art critic Louis Vauxcelles mocked the painters by calling them "fauves" (wild beasts), thus giving their movement the name by which it became known, Fauvism.

By 1907, however, Vlaminck was to abandon Fauvism, as he felt the danger of it lapsing into pure decoration: "The decorative spirit was going to make me forget painting" (Vlaminck, *Dangerous Corner*, London, 1961, p. 15). The three or four following years represent his *époque Cézannienne*, during which he painted the present work, although works as late as the early twenties would exhibit Cézannesque tendencies on occasion.

Vlaminck particularly enjoyed painting landscapes, as he felt they gave him a wider freedom of expression, much more than painting people or objects. He loved more than anything to paint snowy landscapes, which is a genre that, after Bruegel, was not widely explored by artists. He loved the strong contrast of shadow and light, of black and white, adding shades of gray and sometimes introducing bright colours. He particularly liked the sombre feeling, the impression of the nature in mourning, where the sky lies heavily on the land, with spectral houses and bent trees.





λ * 400

MAURICE DE VLAMINCK (1876-1958)

Effet de neige

signed 'Vlaminck' (lower right)

oil on canvas

15 x 18 in. (37.8 x 45.8 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, by 1933.

Anonymous sale, Sotheby Parke-Bernet & Co, Manalapan, Florida, 20 March 1979, lot 212.

Anonymous sale, Koller, Zurich, 14 May 1982, lot 5107.

Anonymous sale, Christie's, New York, 16 November 1988, lot 334.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



λ * 401

MAURICE DE VLAMINCK (1876-1958)

Paysage d'hiver

signed 'Vlaminck' (lower left)

oil on canvas

21 3/8 x 25 1/2 in. (54.3 x 65 cm.)

£60,000-80,000

\$81,000-110,000

€69,000-91,000

PROVENANCE:

Galerie de l'Elysée [Alex Maguy], Paris.

A Charitable Foundation; sale, Christie's, New York, 13 May 1993, lot 197.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



402

λ 402

CHARLES CAMOIN (FRENCH, 1879-1965)

Nu allongée

signed and dated 'Ch Camoin 1924' (lower right)

oil on canvas

23 ¾ x 32 in. (60 x 81 cm.)

Painted in 1924

£12,000–18,000

\$17,000–24,000

€14,000–21,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 23 March 2010, lot 41.
Private collection, by whom acquired in 2010.

This work will be included in the forthcoming Charles Camoin *catalogue raisonné* being prepared by the Archives Camoin.

λ * 403

MAURICE DE VLAMINCK (1876-1958)

Bouquet de fleurs

signed 'Vlaminck' (lower right)

oil on canvas

21 ¾ x 18 ¼ in. (55.3 x 46.5 cm.)

Painted in 1928-1930

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

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

This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



λ * 404

MARC CHAGALL (1887-1985)

Le souvenir bleu

signed 'MArc ChAgAll' (lower right); signed 'MArc ChAgAll' (on the reverse)

oil on canvas

28 5/8 x 21 1/4 in. (72.7 x 54 cm.)

Painted in 1982

£650,000–950,000

\$880,000–1,300,000

€750,000–1,100,000

PROVENANCE:

Kukje Gallery, Seoul.

Acquired from the above by the present owner in 2006.

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

It rings in me–

The distant city.

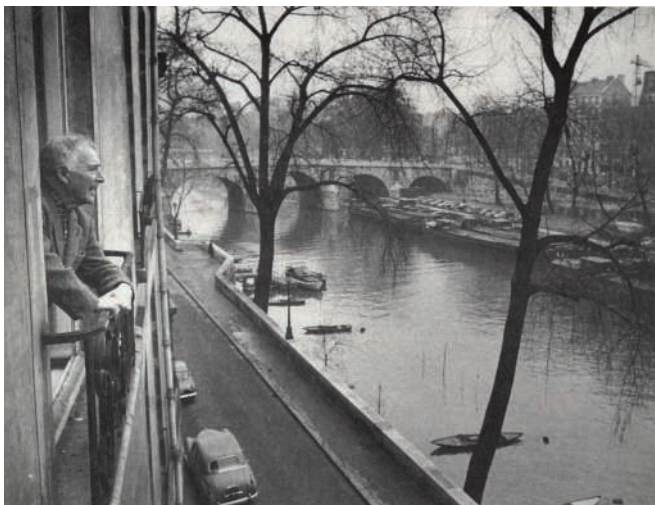
The white churches,

The synagogues. The door

Is open. The sky blooms.

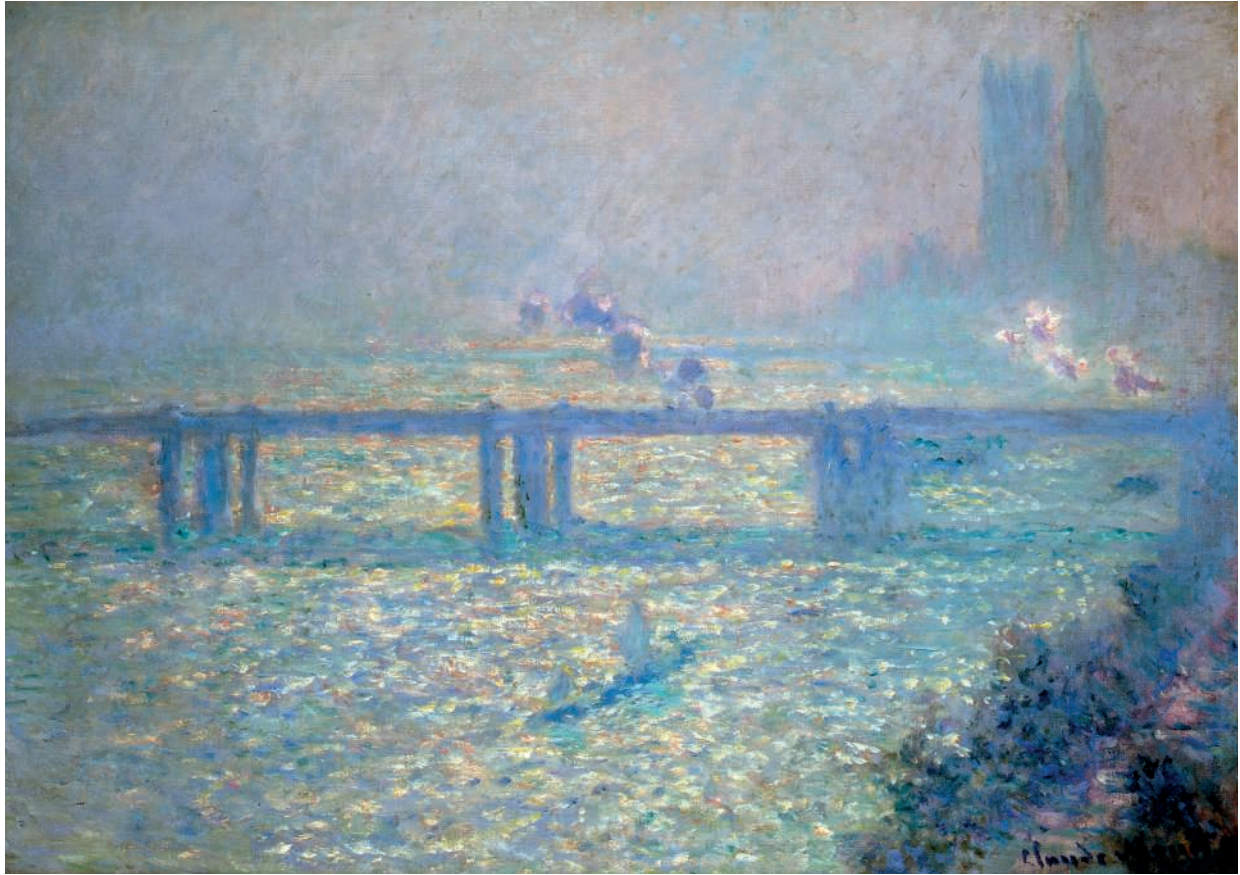
Life flies on and on.

Marc Chagall, *My Distant Home (Autobiographical Poem)*, March-June 1937
(B. Harshav, ed., *Marc Chagall and His Times*, Stanford, 2004, p. 460)



The artist looking out from his window on the Quai d'Anjou, Paris, 1958-1959.





Claude Monet, Charing Cross Bridge, London, 1899. Shelburne Museum, Vermont.

Le souvenir bleu is a mirage of magical lyricism and romance. Emerging from a misty blue haze, a bride and groom float in an embrace, other figures fly or hover, holding flowers or violins. A bright yellow moon hangs low on the horizon, above it a dove, or an angel perhaps. A red firework bursts in the left sky, reflected on the river beneath some small figures in a row boat. The city on the river bank could be Paris, but knowing Chagall, with some elements borrowed from his memories of Russia. The river and its bridge are painted in a myriad of blues with a little boat at the centre and another suggested in the foreground by a mere outline, creating a Monet-like impression of ethereal fog over the moving current. Encompassing Chagall's distinctive themes of love, music and fantasy, the present painting epitomizes the artist's deeply personal artistic vision.

The central characters in many of Chagall's paintings are lovers or newlyweds, people caught up in the early excitement of love, who have abandoned themselves to love, and have completely surrendered themselves unto each other. For Chagall and his first wife Bella, who were married in 1915 and lived together for almost three decades, this experience of love took a shared intensity that appeared to never falter or fade.

Chagall's adoration for Bella grew even greater following her passing, and he continued to celebrate her impact on his life in many paintings. He married again in 1952, this time to Valentine ("Vava") Brodsky, after a courtship that lasted only a few months. The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, or diminish those feelings now permanently fixed within the artist's mind, the central vault in the great storehouse of his boundless imagination. In the present painting, executed more than a quarter-century after Bella's death, Chagall and his beloved, unmarked by death or the passing of time, are betrothed again, floating in a heavenly blue sky. As Sidney Alexander has written:

Chagall and Bella remained lovers, though married; monogamous but not monotonous; lovers to the end, in a story so felicitous as to offer little drama to the biographer or novelist. Out of this domestic Eden, lived and remembered, poured an endless series of painted epithalamia: Bella as goddess, Bella as Venus, Bella as Bathsheba; Bella as the Shulamite of the Song of Songs; Bella as bride in her sperm-spurting gown, a sex comet; Bella as a white whish of rocket soaring toward the moon Even after her death (when he was living with Virginia) whenever he painted a bride it was Bella; whenever he painted a bridal veil it referred to Bella (in *Marc Chagall, A Biography*, New York, 1978, p. 82).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 405

MOÏSE KISLING (1891-1953)

Orchidées

signed and dated 'Kisling 1952' (lower left)

oil on canvas

16 ¼ x 10 ⅝ in. (41.2 x 27 cm.)

Painted in 1952

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Acquired by the family of the present owner *circa* 1980.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



λ * 406

MOÏSE KISLING (1891-1953)

Sonia

signed 'Kisling' (lower left) and dated and inscribed 'Paris 1935' (lower right)
oil on canvas

24 x 18 1/8 in. (61 x 46 cm.)

Painted in Paris in 1935

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Conrad Abrahams, London.

Anonymous sale, Christie's, London, 22 June 2005, lot 186.

Acquired at the above sale by the present owner.

LITERATURE:

J. Kessel & J. Kisling, *Kisling 1891-1953*, vol. I, Turin, 1971, no. 157, p. 180 (illustrated).



*** 407**

MAURICE UTRILLO (1883–1955)

Le Moulin de la Galette et le Sacré-Coeur

signed 'Maurice.Utrillo.V.' (lower right) and inscribed 'Montmartre' (lower left)
oil on panel

19 4/8 x 12 3/4 in. (24.4 x 32.5 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, by whom acquired in the late 1940s, and thence by descent;
sale, Sotheby's, London, 22 October 2002, lot 171.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée Jacquemart-André, *Utrillo, Centenaire de la naissance de l'artiste*, May - August 1983, no. 47; this exhibition later travelled to Liège, Musée Saint-Georges; and Lille, Fondation Septentrion.

Pierrefitte-sur-Seine, *Exposition dans le cadre du Centenaire de la naissance d'Utrillo*, 1983.

Paris, Musée de la Poste, *Exposition à l'occasion de l'émission du timbre commémoratif 'Utrillo'*, 1983.

Tokyo, Odakyu Grand Gallery, *Rétrospective de Maurice Utrillo*, November 1985; this exhibition later travelled to Osaka, Daimaru Art Gallery; Kyoto, Daimaru Art Gallery; Yamaguchi, Prefectural Museum of Art; and Kumamoto, Prefectural Museum of Art.

Paris, Trianon de Bagatelle, *Maurice Utrillo, Suzanne Valadon et André Utter*, December 1987 - January 1988.

Osaka, Kintetsu Grand Gallery, Abeno, *Maurice Utrillo*, November 1988, no. 66 (illustrated); this exhibition later travelled to Nagasaki, Art Museum; Kitakyushu, Municipal Museum; and Yokohama, Sogo Art Museum.

Jean Fabris confirmed the authenticity of this work in 2002.



PROPERTY FROM THE ESTATE OF ANTHONY WINGATE

408

MAURICE UTRILLO (1883-1955)

La Tour Saint-Jacques à Paris

signed and dated 'Maurice, Utrillo, V, 1928,' (lower right)

oil on canvas

25 5/8 x 19 3/4 in. (65.1 x 50 cm.)

Painted in 1928

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

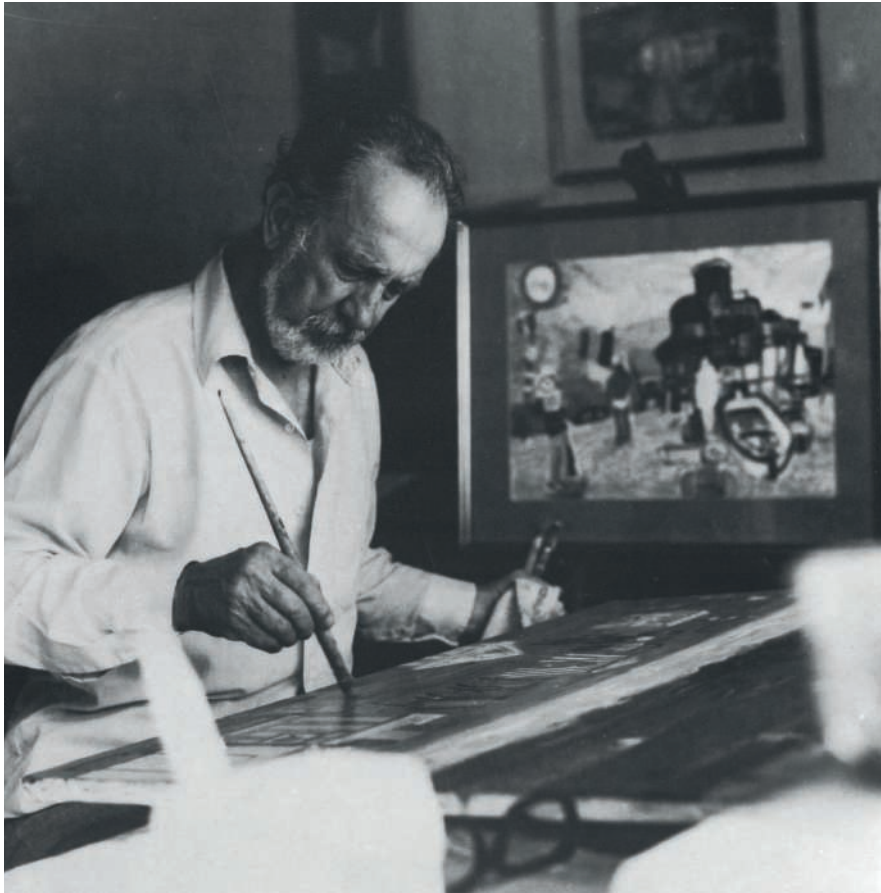
Minnie Wingate, and thence by descent to the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. II, Paris, 1962, no. 1191, p. 492 (illustrated p. 493).

The Comité Utrillo has confirmed the authenticity of this work.

CARLOS NADAL



Carlos Nadal working in his studio.

Since his early days in Paris, the French born Spanish artist, Carlos Nadal, was influenced by Dufy, Utrillo, Marquet and Braque; his peers from the time of his father's decorative atelier in the rue des Ecoles.

After studying in Barcelona at the St George school of fine art, Nadal moved to Paris with a small grant from the Barcelona Ministry of Culture, where he studied in the atelier of Ossip Zadkine in the 'Grande Chaumier'. In Paris he made several lifelong friendships with artists and thinkers such as Antoni Clavé, Oscar Domínguez, André Lansosky, Jean Paul Satre and the Catalan, I Mundó.

Life as an artist in Paris after the civil and world wars was hard for Nadal. But God seemed to help the dedicated, and even though he lurched from hunger to happiness, he was driven by inspiration and 'joie de vivre'.

Nadal travelled widely on painting trips, often with friends. It was on one such trip in 1948 that he met Matisse, who would later introduce him to Picasso in Vallauris. This passion for travel was by no means confined to his youthful years. After his marriage to Flore Joris, the Belgian sculptor he met whilst in Paris, Nadal travelled worldwide including Russia, America and Africa.

He has been called one of the 20th century's lost painters, with direct links to the original Fauves. The power and light of his works lighten the heart. As Nadal said, 'look up and around, not down at the pavement - enjoy life.' Within Nadal's paintings you will see revelry, possibly childish revelry, even folly and sometimes madness! Even so, his work is never without a touch of magic.

- John Duncalfe



PROPERTY FROM AN ENGLISH COLLECTION

λ 409

CARLOS NADAL (1917-1998)

Argenteuil

signed 'cNadal' (lower right)

oil on canvas

25 5/8 x 31 7/8 in. (65 x 81 cm.)

Painted in 1970

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.

LITERATURE:

J. Duncalfe, *Carlos Nadal: An English Perspective*, Harrogate, 2010, p. 269 (illustrated).

The authenticity of this painting has been confirmed by the Comité Nadal.



PROPERTY FROM AN ENGLISH COLLECTION

λ 410

CARLOS NADAL (1917-1998)

Dieppe, la plage

signed 'cNadal' (lower right)

oil on canvas

23 7/8 x 29 in. (60 x 73.5 cm.)

Painted in 1973

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.

EXHIBITED:

Harrogate, Duncalfe Galleries, *Carlos Nadal, Fine Expressionist Painter*, July - August 1984, no. 9.

LITERATURE:

J. Duncalfe, *Carlos Nadal: An English Perspective*, Harrogate, 2010, p. 109 (illustrated).

The authenticity of this painting has been confirmed by the Comité Nadal.



THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ 411

CARLOS NADAL (1917-1998)

Pleine lumière

signed 'cNadal' (lower right); signed, dated and inscribed 'Pleine lumière
cNadal 1-12-93' and with the atelier stamp (on the reverse)

oil on canvas

28 ¾ x 36 ¼ in. (73 x 92 cm.)

Painted in 1993

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

The Bruton Street Gallery, London.

The authenticity of this painting has been confirmed by the Comité Nadal.



PROPERTY FROM AN ENGLISH COLLECTION

λ 412

CARLOS NADAL (1917-1998)

La Posada de San José, Cuenca

signed 'cNadal' (lower right)

oil on canvas

25 5/8 x 31 7/8 in. (65 x 81 cm.)

Painted in 1978

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.

LITERATURE:

J. Duncalfe, *Carlos Nadal: An English Perspective*, Harrogate, 2010, p. 275 (illustrated).

The authenticity of this painting has been confirmed by the Comité Nadal.



*** 413**

RAOUL DUFY (1877-1953)

Réception

signed 'Raoul Dufy' (lower centre)

oil on panel

9 x 15 in. (23 x 38.2 cm.)

Painted in 1940

£120,000–180,000

\$170,000–240,000

€140,000–210,000

PROVENANCE:

Nathan Cummings, Chicago, by 1977.

Anonymous sale, Christie's, London, 24 June 1991, lot 41.

Acquired at the above sale by the present owner.

EXHIBITED:

On loan to New York, Metropolitan Museum of Art, June 1965.

LITERATURE:

M. Laffaille, Raoul Dufy, *Catalogue raisonné de l'oeuvre peint*, vol. IV, no. 1562, p. 130 (illustrated; with incorrect measurements).



λ 414

GIORGIO DE CHIRICO (1888-1978)

Cavalli in un paese

signed 'g. de Chirico' (lower right)

oil on canvas

18 ¾ x 23 ¾ in. (47.7 x 60.3 cm.)

Painted circa 1940-1942

£40,000-60,000

\$54,000-81,000

€46,000-69,000

PROVENANCE:

A. Zodo, Milan, by 1987.

Private collection, Milan.

LITERATURE:

C. Bruni Sakraishik, *Giorgio De Chirico, Catalogo generale*, vol. VIII-II, *Opere dal 1931 al 1950*, Milan, 1987, no. 731 (illustrated).



λ 415

GIORGIO DE CHIRICO (1888-1978)

Frutta in un paese

signed 'g. de Chirico' (lower right)

oil on canvas

19 ¾ x 24 in. (50.2 x 61 cm.)

Painted circa 1950

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Galleria L'Approdo, Rome.

Private collection, Rome, by whom acquired from the above, and thence by descent to the present owners.

The Fondazione Giorgio e Isa de Chirico has confirmed the authenticity of this painting.



λ 416

GIORGIO DE CHIRICO (1888-1978)

Vita silente di frutta

signed 'G. de Chirico' (lower left)

oil on canvas

15 ¾ x 19 ⅝ in. (40.2 x 50 cm.)

Painted in 1959

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Private collection, Rome.

EXHIBITED:

Rome, *IV Rassegna di Arti Figurative di Roma e del Lazio*, April - May 1963.

LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale Giorgio De Chirico*, vol. III, *Opere dal 1951 al 1971*, Milan, 1973, no. 376 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 417

GIACOMO BALLA (1871-1958)

Fanciulla pensosa

signed 'BALLA' (lower left); signed, dated and dedicated, 'A MARSILI CON AMICHEVOLE SIMPATIA FUTUR BALLA ROMA 1932' (on the reverse)

oil on panel

18 5/8 x 14 1/8 in. (47.4 x 35.8 cm.)

Painted in 1932

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Marsili, Rome, by whom acquired directly from the artist in 1932.

M. Carpi, Rome, circa 1990s.

Galleria Due Ci, Rome.

Anonymous sale, Christie's, Milan, 24 November 2009, lot 143.

Acquired at the above sale by the present owner.

EXHIBITED:

Rome, Galleria Due Ci, *Ballrossi, opere di Balla in rosso*, February - March 1986 (illustrated n.p.).

The authenticity of this work has been confirmed by Doctor Elena Gigli (22 January 2010, no. 453).



(verso)



λ 418

GIULIO D'ANNA (1908-1978)

Rinascita di Messina

signed and inscribed 'G.D'ANNA RINASCITA DI MESSINA' (lower centre)

oil on panel

42 3/8 x 21 1/2 in. (107.5 x 54.5 cm.)

Painted circa 1929-1930

£20,000–30,000

\$27,000–40,000

€23,000–34,000

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

In 1923, a very young Giulio d'Anna arrived in Messina from Palermo and was shaken by the sight of ruins left by the devastating earthquake and tidal wave of 1908, an event in which not even nature was spared. He saw destroyed houses, sloping walls, debris everywhere, dead trees. When he started his pictorial activity around 1928, he gave life to a small series of paintings inspired by the anguished vision of the destroyed town, and the optimism about his own future, gave him sense a rebirth. In this painting, from 1930, he includes an auspicious rainbow above the ruins, now less devastating than they used to be, with new buildings in the background, overlooked by bell towers.

The two airplanes that fly above the scarce clouds, squared and simplified, almost childlike, and lacking all the mechanical details that would show in later works, revealing the artist's deep knowledge of machines, symbolize an anticipation for a brighter future.

– Anna Maria Ruta



λ * 419

GINO SEVERINI (1883-1966)

L'âge industriel

signed 'G. Severini' (lower right)

metal, wood, and corrugated cardboard collage and chalk on panel

36 ¼ x 25 ¾ in. (92 x 65 cm.)

Executed circa 1959

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

The artist's estate.

Anonymous sale, Christie's, Amsterdam, 1 June 1995, lot 324.

Acquired at the above sale by the present owner.

EXHIBITED:

Rome, Palazzo Venezia, *Mostra antologica di Gino Severini*, May - June 1961.

Paris, Galerie au Pont des Artes [Lucie Weill], June - July 1964.

Paris, Musée National d'Art Moderne, *Gino Severini*, 1967, no. 109.

LITERATURE:

L. Venturi, *Gino Severini*, Rome, 1961, p. 43.

D. Fonti, *Gino Severini, Catalogo Ragionato*, Milan, 1988, no. 1000, p. 571 (illustrated).



λ * 420

RENATO GUTTUSO (1912-1987)

Natura morta

signed 'Guttuso' (lower right); signed and dated 'R. Guttuso 73' (on the reverse)

oil on canvas

25 5/8 x 31 7/8 in. (65 x 81 cm.)

Painted in 1973

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private collection, Turin.

Anonymous sale, Sotheby's, London, 2 April 1981, lot 397.

Acquired at the above sale by the present owner.

LITERATURE:

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, vol. III, Milan, 1985, no. 73/12 (illustrated).



λ 421

RENATO GUTTUSO (1912-1987)

La pianta

signed 'Guttuso' (lower right)
oil on canvas
49 3/8 x 41 1/2 in. (125.5 x 105.3 cm.)
Painted in 1965

£40,000-60,000
\$54,000-81,000
€46,000-69,000

PROVENANCE:

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

LITERATURE:

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, vol. IV, Milan, 1989, no. 65/136, p. 184 (illustrated).

The Associazione Archivi Guttuso have confirmed the authenticity of this work and that it is registered in the archives under no. 1815412447.



λ * 422

GIACOMO MANZÙ (1908-1991)

Bambina che gioca

stamped 'FONDERIA MAF MILANO MANZÙ' (on the base)

bronze with brown patina

Height: 10 ½ in. (26.8 cm.)

Length: 25 in. (63.5 cm.)

Conceived and cast in 1956; this work is unique

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Hanover Gallery, London, by 1956.

Maurice Goldman, London, and thence by descent; sale, Christie's, London, 29 November 1994, lot 256.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Hanover Gallery, *Manzù*, November - December 1956, no. 10.

LITERATURE:

C.L. Raghianti, *Giacomo Manzù, Sculptor*, Milan, 1957, p. 40 (illustrated pl. 112).

J. Rewald, *Manzù*, Salzburg, 1961, pl. 91 (another cast illustrated).

Inge Manzù has confirmed the authenticity of this work.



PROPERTY OF A PRIVATE ITALIAN COLLECTOR

423

GEORGE GROSZ (1893-1959)

Sitting Female Nude / Eva

signed 'GROSZ' (lower right)
oil on paper laid down on canvas
23 ¼ x 15 ¾ in. (58.8 x 39.8 cm.)
Painted in 1940

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

The artist's estate (*Nachlass* no. 1.A.12.5).
Galleria del Milione, Milan.
Acquired from the above by the family of the present owner.

EXHIBITED:

Milan, Galleria del Milione, *Grosz, 1912-1943*, December - January 1984, no. 73,
p. 47 (illustrated p. 73).

Ralph Jentsch has confirmed the authenticity of this work.

Throughout his career as an artist, Grosz always had a strong liking of erotic subjects. This started as early as 1912 but it was above all in the years 1937 to 1941 that Grosz concentrated his work on the female nude and erotic subjects again. In most cases his wife Eva posed for him in the studio but also in nature, usually in Cape Cod, the fashionable summer resort Grosz started to attend in 1939, spending there two or three months every year.

The expression here on Eva's face reflects the concentration with which the artist is executing the picture. Like a sculptor, Grosz models the body in every detail, emphasizing the voluptuous beauty of the nude woman. The vague details of the surroundings are high contrast to the carefully executed figure of the model that in her way dominates the picture.

It was only after Grosz had moved to the United States in 1933 that he started working with mixed media and oil on paper. He only used this painting technique for the many female nudes and highly erotic subjects he started to paint in 1939 and continued to do so only for a few years. The work *Sitting Female Nude / Eva* belongs to this group that within the oeuvre of the artist builds a special work complex of its own kind and importance.

-Ralph Jentsch (abridged from his essay on the certificate accompanying this work)

λ 424

KARL SCHMIDT-ROTTLUFF (1884-1976)

Weg im Schwarzwald

signed 'S.Rottluff' (lower right); signed, titled and numbered
'Schmidt=Rottluff "Weg im Schwarzwald" -642-' (on the stretcher)
oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Painted in 1964

£100,000–200,000

\$140,000–270,000

€120,000–230,000

PROVENANCE:

Galerie Günther Franke, Munich.

Acquired from the above by the father of the present owner *circa* 1965.

EXHIBITED:

Munich, Haus der Kunst, *Große Kunstausstellung München*, June - October
1965, no. 300, p. 29 (illustrated p. 36).

Hermann Gerlinger has confirmed the authenticity of this work.

'Personally, I don't have any programme, only an unaccountable longing to take hold of what I see and feel, and to find the most direct means of expression for such an experience. I only know that there are some things which cannot be grasped by either intellect or words.'

(Karl Schmidt-Rottluff)

Painted in 1964 this striking landscape is a late depiction by Karl Schmidt-Rottluff of a rural road winding through the dramatic vista of Germany's *Schwarzwald* or Black Forest. Rendered in a series of sharp, angular, free forms of heightened, almost psychedelic colour in places, the painting is a remarkable example of the late style that Schmidt-Rottluff first developed in the 1920s and to which he adhered for the rest of his life.

Softer and more muted than the more vigorous, dynamic, raw and spontaneous paintings of his *Die Brücke* days, paintings such as *Weg im Schwarzwald* present a calmer, more idealized vision of nature as a more harmonious and cosmically-united entity. Still the product of an intuitive and spontaneous response to his subject matter *Weg im Schwarzwald* reveals the artist still painting directly onto the empty canvas without first drawing and creating an expressionistic vision of the scene before him, but with a more mature sense of the overall balance and coordination of the whole.

'Personally,' Schmidt-Rottluff had written in 1914, 'I don't have any programme, only an unaccountable longing to take hold of what I see and feel, and to find the most direct means of expression for such an experience. I only know that there are some things which cannot be grasped by either intellect or words.' (Karl Schmidt-Rottluff "Das Neue Programm: Antwort auf eine Rundfrage über künstlerische Programme", *Kunst und Künstler*, vol 12, Berlin 1914, p. 308). It was to this, essentially intuitive and anti-intellectual, approach to his work that Schmidt-Rottluff, unlike many of his *Die Brücke* colleagues, would remain faithful throughout his life.



λ * 425

ALFONS WALDE (1891-1958)

Winteridylle

signed 'A. Walde' (lower right)

oil on board

16 x 19 ¾ in. (41 x 50.2 cm.)

Painted *circa* 1930

£150,000–250,000

\$210,000–340,000

€180,000–290,000

PROVENANCE:

Dr Kurt Arnhold, Dresden.

Gerard Arnhold, Dresden, by descent from the above, and thence by descent to the present owner.

The Arbeitsgruppe Alfons Walde (Gert Ammann, Peter Konzert, Carl Kraus, Michael Walde-Berger) has confirmed the authenticity of this work, which will be included in the forthcoming Alfons Walde Werkverzeichnis.

Winteridylle captures the picturesque scenery of the remote Kitzbühel Mountains, depicting the traditional wooden chalets perched upon a rocky outcrop, whilst figures in their traditional Tyrolean costumes, grant a sense of scale. Using a myriad of nuanced shades of white Walde succeeds in capturing the brilliance of the mountain light, which radiates off the snowy slope, while the contrasting blue shadows, mirror the deep blue expanse of sky above, creating a perfectly balanced and harmonious composition. The contrast between large dark shadows and sun-lit areas is so strong that the painting is remarkably abstract, a quality also noticeable in the depiction of the mountain in the background. Deploying a tempered palette of subtle tones, rendered in a unique tempera style with heavy impasto, Walde creates a wonderfully worked surface, dispensing of any unnecessary detail to create a stylised and reduced style.

Born in Kitzbühel in Tyrol, Alfons Walde began his career at the Technische Hochschule in Vienna, where he studied architecture from 1910 to 1914, whilst simultaneously perfecting his skills as a painter. Here he came into contact with Egon Schiele, Gustav Klimt and Ferdinand Hodler, whose work was of great influence to the burgeoning artist. In 1911 Walde had his first exhibition at Innsbruck and in 1913 submitted four works to the celebrated Vienna Secession exhibition. With the outbreak of the First World War in 1914, Walde's artistic ambitions were put on hold as he joined the Tyrolean Kaiserschütze, heading to the high mountains of Austria. Following the end of the war Walde returned to Kitzbühel and fully devoted himself to painting. During the 1920s Walde participated in a number of exhibitions of the Secession and the Wiener Künstlerhaus. In 1924 he received first and second prize at the competition "Winterbilder" and a year later took part at the Biennale Romana in Rome. Around 1928 he finally found his own characteristic style that gave expression to the Tyrolean mountain scenery - particularly the living winter landscapes - and its robust people through the use of highly reduced inland drawings and a pastose colouring.



426

MAX LIEBERMANN (1847-1935)

Bauer mit Kuh

signed 'M.Liebermann' (lower left)

oil on canvas

25 ½ x 35 in. (65 x 89 cm.)

Painted in 1897

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Private collection, Paris, by 1900.

Paul Cassirer, Berlin, by 1903.

Stadtrat Max Cassirer, Berlin, by whom acquired from the above on 16 November 1903.

Confiscated from the above by the Gestapo in September 1941.

Consigned for sale on 20 January 1942 at Hans Lange, Berlin.

Withdrawn from the above sale by the Einsatzstab Reichsleiter Rosenberg and delivered to the National Socialist Party (NSDAP) in July 1942.

Colombier, Paris.

Hans Kirstein & Cia., Rio de Janeiro, by whom acquired from the above in 1951.

Max Lewinsky, Sao Paolo, by whom acquired from the above on 11 March 1953, and thence by descent until 2004.

Anonymous sale, Sotheby's, London, 3 June 2009, lot 22 following an agreement with the heirs of Max Cassirer.

Acquired at the above sale by the present owner.

EXHIBITED:

Berlin, Galerie Franz Gurlitt, *Werke deutscher Meister aus Privatbesitz, II. Ausstellung*, April 1915, no. 60.

Zurich, Kunsthaus, *Max Liebermann*, June-July 1923, no. 44.

Berlin, Jüdisches Museum, *Gedächtnisausstellung*, 1936, no. 29.

Vienna, Neue Galerie, *Max Liebermann*, 1937, no. 31 (dated '1896').

Berlin, Neue Synagoge Berlin-Centrum Judaicum, *Was vom Leben übrig bleibt, sind Bilder und Geschichten: Max Liebermann zum 150. Geburtstag: Rekonstruktion der Gedächtnisausstellung des Berliner Jüdischen Museums von 1936, 1997*, no. 29, p. 216 (illustrated p. 217).

LITERATURE:

H. Rosenhagen, *Max Liebermann*, Bielefeld/Leipzig, 1900, p. 81 (illustrated).

G. Pauli, 'Des Meisters Gemälde: Max Liebermann', in *Klassiker der Kunst*, Stuttgart/Leipzig, 1911, p. 246 (illustrated p. 107; dated '1896').

E. Hancke, *Max Liebermann. Sein Leben und seine Werke*, Berlin, 1914, pp. 356 & 537.

R. Edouard-Joseph, *Dictionnaire biographique des artistes contemporains 1910-1930*, vol. II, Paris, 1931, p. 395 (illustrated).

M. Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien*, vol. I, 1865-1899, Munich, 1995, no. 1897/2, p. 460 (illustrated).

Liebermann had arrived in the Netherlands from his Paris travels and his first trip to England, together with friend Hugo von Tschudi, art collector and newly appointed director of the Nationalgalerie in Berlin. From Zandvoort he came to Laren, where he painted various works such as *Innere einer Weberei* or *Sonntagnachmittag in Laren*, proclaiming the inspiring nature of the landscape of the region and its village life. The works executed at that time in Laren almost seem to be reminiscences from the artist's earlier days.

He often directly copied natural elements from his surroundings onto the canvas, in contrast to figures and movement which he worked in various studies before adding them to a work. He would follow the townsfolk around with his sketchbook in one hand and charcoal stick or a pencil in the other, capturing the physiology and gestures as accurately as possible.

Bauer mit Kuh shows an old farmer, back towards the viewer as he watches his cow grazing. The landscape and bushes only vaguely indicate the location, whereas the man's clothing and posture, as well as the captured movement of the cow have been carefully observed and elaborated.

For almost 40 years this painting was part of the Max Cassirer collection, who acquired the work from his nephew Paul Cassirer, a reputable art collector in Berlin before the Second World War. Max Cassirer himself, who grew up in Silesia, was an important businessman, later magistrate and honorary citizen of Charlottenburg in Berlin. He supported and enabled numerous social, cultural and artistic projects, such as schools, family foundations, and monuments such as the *Entenbrunnen* in front of the Renaissance-Theatre in Berlin. In 1936, Cassirer lent the work *Bauer mit Kuh* to the Jewish Museum in Berlin for a memorial exhibition (no. 29), and in 1937 to a dedicated Max Liebermann exhibition at the Neue Galerie in Vienna, which presumably was the last time that this work was shown to the public.



* 427

CHAÏM SOUTINE (1893–1943)

Femme couchée

oil on panel

8 ½ x 13 ½ in. (20.5 x 34.3 cm.)

Painted circa 1940

£80,000–120,000

\$110,000–160,000

€92,000–140,000

PROVENANCE:

Marcellin & Madeleine Castaing, Paris, by whom acquired from the artist.

Michel Castaing, Paris, [son of the above], and thence by descent; sale,

Sotheby's, London, 22 June 2004, lot 170.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Orangerie des Tuileries, *Soutine*, April - September 1973, no. 89 (dated '1941').

Milan, Galleria Bergamini, *Chaim Soutine. I Dipinti della Collezione Castaing*, March - April 1987, no. 13 (illustrated; titled 'Testa di donna sdraiata').

Chartes, Musée de Chartes, *Soutine*, June - October 1989, no. 72, p. 310 (illustrated p. 311; dated '1941').

LITERATURE:

M. Castaing & J. Leymarie, *Soutine*, Paris/ Lausanne, 1963 (illustrated pl. XXXIV).

P. Courthion, *Soutine, Peintre du déchirant*, Lausanne, 1972, no. E, p. 287 (illustrated; dated '1941').

R. Barotte, 'Soutine, le témoignage de Madeleine Castaing', in *Plaisir de France*, no. 409, Paris, May 1973, p. 46 (illustrated).

M. Tuchman, E. Dunow & K. Perls, *Chaim Soutine, Catalogue raisonné, Werksverzeichnis*, vol. II, Cologne, 1993, no. 181, p. 768 (illustrated p. 771).

'No one has dealt more intimately or feelingly with the specific properties of oil paint - or more pictorially. Soutine used impasto for the sake of colour alone, never sculpturally or to enrich the surface. His paint matter is kneaded and mauled, thinned or thickened, in order to render it altogether chromatic, altogether retinal'

(C. Greenberg, *Arts and Culture: Critical Essays*, Boston, 1971, n.p.)

Painted around 1940, *Femme couchée* is an intimate work capturing, up close, a woman lying contemplative on her bed. The brushwork retains some of the expressive energy of Soutine's earlier paintings, with vigorous passages and lively brushstrokes, especially in the background, the pigment is applied in broad, kinetic swathes, anticipating the gestural liberation of the Abstract Expressionists, who looked to Soutine as a hero ahead of his time. 'It's the lushness of the paint,' de Kooning declared. 'He builds up a surface that looks like a material, like a substance. There's a kind of transfiguration in his work' (De Kooning, quoted in *The Impact of Chaim Soutine*, exh. cat., Cologne, 2002, p. 53).

And yet, there is also a tranquillity in this picture that may provide some insight into the artist's own state of mind at the time. It was painted against the backdrop of a period of upheaval in Paris as the Germans occupied the city from June that year. Soutine, in poor health besides, and particularly conscious of the vulnerability of his position as both a Jew and a foreigner in France, would move from place to place, hence the smaller dimensions of the later works. But the artist had found loyal and helpful companions, among them Gerda Groth, and was lent strength in the face of adversity. 'Soutine is a painter to whom content was everything,' Andrew Forge has concluded. 'His art... seems to mirror a solitary experience, to have suffered to a degree that is without parallel even in the art of our century' (A. Forge, *Soutine*, London, 1965, p. 21).





PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ 428

ANDRÉ DERAÏN (1880-1954)

Jouet devant une fenêtre

oil on panel

15 ¾ x 12 ¾ in. (40 x 32.5 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Bosselut, Paris.

Private collection, Paris, by whom acquired from the above, and thence by descent to the present owner.



λ * 429

LOUIS VALTAT (1869–1952)

Le Bohémiens

signed and dated 'L.Valtat 05' (lower right)

oil on canvas

31 7/8 x 39 3/8 in. (81 x 100 cm.)

Painted in 1905

£50,000–80,000

\$68,000–110,000

€58,000–91,000

PROVENANCE:

Ambroise Vollard, Paris.

Private collection, Switzerland, by descent from the above.

Anonymous sale, Christie's, London, 24 June 2009, lot 233.

Acquired at the above sale by the present owner.

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



430

MAURICE DENIS (1870-1943)

Couvent de Novodievitchi

signed 'MAV.DENIS' (lower right)

oil on canvas laid down on panel

11 ½ x 15 ½ in. (29.1 x 39.5 cm.)

Painted in 1909

£50,000-70,000

\$68,000-94,000

€58,000-80,000

PROVENANCE:

The artist's studio.

Anne-Marie Poncet, Switzerland, and thence by descent.

Galerie Vallotton, Lausanne, by whom acquired from the above in May 1946.

Private collection, France, by whom acquired from the above in July 1946, and thence by descent to the present owner.

EXHIBITED:

Bern, Kunsthalle, *Exposition de peinture contemporaine, École de Paris*, February - March 1946, no. 51 (titled 'Paysage de Russie').

This work will be included in the forthcoming catalogue raisonné by Claire Denis et Fabienne Stahl.

Maurice Denis travelled to Moscow in January 1909 to overview the installation of the large decorative *Psyché* panels that he had recently completed for the music room of Ivan Morosov's private home located 21, Pretchistenka Street, in Moscow (now part of the Hermitage Museum's collections in Saint Petersburg). He describes the Novodievitchi convent as follows: "the tower is slightly Chinese. The pink front door pavilion, the white walls inside and the red squared towers have something of the Renaissance and of Venitia" (quoted in *Journal*, Paris, 1957, vol. II, p. 103).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ 431

GEORGES ROUAULT (1871-1958)

Le Palais d'Ubu Roi I

signed and dated '1916 G.Rouault' (lower right)

gouache on paper laid down on board

29 x 40 ¾ in. (73.8 x 103.5 cm.)

Painted in 1916

£80,000–120,000

\$110,000–160,000

€92,000–140,000

PROVENANCE:

Private collection, London, by 1973.

LITERATURE:

I. Rouault, *Rouault, l'oeuvre peint*, vol. I, Monaco, 1988, no. 1047, p. 310 (illustrated).

*** 432**

CHAÏM SOUTINE (1893–1943)

Paysage du midi

signed 'Soutine' (lower right)

oil on canvas

24 7/8 x 20 5/8 in. (63.2 x 52.3 cm.)

Painted *circa* 1918

£180,000–250,000

\$250,000–340,000

€210,000–290,000

PROVENANCE:

Charles Hall Thorndike, by whom acquired directly from the artist, and thence by bequest.

Private collection, Paris.

Anonymous sale, Bellier, Paris, 6 July 1999.

Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Gmurzynska, *The Impact of Chaïm Soutine (1893-1943): de Kooning, Pollock, Dubuffet, Nacon*, November - December 2001, p. 151 (illustrated, p. 150).

New York, Cheim & Read, *The New Landscape, The New Still Life: Soutine and Modern Art*, June - September 2006, n.p. (illustrated).

This work will be included in the forthcoming new edition of the Chaïm Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow

The landscapes that Soutine painted at Cagnes-sur-Mer in the period between 1915 to 1925 represent a critical moment in the artist's career. Soutine had first visited Cagnes during the spring and summer of 1918 with Modigliani, Foujita, and their dealer, Léopold Zborowski. This trip, which coincided with the German bombardment of Paris, marked the first time that Soutine, a native of Lithuania, had left the capital since his arrival in France five years earlier. From 1919 until 1922, Soutine lived in Céret, a small town in the French Pyrenées where Picasso and Braque had painted together earlier in the decade. He returned to Cagnes in 1923, remaining this time for at least two years.

The picturesque hamlet on the Côte d'Azur, with its old houses and twisting olive trees, had already inspired scores of artists, most notably Renoir, who lived there from 1908 until his death eleven years later. Soutine struggled to depict the sun-drenched vistas, writing to Zborowski, 'I have done only seven canvases. I am sorry about this. I wanted to leave Cagnes, this landscape which I cannot stand any more. I even went for a few days to Cap Martin, where I thought I would settle. I did not like it, and I had to paint over some pictures I had begun. I am back in Cagnes, against my will' (quoted in *An Expressionist in Paris: The Paintings of Chaïm Soutine*, exh. cat., New York, 1998, p. 103). Despite these frustrations, Soutine came to view his time at Cagnes as a turning point in his artistic development, and he often bought back and destroyed paintings that he had produced before this seminal sojourn.

The present canvas, with its vivid palette and swirling, gestural impasto, is characteristic of Soutine's finest landscapes. At Céret, Soutine had typically painted compact, claustrophobic scenes that focus on small details of the terrain, such as a group of trees. At Cagnes, he adopted a more distant vantage point over the rambling rooftops and gnarled vegetation, often centering the composition around a vertiginous pathway that leads the viewer into the scene. Maurice Tuchman has written, 'At Cagnes the palette becomes brighter and more luminous, due in part to the summer climate of the Midi. The mature Cagnes landscapes have an airy, buoyant, fairy tale quality. More often than not, a large view of the town, seen from above, typifies the Cagnes style... The opening up of the space is reiterated by the inclusion of a form that visually and literally (a road or steps) invites us to enter. This accessibility is diametrically opposed to the claustrophobic sensation generated by the Céret paintings of finding ourselves already inside the landscape. Greater atmospheric breadth and luminosity, a brighter palette of increasingly pastel-like colors, and a reduced sense of scale all contribute to this sense of expansion. They also introduce a note of playfulness, in contrast to the seriousness of Céret' (M. Tuchman, E. Dunow and K. Perls, *Chaïm Soutine, Catalogue raisonné*, Cologne, 1993, vol. I, p. 980).





λ * 433

MOÏSE KISLING (1891-1953)

Fleurs

signed 'Kisling' (lower left)

oil on canvas

16 1/8 x 13 in. (41 x 33 cm.)

Painted in 1939

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Private collection, Paris.

Anonymous sale, Hôtel Drouot, 23 January 1989, lot 27.

Daniel Malingue, Paris.

Anonymous sale, Hôtel Drouot, 19 June 1994, lot 47.

Acquired at the above sale by the present owner.

LITERATURE:

J. Dutourd & J. Kisling, *Kisling*, vol. III, Landshut, 1995, no. 163, p. 259 (illustrated).



λ 434

MOÏSE KISLING (1891–1953)

Jeune femme au pull rayé

signed 'Kisling' (lower left)

oil on canvas

25 ½ x 19 ¾ in. (64.8 x 50 cm.)

Painted circa 1935

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Elizabeth & Peter Cats, New York, since 1976.

Private collection, United States.

Acquired from the above by the present owner.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Marc Ottavi and formerly under the direction of the late Jean Kisling.



THE PROPERTY OF A GENTLEMAN

λ 435

MOÏSE KISLING (1891-1953)

Paysage de Westport

signed 'Kisling' (lower left) and inscribed and dated 'Westport 1944' (lower right)

oil on canvas

18 1/8 x 22 in. (46 x 55.8 cm.)

Painted in 1944

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Acquired directly from the artist; sale, Sotheby's, New York, 3 May 1974, lot 398.

Acquired at the above sale by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 83, p. 276 (illustrated).



λ 436

GUSTAVE CARIOT (1872-1950)

Meules dans les champs

signed and dated 'G.Cariot 1936' (lower right)

oil on canvas

29 1/8 x 36 3/8 in. (74 x 92.2 cm.)

Painted in 1936

£8,000–10,000

\$11,000–13,000

€9,200–11,000

PROVENANCE:

Anonymous sale, Millon & Associés, Paris, 21 June 2005, lot 57.

Acquired from the above by the present owner.



NETTER is a legendary name within the Montparnasse circle. With their roots in the east of France, the Netters, an industrial family, applied to their occupation as art patrons the same rigor for talent-spotting upon which their financial success was founded. This skill in selecting works for their collection allowed them to leave an indelible mark on the history of patronage within the period. This is particularly true of their pursuits during the interwar period, where their focus would be on the École de Paris, as testified by the remarkable exhibition held at the Pinacothèque de Paris in 2012. The Jonas Netter collection comprised an impressive selection of works, assembled by this enigmatic figure, whose name remained known only to a few close confidants. The exhibition unveiled several paintings never before seen by the public, such as works by André Derain, Moïse Kisling, Amedeo Modigliani, Chaïm Soutine, Maurice Utrillo, and Maurice de Vlaminck. Regrettably, history's tribulations prevented the collection from staying intact. Fortunately, however, a few, including works by André Derain, Emile-Othon Friesz and Celso Lager were preserved by Jonas Netter's heirs and are now presented here at Christie's for the first time.





438

PROPERTY FORMERLY IN THE JONAS NETTER COLLECTION

λ 437

CELSO LAGAR (1891-1966)

Hommes travaillant les champs

signed 'Lagar' (lower left)

oil on canvas

26 ½ x 29 ½ in. (67.2 x 74.8 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

PROVENANCE:

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

Narciso Alba has confirmed the authenticity of this work.

PROPERTY FORMERLY IN THE JONAS NETTER COLLECTION

λ 438

CELSO LAGAR (1891-1966)

Fruits sur table

signed 'Lagar' (lower left)

oil on canvas

29 ½ x 37 ¾ in. (74.8 x 96 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

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

Narciso Alba has confirmed the authenticity of this work.



PROPERTY FORMERLY IN THE JONAS NETTER COLLECTION

λ 439

ÉMILE OTHON FRIESZ (1879–1949)

Deux femmes assises

signed and dated 'E. Othon Friesz 14' (lower left)

oil on canvas

32 x 25 ¾ in. (81.4 x 65.5 cm.)

Painted in 1914

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

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

PROPERTY FORMERLY IN THE
JONAS NETTER COLLECTION

λ • 440

ISAAC DOBRINSKY (1891-1973)

Nature morte avec bouteille et tournesol

signed and dated 'Dobrinsky 1920' (upper right)

oil on canvas

18 1/8 x 21 1/2 in. (46 x 55 cm.)

Painted in 1920

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

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



PROPERTY FORMERLY IN THE
JONAS NETTER COLLECTION

λ 441

PINCHUS KRÉMÈGNE (1890-1981)

Cheval

indistinctly signed 'Kremegne' (lower right)

oil on canvas

13 x 16 1/4 in. (33 x 41 cm.)

£5,000-7,000

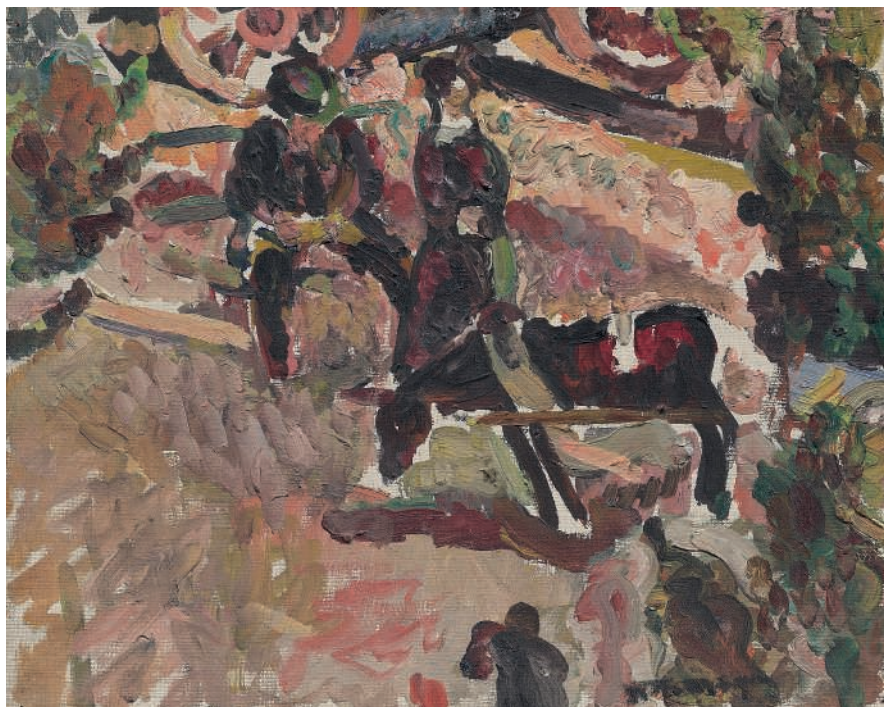
\$6,800-9,400

€5,800-8,000

PROVENANCE:

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

Jeannette Kremen has confirmed the authenticity
of this work.





442

HONORÉ DAUMIER (1808-1879)

Don Quichotte et Sancho Panza

signed 'h.Daumier' (lower left)

oil on panel

9 $\frac{3}{8}$ x 22 $\frac{7}{8}$ in. (24 x 58 cm.)

£80,000-120,000

\$110,000-160,000

€92,000-140,000

PROVENANCE:

Private collection, Paris.

This work will be included in the forthcoming supplement of K.E. Maison's *Catalogue raisonné de l'oeuvre de Daumier*, currently being prepared by the Comité Honoré Daumier.





λ* 443

THÉO TOBIASSE (1927-2012)

Tu es plus proche de moi que ma pensée

signed 'Theo Tobiasse' (lower right) and inscribed 'Tu es plus proche de moi
que ma pensée' (upper centre)

oil on canvas

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

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Anonymous sale, Cornette de Saint-Cyr, Paris, 30 March 2009, lot 601.

Acquired at the above sale by the present owner.

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it
will be included in the forthcoming *Théo Tobiasse catalogue raisonné*.



444

ODILON REDON (1840-1916)

Figures extatiques

signed 'ODILON REDON' (lower left)

oil on canvas

14 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (38 x 46.5 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

André Level, Paris, by whom acquired directly from the artist, probably in May 1907.

Private collection, Paris, and then by decent to 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 Odilon Redon Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

445

AUGUSTE RODIN (1840-1917)

Balzac, étude type C (buste), 3ème version, petit modèle

signed 'A. Rodin' (on the left edge of the neck) and inscribed with foundry mark 'A. Rudier . Fr Paris' (on the back); with raised signature 'A. Rodin' (on the inside)

bronze with dark brown patina

Height: 6 ½ in. (16.6 cm.)

Conceived in 1892; this cast executed between 1927 and 1933

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Galerie Haussmann [M. Gustave Danthon], Paris, before 1933.

Private collection, Israel, by whom acquired in the 1980s, and thence by descent.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 188, p. 72 (another cast illustrated p. 73).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 218 (another cast illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 265 (another cast illustrated).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London/Melbourne, 1967, p. 167 (another version illustrated).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 105.

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 455.

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 1079, pp. 168-169 (other versions illustrated).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5744B.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

446

LOUIS HAYET (1864-1940)

Émile Verhaeren

signed 'LOUIS HAYET' (on the stretcher)

oil on canvas

24 x 19 ¾ in. (61.1 x 50 cm.)

Painted *circa* 1894-1896

£12,000-18,000

\$17,000-24,000

€14,000-21,000

PROVENANCE:

Acquired by the present owner in the 1960s.

EXHIBITED:

Saint-Amands, Émile Verhaeren Museum, *Een dichter voor Europa/Un poète pour l'Europe*, 2016, p. 66.



*** 447**

FÉLIX ZIEM (1821-1911)

Venise, gondole et voiliers sur le Grand Canal

signed 'Ziem.' (lower right)

oil on canvas

22 7/8 x 37 5/8 in. (58 x 95.5 cm.)

£50,000–70,000

\$68,000–94,000

€58,000–80,000

PROVENANCE:

Anonymous sale, Besch Cannes Auction, Cannes, 4 June 2006, lot 107.

Acquired at the above sale by the present owner.

The Association Félix Ziem, represented by Mathias Ary Jan, Davis Pluskwa and Gerard Fabre, has confirmed the authenticity of this work.

This painting will be sold with a copy of a certificate of authenticity by Madame Burdin-Hellebranth.

448 No Lot





*** 449**

PIERRE EUGÈNE MONTÉZIN (1874-1946)

L'abreuvoir à Mizy sur Yonne

signed 'Montézin' (lower left)

oil on canvas

24 x 31 $\frac{1}{8}$ in. (61 x 81 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale, Le Havre Enchères, Le Havre, 7 May 2006, lot 96.

Acquired at the above sale by the present owner.

Jean-Pierre Klein Montézin confirmed the authenticity of this painting.



*** 450**

PIERRE EUGÈNE MONTEZIN (1874-1946)

Les Halles, le marché aux légumes

signed 'Montezin' (lower right)

oil on canvas

23 7/8 x 28 3/4 in. (59.5 x 73 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anonymous sale, Christie's, New York, 18 February 1988, lot 39.

Private collection, by whom acquired at the above sale; sale, Christie's, New York, 6 May 1998, lot 226.

Private collection, New York.

Thomas Colville Fine Arts, Inc., New York.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galeries Durand-Ruel, *Pierre Montezin*, November - December 1938, no. 8.

Jean-Pierre Klein Montézin and Cyril Klein Montézin have confirmed the authenticity of this painting.



Δλ * 451

JEAN-PIERRE CASSIGNEUL (B. 1935)

Parc de Saint-Cloud

signed 'CASSIGNEUL' (lower right); signed, dated, numbered and inscribed
"Le Parc de St Cloud" Cassigneul 1969. No 35' (on the reverse)

oil on canvas

23 5/8 x 18 1/8 in. (60.5 x 46 cm.)

Painted in 1969

£15,000–25,000

\$21,000–34,000

€18,000–29,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired in March 1993.

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*,
February - March 2009; this exhibition later travelled to Morioka, Civic
Cultural Hall, June - July 2009.

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



Δλ * 452

JEAN-PIERRE CASSIGNEUL (B. 1935)

La fenêtre ouverte

signed 'CASSIGNEUL.' (lower left); signed, dated and inscribed 'La fenetre ouverte Cassigneul 70' (on the reverse)

oil on canvas

51 ¼ x 35 in. (130 x 89 cm.)

Painted in 1970

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Nukaga Gallery, Tokyo.

Private collection, Japan, by whom acquired in May 1993.

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki Kyoto, *Cassigneul - Beautiful Flowers and Brilliant Women*, February - March 2009; this exhibition later travelled to Morioka, Civic Cultural Hall, June - July 2009.

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



λ 453

ROBERT MARC (1943-1993)

Composition cubiste

signed 'ROBERT MARC' (lower centre); signed 'ROBERT MARC'
(on the reverse)

oil on canvas

39 1/8 x 20 1/2 in. (99.5 x 52 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

The artist's estate.

Forum Gallery, New York.

Barry Friedman Ltd., New York.

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



454

ÉMILE CHAMBON (1905-1993)

Le Cauchemar

signed and dated 'E.CHAMBON 62' (lower left); signed, dated and inscribed 'E.Chambon 1962 « Le cauchemar » (Josiane B. Carouge)' (on the reverse)
oil on board
43 ¼ x 31 ¾ in. (109.8 x 79.9 cm.)
Painted in Carouge in 1962

£12,000-18,000
\$17,000-24,000
€14,000-21,000

PROVENANCE:

Galerie Alain Blondel, Paris.
Acquired from the above; sale, Christie's, London, 30 June 2017, lot 13.
Acquired at the above sale by the present owner.

LITERATURE:

P. Clerc, *Émile Chambon, La magie du réalisme*, Paris, 2011, p. 119 (illustrated fig. 125).

Sold with a photo-certificate from the Fondation Émile Chambon.



λ 455

BALTASAR LOBO (1910–1993)

Le chevalier

signed and numbered 'Lobo 4/8' (on the front, lower left); inscribed with foundry mark 'Susse Fondeur Paris' (on the back, lower left)

bronze with brown and green patina

Height: 32 ¼ in. (82 cm.)

Conceived in 1962; this bronze cast by Susse Fondeur in 1996 in a numbered edition of eight, plus four artist's proofs

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Atelier of the artist, Paris.

Galería Freites, Caracas.

Private collection, Caracas.

Acquired from the above by the present owner.

LITERATURE:

V. Bollmann-Müller & J.-E. Müller, *Lobo, catalogue raisonné de l'oeuvre sculpté*, Paris, 1985, no. 186 (another cast illustrated).

G. Diehl & F. Palomero, *Baltazar Lobo, préserver la permanence de la sculpture: un problème primordial*, Caracas, 2005, p. 51 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 6859.



λ * 456

ANDRÉ BRASILIER (B. 1929)

Sortie du bois

signed 'André Brasilier.' (lower right); signed, dated and inscribed 'Sortie du bois. André Brasilier. 2016.' (on the stretcher)

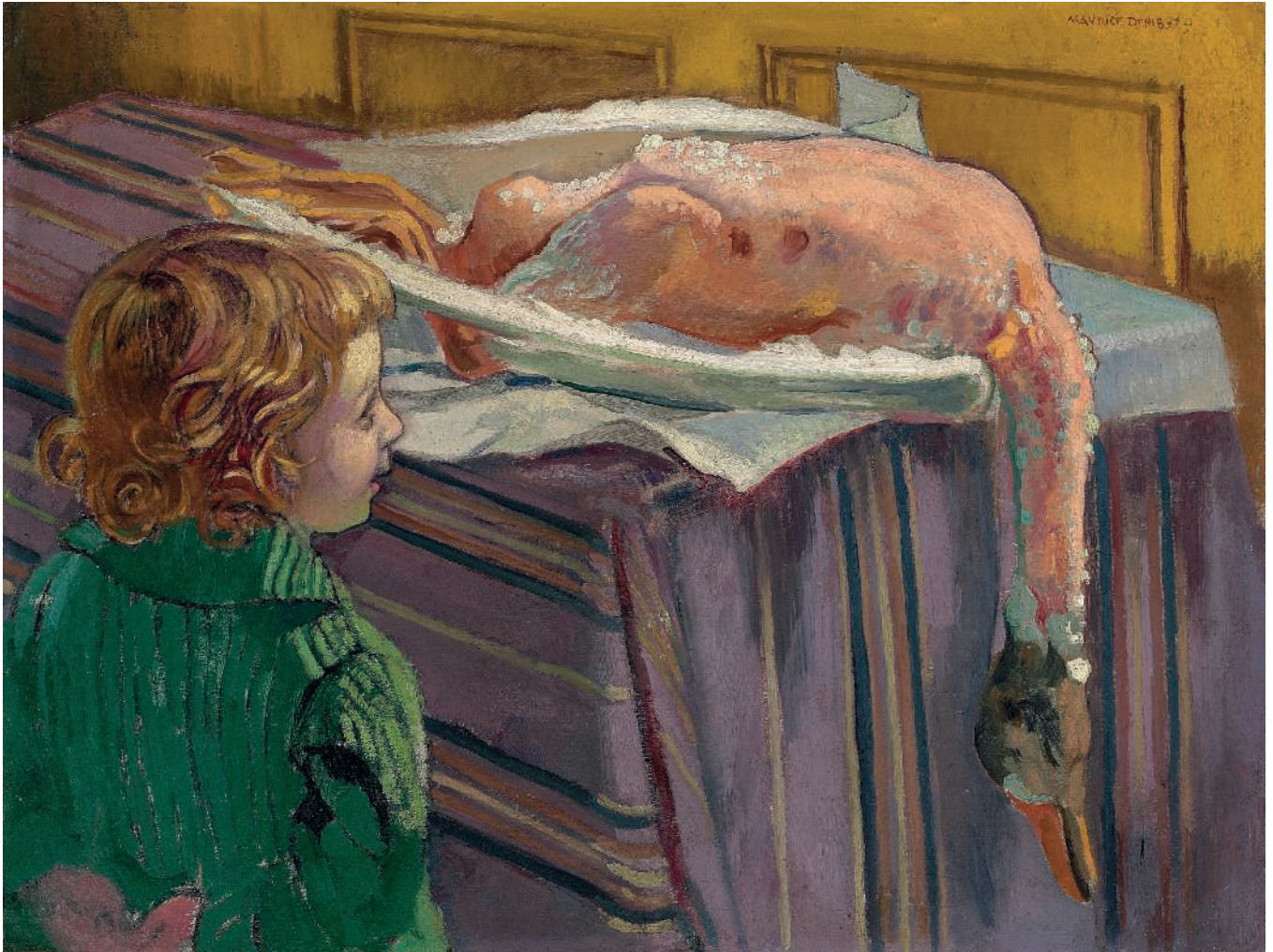
oil and gold leaf on canvas
23 7/8 x 28 3/4 in. (60 x 73 cm.)
Painted in 2016

£30,000–50,000
\$41,000–67,000
€35,000–57,000

PROVENANCE:

Opera Gallery, Switzerland.
Acquired from the above by the present owner.

Alexis Brasilier has confirmed the authenticity of this work.



457

MAURICE DENIS (1870-1943)

L'enfant à l'oie

with the signature and dated 'MAURICE DENIS 1919' (upper right)

oil on board

20 x 26 3/4 in. (50.8 x 67 cm.)

Painted in 1919

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Anonymous sale, Blache, Versailles, 26 November 1978, lot 161.

Anonymous sale, Cheval Leger, Versailles, 8 April 1990, lot 74.

Anonymous sale, Hôtel Drouot, Paris, 18 November 2007, lot 33.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Louis Carré, *Maurice Denis*, 1941, no. 15.

Claire Denis and Fabienne Stahl will include this work in their forthcoming *Denis catalogue raisonné*.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

458

HENRI LEBASQUE (1865-1937)

Portrait d'Émile Chabot enfant

signed, dated and inscribed 'A. Emile Chabot Le 2e novembre 1923 H Lebasque' (lower right)

oil on canvas

21 5/8 x 18 1/4 in. (55 x 46.2 cm.)

Painted in 1923

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Émile Chabot.

Claude Wautier & Pierre Santini.

Marcel Perron.

Anonymous sale, Martin-Chausselat, Versailles, 3 December 1995.

Richard Green Gallery, London.

Anonymous sale, Christie's, London, 25 June 1998, lot 234.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 639, p. 186 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this painting.



PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTION

*** 459**

ÉDOUARD VUILLARD (1868-1940)

Femme assise à la blouse bleue et blanche

with the Haviland & Co (Limoges) mark (underneath)

glazed ceramic plate

Diameter: 8 ½ in. (21.5 cm.)

Executed in 1895 as part of a set of 96 plates in wedding service commissioned by Jean Schopfer

£40,000–60,000

\$54,000–81,000

€46,000–69,000

PROVENANCE:

Jean Schopfer, by whom commissioned in 1895.

Galerie Druet, Paris, possibly by 1938.

Acquired from the above in 1960, and thence by descent to the present owner.

EXHIBITED:

Paris, Maison de l'Art Nouveau (Siegfried Bing), *Salon de l'Art Nouveau*, December 1895 - January 1896.

Paris, Musée des Arts Décoratifs, *E. Vuillard*, May - July 1938, no. 321.

Washington, National Gallery of Art, *Édouard Vuillard*, January - April 2003, no. 132; this exhibition later travelled to Montreal, Museum of Fine Arts; Paris, Galeries nationales du Grand Palais; and London, Royal Academy of Arts.

LITERATURE:

J. Salomon, *Auprès de Vuillard*, Paris, 1953, p. 33.

C. Frèches-Thory & A. Terrasse, *Les Nabis*, Paris, 1990, pp. 191-192.

G. Groom, *Edouard Vuillard, Painter-Decorator, Patrons and Projects, 1892-1912*, New Haven & London, 1993, pp. 71, 74-76, 99, 100.

Exh. cat., *Beyond the Easel, Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930*, New Haven & London, 2001, p. 45 (illustrated fig. 10).

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. I, Milan, 2003, p. 451 (illustrated).

A. Leduc Beaulieu, 'An Art Nouveau experiment: Edouard Vuillard's Porcelain Wedding Service for Jean Schopfer, 1895', in *Studies in the Decorative Arts*, vol. XIII, no. 1, New York, Fall-Winter 2005-2006, pp. 72-90, fig. 1 (illustrated p. 74).

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



PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ * 460

JEAN PUY (1876-1960)

Les faunesses

signed and inscribed 'J Puy Les Faunesses' (on the neck); signed and dated 'JPuy 1907' and with Metthey's monogram (underneath)
tin-glazed earthenware vase
Height: 13 7/8 in. (35.3 cm.)
Executed in 1907

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Ambroise Vollard, Paris.
Acquired in the 1960s, and thence by descent to the present owner.

LITERATURE:

Exh. cat., *La Céramique Fauve, André Metthey et les peintres*, Nice, 1996, p. 96 (illustrated; titled 'Personnages et ours').

This work will be included in the supplement of the Jean Puy catalogue raisonné being prepared by the Association des Amis de Jean Puy et le Fonds Jean et Michel Puy.

461 No Lot

462

GUSTAVE LOISEAU (1865-1935)

Le Port de la Poissonerie, Dieppe

signed and dated 'G.Loiseau.1903' (lower left)

oil on canvas

19 7/8 x 24 1/8 in. (50.4 x 61.3 cm.)

Painted in 1903

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Galerie Durand-Ruel, Paris.

The Lefevre Gallery, London.

Anonymous sale, Christie's, London, 28 November 1989, lot 306.

Anonymous sale, Van Ham Kunstauktionen, Cologne, 14 November 2014, lot 549.

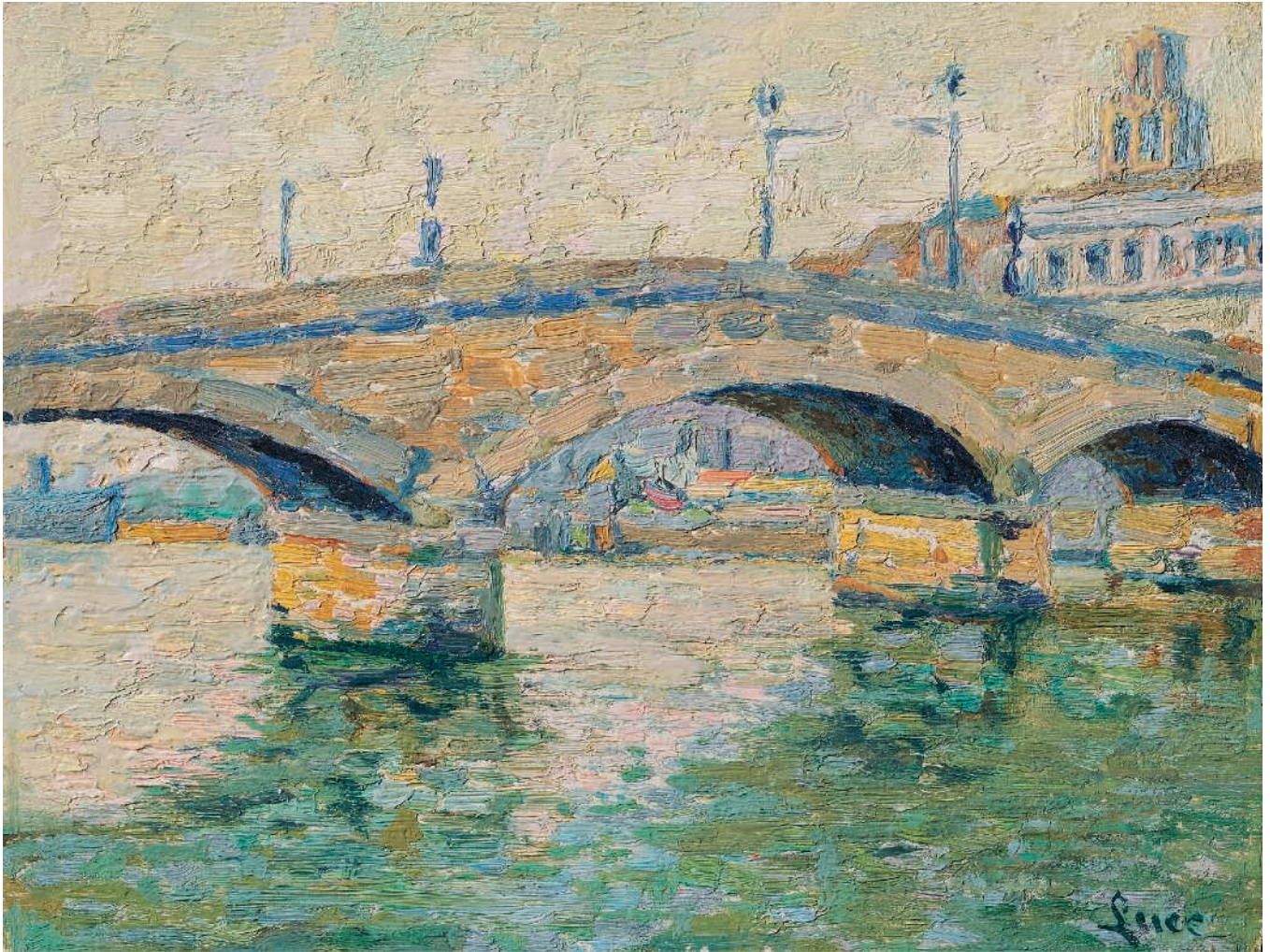
Acquired by the present owner in 2015.

EXHIBITED:

Cologne, Galerie Abels, *Französische Meister des Nachimpressionismus*, 1962, no. 13.

This work will be included in the forthcoming Gustave Loiseau catalogue raisonné currently being prepared by Didier Imbert.





*** 463**

MAXIMILIEN LUCE (1858-1941)

Rouen, le Pont de Pierre

signed 'Luce' (lower right)

oil on board

5 ½ x 7 ⅞ in. (13.8 x 18 cm.)

Painted *circa* 1890

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private collection, Netherlands.

Anonymous sale, Arts & Antiques Group, 24 November 2014, lot 453.

Acquired at the above sale by the present owner.

Denise Bazetoux has confirmed the authenticity of this work.



*** 464**

MAURICE UTRILLO (1883-1955)

La Belle Gabrielle et rue Saint-Vincent sous la neige, Montmartre

signed 'Maurice. Utrillo, V.' (lower right); inscribed ' - Montmartre, -' (lower left)
oil on board

18 x 21 ½ in. (45.6 x 55 cm.)

Painted *circa* 1946

£50,000–70,000

\$68,000–94,000

€58,000–80,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris.

E.J. Van Wisselingh & Co., Amsterdam (no. 6999).

Maxwell Galleries, San Francisco (no. P236).

Anonymous sale, Sotheby's, New York, 19 November 1986, lot 186.

Anonymous sale, Christie's, London, 29 June 1987, lot 59.

Private collection, United Kingdom, by whom acquired at the above sale;

Christie's, London, 27 June 2000, lot 231.

Acquired at the above sale by the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 2261, p. 310 (illustrated p. 311).

Jean Fabris confirmed the authenticity of this work.



λ 465

MOÏSE KISLING (1891-1953)

Nu debout

signed 'Kisling' (lower right)

oil on canvas

25 5/8 x 18 1/8 in. (65 x 46 cm.)

Painted in 1930

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Galerie C.-A. Girard, Paris.

Private collection, Tel Aviv.

Acquired from the above by the present owner.

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 51, p. 304 (illustrated).



λ * 466

AUGUSTE HERBIN (1882-1960)

Paysage, la Loue à Moutier-Haute-Pierre

signed 'herbin' (lower centre)

oil on canvas

23 ½ x 31 ⅞ in. (59.7 x 81 cm.)

Painted in 1923

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Galerie l'Effort Moderne [Léonce Rosenberg], Paris.

Anonymous sale, Hôtel Drouot, Paris, 19 March 2007, lot 55.

Acquired at the above sale by the present owner.

Geneviève Claisse has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 467

JEAN-PIERRE CASSIGNEUL (B. 1935)

Nature morte

oil and fabric collage on canvas
31 7/8 x 39 3/8 in. (81 x 100 cm.)
Painted in 1958

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

PROVENANCE:

A gift from the artist to the present owner in the 1960s.

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



PROPERTY FROM A SOUTHWEST COLLECTION

λ * 468

CAMILLE BOMBOIS (1883-1970)

Les clochards sur les quais de la Seine

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

oil on canvas

25¾ x 36¾ in. (65.3 x 92.3 cm.)

Painted circa 1926

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Perls Galleries, New York.

Anonymous sale, by whom acquired from the above in 1987; sale, Christie's, New York, 15 May 1997, lot 453.

Acquired at the above sale by the present owner.

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

Rembrandt Bugatti:

Photo: © Rembrandt Bugatti répertoire 2016.

Photo: © Rembrandt Bugatti répertoire 2016.

Lot 319:

Artwork: Chagall ® / © ADAGP, Paris and DACS, London 2018.

Photo: © Tate, London 2018.

Artwork: Chagall ® / © ADAGP, Paris and DACS, London 2018.

Lot 328:

Photo: © Kurt Wyss.

Artwork: © DACS 2018.

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Lot 336:

Photo: © 2018. Digital image, The Museum of Modern Art,

New York / Scala, Florence. Artwork: © DACS 2018.

Lot 339:

Artwork: © DACS 2018.

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Lot 343:

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Lot 348:

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Lot 351:

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Lot 356:

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Lot 376:

Photo: © Philadelphia Museum of Art, Pennsylvania, PA, USA /

The Mr and Mrs Carroll S. Tyson, Jr Collection, 1963 /

Bridgeman Images.

Lot 379:

Photo: © National Gallery of Victoria, Melbourne, Australia /

Felton Bequest / Bridgeman Images.

Lot 404:

Photo: ©Loomis Dean / Contributor.

Photo: © Shelburne Museum, Vermont, USA / Gift of the Electra

Havemeyer Webb Fund, Inc. / Bridgeman Images.

Carlos Nadal:

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 act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 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:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. 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 have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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.

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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.

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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.		

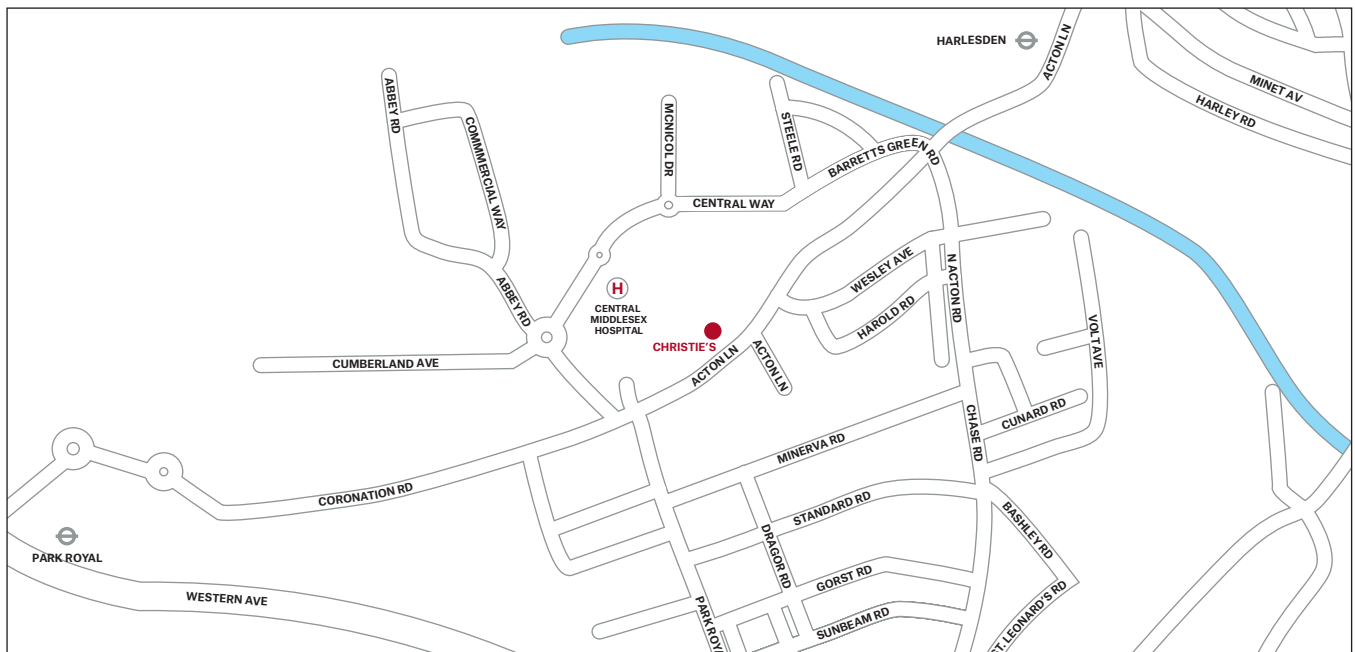
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Unit 7, Central Park
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COLLECTION FROM CHRISTIE'S PARK ROYAL

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.





NAUM GABO (1890-1977)
Linear Construction in Space No. 2
signed 'Gabo' (on one of the outer edges of the Perspex)
Perspex, aluminium and stainless steel spring-wire, unique
19¼ in. (49 cm.) high
Conceived in 1959.
£100,000 – 150,000

MODERN BRITISH ART DAY SALE

London, 20 June 2018

VIEWING

15–19 June 2018
8 King Street
London SW1Y 6QT

CONTACT

Nick Orchard
norchard@christies.com
+44 (0)20 7389 2548

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



LYNN CHADWICK, R.A. (1914-2003)

Jubilee IV

signed, numbered and dated 'CHADWICK C27 6/6 1985' (on the right side of each figure)

bronze with a black patina

female figure: 102 in. (259 cm.) high; male figure: 99 in. (251.5 cm.) high

£1,800,000 - 2,500,000

MODERN BRITISH ART EVENING SALE

London, 19 June 2018

VIEWING

15-19 June 2018
8 King Street
London SW1Y 6QT

CONTACT

Nick Orchard
norchard@christies.com
+44 (0)20 7389 2548

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CHRISTIE'S



JOHN CONSTABLE, R.A. (East Bergholt 1776-1837 London)

Dedham from Langham

Oil on canvas

24 $\frac{3}{8}$ x 39 $\frac{1}{8}$ in. (62 x 99.3 cm.)

£400,000-600,000

OLD MASTERS EVENING SALE

London, 5 July 2018

VIEWING

30 June – 5 July 2018

8 King Street

London SW1Y 6QT

CONTACT

John Stainton

jstainton@christies.com

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CHRISTIE'S



RAOUL DUFY (1877-1953)
Régates à Cowes
signed 'Raoul Dufy' (lower left)
oil on canvas
51½ x 64 in. (130.5 x 162.3 cm.)
Painted in 1930-1934
£1,000,000 - 1,500,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

London, 20 June 2018

VIEWING

15-20 June 2018
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PIERRE BONNARD (1867-1947)
La robe de chambre rouge ou Le corsage orangé
signed 'Bonnard' (upper left)
oil on canvas
53.4 x 69 cm. (21 x 21½ in.)
Painted in 1912
€500 000 - 700 000

AVANT-GARDE

Paris, 17 October 2018

VIEWING

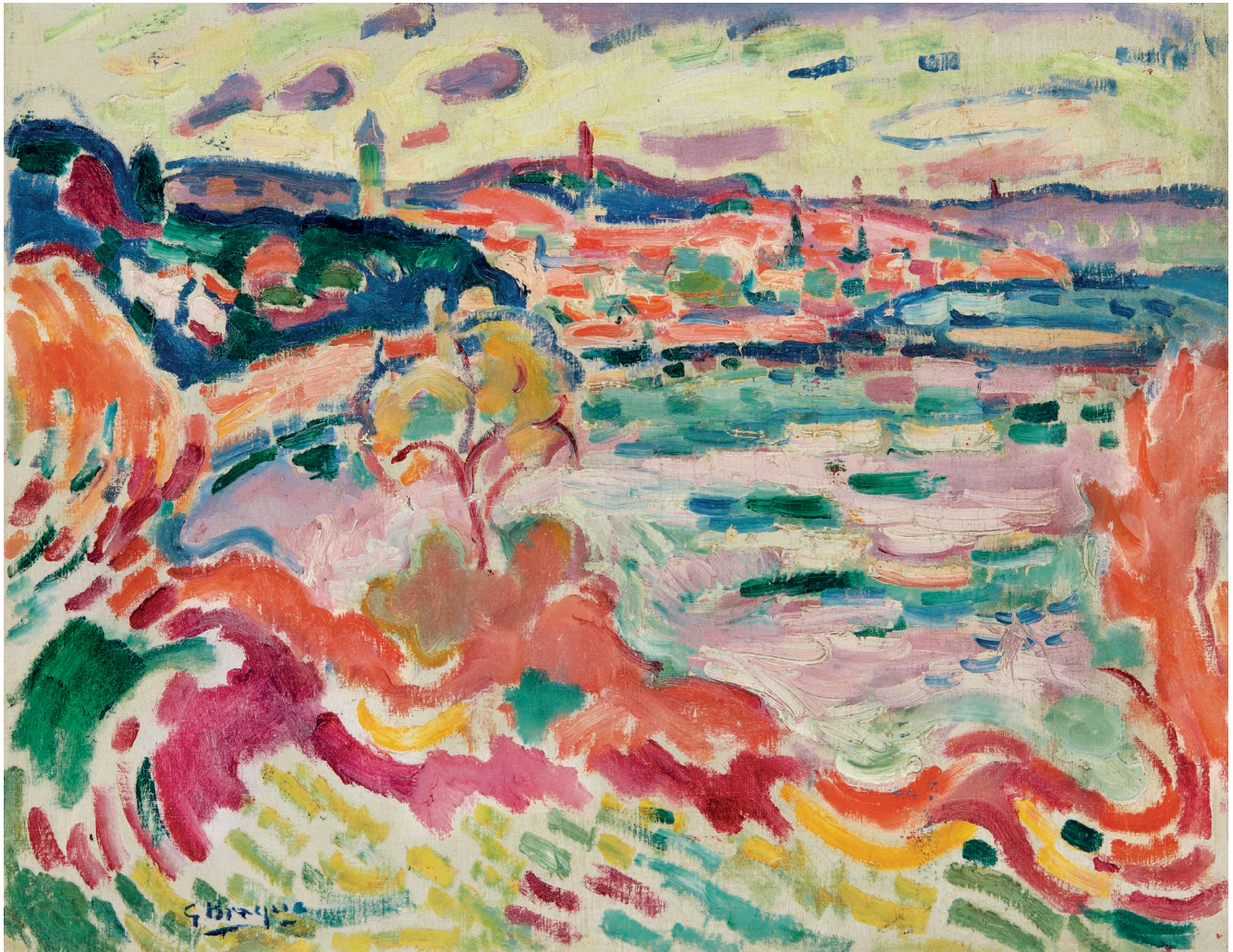
12-17 October 2018
9, Avenue Matignon
75008 Paris

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CHRISTIE'S



Property from An Important Private French Collection
GEORGES BRAQUE (1882-1963)
L'Estaque
signed 'G Braque' (lower left)
oil on canvas
14¾ x 18¾ in. (37.5 x 47.5 cm.)
Painted *circa* 1906
£4,500,000-6,500,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

London, 20 June 2018

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GUSTAVE COURBET (FRENCH, 1819-1877)

Femme endormie aux cheveux roux
signed 'G. Courbet.' (lower left)

oil on canvas

22¾ x 27½ in. (56.8 x 69.9 cm.)

Painted in 1864.

\$3,500,000-4,500,000

EUROPEAN ART PART I

New York, 31 October 2018

VIEWING

October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Deborah Coy	Peter Brown
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CHRISTIE'S

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CHIPPENDALE
300 YEARS



THE DUNDAS SOFAS

A pair of George III giltwood sofas from the suite of four sofas and eight armchairs designed by Robert Adam and executed by Thomas Chippendale. The suite was supplied in 1765 to Sir Lawrence Dundas for the Great Room at 19 Arlington Street, London at the enormous cost of £410. 4 shillings excluding the crimson silk damask. It is the only known instance of Chippendale working to a design by Adam.

£2,000,000-3,000,000 each

London, 5 July 2018

VIEWING

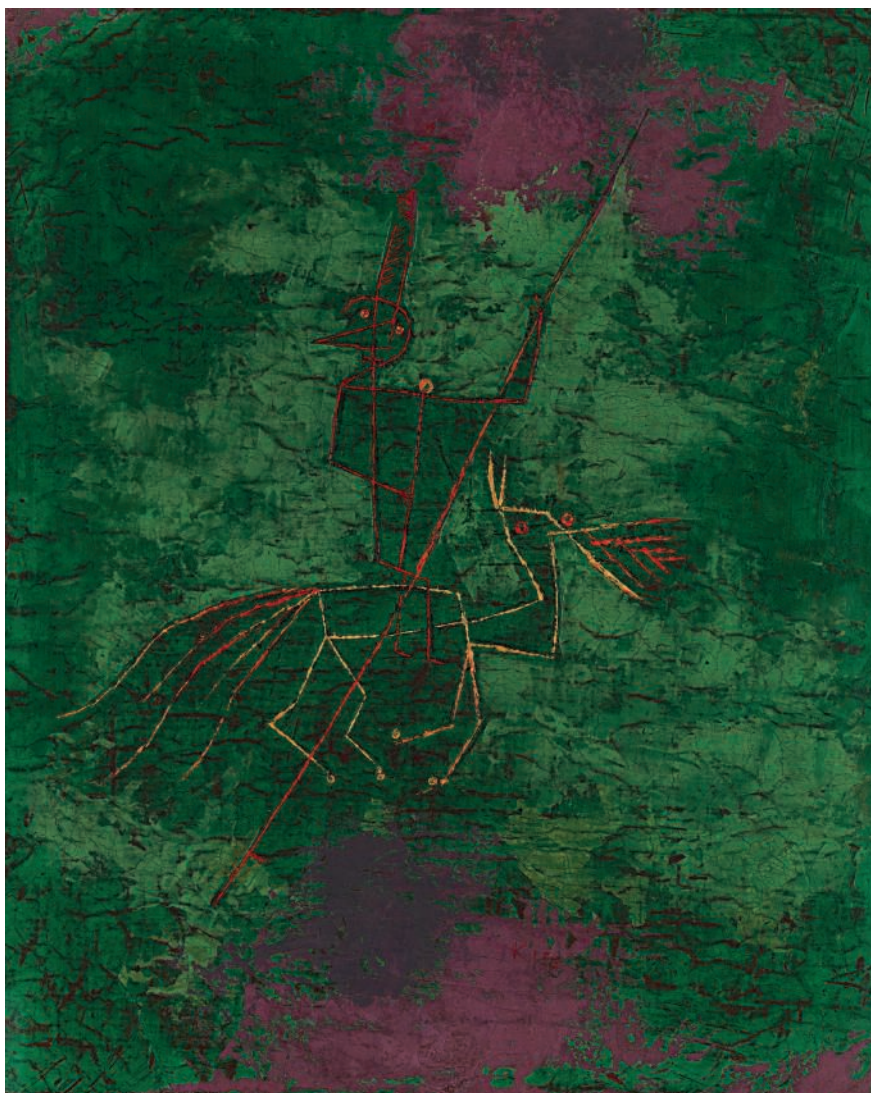
30 June - 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

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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 a Distinguished New York Collector
PAUL KLEE (1879-1940)
Versprengter Reiter
signed 'Klee' (lower center)
oil on canvas in the artist's painted frame
20 $\frac{7}{8}$ x 17 in. (53.3 x 43.1 cm.)
Painted in 1929
Pre-sale estimate: \$ 500,000 - 700,000
Price realized: \$ 1,332,500

**IMPRESSIONIST AND MODERN ART
DAY SALE - INVITATION TO CONSIGN**

New York, November 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



Property from a Distinguished New York Collector
RENÉ MAGRITTE (1898-1967)

L'amour de la nature

signed 'Magritte' (lower left); signed again, dated and titled 'Magritte 1961 "L'amour de la nature"' (on the reverse)

gouache, watercolor, sheet music collage, charcoal and pencil on paper

17¾ x 14¼ in. (43.7 x 36.3 cm.)

Executed in 1961

Pre-sale estimate: \$1,000,000 - 1,500,000

Price realized: \$ 2,772,500

**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER SALE - INVITATION TO CONSIGN**

New York, November 2018

20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



A BELLE EPOQUE 'CIGALE', ENAMEL, CHRYSOBERYL,
SAPPHIRE AND DIAMOND BROOCH, BY BOUCHERON
€50,000-80,000

JAPONISME

Paris, 27 September 2018

VIEWING

21, 22, 24-26 September 2018
9, Avenue Matignon
75008 Paris

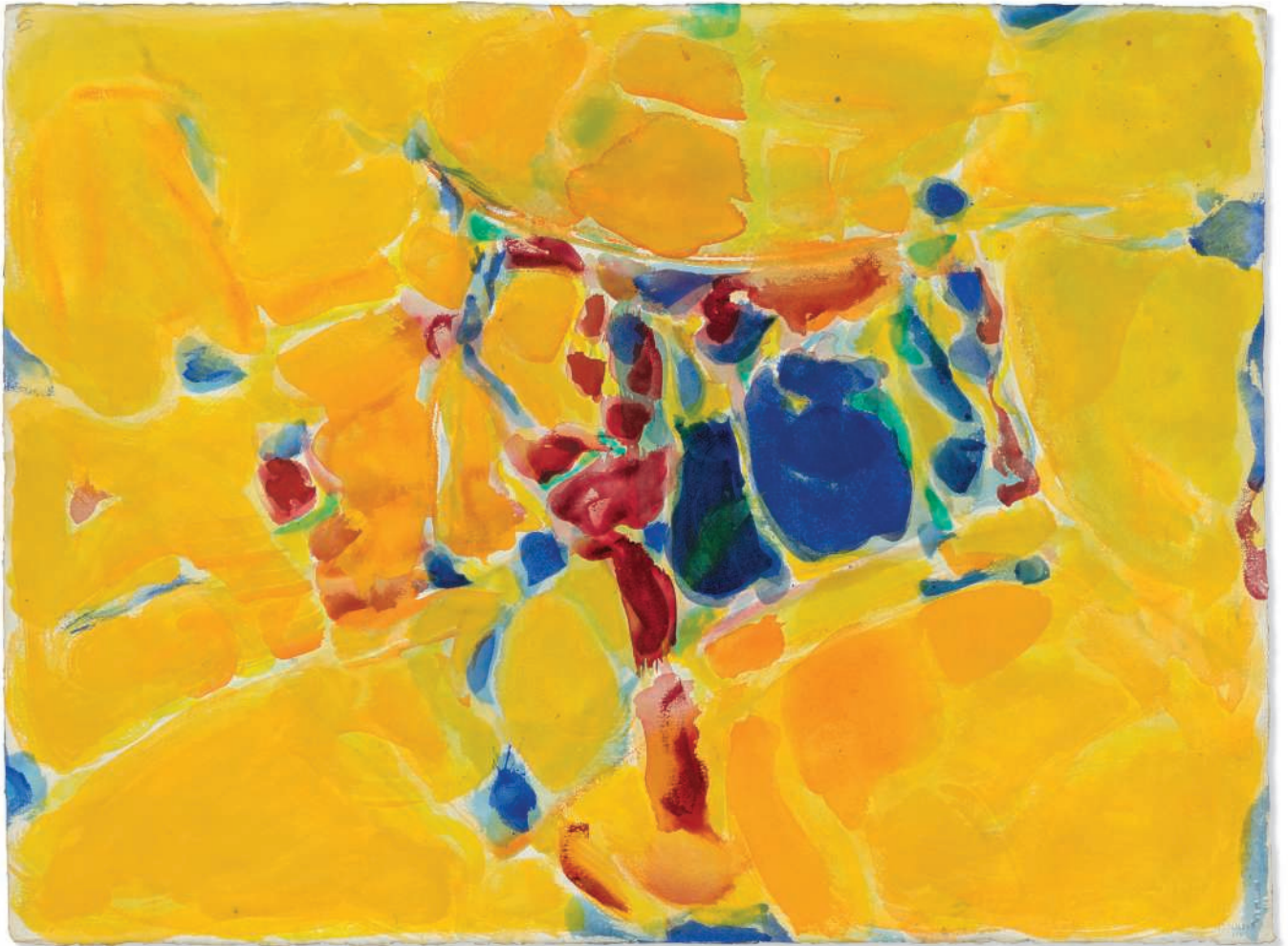
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CHRISTIE'S



SAM FRANCIS (1923-1994)

Untitled

signed, stamped with the Estate of Sam Francis Stamp and dated 'Sam Francis 1952' (on the reverse)

watercolour on paper

22 x 29 $\frac{1}{4}$ in. (55.9 x 75.6cm.)

Executed in 1952

£100,000 - £150,000

POST-WAR TO PRESENT

London, 28 June 2018

VIEWING

23-27 June 2018

8 King Street

London SW1Y 6QT

CONTACT

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pfendi@christies.com

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CHRISTIE'S



CADOGAN SQUARE KNIGHTSBRIDGE, LONDON SW1X

Situated in Knightsbridge's most prestigious garden square, this newly created and spectacular duplex penthouse apartment features a lateral floor plan with four bedrooms and direct lift access.

Price: £15,750,000
Leasehold 991 years

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