

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 in the foreground. The style is characterized by bold outlines and a rich, textured color palette.

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

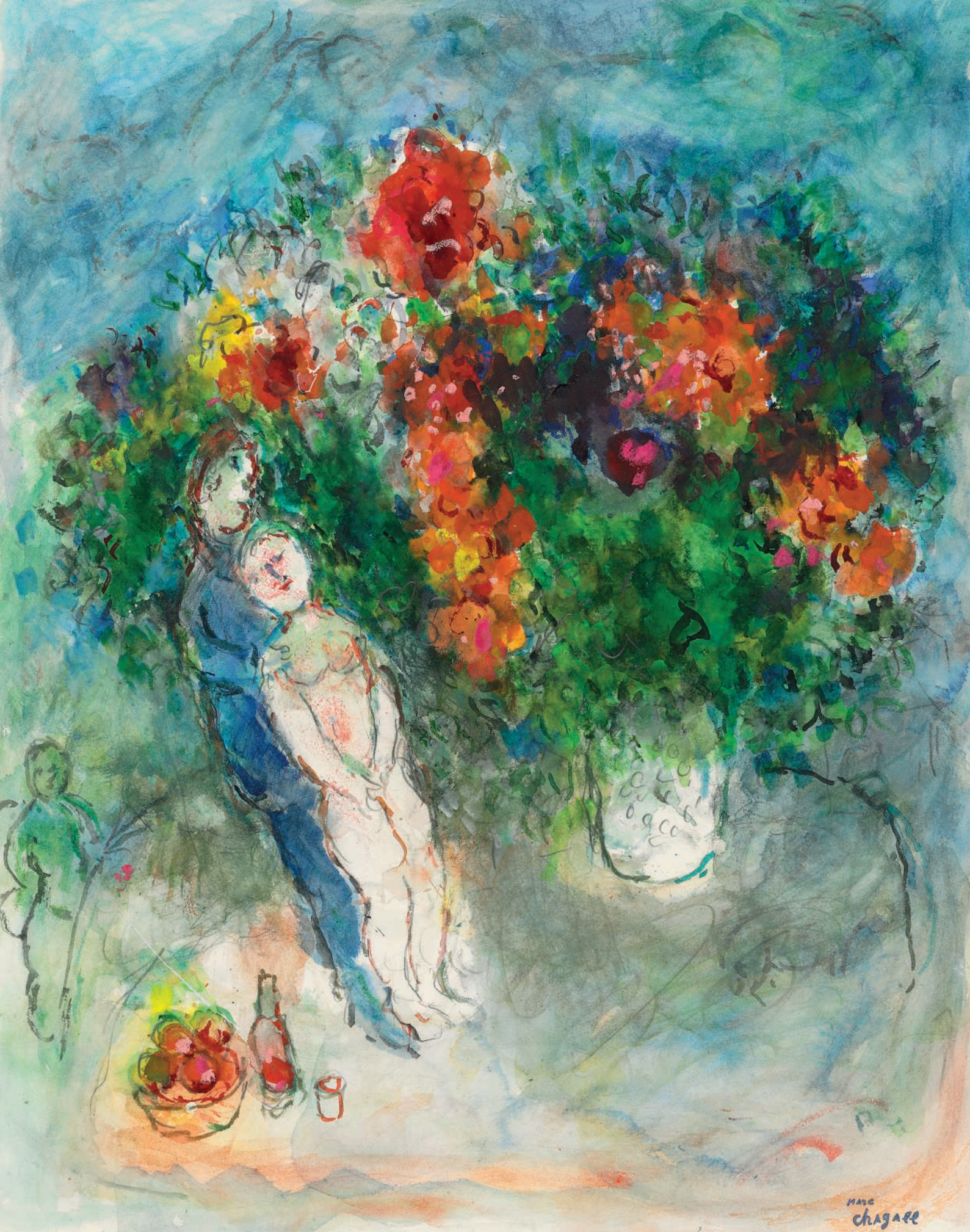
London, 21 June 2018

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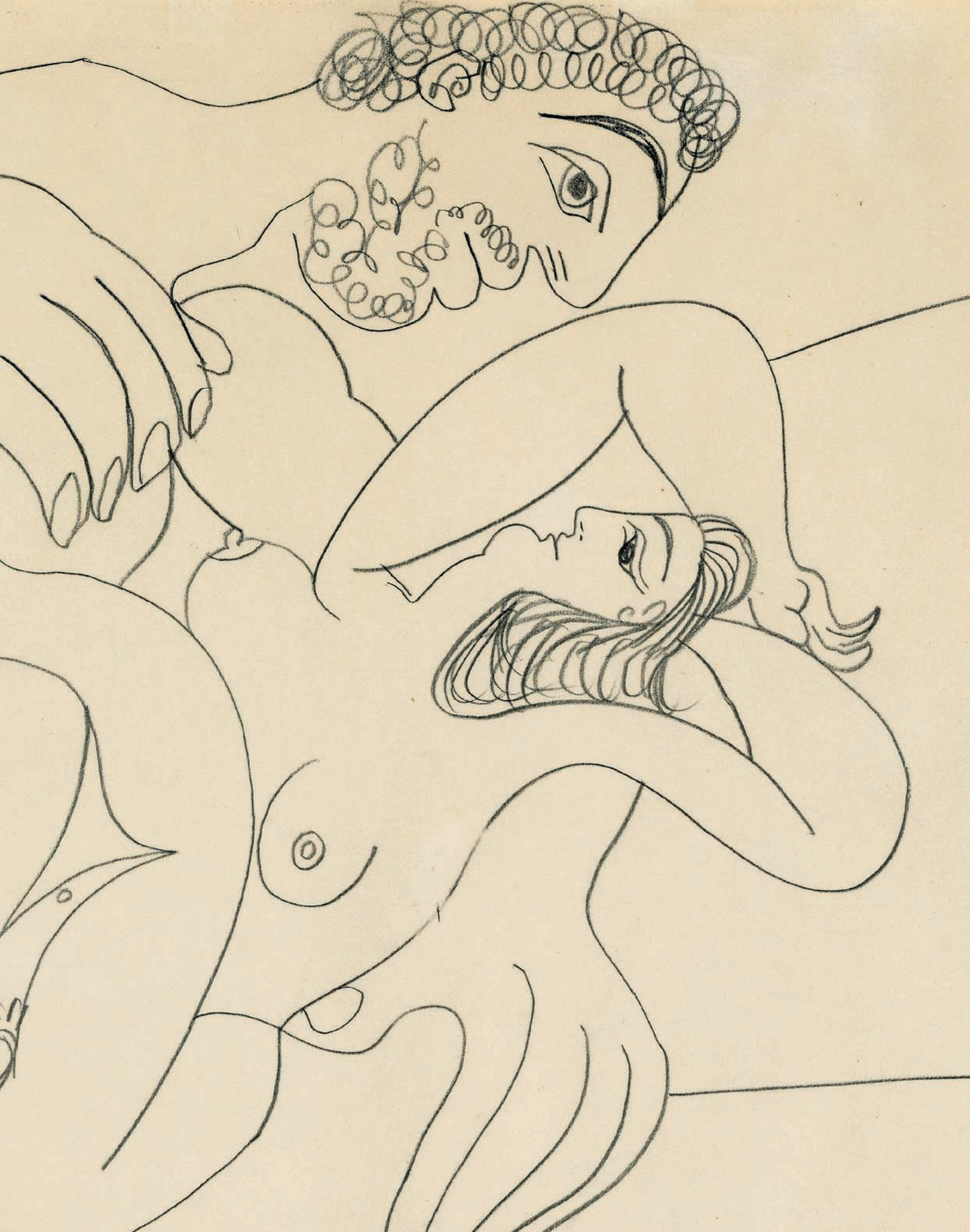




G. Braque
25



MARC
CHAGALL







J.M. W. Turner
1800.















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)

8 King Street, St. James's

London SW1Y 6QT

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Friday	15 June	10.00 am - 4.30 pm
Saturday	16 June	12.00 pm - 5.00 pm
Sunday	17 June	12.00 pm - 5.00 pm
Monday	18 June	9.00 am - 8.00 pm
Tuesday	19 June	9.00 am - 3.00 pm
Wednesday	20 June	9.00 am - 3.00 pm

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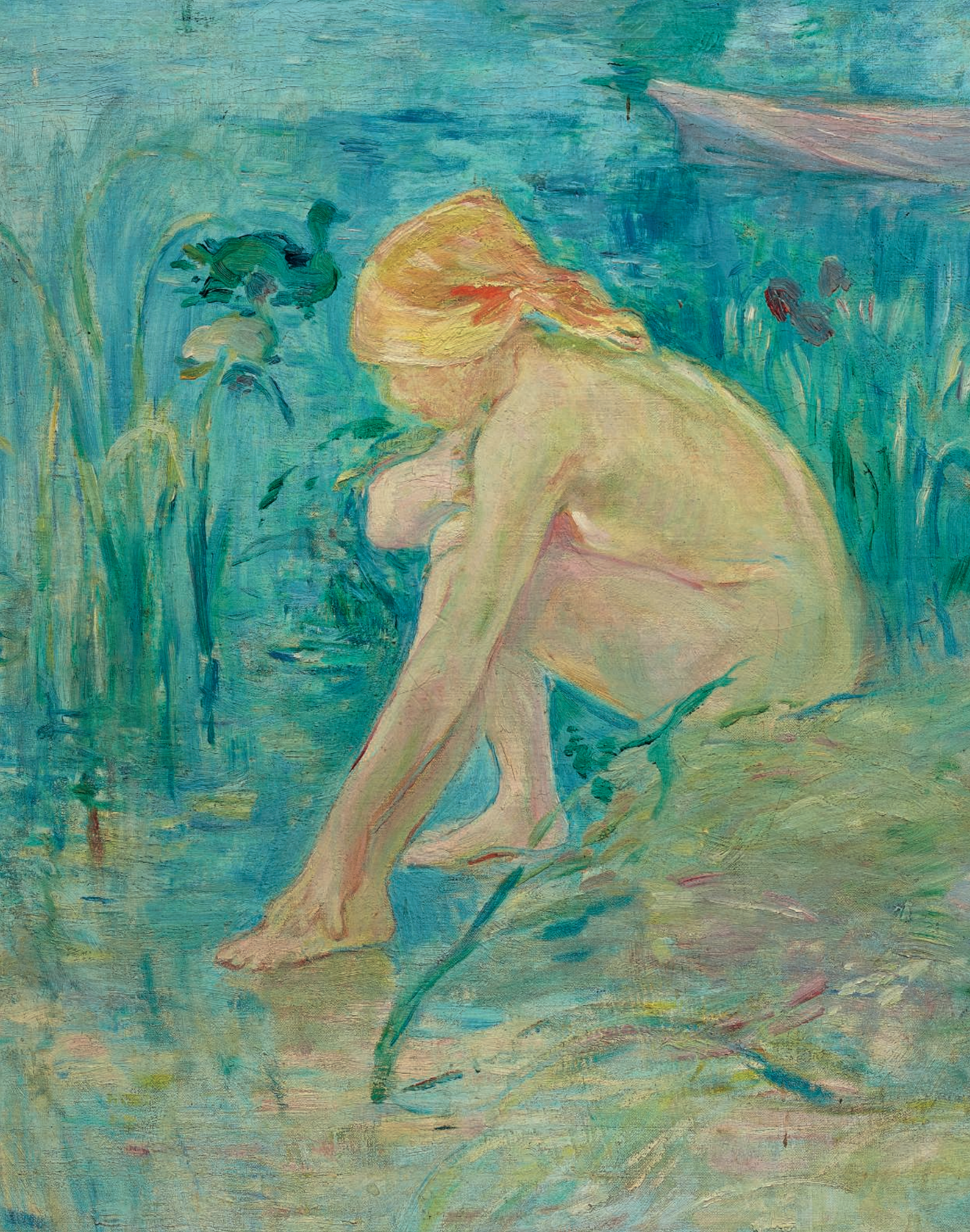
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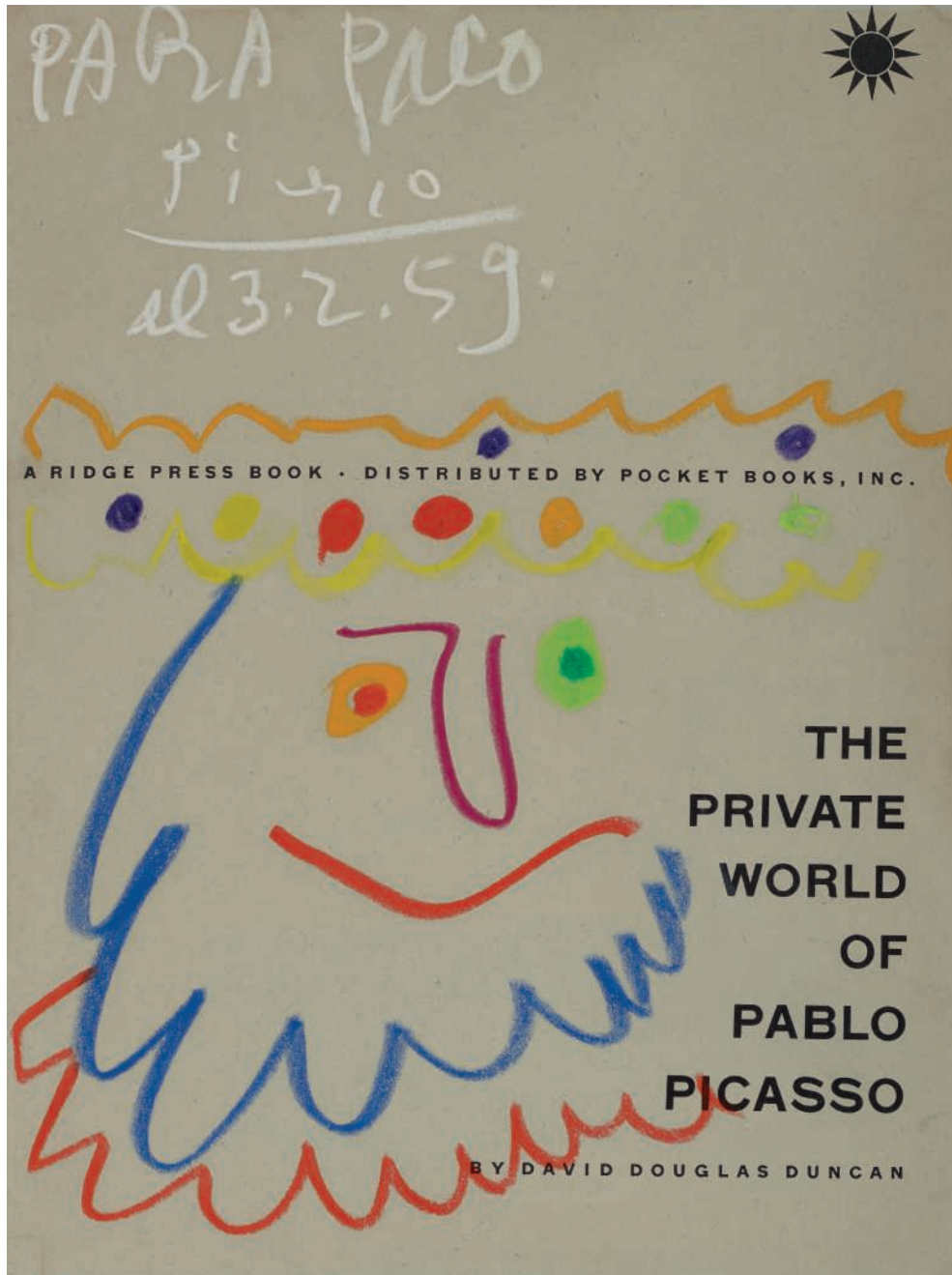
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PROPERTY FROM A PRIVATE COLLECTION, ROME

λ 101

PABLO PICASSO (1881-1973)

Para Paco

signed, dated and inscribed 'PARA PACO Picasso el 3.2.59.' (upper left)

coloured crayon on paper

10 ¾ x 8 in. (27.2 x 20.3 cm.)

Drawn on 3 February 1959

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Paco Muñoz, Nîmes, a gift from the artist on 3 February 1959.

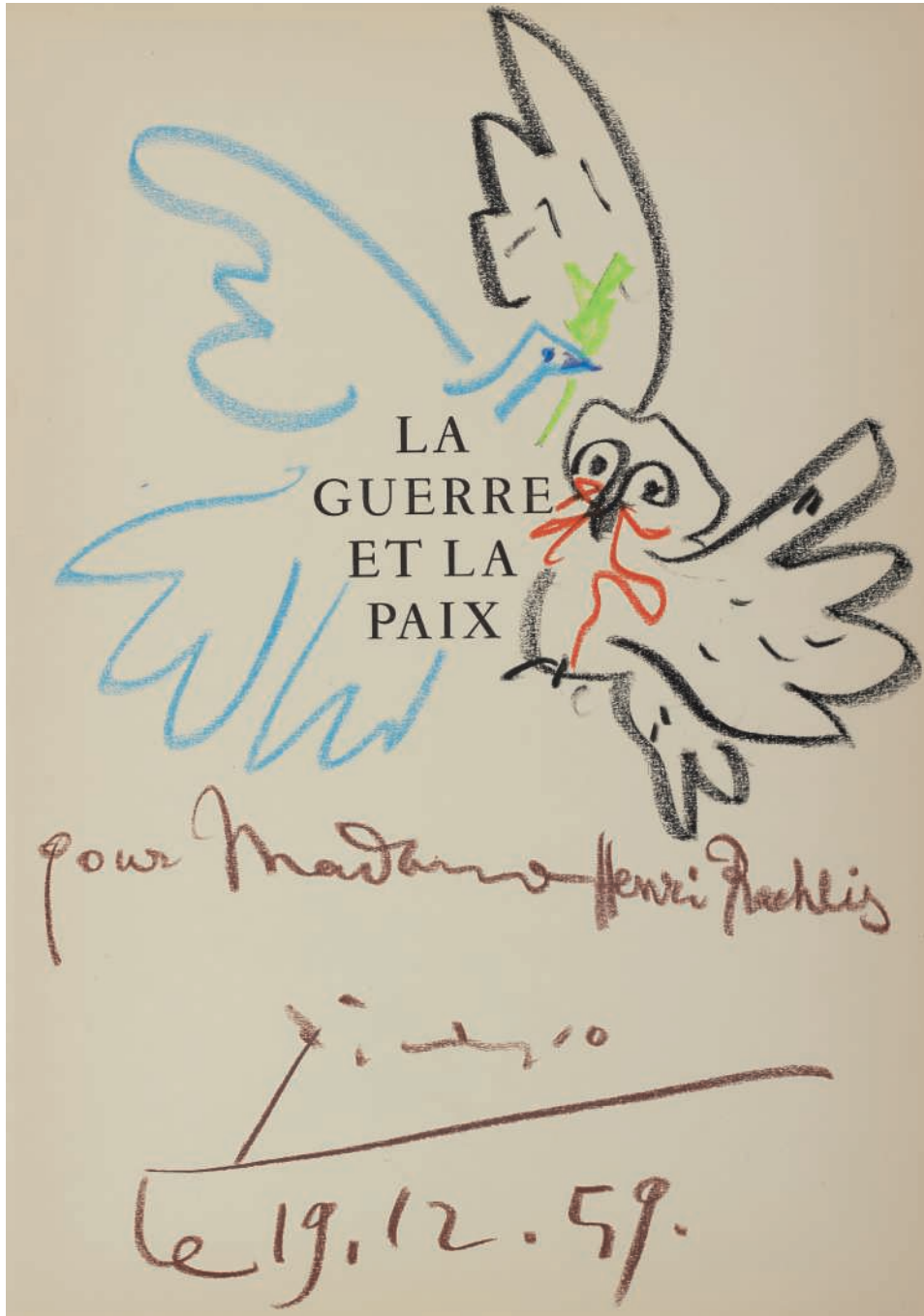
Galerie Maeght, Saint-Paul-de-Vence.

Acquired from the above by the family of the present owner in the early 1960s.

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

Claude Ruiz Picasso has confirmed the authenticity of this work.

The present work is likely dedicated to Paco Muñoz, one of Picasso's friends who lived in Nîmes and was also of Spanish origin.



PROPERTY FROM A PRIVATE COLLECTION, ROME

λ 102

PABLO PICASSO (1881-1973)

La guerre et la paix

signed, dated and inscribed 'pour Madame Henri Rachlis Picasso le 19.12.59.'
(lower centre)

coloured crayon on paper
14 3/8 x 9 7/8 in. (36.5 x 25.2 cm.)
Drawn on 19 December 1959

£15,000-20,000
\$21,000-27,000
€18,000-23,000

PROVENANCE:

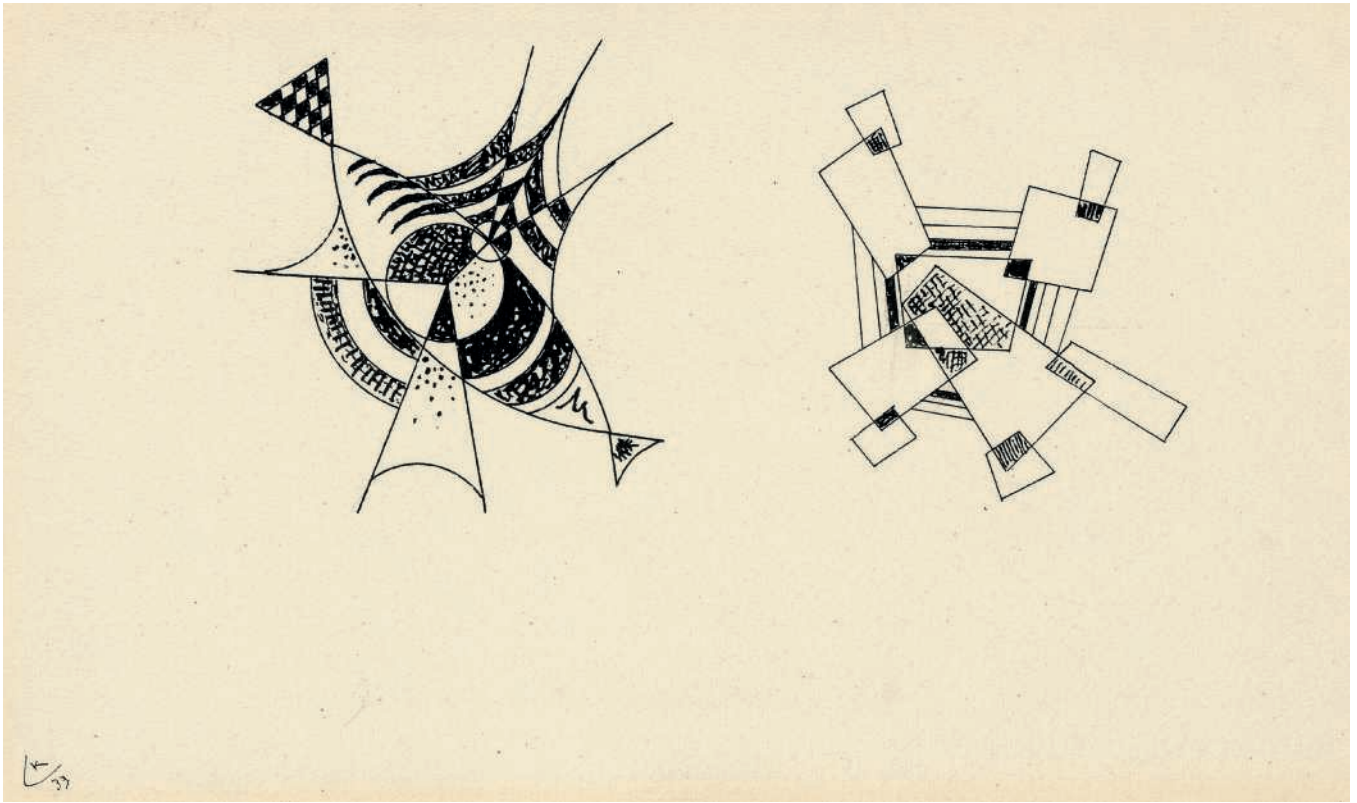
Mrs Henri Rachlis, France, a gift from the artist on 19 December 1959.

Galerie Maeght, Saint-Paul-de-Vence.

Acquired from the above by the family of the present owner in the early 1960s.

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

Claude Ruiz Picasso has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

103

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the monogram and dated '33' (lower left)

pen and India ink on paper

8 3/8 x 14 1/4 in. (21.4 x 36.5 cm.)

Drawn in 1933

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Nina Kandinsky, Paris, by descent from the artist.
 Gustav Stein, Cologne, by whom acquired from the above in August 1953.
 Anonymous sale, Stuttgarter Kunstkabinett, Stuttgart, May 1961, lot 194.
 Anonymous sale, Sotheby's, London, 30 April 1964, lot 192.
 Richard L. Feigen, Chicago, by whom acquired at the above sale.
 Harvey S. Lubitz, New York.
 Anonymous sale, Sotheby's, London, 2 July 1970, lot 77.
 H.B. Edwards, by whom acquired at the above sale.
 Anonymous sale, Sotheby's, London, 28 June 1972, lot 40.
 Edgardo Acosta Gallery, Los Angeles, by whom acquired at the above sale.

Anonymous sale, Palais Galliera, Paris, 26 November - 6 December 1972, lot 54.
 Anonymous sale, Wolfgang Ketterer, Munich, 28-29 May 1979, lot 603.
 Anonymous sale, Wolfgang Ketterer, Munich, 26-28 November 1979, lot 891.
 Galleria Giulia Arte Contemporanea, Rome (no. KANDI202).
 Giorgio Manzardo, Rome, by whom acquired in 1979 and until 2002.
 Anonymous sale, Finarte, Rome, 18 April 2002, no. 121.
 Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Galleria del Milione, *Kandinsky*, April - May 1934.
 Lucerne, Galerie Rosengart, *Kandinsky Exhibition: Paintings, Watercolours, Drawings*, June - September 1953.
 Zurich, Galerie Renée Ziegler, *Wassily Kandinsky: Zeichnungen 1910-1944*, November - December 1978, no. 39 (illustrated).
 Rome, Galleria Giulia, *Lyonel Feininger, Wassily Kandinsky*, December 1982, no. 7 (illustrated).

LITERATURE:

The artist's handlist, 1933, no. 15.
 V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné*, vol. I, *Individual Drawings*, Munich, 2006, no. 894, p. 428 (illustrated).



λ * 104

MARC CHAGALL (1887-1985)

Vase de roses, étude

signed 'Marc Chagall' (lower right)

gouache, watercolour and black crayon on paper

13 1/8 x 9 7/8 in. (33.2 x 25.2 cm.)

Executed circa 1948-1949

£40,000-60,000

\$54,000-80,000

€46,000-68,000

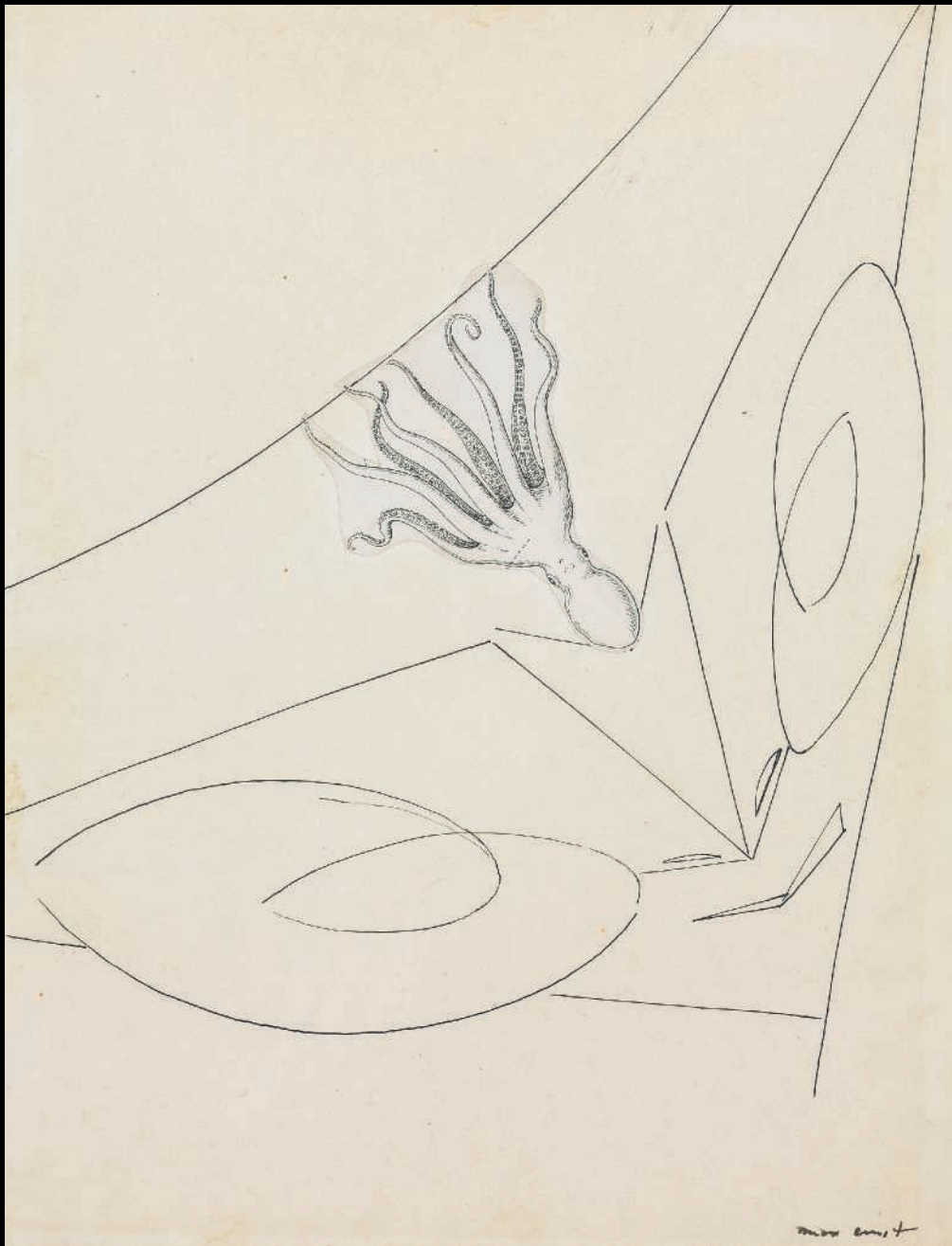
PROVENANCE:

Matthiesen Fine Art, London.

Anonymous sale, Christie's, New York, 18 February 1988, lot 195.

Acquired at the above sale by the present owner.

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



λ 105

MAX ERNST (1891-1976)

Illustration for Le brebis galante

signed 'max ernst' (lower right)
pen and ink and paper collage on paper
11 3/8 x 8 5/8 in. (29 x 22 cm.)
Executed in 1949

£10,000–15,000

\$14,000–20,000

€12,000–17,000

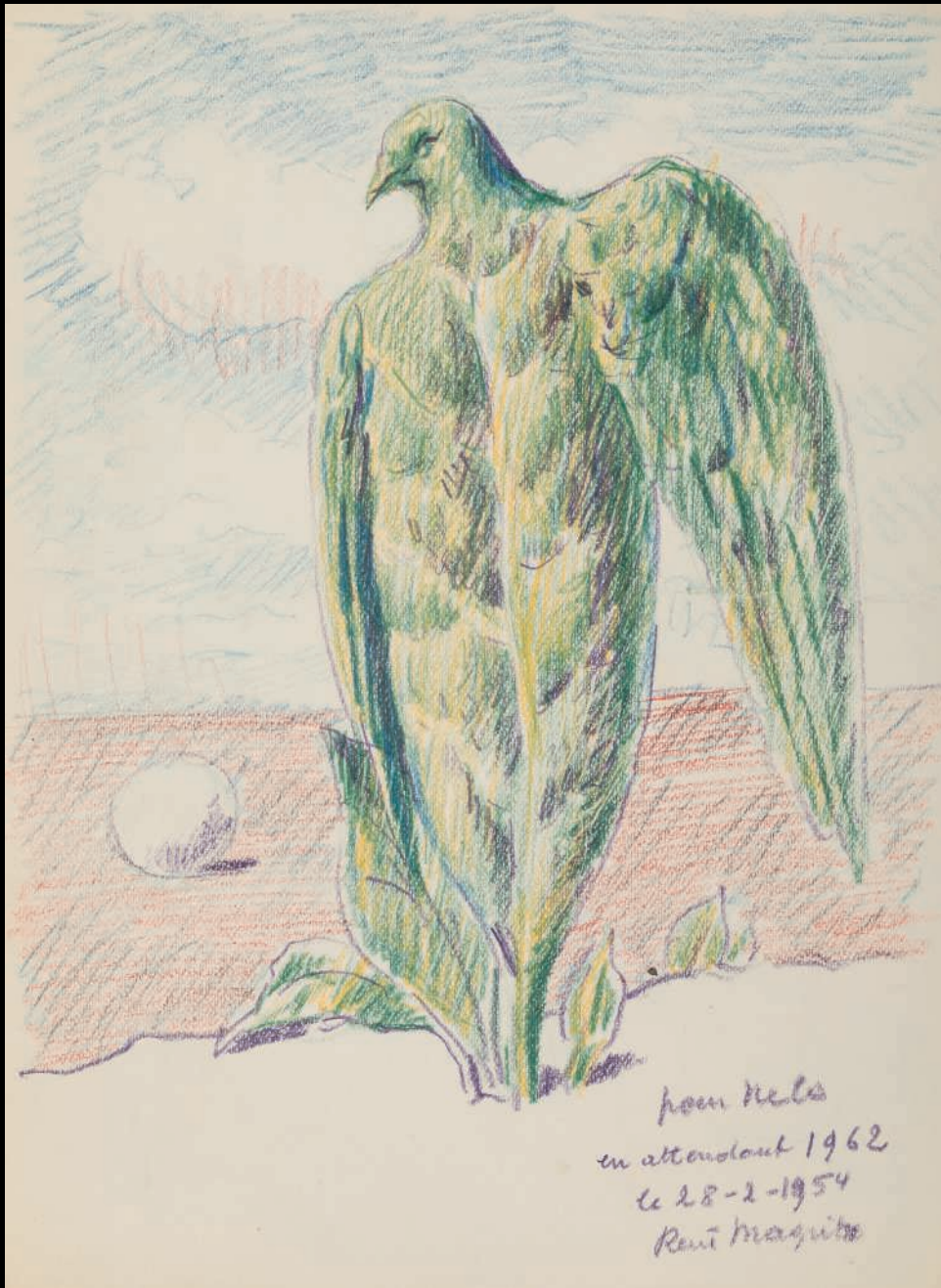
PROVENANCE:

Private collection, Paris.
Acquired by the present owner in 2017.

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst*, vol. V, *Werke 1939-1953*, Cologne, 1987, no. 2710, p. 214 (illustrated; with incorrect measurements).

Dr Juergen Pech has kindly confirmed that the reproduction in the *catalogue raisonné* by W. Spies, S. & G. Metken does not show the present original drawing with collage, but rather the printed version in the publication *La Brebis galante*, 1949. The dimensions given in the *catalogue raisonné* are the measurements of the book, and not the present collage drawing. The spot in the *catalogue raisonné* illustration is also part of the edition, because the black-and-white reproduction was supplemented by pochoir-colouring.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 106

RENÉ MAGRITTE (1898-1967)

Sans titre

signed, dated and inscribed 'pour Nele en attendant 1962 le 28-2-1954

René Magritte' (lower right)

coloured pencil on paper

11 ½ x 8 ¾ in. (29.3 x 21.4 cm.)

Executed on 28 February 1954

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Nele Van Parys, Brussels, a gift from the artist in February 1954, and thence by descent to the present owner.

The Comité Magritte has confirmed the authenticity of this work.



THE PROPERTY OF A SWEDISH COLLECTOR

λ 107

MARCEL DUCHAMP (1887-1968)

Self-Portrait in Profile

signed, dated, numbered and inscribed '21/25 Marcel déchirant pour Ulf 1963' (lower centre)

paper collage on paper

8 3/8 x 6 7/8 in. (21.4 x 17.4 cm.)

Conceived in 1957 and hand-torn by the artist in 1963 in an edition of 25

£18,000-25,000

\$25,000-34,000

€21,000-28,000

PROVENANCE:

Galerie Burén, Stockholm, by whom acquired directly from the artist in 1963.

Private collection, Stockholm, by whom acquired from the above in the 1960s.

Acquired from the above by the present owner in 2003.

LITERATURE:

The Almost Complete Works of Marcel Duchamp, London, 1966, no. 233 (another version illustrated no. 182, p. 77).

A. Schwartz, *The Complete Works of Marcel Duchamp*, New York, 1997, no. 557b, p. 811 (another version illustrated).

F.M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York, 1999, no. 7.24, pp. 224 & 227 (another version illustrated p. 191).

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

This work is accompanied by Ulf Linde's *Marcel Duchamp* book, published by the Galerie Burén, Stockholm, in 1963. A luxury edition of 25 was produced, and each book was accompanied by a signed original hand-torn *Self-Portrait in Profile* by Duchamp. Each work was made with a different paper, the present lot is number 21/25.



The deluxe edition of the catalogue by Ulf Linde, *Marcel Duchamp*, published by the Galerie Burén, Stockholm, 1963, included in the present lot.



THE PROPERTY OF A GENTLEMAN

λ 108

VICTOR BRAUNER (1903-1966)

Rire du fleuve et mon mystère

signed and dated 'VICTOR BRAUNER 1936.' (lower right)

gouache on paper

25 ½ x 19 ¾ in. (64.8 x 50 cm.)

Executed in 1936

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Georges Leon, Bucharest.

Private collection, Israel.

Acquired by the present owner circa 1976.

Sammy Kinge has kindly confirmed the authenticity of this work.

Rire du fleuve et mon mystère was executed in 1936, three years after Brauner had joined the surrealist group, inducted as he was by André Breton in 1933. Mysterious not only for its imagery and the statement of its title, yet more so for its premonitory aspect, this composition represents a rare and large example of his works on paper in gouache of this period.

Picturing a head in profile, resembling the artist's own, an eye within morphs into a concealed wine glass, connected at the bottom with a revolver pointing inwards on the head. This quintessentially surrealist composition presents a subliminal landscape of motifs that evoke incongruous, perhaps random, associations - or dislocations - between sight, perception, intoxication, desire, escapism and danger within the depths of the unconscious mind.

The motif of the eye was prevalent within Brauner's *œuvre* by this time, the artist having created a number of works including his well-known *Self-portrait with Enucleated Eye* in 1931. The vision of the eye had also featured in Luis Buñuel and Salvador Dalí's unforgettable silent film *Un chien andalou*, heralded as a surrealist masterpiece, featuring a famous scene where a woman's eyeball is cut with a razor. These violent evocations, although not referential in a strictly literal sense, portray disruption between the physical world as perceived by the eye, and interpretations of the mind, with subliminal parallels to the figure of Oedipus, a prevalent figure in Sigmund Freud's psychoanalytic theory.

What Brauner could not have known as he created this work two years earlier, was that on 28 August 1938, this vision would become a reality. Óscar Domínguez, famously a heavy and violent drinker, was engaged in an argument with fellow artist Esteban Francés. As Brauner stepped in to diffuse the situation and protect his friend, he received Domínguez's wine glass to his face, destroying his left eye. *Rire du fleuve et mon mystère* therefore presents a similarly Oedipian fate, in an extraordinary parallel to the events of his life to follow.

109

GEORGE GROSZ (1893-1959)

Posperität - Schlemmer (Prosperity - The Glutton; recto)

Ruhraufstand (Ruhr Uprising; verso)

signed and dated 'Grosz 29' (sic; lower right)
brush, reed pen and pen and India ink on paper (recto); reed pen and pen and
ink over pencil on paper (verso)
24 ¾ x 19 ¾ in. (63 x 50 cm.)
Drawn in 1924

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

PROVENANCE:

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

LITERATURE:

G. Grosz, 'Abwicklung', in P. Westheim, ed., *Das Kunstblatt*, vol. 2, Potsdam,
February 1924 (illustrated p. 34).
G. Grosz, *Der Spiesser-Spiegel: 60 Berliner Bilder nach Zeichnungen mit einer
Selbstdarstellung des Künstlers*, Dresden, 1925 (illustrated pl. 2).
M. Ray, *George Grosz*, Paris, 1927 (illustrated pl. 5; titled 'Prospérité (Le miroir
du bourgeois)').
G. Grosz, *Der Spiesser-Spiegel: 60 Berliner Bilder nach Zeichnungen mit einer
Selbstdarstellung des Künstlers*, Dresden, 1932 (illustrated pl. 2 and again on
the dust jacket).
F. & R. Ballo, eds. *Grosz*, Milan, 1948 (illustrated; dated '1925').
U.M. Schneede, *George Grosz: Die Welt ist ein Lunapark*, Gütersloh, 1977, no.
161 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

In the introduction to his book of drawings entitled *Der Spiesser-Spiegel*,
George Grosz wrote: 'I consider drawing a good tool in the struggle against
today's current version of the Middle Ages [...] It is true, life would be without
sense or purpose were it not to gain a meaning through the struggle against
the stupidity and arbitrary brutality of the men in power.'

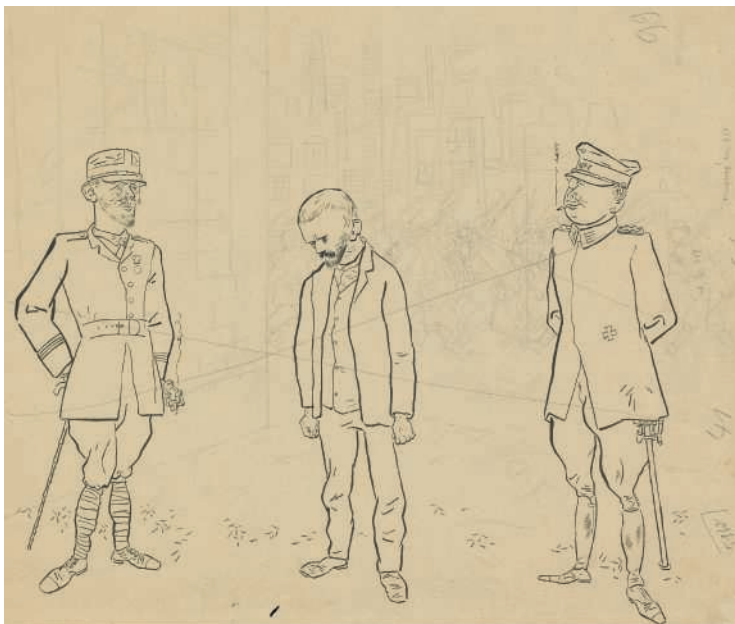
In the gruesome years of aftermath following the First World War, Grosz
directed his anger repeatedly at those he thought responsible for the
catastrophe. Among these were the military, the government and in
particular at the industrialist war profiteers who Grosz recognized were still
finding profit among others' misery. *Prosperität - Schlemmer* is a work that
depicts the war profiteer *par excellence*. In a post-war era of great misery and
privation, a whole roast chicken sits on this well-dressed gentleman's plate
ready to be eaten. This feast will be washed down with wine and champagne.

Every so often the question is asked, 'How is it possible that Hitler could
come to power and the horrors of the Third Reich take place in a civilized
'nation of writers and thinkers' such as Germany? The widespread support
that the Nazi movement received was not simply founded on its primitive and
arrogant ideology about the *Herrenrasse*. The concept of 'Deutschland über
alles' ('Germany above all') had been around in Germany for a long time. The
simple opportunity to secure a quick profit or an advantage and the ability to
gain privilege, pomp or power was enough in itself for many people to offer
their support to the Nazis.

Even before the end of the First World War, Grosz had planned a large
three-volume work of drawings entitled 'The Ugliness of the Germans'. As
the title of this prospective work reveals, it was the nature of Grosz's work to
unmask his contemporaries and lay bare the beasts lying within. *Prosperität*
is such a work. This stately gentleman is a member of the upper class. Well-
fed, meticulously dressed, with gold rings on his fingers, diamond-studded
cufflinks and a monocle in his eye, he epitomises the German ruling class. He
is not merely a repellent *gourmand*, however, he is also a dangerous creature.

Grosz's statement in his introduction to *Der Spiesser-Spiegel* remains as true
today as it was when it was written.

Ralph Jentsch



(verso of the present lot)





THE PROPERTY OF A LADY

110

GEORGE GROSZ (1893-1959)

Woman with Hat

stamped with the signature 'GROSZ' (lower left); with the *Nachlass* stamp and numbered '1-81-8' (on the reverse)

watercolour on paper

26 x 18 ⁷/₈ in. (66 x 48 cm.)

Executed in 1933

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

The artist's estate.

Vera Lazuk Gallery, Cold Spring Harbor, New York.

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

Ralph Jentsch has confirmed the authenticity of this work.

Grosz had left Berlin just a few weeks before Hitler came to power and he arrived in New York on 23 January 1933, in order to settle in the United States for good. Grosz was fascinated by New York, its architecture and streets, its people and their way of living. Having lived in the metropolis of

Berlin since 1912, Grosz was accustomed to the turbulent life of a big city, and immediately fell in love with New York.

With his early New York works depicting street scenes, downtown architecture and close-up portraits of typical New Yorkers, in America, Grosz continued the tradition of city views from his Berlin years that played an important role in his oeuvre between 1925 and 1930. Like he used to do in Berlin, Grosz captured in his new world scenes with all sorts of people inhabiting the streets of the lively city. There is the posh American couple of the upper East and West Side and the turbulent life of Broadway and Times Square. However, it is important to note that Grosz did not try to transport memories or sentiments of his past into his work of the present. His watercolours and drawings of people and the surrounding architecture are purely American. As a sharp observer of the world, he precisely captured the character and attitude of his subjects. Facial expressions, the clothing, gestures and postures, every detail represents the sitter in a unique way like in the present watercolour, *Woman with Hat*.

The present work was created in a unique technique, where Grosz started working in watercolour, blending wet pigment into wet pigment, later adding just a few lines of colour with pen and ink. This method has created a beautifully soft, feathery effect with a high-level of detail at once.

Ralph Jentsch



THE PROPERTY OF A LADY

111

GEORGE GROSZ (1893-1959)

Begräbnis III. Klasse - Ein Engelchen mehr, ein Rekrut weniger
(Third Class Funeral - One Little Angel More, One Recruit Less)

signed and dated 'GROSZ' (lower right) and numbered and inscribed 'No 8
 Begräbnis IIIer Klasse' (lower left); inscribed '22 Gurlitt' (on the reverse)

reed pen and pen and ink on paper

23 ½ x 18 ⅙ in. (59.5 x 46 cm.)

Drawn in 1928

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Erich Cohn Gallery, New York.

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

LITERATURE:

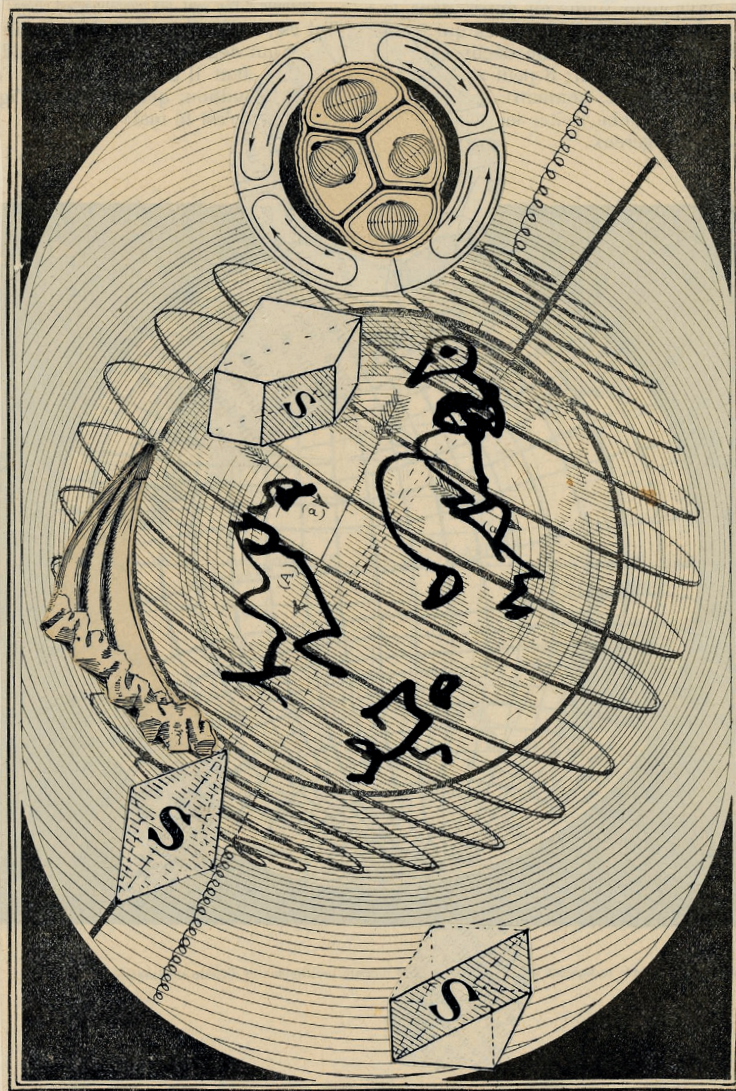
G. Grosz, *Interregnum*, New York, 1936 (illustrated pl. 29; titled 'One Little Angel More, One Recruit Less').

Ralph Jentsch has confirmed the authenticity of this work.

She weeps. He, with a cigarette in his mouth, is putting the little wooden coffin on a handcart to be pulled to the next cemetery. She holds a bunch of little twigs in her hand that she will throw on the coffin in the grave. For him, it will be over, the matter with the little one who had just died, as he will have to start his shift. There is a wooden fence in the background with the sign of the coal miners and an advertising sign reading 'Holz' (wood) that can be completed with 'Kohlen' (coal). On the left one can see an advertising sign for the brewery 'Schultheiss-Patzenhofer'. The whole scene is presumably taking place in a working-class area of Berlin such as Wedding, the one Grosz grew up in, and then man will shortly have to start his shift at work.

III. Klasse (third class) is the term for the cheapest and therefore most uncomfortable transportation option in the German railway system, usually avoided by most travellers; however, the poor have no alternative. The only choice this couple has is a third-class funeral. In *Interregnum*, the scene was given a cynical title, *Ein Engelchen mehr, ein Rekrut weniger* (*One Little Angel More, One Recruit Less*), probably influenced by the fact that Nazi Germany had become a reality and the Nazis were now inspiring Germans to increase birth rates in order to recruit future soldiers and fighters for the Reich and Führer.

Ralph Jentsch



λ 112

MAX ERNST (1891-1976)

Logique sans peine (Wunderhorn, Frontispiz)

signed 'max ernst' (lower right)
 paper collage and brush and India ink on printed paper
 image: 8 x 5 ½ in. (20.5 x 14 cm.)
 sheet: 10 ¾ x 7 ⅝ in. (26.4 x 19.4 cm.)
 Executed in 1966

£12,000-15,000
 \$17,000-20,000
 €14,000-17,000

PROVENANCE:

Galleria Arenton, Paris.
 Acquired from the above by the present owner.

EXHIBITED:

New York, The Jewish Museum, *Max Ernst: Sculpture and recent painting*, March - April 1966, no. 128.

Vence, Galerie Alphonse Chave, *Max Ernst: Frottages, lithographies, originaux pour Wunderhorn de Lewis Carroll*, May - June 1970.

São Paulo, Museo Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 85, p. 127 (illustrated).

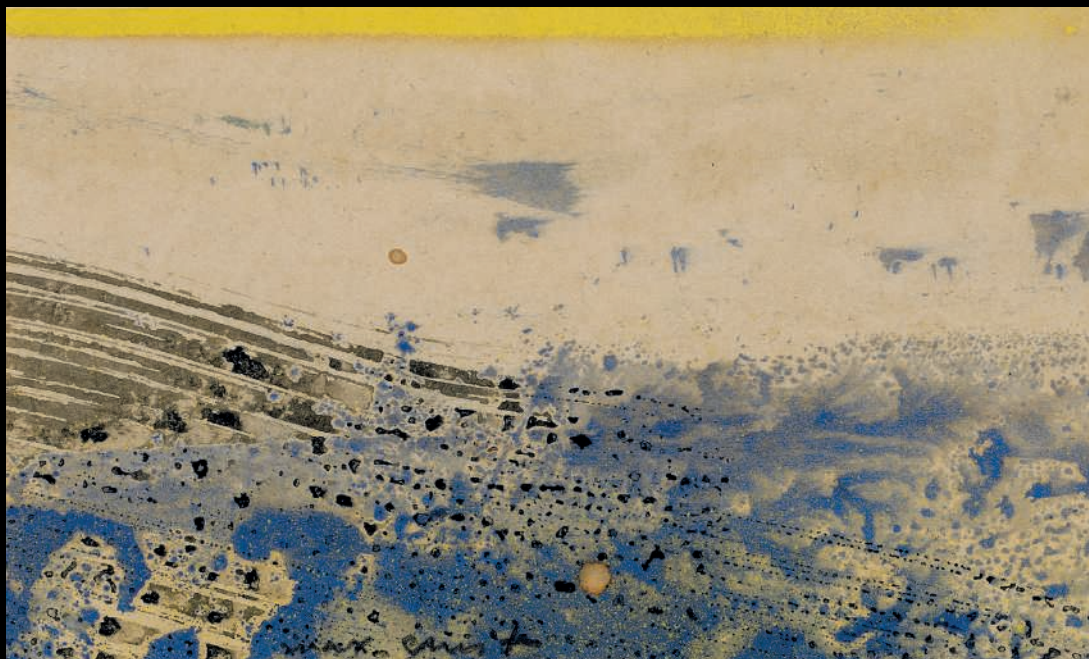
LITERATURE:

E. Quinn, *Max Ernst*, Paris, 1976, no. 461, p. 376 (illustrated).

W. Spies, S. & J. Metken, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4259, p. 209 (illustrated).

This work is related to Max Ernst's illustrations for *Logique sans peine* by Lewis Carroll, Paris, 1966, which was published again in the anthology *Lewis Carroll's Wunderhorn*, Stuttgart, 1970, the latter of which was edited by Max Ernst and Werner Spies.

The work is a preparation for two colour lithographs (c.f. Spies-Leppien 135 & 148).



λ 113

MAX ERNST (1891-1976)

Champs Élysées

signed 'max ernst' (lower left)

gouache on paper

3 ⅞ x 5 ⅞ in. (8.6 x 14.3 cm.)

Executed in 1962

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Galerie Der Spiegel, Cologne.

Anonymous sale, Sotheby's, London, 3 July 1974, lot 196.

Galleria Arenton, Paris.

Acquired from the above by the present owner.

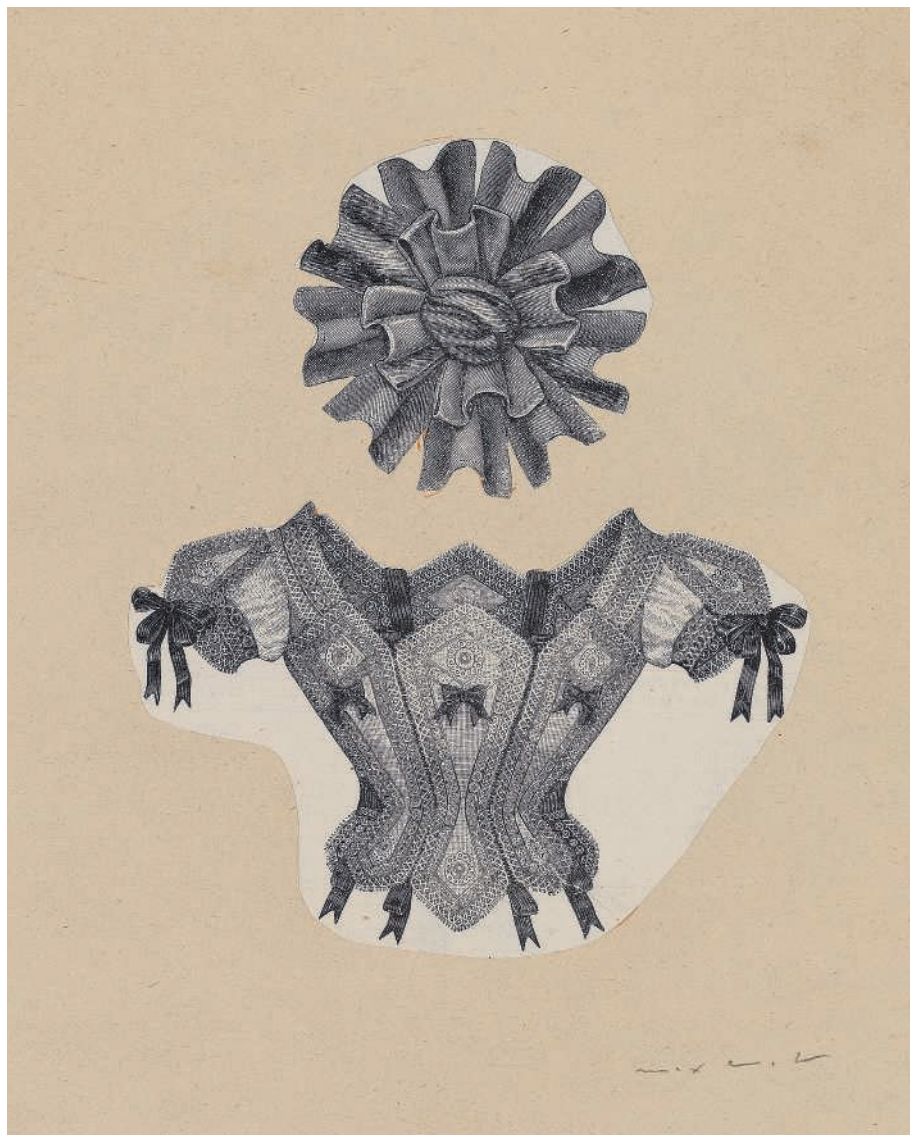
EXHIBITED:

Cologne, Galerie Der Spiegel, *Max Ernst: Zweiundzwanzig Mikroben*, December 1964 - February 1965, no. 6 (illustrated).

São Paulo, Museo Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 67, p. 117 (illustrated).

LITERATURE:

W. Spies, S. & J. Metken, *Max Ernst*, vol. VI, *Werke 1954-1963*, Cologne, 1998, no. 3662, p. 317 (illustrated).



λ 114

MAX ERNST (1891-1976)

Le rire des poètes

signed 'max ernst' (lower right)

paper collage on card

10 ½ x 8 ¾ in. (26.8 x 21.2 cm.)

Executed in 1968

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Galerie Dieter Brusberg, Hanover.

Galleria Arenton, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Alexandre Iolas, *Max Ernst*; *Journal d'un astronaute millénaire*, March - April 1969 p. 7 (illustrated).

Edinburgh, Scottish Arts Council Gallery, *Max Ernst, 1919-1972*, February - March 1975, no. 125 (illustrated on the back cover); travelling exhibition.

Tokyo, The Seibu Asahi Museum of Art, *Exhibition of works by Max Ernst*, April - May 1977, no. 125 (illustrated); this exhibition later travelled to Kobe, Museum of Modern Art Hyogo.

Hanover, Kunstmuseum mit Sammlung Sprengel, *Max Ernst*, July - September 1981, no. 54, p. 82 (illustrated).

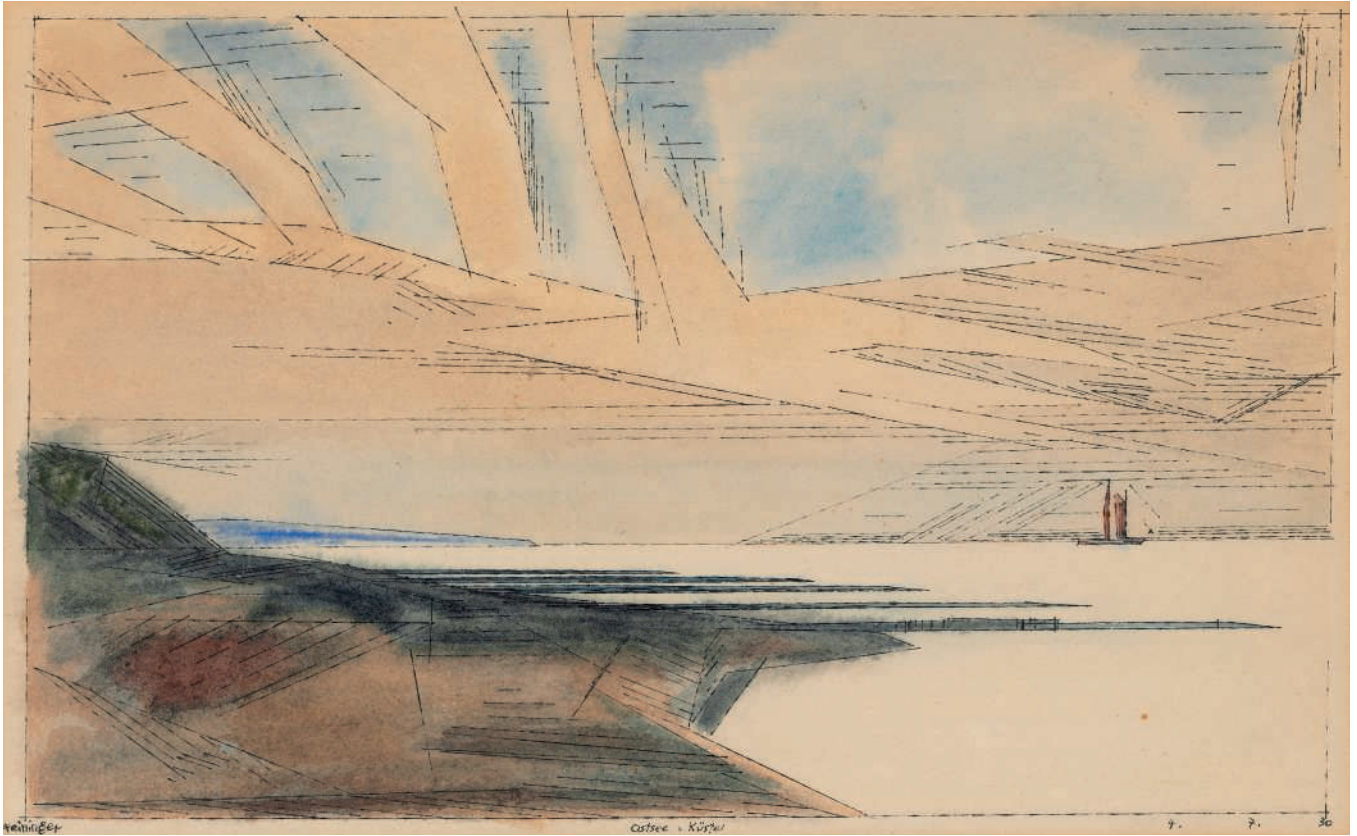
São Paulo, Museo Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 63, p. 114 (illustrated).

LITERATURE:

Le nouveau Planète, no. 7, Paris, May 1969 p. 127 (illustrated).

Galerie Brusberg, ed., *Brusberg Berichte 19*, Hanover, 1975, p. 28 (illustrated).

W. Spies, S. & J. Metken, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4404, p. 282 (illustrated).



PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

115

LYONEL FEININGER (1871-1956)

Ostsee-Küste

signed, dated and inscribed 'Feininger Ostsee=Küste 4.7.30'
(along the lower edge)

watercolour and pen and ink on paper

11 3/8 x 18 1/4 in. (29 x 46.3 cm.)

Executed on 4 July 1930

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

Private collection, Berlin, by whom acquired directly from the artist, and thence by descent to the present owner.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1487-03-09-18.

FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

116

PAUL KLEE (1879-1940)

Versandete Siedelung (Silted up Settlement)

indistinctly signed 'Klee' (lower right); dated, numbered and inscribed '1935 M

20 Versandete Siedelung' (on the artist's mount)

coloured paste and *sgraffito* with wooden needle on paper on the artist's mount

image: 12 x 19 in. (30.5 x 48.1 cm.)

artist's mount: 17 ¾ x 24 ⅝ in. (45 x 62.5 cm.)

Executed in 1935

£80,000-120,000

\$110,000-160,000

€92,000-140,000

PROVENANCE:

Galerie du Perron, Geneva.

Anonymous sale, Klipstein & Co., Bern, 29 April 1955, lot 30.

Karl Julius Anselmino, Wuppertal, by whom acquired in 1955.

Acquired from the above by the present owner.

EXHIBITED:

Basel, Kunsthalle, *Paul Klee*, October - November 1935, no. 186, p. 12.

Lucerne, Kunstmuseum, *Paul Klee, Fritz Huf*, April - June 1936, no. 166, p. 9.

Wuppertal, Kunst- und Museumsverein, *Paul Klee 1879-1940: Werke aus den Jahren 1904 bis 1940*, January - February 1956, no. 66.

Cologne, Kunsthalle, *Weltkunst aus Privatbesitz*, May - August 1968, no. G 27 (illustrated).

Munich, Haus der Kunst, *Paul Klee 1879-1940*, October 1970 - January 1971, no. 185.

Lugano, Museo d'Arte, *Klee - Melotti*, March - June 2013, no. 141 (illustrated).

Dresden, Galerie Neue Meister, *Nach Ägypten! Die Reisen von Max Slevogt und Paul Klee*, April - August 2014; this exhibition later travelled to Dusseldorf, K20, Kunstsammlung Nordrhein-Westfalen, September 2014 - January 2015.

On loan to the Bayerische Staatsgemäldesammlungen München, by 1979 and until 2017 (loan no. L. 1669).

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. VII, 1934-1938, Bern, 2003, no. 6842, p. 177 (illustrated).



Piero Manzoni, *Achrome*, 1958-1959. Private collection



1915 M 50

Decorative Elements

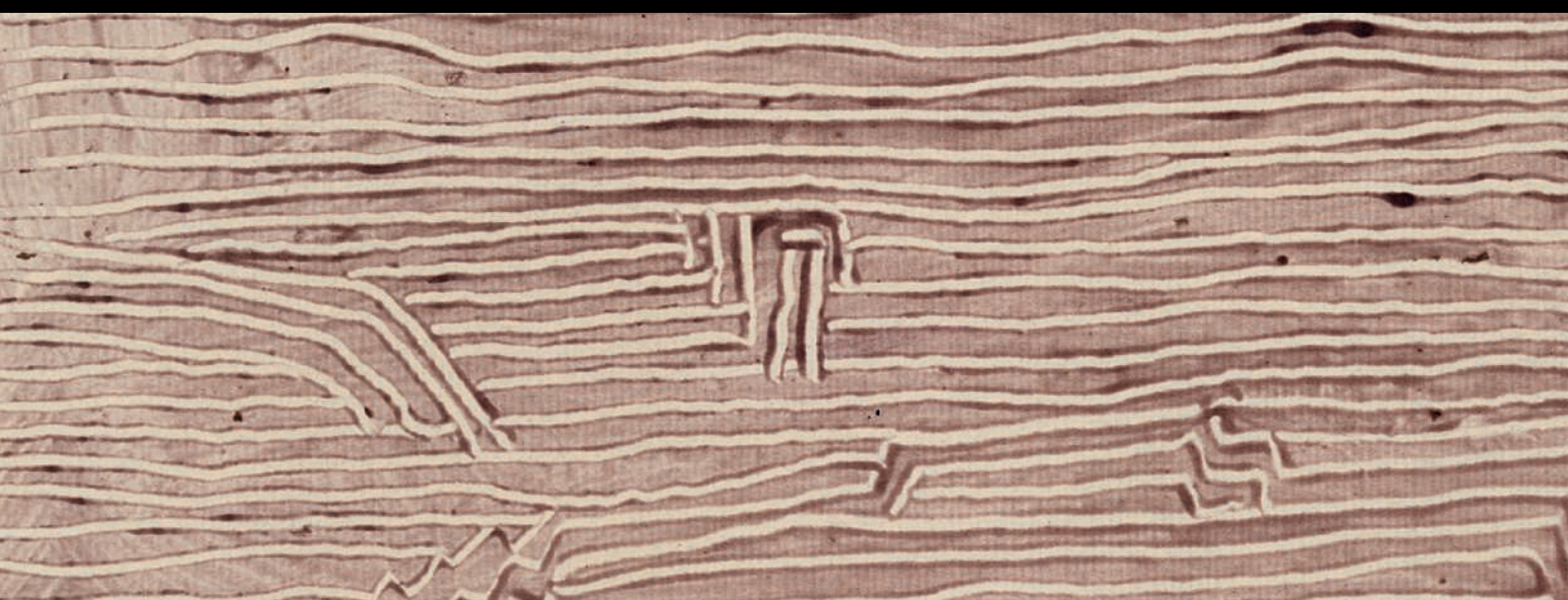


Nazca Lines, Condor, Peru .

An avid traveller, throughout his life Klee was profoundly affected by the many trips he made abroad. From Tunisia and Italy, to Corsica and France, Klee revelled in the varying landscapes and terrains of these exotic countries, absorbing the changing colours and light and conveying these in his painting. At the end of 1928, Klee had voyaged by boat to Egypt, a trip that the artist's friend and biographer, Will Grohmann described as 'the greatest single source of inspiration in his later years' (W. Grohmann, *Paul Klee*, London, 1954, p. 76). Here, Klee was captivated by the ancient culture of the country that simultaneously felt full of life and vitality, and he conveyed his impressions of the landscape in his work in a variety of ways over the following years. From this point onwards, Klee simplified his compositions, freeing space from Western pictorial traditions as his images became increasingly abstract, filled with lighter tones than he had used before.

Executed a few years after Klee's trip to Egypt, with its subtle hues and simplified shapes, *Versandete Siedelung (Silted up Settlement)* demonstrates the monumental and magical effect that his visit to Egypt had on his art. This exquisite, large composition, arranged in parallel horizontal lines, interrupted by primitive, geometric shapes, suggests a direct link to the agricultural pattern of the Nile Valley, that is also evoked in the title. The colour is laid on very subtly in a monochromatic earth tone, which renders a sense of fertility, and at the same time the independent creative power of the painter himself.

In this sombre, minimalist composition, one can find many elements of Klee's vast imagery, such as the influence of primitive cultures which had always fascinated him throughout his production, as throwbacks to the 'childhood of man'. It is by looking at works such as *Versandete Siedelung*





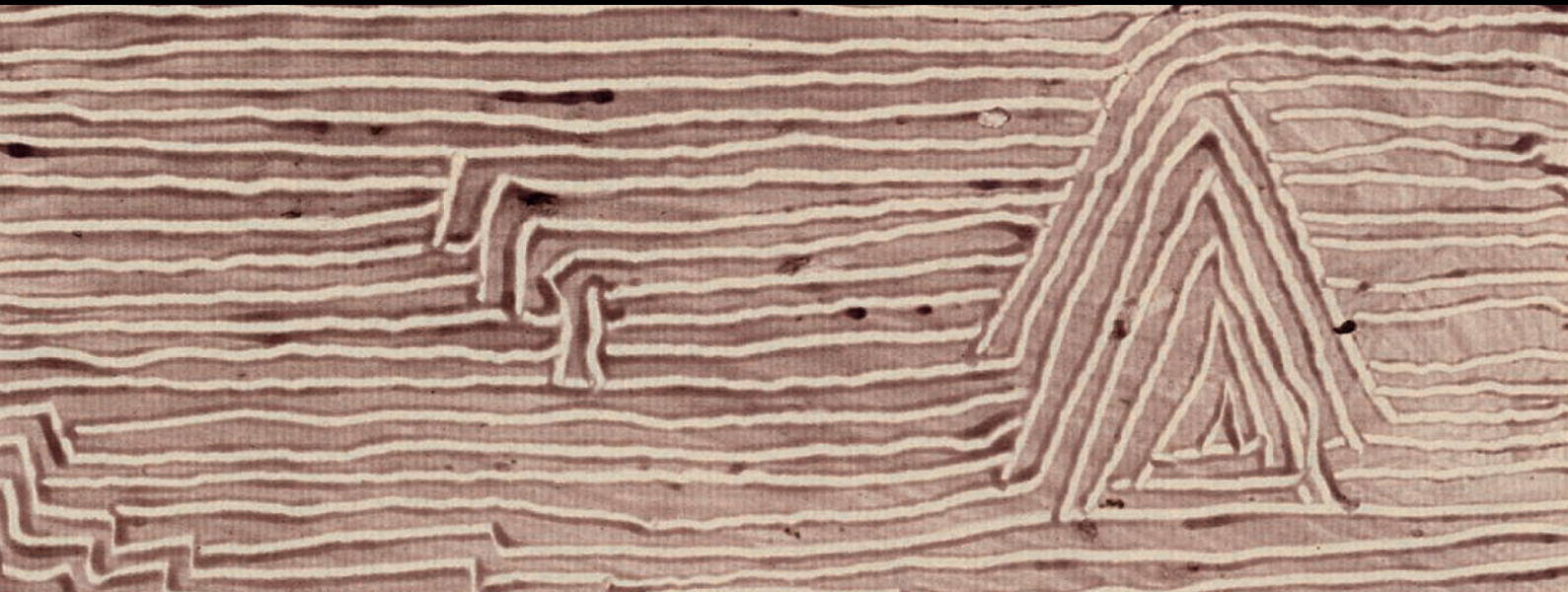
Hieroglyphic writing. Egyptian National Museum, Cairo.

that one immediately understands why Klee is widely considered to be the father of Abstract painting, having inspired a generation of American painters, without ever setting foot in the United States. But it is arguable that influences of Klee, quoted as saying 'drawing is simply taking a line for a walk' can also be found in the purist thoughts of artists such as Piero Manzoni and Agnes Martin.

He was systematic in his teaching and in the way he numbered his pictures too, but his art is never systematic, quite the opposite, Klee found an extensive, imaginative territory that was entirely his own. Each picture seems like a new discovery, in which he allows abstract shapes to take on meanings in a kind of metamorphosis. Klee is like a shaman, at once childlike and profound; his art is like magic, crossing from this world to another, seamlessly in and out abstraction.

Klee was also a natural draftsman, and was constantly developing unusual, experimental techniques, such as reverse glass paintings, oil transfer drawings, colour paste, or spray technique. The intricate, detailed surface of *Versandete Siedelung* was obtained by scratching the artist's signature 'colour paste' off the surface of the sheet with a large wooden needle. Executed in 1935, the present work precedes by only a few months the moment when Klee was diagnosed, later that year, with scleroderma, a degenerative illness that immediately limited his activity. In fact, in the later years, his productivity actually increased, but he mainly worked on large-size pictures.

The present work, acquired by Professor and prominent collector Karl Julius Anselmino in 1955, has been on loan to the Bayerische Staatsgemäldesammlungen in Munich, from at least 1979, until 2017, and has remained for over 60 years in private hands.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

*** 117**

EGON SCHIELE (1890-1918)

Female Nude Bending Down on Knees and Elbows

signed and dated 'Egon Schiele 1918' (lower right); with the *Nachlass* stamp (on the reverse)

black Conté crayon on paper
11 ½ x 17 ⅞ in. (29.3 x 45.5 cm.)
Drawn in 1918

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

PROVENANCE:

Dr Heinrich Rieger, Vienna.
Robert Rieger, New York, by descent from the above.
Galerie St Etienne, New York, by whom acquired from the above in 1957.
Acquired from the above by the present owner in 1986.

EXHIBITED:

New York, Galerie St. Etienne, *Egon Schiele (1890-1918): Watercolors and Drawings*, October - December 1968, no. 26 (illustrated).
New York, Gagosian Gallery, *Egon Schiele: Nudes, March - April 1994*.

LITERATURE:

J. Kallir, *Egon Schiele: The Complete Works*, New York, 1990, no. 2247, p. 611 (illustrated).



Gustav Klimt, *Danaë*, 1907. Galerie Würthle, Vienna.

By 1918 Egon Schiele had amassed both critical and commercial success. Gustav Klimt, who had dominated the avant-garde scene for two decades, died in February 1918 and Schiele was widely viewed as his mentor's successor. Schiele made major contributions to the 49th Vienna Secession that year and soon became inundated by requests for lucrative commissions. Another factor of his newfound success was linked to the finality of World War I, as people disheartened by the ravages of war turned toward art for enlightenment and escape.

Schiele's depictions of nudes now drew a wider and more responsive audience, partly the result of a more tolerant moral climate near the end of the war, but also because of the artist's more appealing naturalistic treatment of his subjects. Jane Kallir contends, 'Schiele's style itself was no longer as shocking as it had been several years earlier; the humanism of his portraits and the refined naturalism of his line were far more accessible than had been his jarring allegories and frenetic watercolors' (in *Egon Schiele: Life and Work*, New York, 2003, p. 218). The shocking eroticism and tormented detail of Schiele's early style had yielded to a more classical and volumetric treatment of the figure, while his usage of a velvety, lush charcoal imbued these works with seductive sensuality.

In the present work, Schiele retains the erotic positioning and unabashed sexual exposure common to his early works, but counters this implied exhibitionism with elegant, almost restrained, draftsmanship. This duality of overt eroticism and elegant depiction of the female form is perhaps Schiele's nod to his great teacher Klimt, whose success was founded in deftly combining fantasy, sexuality and sheer beauty.





Salvador Dalí's *One Thousand and One Nights*

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

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 118

SALVADOR DALÍ (1904-1989)

Joueuse de mandole

signed and dated 'Dalí 1965' (lower left)
gouache, watercolour and charcoal on paper
13 ¾ x 9 in. (35 x 23 cm.)
Executed in 1965

£35,000–55,000
\$47,000–74,000
€40,000–63,000

PROVENANCE:

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

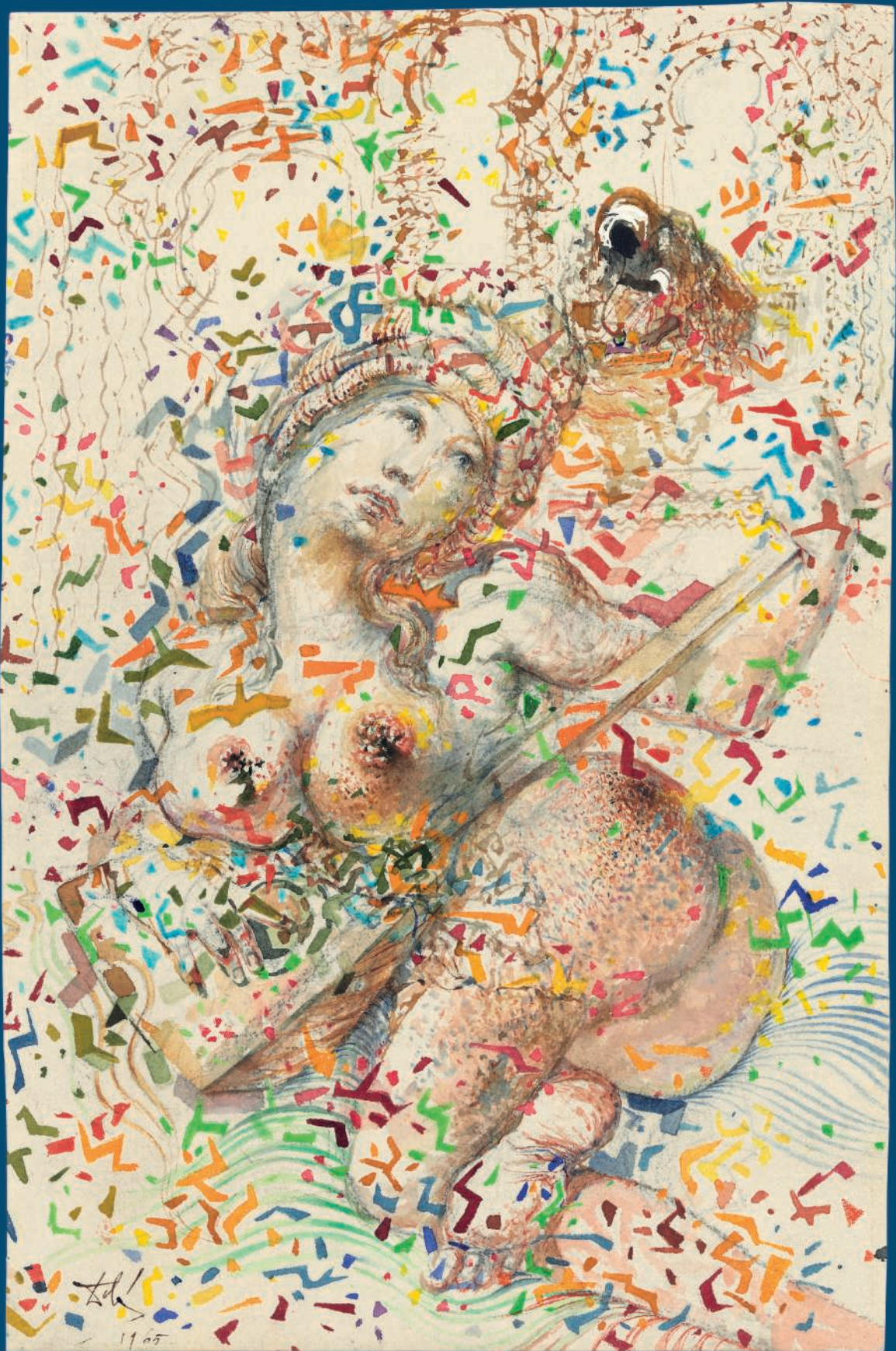
EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997.

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 161 (illustrated).

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





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 119

SALVADOR DALÍ (1904-1989)

Vieillard et pierres précieuses

gouache, watercolour and pen and India ink on paper

15 ¼ x 11 ¼ in. (38.6 x 28.7 cm.)

Executed circa 1966

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997.

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

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

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 41 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 120

SALVADOR DALÍ (1904-1989)

Figure au turban et femme ailée

signed and dated 'Dalí 1966' (lower right)
watercolour, gouache and pen and India ink on paper
15 3/8 x 11 1/8 in. (39.2 x 28.4 cm.)
Executed in 1966

£35,000–55,000
\$47,000–74,000
€40,000–63,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997.
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000.

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 193 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 121

SALVADOR DALÍ (1904-1989)

Tornado

signed and dated 'Dalí 1966' (upper left)
gouache, watercolour, pen and India ink and charcoal on paper
15 1/8 x 11 1/8 in. (38.5 x 28.3 cm.)
Executed in 1966

£35,000-55,000

\$47,000-74,000

€40,000-63,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997.

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

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

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 29 (illustrated).

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 122

SALVADOR DALÍ (1904-1989)

Arabe jouant de la guitare et nu féminin

signed and dated 'Dalí 1966' (lower left)
gouache, watercolour and pen and India ink on paper
15 x 11 1/2 in. (38 x 28.2 cm.)

Executed in 1966

£40,000–50,000

\$54,000–67,000

€46,000–57,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997.

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

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 49 (illustrated).

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

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ 123

JOAN MIRÓ (1893-1983)

Sans titre VI

signed 'Miró' (lower right); dated and numbered '26/1/67 VI.' (on the reverse)

gouache and India ink on paper

17 7/8 x 24 3/4 in. (45.5 x 62.8 cm.)

Executed on 26 January 1967

£120,000–180,000

\$170,000–240,000

€140,000–200,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, New York (no. 261).

Anonymous sale, Christie's, New York, 7 May 2008, lot 178.

Acquired at the above sale by the present owner.

LITERATURE:

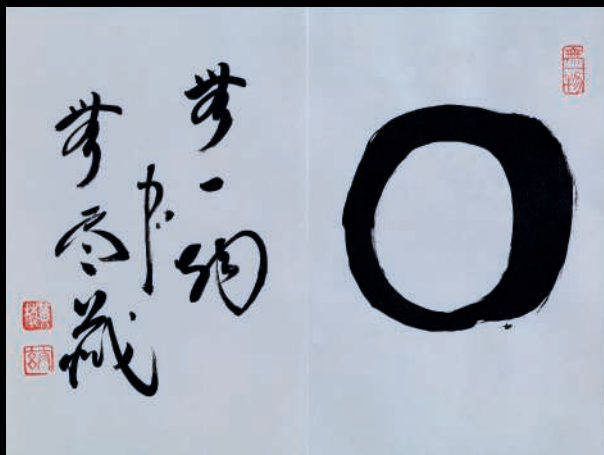
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. III, 1960-1972, Paris, 2012, no. 1968, p. 153 (illustrated).

As Miró edged ever closer toward the universal, we see the increasing importance of external cultural influences on his practice. In the present work we see a striking comparison to Japanese calligraphy, as the artist's compositions become at once more intimate, more energetic and more pared back.

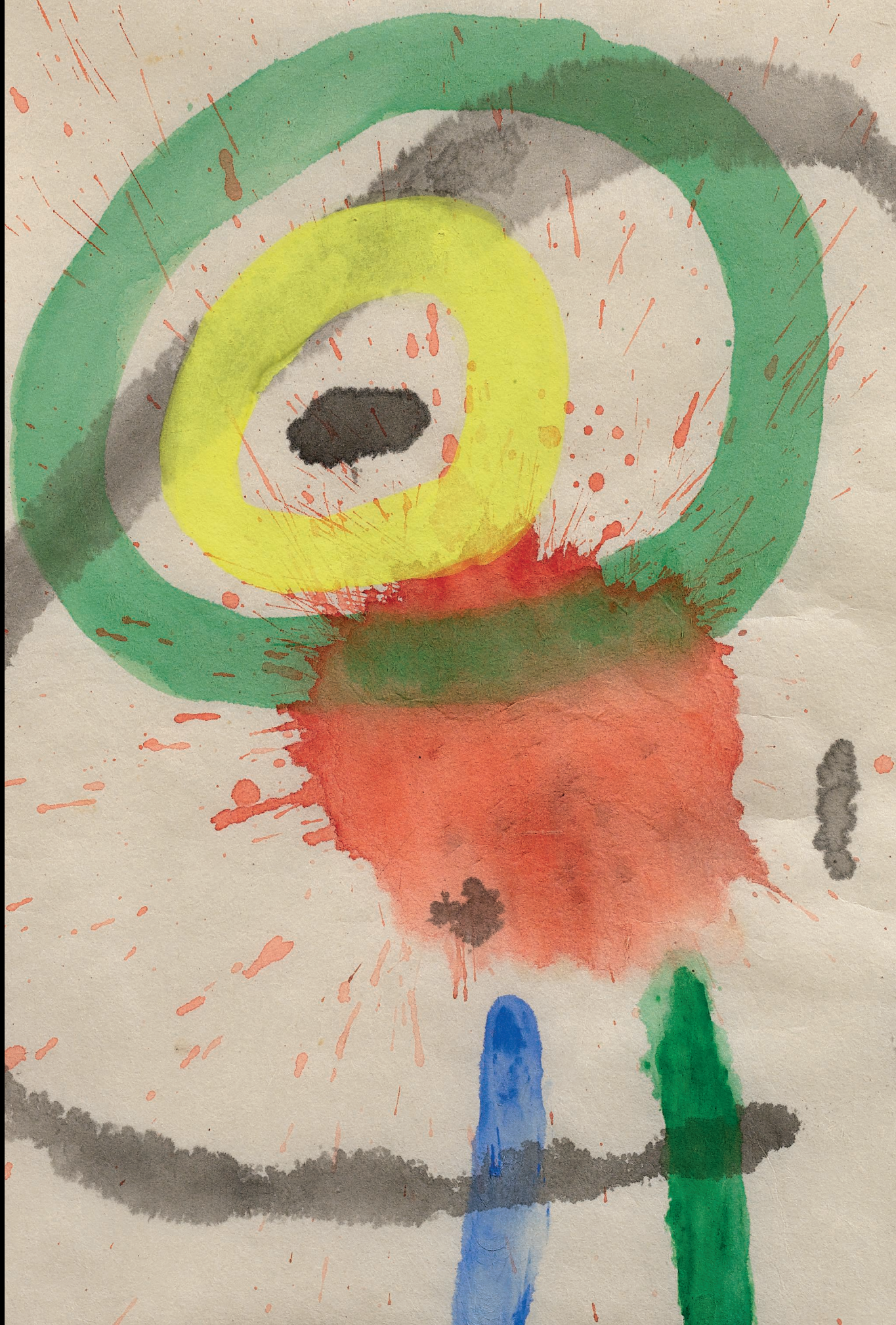
Sans titre VI sees a great feeling of freedom in its use of negative space, an intense reduction in colour palette, and wonderfully incidental spatters of paint sitting alongside more decisive marks: all the hallmark signs of Miró's major 1960s works.

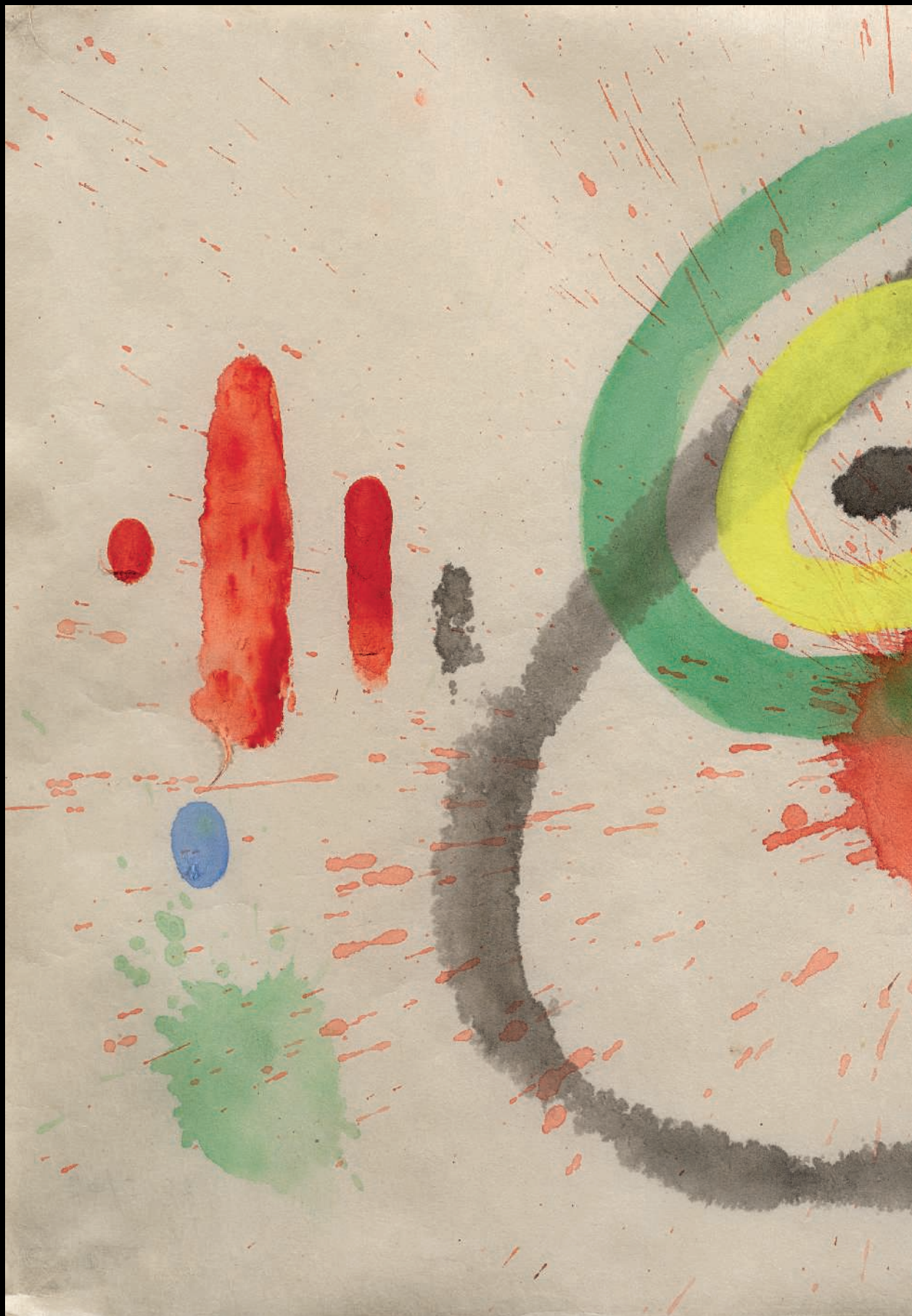
'...A deeply individual gesture is anonymous. Being anonymous, it allows the universal to be reached, I'm convinced of it: the more something is local, the more it's universal.'

Miró, quoted in Y. Taillandier, 'Je travaille comme un jardinier: propos recueillis par Yvon Taillandier', in *XXe Siècle*, 15 February 1959, reproduced in Fundació Joan Miró, *Joan Miró 1893 - 1993*, Barcelona, 1993, p. 428.



Calligraphy by a monk from the Daitoku-Ji monastery, Kyoto, Japan.







THE PROPERTY OF A GENTLEMAN

λ * 124

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Mère et enfant

signed 'Tsuguharu' in Japanese and 'T. Foujita' (lower left)

gouache, watercolour and gold leaf on paper

12 3/8 x 8 7/8 in. (31.7 x 22.4 cm.)

Executed in 1918

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Private collection.

Anonymous sale, Sotheby's, New York, 11 May 1988, lot 207.

Acquired at the above sale by the present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 18.85, pp. 164 & 623 (illustrated p. 165).



Léonard Tsuguharu Foujita, *Mère et enfant*, circa 1918.
Sold, Christie's, London, 24 June 2015 (£110,500).



朝治
T. Foujita

FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

125

PAUL KLEE (1879-1940)

Birnen-Destillation (Distillation of Pears)

signed 'Klee' (lower left); dated, numbered and inscribed '1921/10 Birnen-Destillation' (on the artist's mount)

watercolour and oil transfer drawing on paper laid down on the artist's painted mount

image: 8 5/8 x 12 3/8 in. (22 x 31.4 cm.)

artist's mount: 12 1/2 x 17 7/8 in. (31.7 x 45.2 cm.)

Executed in 1921

£180,000–250,000

\$250,000–330,000

€210,000–280,000

PROVENANCE:

Galerie Neue Kunst - Hans Goltz, Munich, by whom acquired directly from the artist in December 1921.

Anonymous sale, Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 7-9 November 1951, lot 1624.

Karl Julius Anselmino, Wuppertal, by whom acquired at the above sale.

Acquired from the above by the present owner.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *44. Ausstellung: Aquarelle moderner Künstler*, August - September 1921, no. 87.

Wuppertal, Kunst- und Museumsverein, *Paul Klee 1879-1940: Werke aus den Jahren 1904 bis 1940*, January - February 1956, no. 21, p. 4.

Bern, Kunstmuseum, *Paul Klee: Ausstellung in Verbindung mit der Paul Klee-Stiftung*, August - November 1956, no. 445, p. 73.

Hamburg, Kunsthalle, *Paul Klee*, December 1956 - January 1957, no. 108, p. 18.

Cologne, Kunsthalle, *Weltkunst aus Privatbesitz*, May - August 1968, no. G 10 (illustrated pl. 3).

Munich, Haus der Kunst, *Elan Vital oder das Auge des Eros*, May - August 1994, no. 317, p. 558 (illustrated pl. 98).

London, Hayward Gallery, *Paul Klee: The Nature of Creation, Works 1914-1940*, January - April 2001, no. 19, p. 195 (illustrated p. 63).

Wuppertal, Von der Heydt-Museum, *Der Expressionistische Impuls: Meisterwerke aus Wuppertals grossen Privatsammlungen*, February - May 2008, p. 143 (illustrated p. 311).

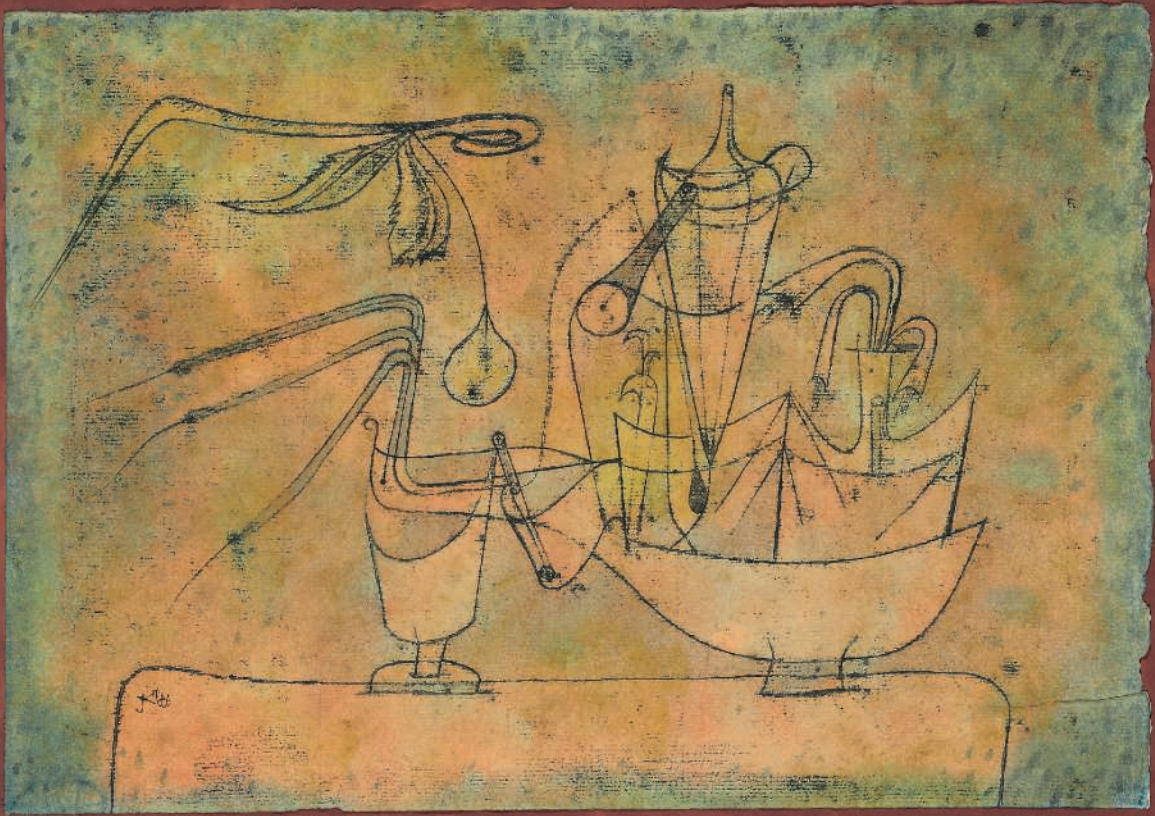
On loan to the Bayerische Staatsgemäldesammlungen München (loan no. L.1662), by 1979 and until at least 2008.

LITERATURE:

C. Geelhaar, *Paul Klee and the Bauhaus*, Bath, 1973, p. 66 (illustrated pl. 34).

J. Glaesemer, *Paul Klee: Handzeichnungen*, vol. II, 1921-1936, Bern, 1984, p. 13 (illustrated).

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. III, 1919-1922, Bern, 1999, no. 2601, p. 262 (illustrated pp. 262 & 278).



1921/10

Paul Klee - 1921/10

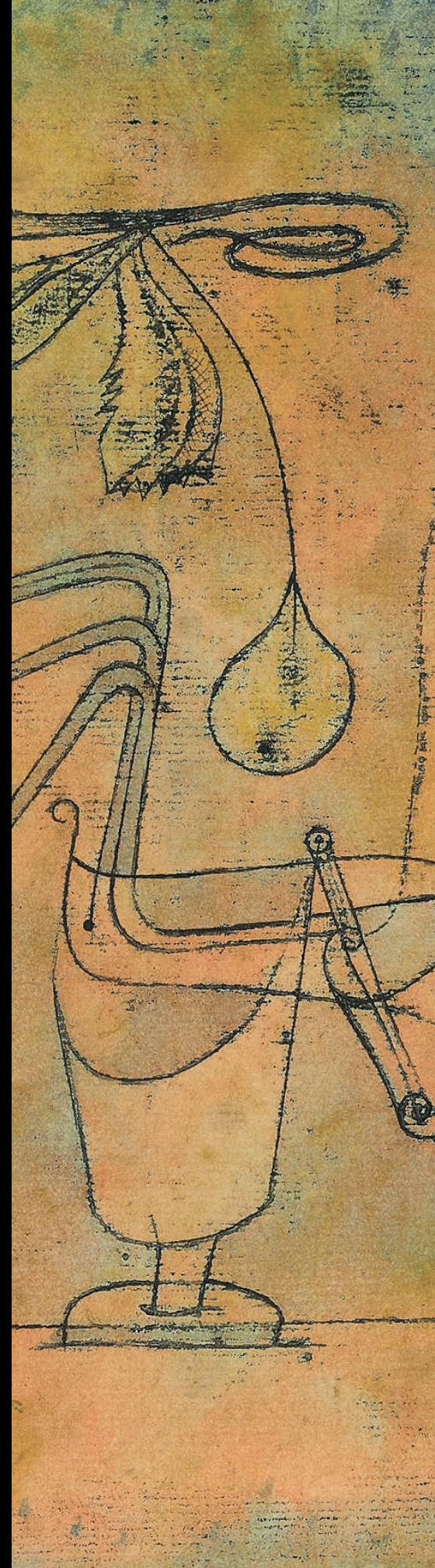


Paul Klee, *Der Pfeil vor dem Ziel* (*The Arrow before the Target*), 1921. Museum of Modern Art, New York.

The oil transfer drawing process, developed by Klee himself in 1919, saw the artist create his own variation of carbon copy paper by painting black oil paint over the entirety of a single sheet of paper. Once the paint was almost dry, this sheet was laid between a fresh sheet of paper and an existing drawing, which would then be traced through its surface with a sharp etching tool. The transcribed drawing would sometimes be left as is, and sometimes enriched with the additions of bold watercolour accents and washes.

The present work depicts the distillation of pears, in which a single fruit floats elegantly above a strange, whirring contraption. With all the depth and playfulness of Klee's oeuvre, the subject dances between future and past, the familiar and the unfamiliar, the mechanical and the alchemic. Amidst the fine gossamer-like threads of this spidery drawing, we are also able to see impressions of the artist's hand, fingerprints and subtle variations of his touch. High orange and yellow tones accentuate the drawing, while cool greens and blues pool at its edges. Klee's trademark inscription and hand-mounting process – his declaration that the work is complete – grounds the dancing composition on a hand-painted background of rich, deep red.

Klee's captivating use of colour and variation in mark-making are testament to the sheer delight he took in the expressiveness and tactility of drawing, making *Birnen-Destillation* one of the finest examples of his oil transfer drawings.





Paul Klee, *Vogel-Inseln*, 1921, Zentrum Paul Klee, Bern.

'Klee's oil-transfers are perhaps the most instantly recognizable and visually characteristic of all his works. Many of the famous works by Klee – the ones to which legends attach – are oil transfers: the Angelus Novus (1920, 33) which belonged to Walter Benjamin, for example, and which illustrated his 'angel of history', flying backwards into the future; or Twittering Machine (1922, 151), which first taught Clement Greenberg, so he said, to 'see' abstract art.'

T. Trodd, 'Drawing in the Archive: Paul Klee's Oil Transfers', in *Oxford Art Journal*, vol. 31, no. 1, 2001, p. 79.

* 126

FERNAND LÉGER (1881-1955)

Femme à l'écharpe

signed with the initials and dated 'F.L. 53' (lower right) and inscribed 'très amicalement à M. et Mme. Marcenac F. et M Léger' (in the lower right margin)

gouache, watercolour and brush and India ink on paper

22 x 17 7/8 in. (56 x 44.3 cm.)

Executed in 1953

£180,000–250,000

\$250,000–330,000

€210,000–280,000

PROVENANCE:

M. et Mme. Marcenac, France, a gift from the artist.

Anonymous sale, Christie's, London, 28 June 1994, lot 188.

Gianni Versace, New York, by whom acquired at the above sale; sale,

Sotheby's, New York, 4 May 2005, lot 290.

Acquired at the above sale; sale, Sotheby's, New York, 6 May 2010, lot 339.

Acquired at the above sale by the present owner.

An authentication statement by George Bauquier of the Musée National Fernand Léger is inscribed on the verso of this work, dated 24 April 1994.

Engaging implicitly with both social and artistic theories which recurred across Léger's oeuvre, *Femme à l'écharpe* ranks among some of the artist's most accomplished studies on paper. Once forming part of the esteemed collection of Gianni Versace, it characterises the Italian's exuberant approach to life, and complemented aptly his collection's emphasis of playful fantasy, relaxed sensuality, and celebration of humanity.

The aspect of life had become a pivotal trait of Léger's works of this period, to which the present drawing belongs. The artist's mechanistic forms recede in favour of more organic ones, often juxtaposed with pleasing, rhythmic contours. The elements of the composition, all recessed into a single dimensional plane, are married together succinctly, providing an aesthetic pleasure. This cohesion serves to suggest a solution to modern man's



Fernand Léger, *La femme au chat*, 1955. Musée des Beaux-Arts, Lyon.

'Since the beginning of my work I used the human figure, it slowly developed towards a more realistic, less schematic representation, but as the figure becomes more realistic, the contrasts of contrary elements that will be the reason of the composition, are accentuated.'

Fernand Léger, letter dated 3 May 1952, quoted in G. Bauquier, *Fernand Léger*, Paris 1987, p. 267.

existential dilemma, expressing to the viewer an appreciation of a simple, modest life in the post-war era. The uninterrupted contours, smoothed textures and coherent spatial construction are all features which contribute to this remedial atmosphere, effecting a compositional harmony which Léger loved during his later years, see also *La Femme au Chat*, 1955 (G. Bauquier, Paris, 2013, no. 1635).

This transition towards natural forms became manifest predominantly in Léger's figural imagery following the Second World War. Whilst he previously perceived man's relationship with the machine as mutually beneficial, the destruction wrought by new technology had instilled in Léger a fear that man was rapidly losing his control over the machine, and that the only antidote to the machine's eventual domination over man was his return to nature (I. Conzen-Meairs, *Fernand Léger: The Later Years*, London 1987, p. 15). It was this feeling that encouraged Léger to explore more life-embracing themes, among which being domestic leisure and, most famously, the circus in *La Grande Parade*, Léger's ambitious mural masterpiece of 1954.

Despite his adoption of naturalism in his later oeuvre, Léger was adamant that art should never retreat to the Neoclassical themes of the previous century. The theory of plasticity, he asserts in his writings, was a crucial development in escaping the static bounds of classical art. No motif, Léger insists boldly, should dominate an artwork's composition, the notion of the 'subject' should be replaced entirely by the object. This was to be applied especially to the figure, who had become burdened over the centuries with anecdotal and sentimental connotations. The *Femme à l'écharpe* and her surroundings are dependent on one another to divulge their formal sublimity. The conscious contrasts in the outlines of form – made distinctive by carefully separated colours – offset a dynamism accentuated by further contrasts between liberal contours and controlled architectural parameters. Léger's dealer Daniel-Henri Kahnweiler's assessment of his figures as 'veritable painted sculpture' reflects the relief-like quality of the present work, which is further promoted by Léger's trademark monumentality of the lone figure (D.-H. Kahnweiler, *Fernand Léger*, London 1950, p. 68).



PROPERTY FROM THE COLLECTION OF ERIC AND SALOME **ESTORICK**



Eric and Salome Estorick

Eric and Salome Estorick were among the most pioneering collectors of modern art in post-war Britain, building an outstanding collection of diverse artworks from across the spectrum of the European avant-garde. While their later collecting activities focused primarily on Italian art of the twentieth century, which now forms the core of the Estorick Collection of Modern Italian Art in North London, the foundation of their personal collection lay in Eric's interest in the Parisian avant-garde, fostered during his years as a student in New York.

Born in Brooklyn in 1913 to Russian parents, Eric Estorick studied sociology at New York University during the early 1930s, earning a PhD in the subject before going on to teach at NYU. It was here

that Eric first encountered the Gallatin Collection at The Museum of Living Art in Washington Square. Featuring masterpieces by Picasso, Léger, Miró and Matisse, this remarkable group of artworks inspired Eric to begin his own collecting journey, and would forever shape his idea of what a collection should aspire to be. In 1941, he published the first of his extensive biographies on Sir Stafford Cripps, before serving in the US Broadcast Intelligence Service during the Second World War. In 1946, while researching his second volume of the Cripps biography, Eric found himself in Paris, where he purchased drawings and paintings by some of the leading artists of the avant-garde, including Picasso, Braque, Gris and Léger.

In 1947, he met Salome Dessau on board the Queen Elizabeth ocean liner while returning to New York, and the pair were married before the end of the year. It was during their honeymoon in Switzerland that the couple first came across the Italian Futurists, a discovery that sparked a life-long passion for Italian art that would dominate their collecting for decades to come. During the late 1950s, Eric moved into art dealing, acting as a representative for a number of important clients based in Hollywood, including Lauren Bacall, Burt Lancaster and Billy Wilder. Shortly afterwards, the Estoricks opened The Grosvenor Gallery in Mayfair, the largest private gallery in London at the time, which dedicated itself to showing '20th century modern masters and the developing talent of young artists, wherever they may be found.' Through their pioneering exhibition programme the Estoricks brought a number of important artists to the attention of the British public for the first time, from El Lissitzky to Zoran Mušič and David Burliuk.

Their private collection continued to grow alongside their professional activities, with new acquisitions often purchased on their trips abroad for the Grosvenor Gallery and brought back to the Estorick family home in St. John's Wood. Their passion for works on paper flourished during this period, and it is this aspect of the Estorick's private collection which is clearly celebrated in the works featured in this sale. Writing about the strange alchemy that drives a person to collect, Eric wrote: 'There is no possibility of giving a simple answer to the question of how and why one has come to collect various works of art. Basically one is searching for freedom and creative art is part of that search... A collection for me is a living thing, not a fixity.'



Eric Estorick, photographed with Tony Curtis and Billy Wilder



Eric and Salome Estorick with their daughter Isobel

*** 127**

GEORGES BRAQUE (1882-1963)

Nature morte

signed 'G Braque' (lower left)

pastel on paper

14 1/8 x 18 7/8 in. (35.9 x 48 cm.)

£50,000–70,000

\$67,000–94,000

€57,000–80,000

PROVENANCE:

E.L.T. Mesens, London.

Ian Gibson-Smith, London, by whom acquired in 1947.

Eric Estorick, London, by whom acquired from the above on 20 June 1957.

Private collection, Greece; sale, Sotheby's, London, 6 December 1961, lot 29.

Eric & Salome Estorick, London, by whom acquired at the above sale via A.E. Goldschmidt, London.

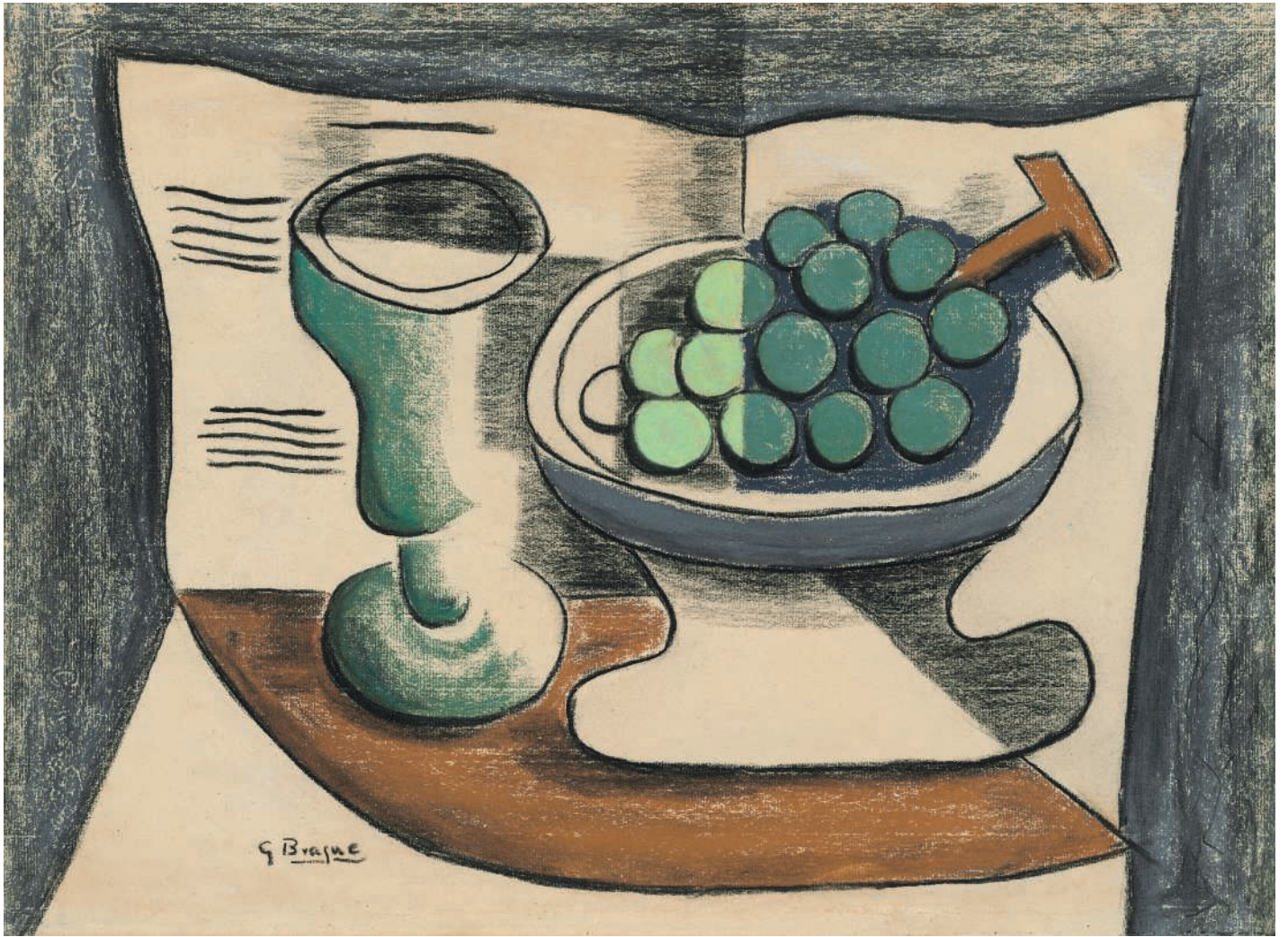
EXHIBITED:

London, The London Gallery, *The Cubist Spirit in its Time*, March - May 1947, no. 42, p. 31 (illustrated pl. 23, p. 34; dated '1919').

London, Institute of Contemporary Arts, *Georges Braque: An Exhibition of Paintings and Drawings from Collections in England with Lithographs, 1909-1953*, May - July 1954, no. 10 (dated '1919').

'Still-life has always been the specialty of Braque's genius. Seldom has painting been used to confer so much enchantment on such ordinary things: loaves of bread, knives, packets of cigarettes, fruit, flowers, and innumerable domestic accessories... So, from the lowliest objects Braque extracts a new poetry as he paints, and our experience of the world becomes fuller and more exciting. If we will look, Braque will teach us to see, and this, after all, is the highest function of the true artist.'

D. Cooper, 'Georges Braque: The Evolution of a Vision', in exh. cat., *George Braque*, London, 1956, pp. 14-15.



*** 128**

FERNAND LÉGER (1881-1955)

Dessin de guerre

signed and inscribed 'à Larionov à Gontcharova aux deux grands artistes Russes leur admirateur et ami F Léger' (upper left)
gouache and pen and ink on paper
8 ½ x 5 ¾ in. (21.6 x 14.4 cm.)
Executed *circa* 1915

£100,000–200,000

\$140,000–270,000

€120,000–230,000

PROVENANCE:

Mikhail Larionov & Natalia Goncharova, Paris, a gift from the artist.
Eric & Salome Estorick, London.

LITERATURE:

J. Cassou & J. Leymarie, *Léger: Dessins et gouaches*, Paris, 1972, no. 26, p. 36 (illustrated p. 37).

P. de Francia, *Fernand Léger*, New Haven & London, 1983, p. 143 (illustrated fig. 7.17; dated 'circa 1915' and titled 'Cuisine roulante').



Natalia Goncharova and Mikhail Larionov with Sergei Diaghilev, Léonide Massine, Massine Igor Stravinsky & Léon Bakst in Lausanne, 1915.

'The war was a major event for me. There was a supra-poetic atmosphere at the front. It excited me to the core.'

Léger, quoted in G. Néret, *F. Léger*, trans. S.D. Resnick, London, 1993, p. 66.

Fernand Léger's *Dessin de guerre* certainly delights in a 'supra-poetic' evocation of form and line. Executed *circa* 1915, the work serves as a memento of Léger's experience in the First World War, which began when he was conscripted into the engineering corps in August 1914.

The work has a fascinating provenance and was a gift from Léger to the Russian avant-garde power couple Mikhail Larionov and Natalia Goncharova. Dedicated to the artists, the work shows Léger paying tribute to the artistic prowess of his friends, whom he had met around 1914 when they were visiting Paris to work with Diaghilev on 'Le Coq d'Or'. It is also possible to see a visual synergy between the cubo-futurist forms pioneered by Goncharova, and the dynamic tessellated lines and shapes created by Léger. Léger creates a fusion of Cubism and Futurism; the analysis of form recalls Cubism, while the interspersed lines convey the intoxication with speed and energy found in Futurism.

It is likely the present work relates to the Battle of Verdun, and was sent to the Russian avant-garde artists by Léger at the front line. As a result of the war, Léger developed a heightened sensitivity towards objects, and a new appreciation of their value. This is brought to the fore in the present work: forms dominate the space creating an 'all-over' pictorial puzzle. Depicting a *cusine roulante* (field kitchen), *Dessin de guerre* captures the locomotive power and dynamism of the domestic accoutrements of warfare. The circular forms evoke the mechanical, while the subdued palette is indicative of the camouflaged nature of warfare. The present work is dynamic, poetical and deeply personal.



A collection
a good character
artistic sense
clear administration
Heyer

* 129

PAUL CÉZANNE (1839-1906)

Paysage (environs de Melun?)

gouache and watercolour on paper

12 3/8 x 18 3/8 in. (31.5 x 47 cm.)

Executed *circa* 1879-1880

£150,000–250,000

\$210,000–330,000

€180,000–280,000

'There are two things in painting, vision and mind, and they should work in unison. As a painter, one must try to develop them harmoniously: vision, by looking at nature; mind, by ruling one's senses logically, thus providing the means of expression. This is now my aim.'

Cézanne, quoted in F. Elgar, *Cézanne*, London, 1969, p. 85.

PROVENANCE:

Galerie Max Kaganovitch, Paris.

J.B. Neumann, New York.

Burt Lancaster, Los Angeles.

Eric & Salome Estorick, London, by whom acquired from the above on 23 March 1960.

EXHIBITED:

London, O'Hana Gallery, *Paintings and Sculpture of the 19th and 20th Centuries*, June - September 1962, no. 77 (illustrated).

London, Arthur Jeffress Gallery, *Art in the Film the Victors*, November 1963, no. 5.

Edinburgh, National Galleries of Scotland, *Cézanne and Poussin: The Classical Vision of Landscape*, August - October 1990, no. 16, p. 95 (illustrated p. 94).

LITERATURE:

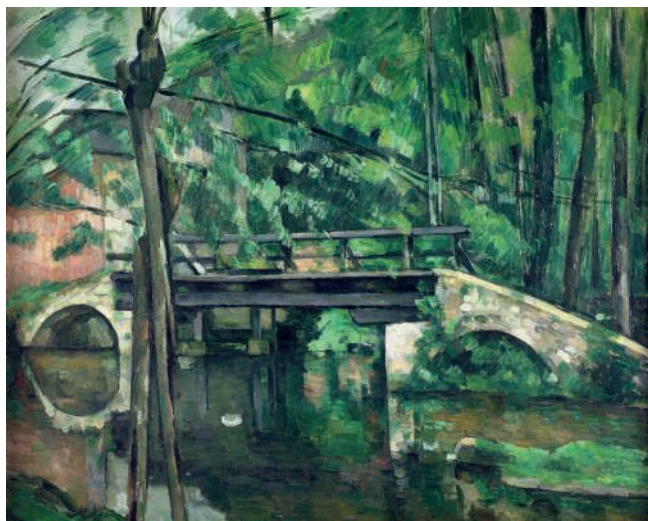
J. Borély, 'Cézanne à Aix', in *Art Vivant*, no. 2, 1 July 1926, p. 490 (illustrated).

L. Venturi, *Cézanne: Son art-son œuvre*, Paris, 1936, vol. I, no. 834, p. 241 (illustrated vol. II, pl. 272; dated '1875-1876' and titled 'Campagne').

M. Shapiro, *Paul Cézanne*, Paris 1973, pp. 36-37 (illustrated).

J. Rewald, *Paul Cézanne: The Watercolours, a Catalogue raisonné*, London, 1983, no. 79, p. 105 (illustrated p. 106).

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



Paul Cézanne, *Le Pont de Maincy*, 1879-1880. Musée d'Orsay, Paris

The present landscape, executed between 1879-1880, probably depicts a motif in Northern France, most likely Melun, as suggested by Rewald. In a splendid variety of green nuances, Cézanne depicts a spacious view of fields, with a small village, framed by trees, which give the scene an exquisite sense of perspective. The powerful, yet scrupulous diagonal strokes of the thicker foliage at the right, bear familiarities from the style of the oil paintings of this period.

It can be argued that *Paysage (environs de Melun?)* bears a similar light and brushstrokes in the foliage to the celebrated yet unusual painting *Le Pont de Maincy*, dated 1879-80 (Rewald no. 436).

In the oil, Cézanne's "constructive stroke" appears in a particularly consistent and tight weave that becomes positively associated with what could be called the artist's 'phase at Melun.' (J. Rewald, *The Paintings of Paul Cézanne*, 1996, p. 291). Similarly, in the present watercolour, one can almost feel the air moving through the space, in the leaves at the right, executed with a number of regular diagonal strokes.

Once in the collection of Burt Lancaster, Los Angeles, *Paysage (environs de Melun?)* was acquired by Eric & Salome Estorick in March 1960.





λ * 130

MARIE LAURENCIN (1883–1956)

Danseuse espagnole

signed 'Marie Laurencin' (upper right)

oil on board

8 5/8 x 6 3/8 in. (22 x 16 cm.)

Painted *circa* 1916

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Galerie Alfred Flechtheim, Berlin/Dusseldorf, by whom acquired by 1921.

Willy Streit, Hamburg; his sale, Paul Graupe, Hermann Ball, Berlin, 3 June 1931, lot 89.

Matthiesen Ltd, London.

Eric & Salome Estorick, London, by whom acquired from the above in 1955.

EXHIBITED:

Hamburg, Kunstverein, *Kunst der letzten 30 Jahre aus Hamburger Privatbesitz*, 1930, no. 122.

LITERATURE:

H. von Wedderkop, 'Marie Laurencin', in *Junge Kunst*, vol. XXII, Leipzig, 1921, (illustrated; dated '1915').

R. Allard, 'Marie Laurencin', in *Les Peintres Français Nouveau*, vol. X, Paris, 1925, p. 33 (dated '1918').

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'œuvre peint*, Tokyo, 1986, no. 128, p. 97 (illustrated).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ 131

THÉO VAN RYSSSELBERGHE (1862-1926)

Portrait de fillette

signed with the initials 'TVR' (upper left)

pastel on paper

23 5/8 x 15 3/4 in. (60 x 40 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, Antwerp, by whom probably acquired directly from the artist, and thence by descent to the present owner.

This work will be included in the forthcoming *catalogue raisonné* supplement being published by Ronald Feltkamp.

This work will be included in the forthcoming Van Rysselberghe *catalogue raisonné* currently being prepared by Olivier Bertrand.

Van Rysselberghe is heralded as one of the leading figures in Belgian Neo-Impressionism, and was a founding member of the avant-garde group *Les XX*. Throughout his career he maintained a rigorous dedication to the genre of portraiture, producing 'the greatest quantity of Neo-Impressionist portraits among his French and Belgian colleagues' (J. Block & E. Wardwell Lee, *The*

Neo-Impressionist Portrait 1886-1904, Indianapolis, p. 218). Van Rysselberghe was highly sought after for commissions, as well as returning again and again to create thoughtful depictions of the people around him.

The present work demonstrates the clear psychological dimension to his portraiture; Van Rysselberghe did not simply want to capture a likeness, but something of the sitter's inner world. *Portrait de fillette* depicts a young girl with all the markings of a well brought-up child, masterfully rendered in soft pastel. Wise beyond her years, she appears deep in thought as she gazes at – or past – the viewer. Although the identity of the girl remains unconfirmed, she has long been thought to be the grandmother of the present owner.

Van Rysselberghe's portraits are part of significant public and private collections worldwide, including the Musée d'Orsay, Paris, the Metropolitan Museum of Art, New York and the National Portrait Gallery, London.

'What happens behind a face preoccupied him more than he dared to say: he spoke of volumes, of colour, of composition, as if to mask the anxiety of his personality and his mind. For Théo did not paint so many portraits because he was attracted by a curiosity of another kind, but by the search of the human being.'

R. Feltkamp, *Theo Van Rysselberghe*, Brussels, 2003, p. 11.



*** 132**

EDGAR DEGAS (1834-1917)

Après le bain

stamped with the signature 'Degas' (Lugt 658; lower left)

charcoal on paper

18 1/8 x 11 7/8 in. (46 x 30.3 cm.)

Executed *circa* 1896

£100,000–200,000

\$140,000–270,000

€120,000–230,000

PROVENANCE:

The artist's estate; third sale, Galerie Georges Petit, Paris, 9 April 1919, lot 298.

Anonymous sale, Hôtel Drouot, Paris, 14 December 2003, lot 45.

Acquired at the above sale by the present owner.

EXHIBITED:

Hyogo, Prefectural Museum of Modern Art, *Contemporary European Art: From Romanticism to Modern*, October - November 1971, no. 19.

The present work is a refined example of Edgar Degas's late artistic production, when he concentrated almost exclusively on the depiction of dancers and women bathing. These figures had been the main subjects of Degas' work since the 1880s, but ten years later, the artist approached them with a greater sense of freedom in the treatment of human forms. *Après le bain* is a naturalistic depiction of a naked woman sitting and drying her right foot after a bath. Leaving her face in the shade, the artist is not concerned with exploring her identity, but rather the form, volume and weight of her

body. As in many other drawings of bathers executed in the 1890s, the human figure is here rendered with naturalism, the woman's body outlined with graphic, dark contours. The application of parallel and cross-hatching charcoal lines generates a dynamic yet elegant sense of texture.

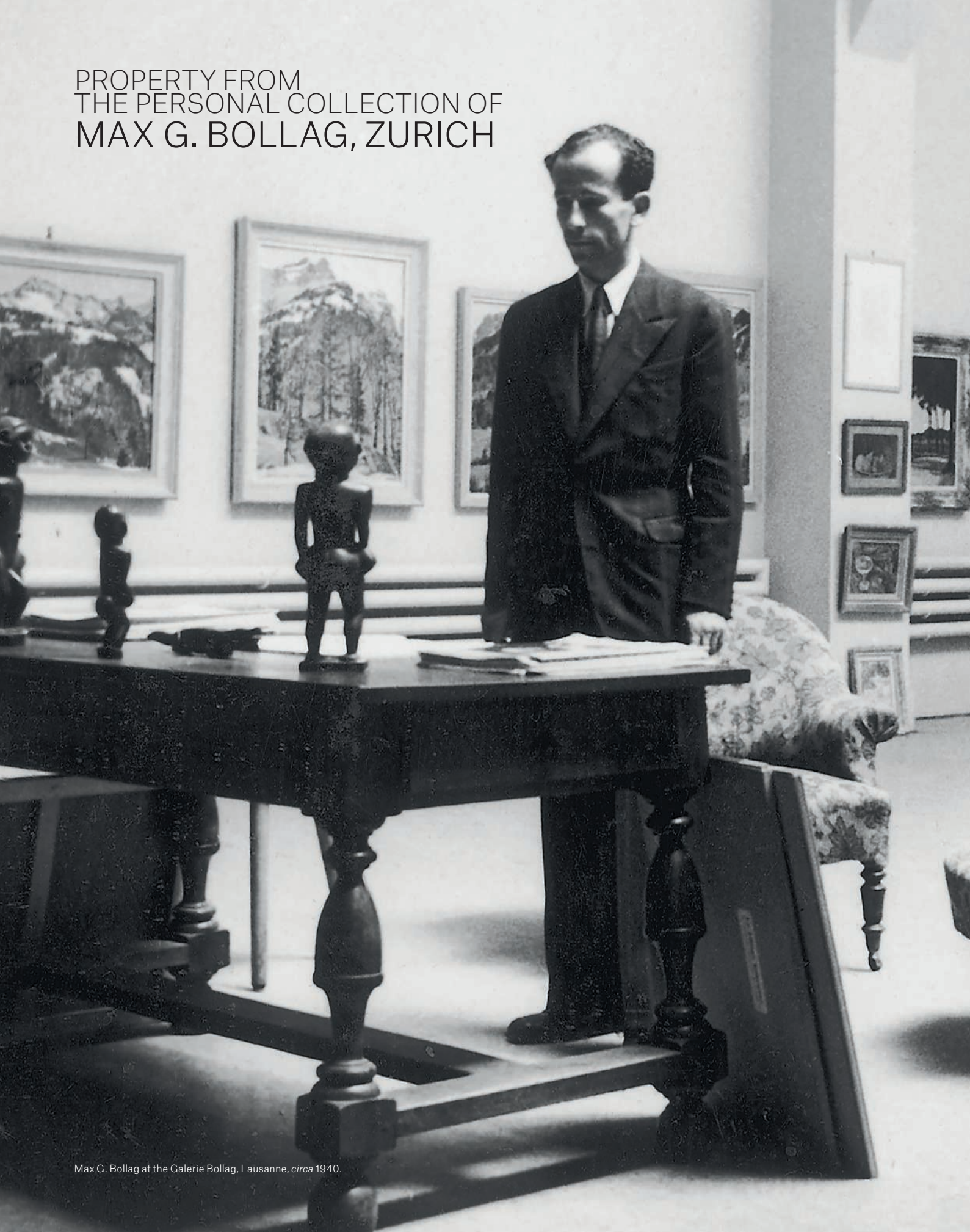
Théodore Duret's words on Degas's oeuvre perfectly apply to this image: 'He has no goddesses to offer, none of the legendary heroines of tradition, but woman as she is, occupied with her ordinary habits of life or of the toilet, exhibiting all the peculiarities – and one could say all the defects – of a body unhealthily paled by town life' (Duret, quoted in R. Kendall, exh. cat., *Degas beyond Impressionism*, London, 1996, p. 150). Nevertheless, despite the unembellished realism of this image, Degas has gifted his model with a sense of majesty and grace, which elevates ordinary life to an unprecedented degree of timelessness.



Edgar Degas, *Femme à sa toilette*, *circa* 1890-1898. Sold, Christie's, New York, 13 November 2015 (\$269,000).



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.





λ * 133

PABLO PICASSO (1881-1973)

Nègre assis

pen and India ink on paper
6 ¾ x 4 ½ in. (17 x 10.5 cm.)
Drawn in Paris 1906

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Léon & Gustave Bollag [Salon Bollag], Zurich, by whom acquired in 1918,
probably directly from the artist via Berthe Weill, Paris.
Max G. Bollag, Zurich, and thence by descent to the present owners.

EXHIBITED:

Frankfurt, Kunstverein, *Picasso: 150 Handzeichnungen aus sieben Jahrzehnten*,
May - July 1965, no. 24 (illustrated); this exhibition later travelled to Hamburg,
Kunstverein, July - September 1965.

LITERATURE:

P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods: A Catalogue
Raisonné, 1900-1906*, London, 1967, no. D.XIV.4, p. 290 (illustrated).
C. Zervos, *Pablo Picasso*, vol. XXII, *Supplément aux années 1903-1906*, Paris,
1970, no. 382 (illustrated pl. 137).

λ * 134

PABLO PICASSO (1881-1973)

Trois nus

signed 'Picasso' (lower left)
pen and ink on paper
12 x 16 in. (30.3 x 40.7 cm.)
Drawn in 1906

£80,000–120,000
\$110,000–160,000
€92,000–140,000

PROVENANCE:

Galerie Simon [Daniel-Henry Kahnweiler], Paris (no. 05400).
Léon & Gustave Bollag [Salon Bollag], Zurich, by whom acquired from the above circa 1920.
Max G. Bollag, Zurich, by whom acquired from the above, and thence by descent to the present owners.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VI, *Supplément aux volumes 1 à 5*, Paris, 1954, no 882 (illustrated pl. 106).

By the beginning of 1906 a marked shift from Picasso's Rose period began to occur stimulated by some key events that took place within the year. At the Louvre, a display of Iberian sculpture was installed capturing the attention of Picasso and his contemporaries, throwing their concentration back, and 'rediscovering the strength of art before it was weakened by

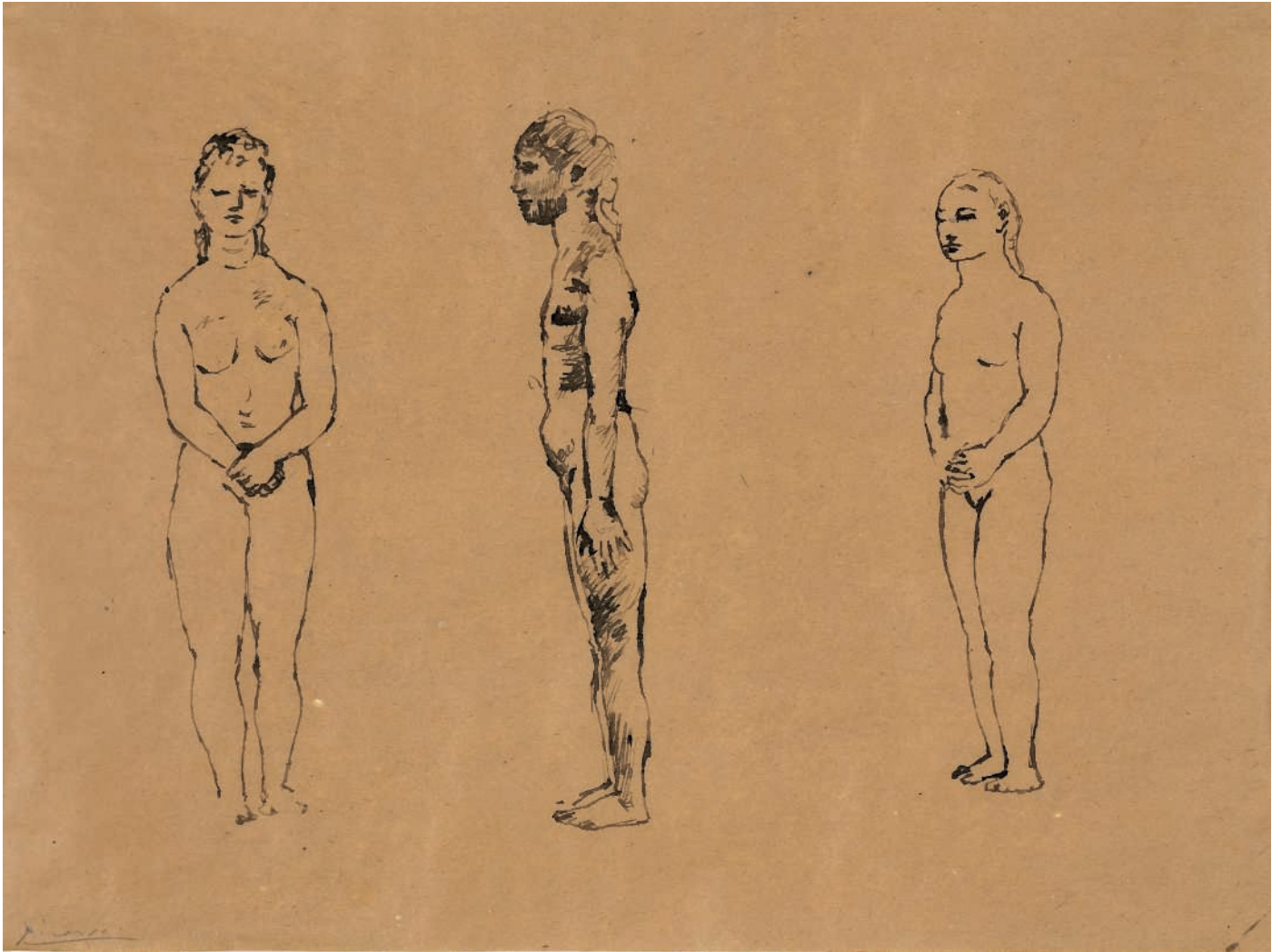
academic degeneration' (P. Daix, *Picasso, Life and Art*, New York, 1993, p. 58).

To free his mind further, having grown restless amid the bohemian haunts of Paris, Picasso sought some renewal in a summer sojourn to the remote Pyrenean village of Gósol, where, from spring onwards, he and Fernande Olivier, his first great love and muse, stayed for approximately three months. Picasso had been away from his native Spain since he had left for Paris in the spring of 1904, and his return 'prompted many kinds of regression to ethnic and primitive roots,' Robert Rosenblum has suggested, 'the Spanish equivalent, we might say, of Gauguin's and Bernard's sojourns in Pont-Aven. Not only did it stir in him a fresh sense of his Spanish origins but it triggered a broader fascination with a remote world, unpolluted by modern history, that echoed back to classical antiquity' (R. Rosenblum, 'Picasso in Gósol, in exh. cat., *Picasso: The Early Years, 1892-1906*, National Gallery of Art, Washington, D.C., 1997, p. 268).

In *Trois nus* Picasso draws three female nudes, with beautiful simplification and balance, displaying the newly found purity derived from the ancient and classical. As Daix observes from this period, 'more than ever, line and contour alone create space and relief' (P. Daix, *ibid.*, p. 59). The rawness and purity of his surroundings and daily life in Gósol stimulated Picasso to move away from concentrating on the female expression and form, we see so fervently explored in his deeply psychological Blue and Rose periods and instead started 'schematizing the face and body ... focusing the reduction of face to mask, to its plastic purity' (P. Daix, *ibid.*, p. 60). He also fully discovered Fernande's naked body which becomes the subject of many works from this period, the present work included. In *Trois nus*, we see how Picasso depicts Fernande, and this newly found technique of 'reduction' as he confidently crafts and models her form with staccato marks of rich black ink, and an economy and surety of line we fondly associate with, as Leo Stein proclaimed at the time, '[...] one of the most notable draughtsmen living' (Leo Stein, quoted in I. Gordon, 'A World beyond the World: The Discovery of Leo Stein', in exh. cat., *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, New York, 1970, p. 33). Indeed, in *Trois nus*, the earthy serenity and voluptuous mass of each figure exists expertly within the tan hue of the paper which enhances and conjours a wonderful sense of the warm colours in the surrounding areas of the Gósol landscape. In a letter from Max Jacob to Gósol, it says: 'I like the drawings very much. You are augmenting - very much like music - [your sense of] grandeur and respect for the human person. Your model this time has a special grace which is altogether enchanting' (Max Jacob, quoted in, P. Daix, *ibid.*, p. 59). Jacob's observation perfectly summarises *Trois nus* and how Picasso captures, in his drawing, an 'enchanting' and 'special grace' through his tender and considered study of the human form.



Pablo Picasso, *Femme nue debout*, 1905.
Museum of Modern Art, New York.



*** 135**

PAUL CÉZANNE (1839-1906)

Laveuses

watercolour and pencil on paper

12 ½ x 18 ¾ in. (31.6 x 47.7 cm.)

Executed *circa* 1880

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Paul Cézanne (the artist's son), Paris.

Galerie Bernheim-Jeune, Paris, by whom acquired from the above in 1907.

Baron Napoléon Gourgaud, Paris, by whom acquired on 14 January 1913.

Léon & Gustave Bollag [Salon Bollag], Zurich, by whom acquired in Paris, probably from the above, on 25 March 1928.

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

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Les aquarelles de Cézanne*, June 1907, no. 30.

Berlin, Paul Cassirer, *Kollektionen Paul Cézanne, Curt Hermann, Henri Matisse, Edvard Munch*, September - October 1907, no. 26.

Dresden, Kunstsalon Emil Richter, *Vincent van Gogh, Paul Cézanne*, April - May 1908, no. 22.

New York, Photo-Secession Gallery [Alfred Stieglitz], *Watercolours by Cézanne*, May 1911, no. 15.

New York, Brooklyn Museum, *Paintings by Modern French Masters*

Representing the Post-Impressionists and Their Predecessors, April 1921, no. 27.

Paris, Musée de l'Orangerie, *Cézanne*, May - October 1936, no. 127 (dated '*circa* 1895-1898').

Lausanne, Palais de Beaulieu, *Chefs-d'œuvre des collections suisses de Manet à Picasso*, May - October 1964, no. 99 (illustrated).

LITERATURE:

G. Rivière, *Le Maître Paul Cézanne*, Paris, 1923, p. 222 (dated '*circa* 1898').

L. Venturi, *Cézanne: Son art-son œuvre*, Paris, 1936, vol. I, no. 846, p. 243 (illustrated vol. II, pl. 274; dated '1872-1877').

J. Rewald, *Paul Cézanne: The Watercolors, a Catalogue Raisonné*, London, 1983, no. 103, pp. 109-110 (illustrated).

J. Rewald, *Cézanne and America: Dealers, Collectors, Artists and Critics, 1891-1921*, London, 1989, p. 149 (illustrated fig. 80, p. 150).

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





Paul Cézanne, *Gardanne, le vieux pont*, 1885-1886. Museum of Modern Art, New York.

'But you know all pictures painted inside, in the studio, will never be as good as the things done outside. When out-of-door scenes are represented, the contrasts between the figures and the ground is astounding and the landscape is magnificent. I see some superb things and I shall have to make up my mind only to do things out of doors.'

Cézanne, quoted in J. Rewald, ed., *Paul Cézanne: Letters*, London, 1941, pp. 74-75.

Dated circa 1880, *Laveuses* was executed by Paul Cézanne as part of an important group of twenty watercolours included in the first show of his work organized in the United States, where it appeared as *Washerwomen at work at one end of a floatboat on a river*. The exhibition was held in March 1911 in Alfred Stieglitz's Photo Secession Gallery in New York, and consisted exclusively of works lent by the Bernheim-Jeune Gallery in Paris. (J. Rewald, *Paul Cézanne: The Watercolours*, London, 1983, p. 109).

In the present work, the exquisite application of mosaic-like touches, in taupe and light green tones, imbues the three washers at the centre of the scene with a luminous tranquillity that pervades the whole scene. The subtle, elegant colours of *Laveuses* is typical of the period that followed Cézanne's artistic collaboration with Camille Pissarro, with whom he always shared a reciprocal admiration. The two began working alongside each other in

1873 in Pontoise, outside Paris; they shared the same motifs: mainly village streets, houses, and landscapes, but they did not work on the same projects, and their styles remained distinctive.

'Under the influence of the 'humble and colossal' Pissarro, Cézanne abandoned the dramatic and impassioned style of his youth and became increasingly attentive to the nuances of light and colour to be found in nature. His palette brightened to include light greens, yellows, greys and vibrant reds and blues; and the prevailing tonality of his pictures lightened and acquired a new subtlety of range in response to the variegated play of light he observed before him. [...] The delicacy and luminosity of this approach led to the creation of Cézanne's most purely Impressionist pictures.' (Exh. Cat., *Cézanne and Poussin*, Edinburgh, 1990, p. 47).



Camille Pissarro and Paul Cézanne.

'When we put all our soul into what we do, and pour our noblest intentions into it, we always end up finding a kindred spirit who understands us. They don't have to be many, but isn't that everything an artist must wish for!'

Pissarro, quoted in J. Pissarro, *Pioneering Modern Painting: Cézanne & Pissarro 1865-1885* exh. cat., Museum of Modern Art, New York, 2005, p.41.



Pastoral themes, of which the subject of *Laveuses* is a clear example, dominated Cézanne's works of the late 1870s; in fact, if among the impressionists, Monet and Sisley could be considered as 'painters of water', Cézanne and Pissarro were rather described as 'painters of the earth'. In the present work, the artist seems to have let the colours fall into pre-drawn compartments, following a process completely foreign to oil paintings, that pervades the figures of the washers with an all-embracing bareness.

As Rewald puts it 'To draw and then enrich with tints an image of this kind, was something that could be achieved only in pencil and watercolour.' (J. Rewald, *ibid.*, pp. 25-26), and in fact Cézanne's watercolours are rarely related to oils, and almost never to be considered preparatory studies for these. There are moments in the artist's career where analogies between the two mediums are to be found, but more often his watercolours follow their own paths and are usually devoted to unrelated subjects. In fact, it

was only in his very last years that Cézanne began frequently to devote watercolours and paintings to identical motifs.

Executed *circa* 1880, *Laveuses* depicts three washers immersed in a tranquil, prosaic corner of the French countryside, a subject he very rarely repeated within his *œuvre*. The three women, drawn in harmonious yet strong pencil lines, are surrounded by spare, luminous strokes of watercolour, which give the scene an atmosphere of serene poetry and grandeur. The large scale of the sheet, on which the composition is rendered with an exquisite economy of means, contributes to the hieratic sense that pervades the present work.

Included in most of the landmark exhibitions dedicated by pivotal galleries and museums -such as Bernheim-Jeune and the Musée de l'Orangerie in Paris- to the artist's celebrated medium, the present watercolour comes to the market after being for several decades in the same private collection.

λ * 136

GEORGES ROUAULT (1871-1958)

Femmes nues, Composition

signed and dated 'Rouault 1911' (lower centre)
watercolour, brush and India ink, pastel and sanguine on paper
24 7/8 x 34 1/4 in. (63 x 87.3 cm.)
Executed in 1911

£60,000–80,000
\$81,000–110,000
€69,000–91,000

PROVENANCE:

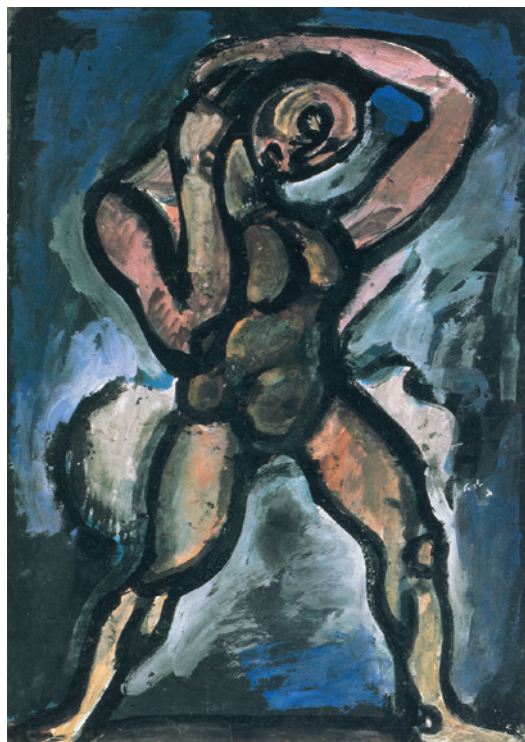
John Quinn, New York; his sale, Hôtel Drouot, Paris, 28 October 1926, lot 36.
Mrs Ruckstuhl-Siegwart, Lucerne, by 1938.
Galerie Rosengart, Lucerne, by whom acquired from the above in 1938 and
until at least 1940.
Max G. Bollag, Zurich, by whom acquired from the above, and thence by
descent to the present owners.

EXHIBITED:

On loan to the Kunsthau Luzern, Lucerne, until 1938 (loan no. KH383).
Greifenstein, Burg Greifenstein, March - April 1980.

LITERATURE:

L. Venturi, *Georges Rouault*, New York, 1940, no. 54, p. 74 (illustrated pl. 47;
titled 'Femmes nues').
B. Dorival & I. Rouault, *Rouault: L'œuvre peint*, vol. I, Monaco, 1988, no. 465,
p. 144 (illustrated; titled 'Nus, Composition').



Georges Rouault, *Acrobate X*, circa 1913. Centre Pompidou, Paris.

'The verve with which Rouault put paint to paper, coupled with his expressive use of colour, is entirely his own.'

S. Whitfield in 'An Outrageous Lyricism', *Georges Rouault: The Early Years 1903-1920*, London, 1993, p. 11.

In 1898, following the death of his beloved teacher and friend at the École des Beaux-Arts, Gustave Moret, and departure of his parents to Algeria, Rouault cascaded into a physical and mental breakdown that took him into a period of a recovery at Evian, in the Haute-Savoie. Returning from this stay and feeling restored, he decided to change it all: technique, subject, and palette. Rouault discarded the large religious compositions, he had sent to the Salon des Artistes Français each year and replaced these with works based on visits to the circus as a child and the girls of rue Rochechouart where he shared a studio. He replaced canvas with paper, oils with watercolour, gouache, coloured inks, pastel and crayon sometimes mixing together or applying one on top of the other. In his own words, Rouault described the path he created to the 'violent lyricism' of 1905-1906: 'At that time I underwent a moral crisis of the most violent nature. I felt things that cannot be put into words. And I started to produce paintings of an outrageous lyricism which everyone found most disconcerting' (Rouault, quoted in G. Charenso, *Georges Rouault: L'homme et l'œuvre*, Paris, 1926).

The lightness and fluidity of these newly adopted materials transformed his technique, empowering him with a sense of freedom to invent and experiment on paper. This fresh approach was exhilarating and continued to propel his work forward for a number of years, partaking in and then outliving the explosive years of Fauvism. *Femmes nues, Composition*, is a great example of this. Executed in large scale, it is a powerful image where we witness Rouault celebrating this fluidity and the possibilities using a range of mediums can yield. A boldly expressive and truly lyrical work; the three nudes move with great dexterity, swelling out to fill the space around them, as Rouault simplifies and unites their form with his signature strong contouring that glides sinuously and continuously across the sheet. Sarah Whitfield poignantly observes: 'Rouault's touch has a freedom, an unpredictability and primitivism that match the spirit of the paintings Matisse and Derain had bought back from Coilloure in the late summer of 1905 [...] like them Rouault turns painting into script. "I have a kind of *handwriting* in painting," he was to tell André Suarès some years later' (S. Whitfield, *op. cit.*, p. 13). A work on paper of this scale and subject, remaining in the same collection for decades, is a truly rare and exhilarating example to come to market.



λ * 137

PABLO PICASSO (1881-1973)

Vieille femme et deux nus

signed 'Picasso' (lower right)
watercolour and pen and ink on paper
21 x 14 ½ in. (53.4 x 37 cm.)
Executed in Barcelona 1903

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

PROVENANCE:

Léon & Gustave Bollag [Salon Bollag], Zurich, by whom acquired directly from the artist in 1918.
Max G. Bollag, Zurich, by whom acquired from the above in 1954, and thence by descent to the present owners.

EXHIBITED:

Basel, Galerie Beyeler, *Picasso*, April - July 1981, no. 64, p. 120.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VI, *Supplément aux volumes 1 à 5*, Paris, 1954, no. 578 (illustrated pl. 71).
P. Daix & G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, no. D.IX.11, p. 231 (illustrated).

Executed in 1903, *Vieille femme et deux nus*, is a striking example from Picasso's Blue period (1901-1904). Depressed over the suicide of his close friend, Carlos Casagemas, Picasso launched into this melancholic phase, when only twenty years old and desperately poor, he restricted his

palette to cold colours suggestive of night, mystery, dreams, and death. Executed in distinguishable cool blue tones with vacant, visionary stares and mannered, exaggerated poses of the two central protagonists, *Vieille femme et deux nus* is a powerful example of this deeply introverted time in Picasso's life, where we witness the genesis of his psychologically complex *œuvre*. As Picasso's close friend and secretary Sabartés would comment, 'The blue which gave a unity of tone to his colour in this period came to be the gleam of a little illusion or hope. At times he speaks of this blue with great enthusiasm, describing it in a phrase like a prayer uttered in a sigh. Why? Because in his paintings blue shows itself as an aspiration to sublimity in the midst of desperation or sadness' (Sabartés, quoted in W. Boeck & J. Sabartés, *Picasso*, London, 1961, p. 36).

Thematically, a great deal of Picasso's subjects during this time were from Paris, where the young artist had deliberately explored the lowest levels of deprivation that he could find, taking them as forms of extreme social realism and distilling them into something all the more striking and tragically poetic. These extreme visions of misery and social commentary remained central to the Blue Period, as is evident when looking at *Vieille femme et deux nus* and the manner in which he depicts these figures, isolated and desolate within the expansive negative space of the sheet.

In *Vieille femme et deux nus* we also identify close ties to what is considered Picasso's Blue period masterwork *Couple nu et femme avec enfant* (Daix IX.13, Cleveland Museum of Art). It is in *Couple nu et femme avec enfant*, 1903, that he would synthesise several key themes of the period to produce a single image confronting the subject of life and death. At the left of the canvas stands a couple, the man bearing the face of Carlos Casagemas, who could also be identified as the central kneeling figure in *Vieille femme et deux nus*. There is a close association to the positioning of the kneeling, hunched couples in the background studies within *La Vie* with those in *Vieille femme et deux nus*. Furthermore, in *Couple nu et femme avec enfant*, Casagemas' outstretched hand points to the draped figure of maternity standing opposite. It was thought his impotence - the possible motive for his suicide - could explain why his female companion is not expecting a child and this gesture purposefully emphasises the physical and emotional distance which divides them. Similarly, in *Vieille femme et deux nus* the kneeling woman is turning away, distracted and looking up at a draped standing figure, that seems to hover imposingly above them, leaving the couple in a scene of close proximity yet also perhaps estrangement. Executed on a large sheet, *Vieille femme et deux nus* is both a tender and powerful image poignantly displaying the intensity, allegory and 'sublimity in the midst of desperation or sadness' (Sabartés, quoted in *ibid.*, p. 36) that we truly associate with Picasso's finest Blue period works.



Pablo Picasso, *Couple nu et femme avec enfant*, 1903.
The Cleveland Museum of Art.



MASTERS OF MODERNISM: THREE IMPORTANT PORTRAITS FROM A DISTINGUISHED EUROPEAN COLLECTION

Along with the genres of landscape and still-life, portraiture was radically reconfigured in the late Nineteenth and early Twentieth centuries. Freed from the bounds of reality, the depiction of the human figure became the site of countless stylistic and formal deformations and pictorial explorations. No longer was a recognisable likeness the principle aim, instead, colour, line and form became compositional devices with which to impart details about the subject or indeed, the artist's own impression of them.

Christie's is honoured to present the following works by three masters of the modern era: Edgar Degas, Paul Cézanne and Pablo Picasso. Forming part of an esteemed and carefully assembled private collection, these works encapsulate the breadth and diversity of modernist portraiture. Stretching from Impressionism and Post-Impressionism through to the origins of Cubism in the opening years of the Twentieth Century, each of these exquisite works on paper encapsulate these artists' approaches both to portraiture, and to their art as a whole, revealing distinctive and individual stylistic traits.

Dating from the beginning of these artist's careers, these exquisite works on paper are imbued with an intimacy and a spirit of exploration, both formal, and, in Degas' and Cézanne's case, into their own identity. In Degas' *Autoportrait* from around 1854, the artist has presented himself with all the poise and self-assurance of a man on the brink of success, while in Cézanne's *Autoportrait*, he has portrayed himself as a rebellious, defiant artist, his dark-eyed stare as hypnotic today as it was when it was executed in the mid-1870s. The self-portrait is a genre that, for all its seeming legibility, remains steeped in enigma. Ultimately it is a staged and self-styled presentation of the artist's self, a visual construct that can serve as an artistic manifesto, or an autobiographical or stylistic marker in the journey of their art.

Picasso's relationship with self-portraiture is complex and multi-faceted; as much an embodiment of his outward identity as an artist, as a portrayal of his complex inner character as a man. However, in the 1909 *Tête d'homme* presented here, it is not his own image he has looked at, but rather, an anonymous, stylised, mask-like 'type' that appears as a carved, sculpted head. Portraiture was an essential part of Picasso's Cubism, allowing the artist to scrutinise and analyse the very nature of representation itself. As a result, the artist created an entirely new pictorial vocabulary, which would come to alter the entire trajectory not just of Twentieth Century portraiture, but art as a whole.



IMPRESSIONIST & MODERN EVENING SALE
20 JUNE 2018



Pablo Picasso (1881-1973)
Tête d'homme



Left: Edgar Degas, *circa* 1865.
Centre: Paul Cézanne, 1877.
Right: Pablo Picasso, 1920s.

MASTERS OF MODERNISM: THREE IMPORTANT PORTRAITS FROM A DISTINGUISHED EUROPEAN COLLECTION

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PAUL CÉZANNE (1839-1906)

Autoportrait

bears signature 'P. Cézanne' (lower left)

pencil on paper

6 1/8 x 5 5/8 in. (15.6 x 14.4 cm.)

Drawn *circa* 1875

£400,000–600,000

\$540,000–800,000

€460,000–680,000

PROVENANCE:

Emile Dunan, Paris, by 1929.

Paul Guillaume, Paris.

Derrick Morley, London, by whom acquired in Paris in 1935, and until at least 1961.

Wildenstein Galleries, Paris, London & New York.

The Norton Simon Foundation, Pasadena; sale, Sotheby's, London, 2 April 1974, lot 42.

Acquired at the above sale by the present owner.

EXHIBITED:

Dublin, National Gallery of Ireland, *Loan Exhibition of Modern Continental Paintings*, August 1944, no. 16.

On loan to the Los Angeles County Museum of Art, June 1970 - June 1972 (loan no. L.70.39.5).

LITERATURE:

L. Larguier, 'Collectionneurs et collections: Emile Dunan', in *L'art vivant*, Paris, 15 March 1929, p. 232 (illustrated).

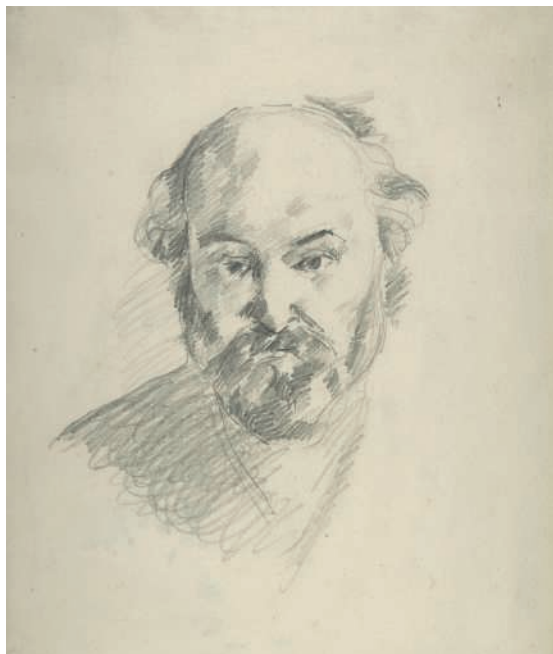
J. Rewald, *History of Impressionism*, New York, 1961, p. 351 (illustrated).

W.V. Andersen, *Cézanne's Portrait Drawings*, Cambridge, Massachusetts, 1970, no. 2, pp. 13, 17-22 & 49 (illustrated p. 49; dated '1874-1875').

A. Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, vol. I, New York, 1973, no. 400, p. 131 (illustrated vol. II, fig. 400).

S. Platzman, *Cézanne: The Self-Portraits*, Berkeley, California, 2001, no. 2, p. 201 (illustrated pp. 79 & 201; dated 'circa 1873-1875').

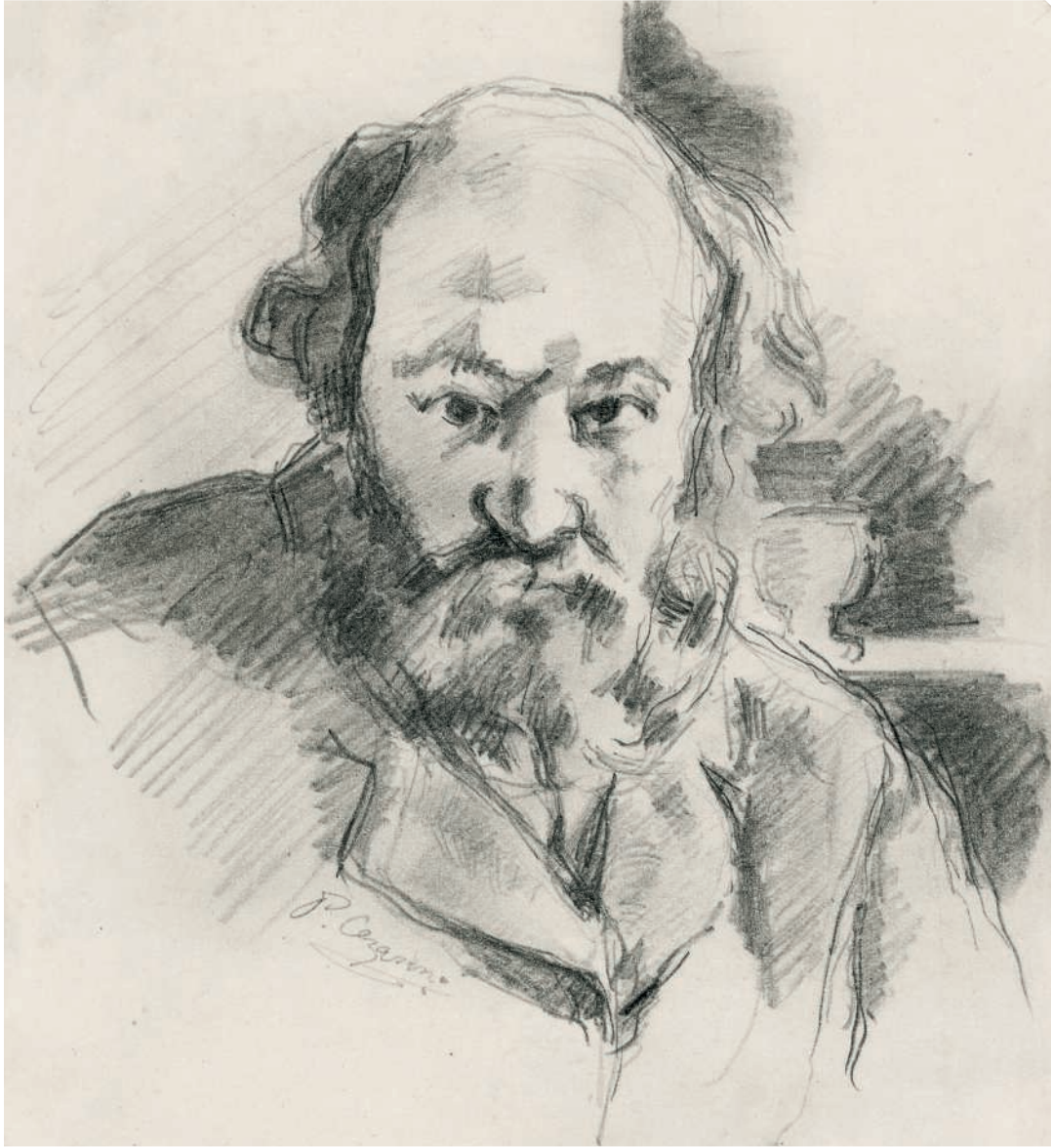
This work will be included in the forthcoming online *catalogue raisonné* of Paul Cézanne's watercolours, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.



Paul Cézanne, *Portrait of the Artist (recto); Fragment of a Landscape Study (verso)*. The Metropolitan Museum of Art, New York.

'There are two things in the painter, the eye and the mind; each of them should aid the other'

Paul Cézanne





Paul Cézanne, *Portrait de l'artiste*, 1875-1876. Musée d'Orsay, Paris.

'The most seductive element in art is the artist's own personality'

Paul Cézanne

Emerging from the array of rapidly executed, deftly assured pencil lines, the arresting head of Paul Cézanne appears, his intense gaze and commanding features dominating this extraordinary early self-portrait of around 1875. With his unkempt hair, beard, and characteristic jacket – the garment he portrayed himself in in countless self-portraits – this work on paper is among the earliest works of this kind that demonstrates the artist's move away from his early, impulsive style to the lighter, more modulated handling that was at this time inspired by Impressionism.

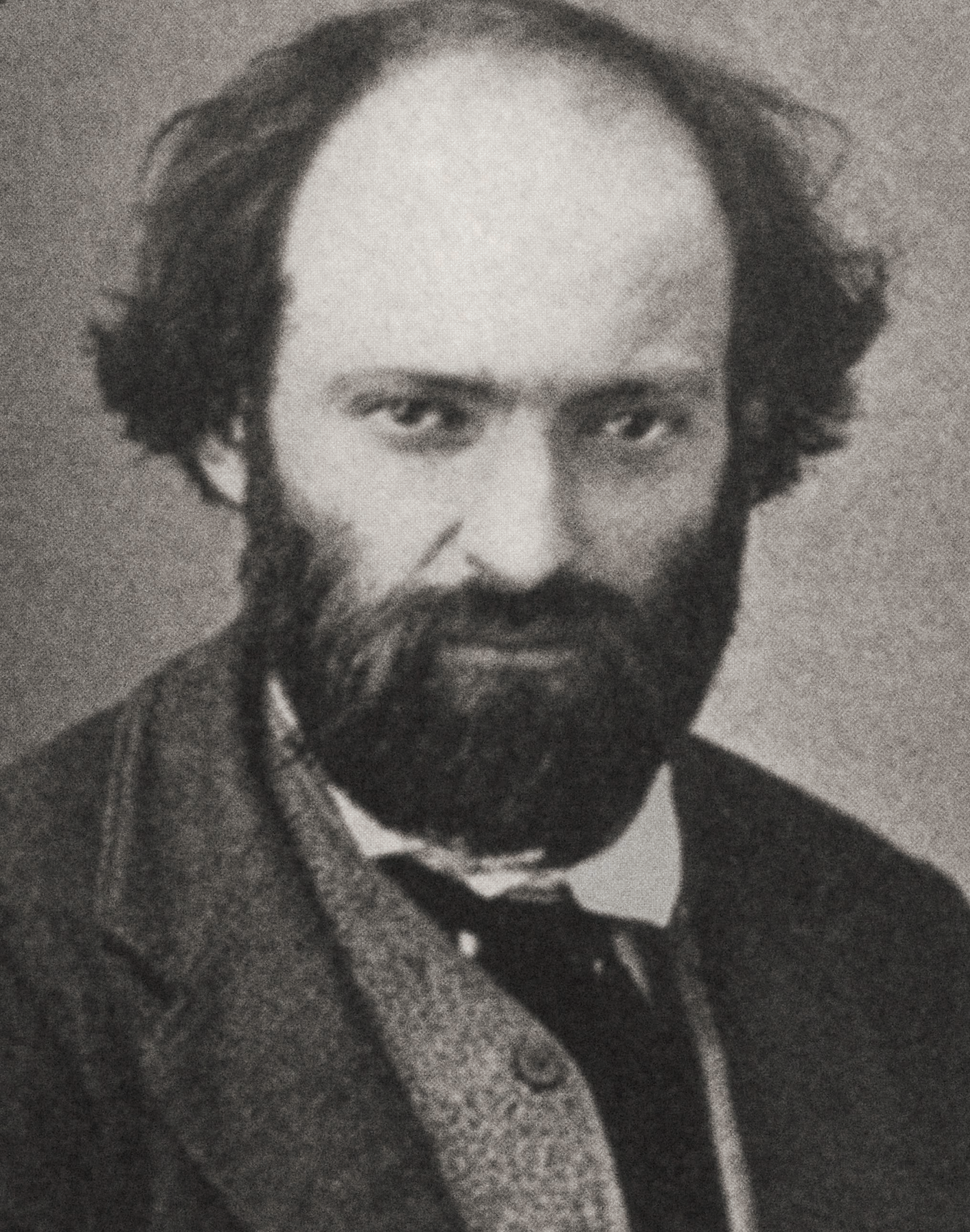
Cézanne painted self-portraits throughout his career. Like Rembrandt, who also engaged prolifically in this practice, Cézanne's portraits of this type serve less as explorations into the self, and more as fundamental autobiographical markers as the artist passed from a rebellious and unconformist young painter in the 1860s, to, at the end of his life, a stately, deeply contemplative great master of painting. Similarly, Cézanne's self-portraits demonstrate the artist's gradual shifts in style across the entire arc of his career. While his early *Portrait de l'artiste* (c. 1866, Private Collection, New York) embodies the artist's early gestural, vigorous style in which he applied dense layers of paint using a palette knife, a work from much later in his career, *Portrait de l'artiste à la palette* (c. 1888-1890, E.G. Bührle Foundation, Zurich) embodies the artist's mature style, the constructive strokes, and gentle modulations of colour the encapsulation of his desire to distil the world around him into painterly form.

The present work marks one of the most important stylistic shift in Cézanne's work. At the time that he executed the present work, Cézanne had begun to develop the 'constructive' strokes that would become, by the end of the decade, one of the defining features of his practice. He likely used a

mirror to capture his likeness, the direct gaze of the eyes indicating that he created this image from his reflection. Using groups of short, parallel lines in compact groups, he has conveyed the tonal changes of his physiognomy, seen particularly in his beard, forehead, and on the bridge of his nose. Utilising the white of the paper in his construction of form, this self-portrait, as Wayne Andersen has written, 'signals new refinements in Cézanne's graphic process' (W. Andersen, *Cézanne's Portrait Drawings*, Cambridge, MA & London, 1970, p. 17). This work is undoubtedly related to an oil of the same time, *Autoportrait* (c. 1875, Musée d'Orsay, Paris). Here, the artist looks out with a slightly less frontal gaze, his head turned to outwards slightly to meet the gaze of the viewer. However, a notable difference is the background of these two works. Whereas in the oil, a landscape painting (by the artist's friend of the time, Armand Guillaumin) fills the setting, in the present work, an image perhaps of a still-life flanks the scene, the prominent outline of a glass dominating the sketchily-rendered background.

With his wild, disheveled hair, characteristic beard, and his startlingly intense, dark eyed and direct, unflinching stare, this self-portrait exudes a sense of youthful vitality, confidence and assuredness, and also conveys a sense of the rebelliousness for which Cézanne was renowned at this time. At the time that he drew this self-portrait, Cézanne had settled in Paris, frequently associating with the nascent Impressionist group, though remaining decidedly distinct from this group. At this time, the artist consistently positioned himself as an outsider, his work antagonizing both the Salon juries and the conservative critics of the art world. While this biographical detail can be tied to aspects of the self-portrait, these personal elements of Cézanne's depiction of the human figure, including himself, have long been the subject of great discussion. As with all his portraits of people, the inner, psychological state of the sitter is always difficult to fully read.

Many have come to regard Cézanne's portraits as extensions of his still-life paintings; literal objectifications of his sitters in which he treated figures 'as if they were apples', turning them into geometric forms, rigid, resolute and expunged of any psychological or individual bent. Yet, there is, despite the seemingly inscrutable, mask-like visage with which he depicted his sitters, and indeed himself, always an undeniable sense that something lies beneath the surface, a dormant yet unmistakable flash of humanity. As T.J. Clark has written, 'Cézanne is not in the least "detached" from his sitters, he is relentlessly intimate with them' (T.J. Clark, 'Relentless Intimacy', in *London Review of Books*, 25 January 2018). It is this same concept that lends *Autoportrait* such a quiet yet resonant power. Through the hurried array of pencil lines, one can sense in the ferocious, dark eyed stare of the artist, the ambition and drive that would see Cézanne become one of the greatest artists of the modern era.



MASTERS OF MODERNISM:
THREE IMPORTANT PORTRAITS
FROM A DISTINGUISHED
EUROPEAN COLLECTION

139

EDGAR DEGAS (1834-1917)

Autoportrait

peinture à l'essence and gouache on prepared paper laid down on stretched canvas

15 5/8 x 12 1/8 in. (39.7 x 30.7 cm.)

Executed *circa* 1854

£350,000–550,000

\$470,000–740,000

€400,000–630,000

PROVENANCE:

Marcel Guérin, Paris; his sale, Hôtel Drouot, Paris, 8 December 1932, lot 177 (illustrated on the cover).

Weinberg collection.

Sir Edward & Lady Hulton, London, by 1964.

Marlborough Fine Art, London.

Acquired from the above by the present owner in 1981.

EXHIBITED:

New York, Galerie Seligmann, *Degas*, October - November 1930.

Paris, Musée de l'Orangerie, *Degas*, 1931, no. 3 (dated '*circa* 1854-1855').

Rotterdam, Museum Boymans Van Beuningen, *Verzameling Sir Edward en Lady Hulton, Londen*, November 1964 - January 1965, no. 8 (illustrated); this exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus, April - May 1965; Dortmund, Museum am Ostwall, July 1965; and Frankfurt, Frankfurter Kunstverein Steinernes Haus, 1965.

LITERATURE:

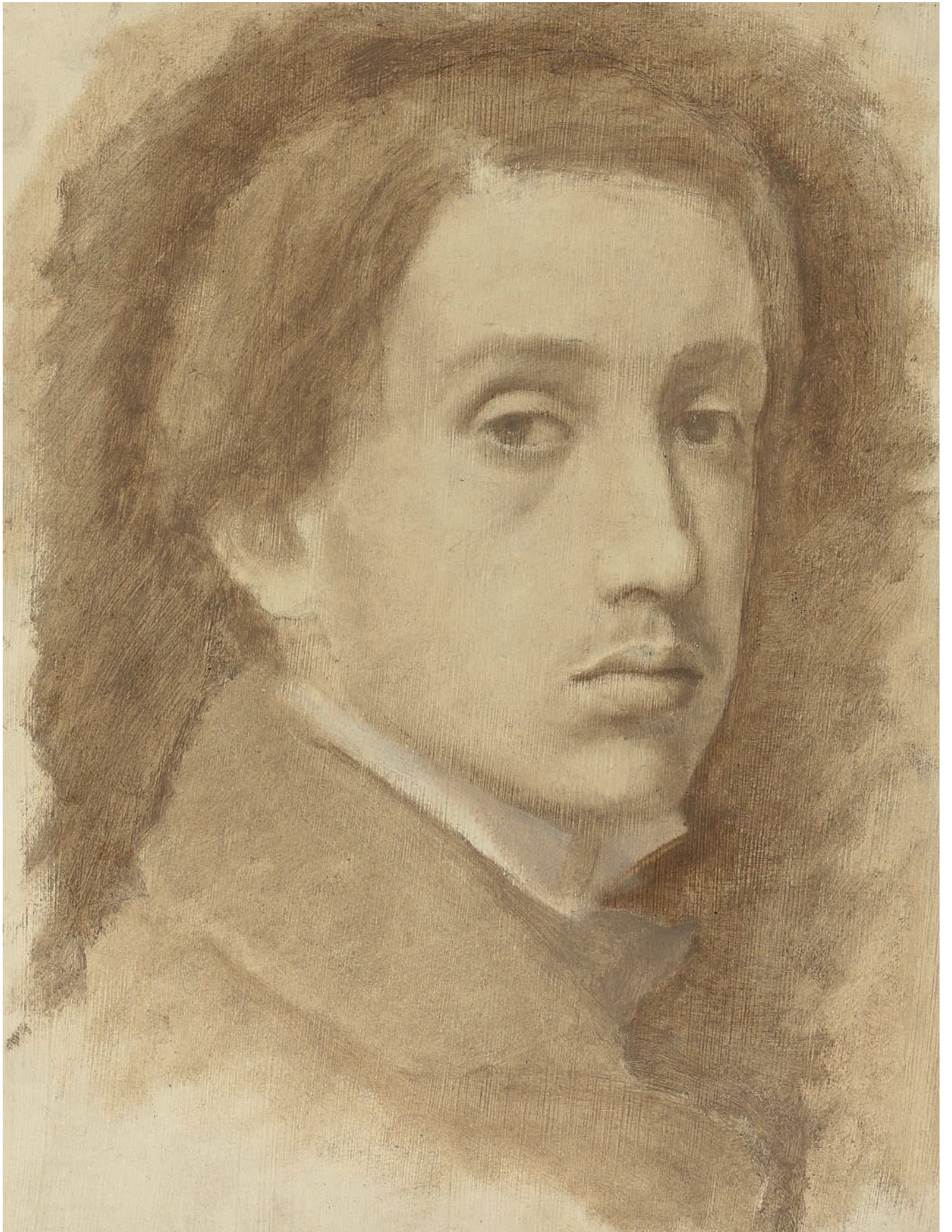
M. Guérin & P.-A. Lemoisne, *Dix-neuf portraits de Degas par lui même*, Paris, 1931, no. 6 (illustrated).

P.-A. Lemoisne, *L'amour de d'Art*, Paris, July 1931, p. 284 (illustrated).

P.-A. Lemoisne, *Degas et son œuvre*, vol. II, Paris, 1946, no. 3 (illustrated).

'Is painting done to be looked at? Do you understand me? One works for two or three friends who are alive and for others who are dead or unknown. Is it any business of journalists if I make pictures, boots, or cloth slippers? Painting concerns one's private life.'

E. Degas, quoted in R.F. Johnson, exh. cat., *Edgar Degas, The Private Impressionist: Works on Paper by the Artist and His Circle*, Naples 2011, p. iii.





Edgar Degas, *Autoportrait*, 1855. Musée d'Orsay, Paris.

'If the viewer's own eyes wander over the pictorial field, he is always drawn back to this penetrating gaze. This phenomenon is common to all Degas's self-portraits: the large, dark, questioning, wondering eyes are always at the centre of the pictorial expression.'

F. Baumann, 'Degas's Early Self-Portraits' in exh. cat., *Degas: Portraits*, Zurich 1994, p. 168.

Executed circa 1854, *Autoportrait* provides a fascinating insight into the life of a young Edgar Degas on the brink of what was to become a prolific and prosperous career. The artist has presented himself with a cool detachment and poised demeanour: he looks out self-assuredly beyond the picture plane, his head turned in three-quarter profile to meet the gaze of the viewer. Rendered in *peinture à l'essence* on paper and subsequently laid down on canvas, the drawing was produced during a period in which the artist experimented with a large number of self-portrait studies in various media. Such works, composed at the start of the artist's twenties, mark a time of great transition between adolescence and adulthood, and it is of little wonder that the pensive Degas turned his probing artist's eye upon himself during these years.

An age of self-doubt as much as self-discovery, this universal moment of impending maturity naturally awakens an intense scrutiny of selfhood. The level of devotion with which Degas reflected on his own image during this early period of his career, however, suggests something more than a straightforward questioning of his own identity. Indeed, throughout his life, the artist showed deep reverence for the Old Masters: in the years preceding the present work's creation, he had registered as a copyist in the Louvre – a pastime that would continue to engage him well into middle age. Here, he would contemplate, admire and sketch from the work of the great artists before him. Steeped in the traditions of the past, Degas' *Autoportrait* expresses an awareness of the self-portraiture of Rembrandt, Ingres, and Delacroix, boldly asserting himself within the canon of art history.

Degas was born into an affluent banking family in Paris in 1834. The eldest of five children, he expressed an interest in the arts from an early age, and by his eighteenth year had converted a room in his home into an artist's studio. His father expected him to pursue a career in law and so, in 1853, Degas enrolled at the Faculty of Law at the University of Paris. It was a short lived affair: unenthused, he sought refuge in his art – and self-portraiture – and by 1855 had been accepted into the prestigious École des Beaux-Arts. In this same year he met Jean-Auguste-Dominique Ingres, whose famous advice, to, 'Draw lines, young man, and still more lines, both from life and from memory, and you will become a good artist', remained a source of inspiration

throughout his life (Ingres, quoted in A. Werner, *Degas Pastels*, New York, 1969, p. 14). Degas adhered closely to the traditional rules of painting. He studied drawing under Louis Lamothe, a former student of Ingres, and rejected the *en plein air* approach of his Impressionist contemporaries, preferring to work from preparatory studies in the academic manner.

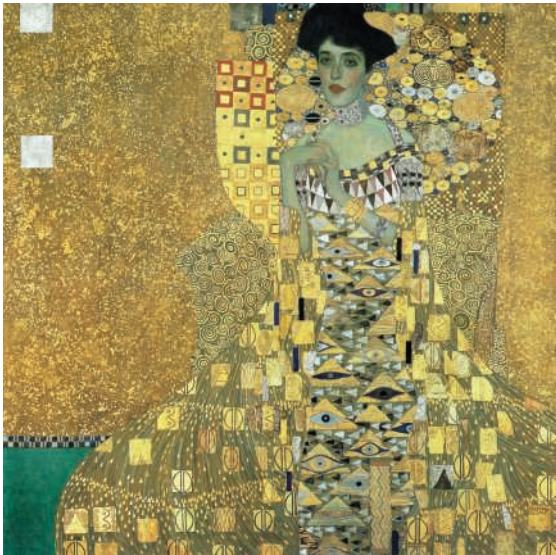
In 1856, Degas travelled to Italy, where he embarked on his own Grand Tour in Naples, Rome and Florence. He stayed for three formative years, copying works by Renaissance artists such as Michelangelo, Raphael and Titian, and making both history paintings and portraits. It was in Naples in 1856, whilst staying with his aunt's family, that he made the first studies for his early masterpiece *The Belli Family*, 1858-67. A very accomplished painter of the human subject, Degas was, as Paul Jamot noted in 1931, 'among the great portraitists of all time, from Holbein to Ingres' (P. Jamot, quoted in *Ibid*, 1994, p. 17).

Degas' portraits grapple with the complexities of the human psyche. Renowned for his depictions of ballet dancers, the artist was drawn not to the climatic excitement of the performance itself, but rather to the quieter moments that took place behind the scenes. Entranced by these instants of unmasked and unfeigned reality, Degas sought to capture a sense of his subjects' inner worlds. The same can be noted in his early self-portraits: cut with a raw psychological intensity, works such as the present seem to reflect on the ultimate solitude of the human condition. A deeply private man, Degas lived in increasing isolation towards the end of his life, distancing himself from his peers and indeed, in this early work on paper, one gains a sense of the artist's serious countenance and pensive inward eye.

Composed with a sketchy quality in sepia hues, the artist presents himself facing outwards, a steadfast and unwavering glint in his eyes, as if confronting the fleeting transience of life. As Felix Baumann has written, 'if the viewer's own eyes wander over the pictorial field, he is always drawn back to this penetrating gaze. This phenomenon is common to all Degas' self-portraits: the large, dark, questioning, wondering eyes are always at the centre of the pictorial expression' (F. Baumann, 'Degas's Early Self-Portraits' in *ibid*., p. 168).



Edgar Degas, *circa* 1865.



Gustav Klimt, *Bildnis Adele Bloch-Bauer I*, 1907, Neue Galerie, New York.

THE PROPERTY OF A GENTLEMAN

140

GUSTAV KLIMT (1862-1918)

Dame mit Hut von vorne (Bildnis Adele Bloch-Bauer)

pencil on paper
17 $\frac{3}{4}$ x 12 $\frac{1}{2}$ (45 x 31.8 cm.)
Drawn in 1903

£35,000–45,000
\$47,000–60,000
€40,000–51,000

PROVENANCE:

Galerie Welz, Salzburg.
Paolo Barozzi, Venice, by whom acquired from the above in the early 1970s.
Acquired from the above by the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. I, 1878-1903, Salzburg, 1980, no. 1055, p. 304 (illustrated p. 305).

According to Alice Strobl, the present work is a study for Klimt's seminal work *Bildnis Adele Bloch-Bauer I*, 1907, now in the Neue Galerie, New York.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

141

GUSTAV KLIMT (1862-1918)

Knabenbildnis von vorne (George von Halban-Kurz)

pencil, coloured pencil and chalk on paper

23 3/8 x 18 1/2 in. (59.4 x 46.8 cm.)

Drawn in autumn 1917

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Selma Kurz & Josef von Halban, Vienna, by whom commissioned directly from the artist.

Acquired by the father of the present owner *circa* 1990.

A gift from the above to the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen*, vol. III, 1912-1918, Salzburg, 1984, no. 2737, pp. 131 & 152 (illustrated).

The present work is a portrait of George von Halban-Kurz, the son of the famous Austrian operatic soprano Selma Kurz and gynaecologist Josef von Halban. George would later move to America and become a writer, while his sister, Dési von Halban, became an opera and concert singer.



The Halban-Kurz family: singer Selma Kurz, her daughter Désirée (Dési), son George and gynecologist Josef von Halban, 1920. Photograph by Franz Xaver Setzer.

λ * 142

MARC CHAGALL (1887-1985)

Roses et mimosas (Nice et la Côte d'Azur)

stamped with the signature 'MArc ChAgAll' (lower left)

gouache, pastel and coloured crayon on paper

30 x 22 ½ in. (76.3 x 56.3 cm.)

Executed in 1960

£350,000–550,000

\$470,000–740,000

€400,000–630,000

PROVENANCE:

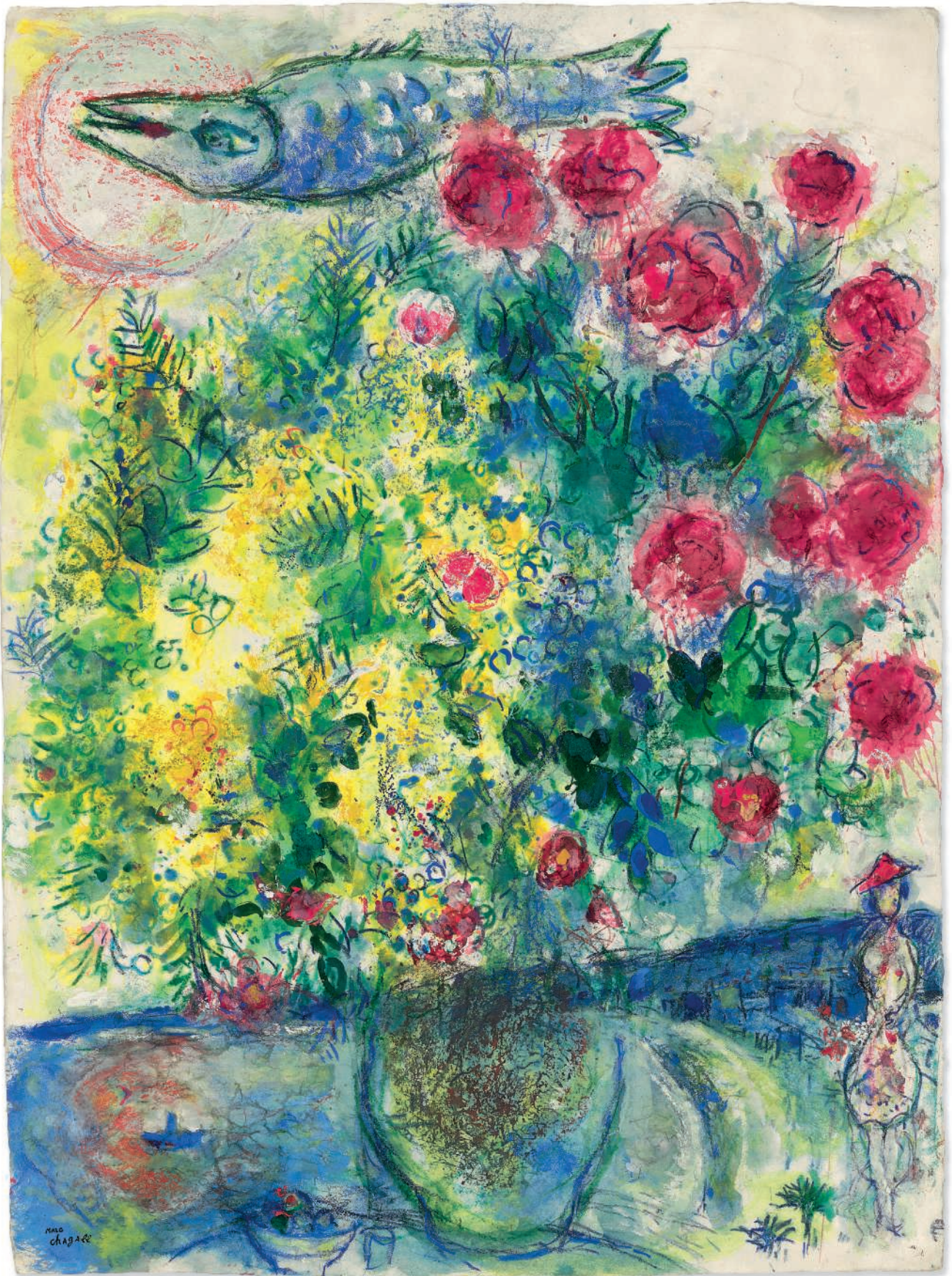
Anonymous sale, Galerie Kornfeld, Bern, 20 June 2014, lot 13.

Acquired at the above sale by the previous owner.

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

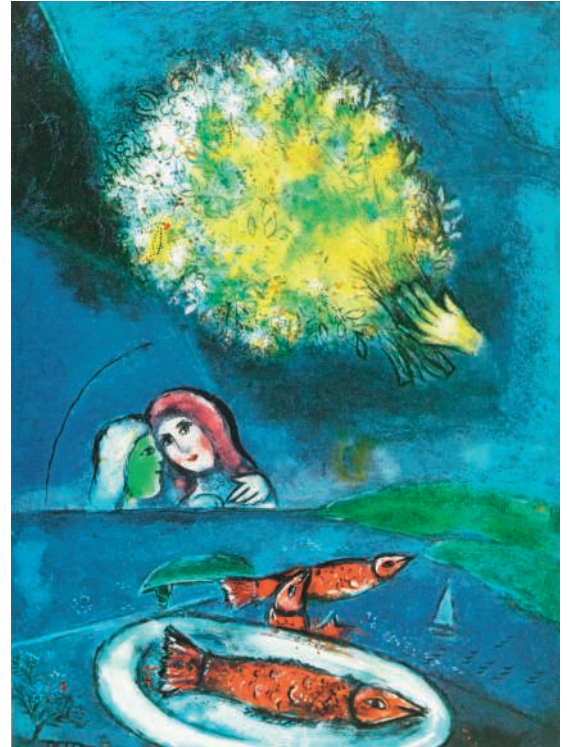
'In [love] lies the true Art,' Chagall explained, 'from it comes my technique, my religion... All other things are a sheer waste of energy, waste of means, waste of life, of time... Art, without Love - whether we are ashamed or not to use that well-known word - such a plastic art would open the wrong door.'

Chagall, quoted in, J. Baal-Teshuva, *Chagall: A Retrospective*, New York, 1995, p. 179.





Marc and Bella Chagall in Paris, August 1934.



Marc Chagall, *Les poissons de Saint-Jean*, 1949. Private collection.

First explored by Chagall in the early 1920s as a romantic extension to the symbolic vocabulary of the paintings depicting himself with his beloved wife Bella, the vase of flowers became a perennial theme in Chagall's art. During his marriage to Bella, the artist executed countless works of this genre to express his exuberance over the blissful state of their union. In the years following the passing of his beloved muse and throughout his second marriage to Valentina 'Vava' Brodsky beginning in 1952, this genre continued to provide a means for the painter to express sentiments of contentment as well as reflecting upon the ephemeral nature of life.

The canvases and works on paper were nearly always marked by a wild proliferation of vivid blooms emanating from a central basket or vase, as seen in the *Roses et mimosas (Nice et la Côte d'Azur)*. The explosion of colour that so often characterises his bouquets allows Chagall to manipulate dramatic contrasts and subtle harmonies with aplomb, so typical of the richness of his palette. Here, the densely-painted surface is articulated in primary colours, providing an elementary symbolism of the sun, the roses and the landscape. The lusciousness of the surface lends the bouquet a bursting sense of vibrancy, the flowers in full bloom, fecund with scent. The surface is alive with expressive gesture and colour, a tactile and visceral painting that is felt as it is seen.

'It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia - or at least they were not so common as in France... 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' (J.J. Sweeney, *Marc Chagall*, New York, 1946, p. 56).

Emerging from the background are some other familiar elements of Chagall's aesthetic dream-like repertory; the sun, the figure of the woman holding another bouquet - most often the bride - as can be seen to the right of *Roses et mimosas (Nice et la Côte d'Azur)* and the landscape, often referencing the past in his native town of Vitebsk, yet this time featuring the coastline of his present life on the French Riviera where he had lived since 1948, settling in the town of Saint-Paul-de-Vence. The figure of the fish, as with other animals depicted throughout his œuvre, was a poignant one for the artist with its own symbolism. As Franz Meyer observes:

'Nearly every one of these gouaches is dominated by a basic colour. This is often blue, as in *Fishes at Saint-Jean*, a work of majestic mystery. The yellow of the flowers in this sky bursts forth from the ground colour like a prairie fire, and the red fish are like shafts of sombre light transmitted by a power from the depths. The picture is a song in praise of day and night, sun and moon, sea and sky. But man too finds himself in this vision and experience of nature and quiets the beating of his heart. The fundamental psychic forces that Chagall represents time and time again receive a still more sensuously immediate expression in the simple dialogue of sea and sky. The composition also is simplified and offers scope for a broader rhythm. At the same time the colour that creates the entire picture space or gives it into separate spatial zones is still denser and more radiant, so that these gouaches seem cut out of gigantic gems' (Meyer, *Marc Chagall: Life and Work*, New York, 1963, pp. 495 & 497).

A vibrant tapestry of colour, symbolism and sensual form, *Roses et mimosas (Nice et la Côte d'Azur)* presents a large and expressive testament to the artist's sense of joy, romantic love and beauty at the height of his creative maturity.





143

PAUL GAUGUIN (1848-1903)

Nu assis

pencil on paper
7 5/8 x 6 1/4 in. (19.4 x 15.8 cm.)
Drawn circa 1891-1893

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

PROVENANCE:

Emil Français, Paris, by 1949.
Private collection, New York, by descent from the above; sale, Christie's, New York, 2 November 2005, lot 108.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Marcel Guiot, *Exposition Gauguin: Aquarelles, monotypes, dessins*, May - June 1942, no. 49, p. 32 (illustrated p. 33; titled 'L'idole').
Paris, Orangerie des Tuileries, *Gauguin: Exposition du centenaire*, summer 1949, no. 69, p. 75 (titled 'L'idole').

LITERATURE:

J. Rewald, *Gauguin Drawings*, New York, 1958, no. 39, p. 28 (illustrated pl. 39; titled 'Crouching Tahitian Girl').

The present work will be included in the forthcoming *Paul Gauguin Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

This drawing is a study for the painting *L'idole (Rave te hiti ramu)*, 1898 (Wildenstein, no. 570; State Hermitage Museum, St Petersburg). The same figure in reverse appears in the painting *Et l'or de leurs corps*, 1901 (Wildenstein, no. 596; Musée du Louvre, Paris) and also in a woodcut by the artist (Guérin, no. 35).



PROPERTY FROM A PRIVATE LONDON COLLECTION

144

RAOUL DUFY (1877-1953)

Maison à Golfe-Juan

signed 'Raoul Dufy' (lower centre)
watercolour and gouache on paper
19 ¾ x 25 ½ in. (50 x 65 cm.)
Executed in 1923

£30,000–40,000

\$41,000–54,000

€35,000–46,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris (no. 23345), by whom acquired directly from the artist on 9 April 1923.

Mayor Gallery, London.

Anton Zwemmer, London.

Private collection, United Kingdom, by whom acquired from the above in 1979.

Rich Gallery, London, by whom acquired from the above.

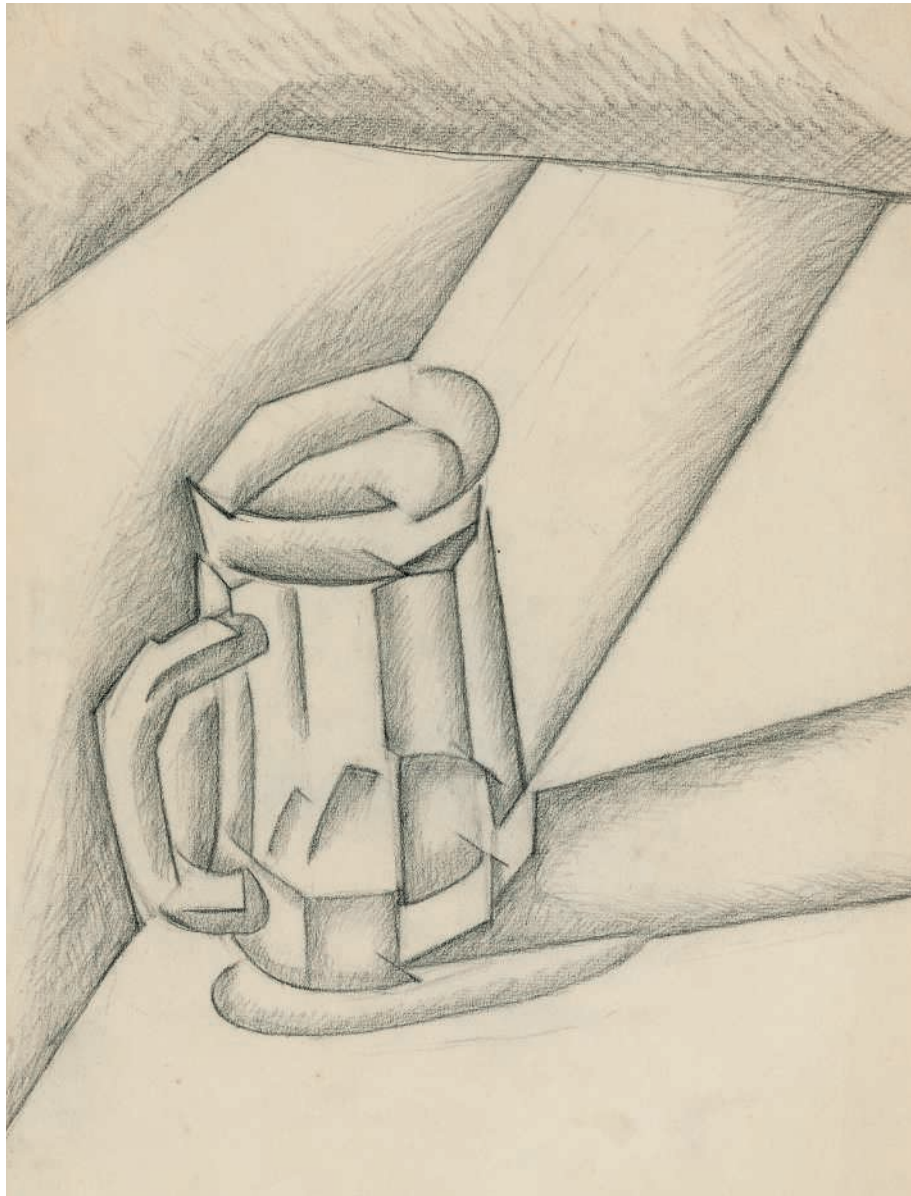
Acquired from the above by the present owner in 2010.

LITERATURE:

P. Courthion, *Raoul Dufy*, Paris 1929 (illustrated pl. 8; dated '1925' and titled 'Villa Provence').

M. Berr de Turique, *Raoul Dufy*, Paris, 1930, p. 162.

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 182, p. 67 (illustrated).



*** 145**

JUAN GRIS (1887-1927)

Bock de bière

charcoal on paper
18 7/8 x 12 3/8 in. (47.8 x 31.5 cm.)
Drawn in 1911

£50,000–80,000
\$67,000–110,000
€57,000–91,000

PROVENANCE:

Galerie Louise Leiris, Paris, by 1965.
R.S. Johnson International Galleries, Chicago, by 1966.
Private collection, Chicago; sale, Sotheby's, New York, 15 November 1984, lot 117.
Nathan & Marion Smooke, Los Angeles, by whom acquired at the above sale; sale, Phillips de Pury & Luxembourg, New York, 5 November 2001, lot 51.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris, *Juan Gris: Dessins et gouaches 1910-1927*, June - July 1965, no. 8, p. 15 (illustrated).

Chicago, R.S. Johnson International Galleries, *Juan Gris*, 1966, no. 16.
New York, The Museum of Modern Art, *Section d'Or*, 1967, no. 12; this exhibition later travelled to Gainesville, University of Florida; San Antonio, Marion Koogler McNay Art Institute; Macon, Georgia, Mercer University; Brunswick, Maine, Bowdoin College Art Museum; South Carolina, Clemson University; Knoxville, Tennessee, Dulin Gallery of Art; South Carolina, Columbia Museum of Art; and Towson, Maryland, Goucher College and Connecticut, Kent School, between 1967 and 1969.

Los Angeles County Museum of Art, *Degas to Picasso: Modern Masters from the Smooke Collection*, April - June 1987, pp. 49-50 (illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Juan Gris: Pinturas y dibujos 1910-1927*, June - September 2005, no. 169, vol. I (illustrated & illustrated again p. 180 vol. II).

Sète, Musée Paul Valéry, *Juan Gris: Rimes de la forme et de la couleur*, June - October 2011, pp. 98-99 (illustrated p. 99).

LITERATURE:

D.-H. Kahnweiler, *Juan Gris: His Life and Work*, London, 1969, no. 223, p. 315 (illustrated pl. 223).

Exh. cat., *Zeichnungen und Collagen des Kubismus: Picasso, Braque, Gris*, Bielefeld, 1979, p. 356 (illustrated fig. 19).

J.A. Gaya Nuño, *Juan Gris*, Barcelona, 1984, no. 232, p. 243 (illustrated p. 208).



λ * 146

PABLO PICASSO (1881-1973)

Courses de taureaux

signed 'Picasso' (lower right)
pen and ink and coloured crayon on card
5 ¼ x 3 ½ in. (13.3 x 9 cm.)
Executed in Barcelona 1901

£50,000–80,000
\$67,000–110,000
€57,000–91,000

PROVENANCE:

Sebastià Junyer-Vidal, Barcelona, by whom acquired directly from the artist, and until at least 1950.

Perls Galleries, New York (no. 12793).

Anonymous sale, Christie's, London, 30 June 1987, lot 348.

Acquired at the above sale by the present owner.

LITERATURE:

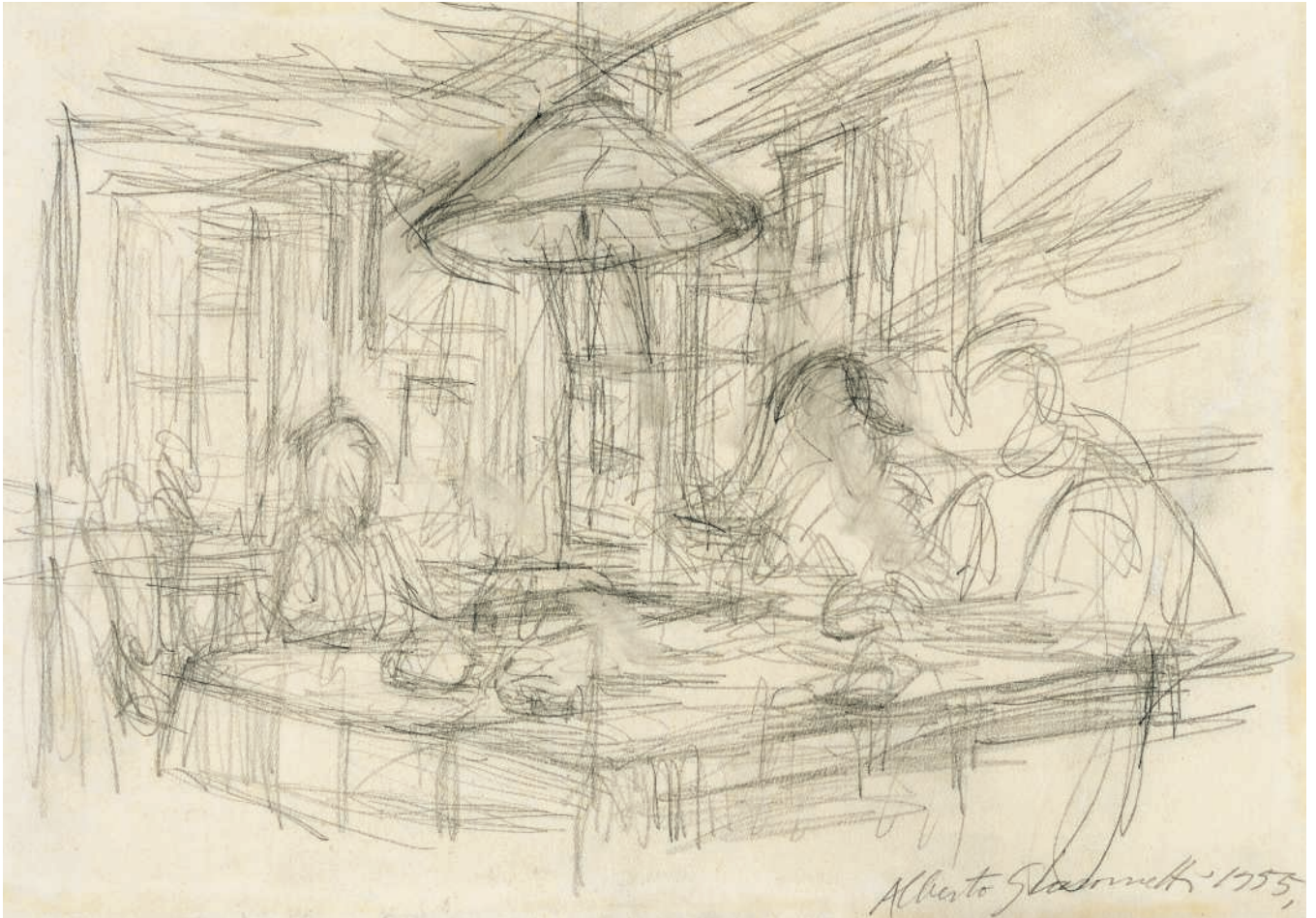
C. Zervos, *Pablo Picasso*, vol. I, *Œuvres de 1895 à 1906*, Paris, 1937, no. 90 (illustrated pl. 44; the illustration shows a signature by another hand. Maya Widmaier-Picasso has confirmed that this signature was subsequently

removed, and Picasso signed the drawing at a later date).

A. Cirici-Pellicer, *Picasso avant Picasso*, Geneva, 1950, no. 176, p. 208 (illustrated with the old signature, as above; dated '1903').

Picasso drew this scene on the reverse of a large business card belonging to Sebastià and Carles Junyer Vidal, his close friends in Barcelona in the early 1900s. The two brothers had inherited a yarn shop from their uncle, and Picasso spent countless convivial evenings there, gossiping with the proprietors and sketching on whatever paper he found at hand. He filled at least three dozen of their sturdy trade cards with drawings, sometimes rehearsing the wretched figures that populated his Blue Period canvases during this period, other times creating sardonic parodies of contemporary types or scenes of overt sexuality to entertain and titillate his friends.

In the present work, Picasso depicts an injured *matador* being escorted out of the *plaza de toros* by two *picadores*. As a child, Picasso went to bullfights regularly with his father, and his obsession for bulls and the *corrida* remained with him all his life and appeared in his works throughout his career.



147

ALBERTO GIACOMETTI (1901-1966)

Trois personnages sous la lampe à Maloja

signed and dated 'Alberto Giacometti 1955.' (lower right)

pencil on paper

11 7/8 x 16 3/8 in. (29.5 x 41.6 cm.)

Drawn in 1955

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, France.

Galerie Di Méo, Paris.

Acquired from the above by the present owner on 4 July 1998.

LITERATURE:

The Alberto Giacometti Database, no. 3915.



λ * 148

HENRI MATISSE (1869-1954)

Portrait d'après Annelies

signed and dated 'Matisse' (lower right)

pencil on paper

20 ¾ x 15 ⅞ in (52.8 x 40.5 cm)

Drawn in 1946

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Victor Waddington Galleries, London, by 1967.

Luigi Molina, Pavia.

Marie-Louise Jeanneret Art Moderne, by 1973.

Anonymous sale, Galerie Kornfeld, Bern, 19 June 1998, lot 88.

Acquired at the above sale by the present owner.

EXHIBITED:

Boston, Museum of Fine Arts, *Matisse: Sculptures, Paintings, Drawings*, November 1955.

London, Victor Waddington Galleries, *Henri Matisse, 1869-1954: Drawings*, April - May 1967, no. 11 (illustrated).

Geneva, Marie-Louise Jeanneret Art Moderne, *Un dessin, une peinture, un dessin, une sculpture*, June - September 1973, no. 5, p. 43 (illustrated p. 6).

THE PROPERTY OF A PARISIAN COLLECTOR

λ 149

PABLO PICASSO (1881-1973)

Homme et femme nus

dated and numbered '23.9.55. II' (upper left)

India ink and wash on paper

10 x 13 in. (25.2 x 33 cm.)

Executed on 23 September 1955

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

The artist's estate.

Acquired from the above by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XVI, *Œuvres de 1953 à 1955*, Paris, 1965, no. 450 (illustrated pl. 155).

Homme et femme nus is the second of a group of four ink drawings of a couple embracing which the artist executed on the 9th September 1955. Earlier in the summer of that year, Picasso and his partner Jacqueline Roque had moved to their new home, the villa 'La Californie' in Cannes. As had frequently been the case within Picasso's oeuvre, a change in his domestic circumstances proved the catalyst for a renewed interest in depicting his relationship with his partner. In the present instance he reverted to a favoured subject: a couple making love.

In comparison to the other drawings of the group, the present work is by far the most focused on the physical interaction of the couple. Their passionate embrace is depicted via a complex composition of interlocking limbs, the two individuals dovetailing together to form one cohesive organism. A master of refinement for his works on paper, Picasso elegantly balances the three tones of outline, washed shadow and blank highlights to produce an image of sophistication and intimacy.

23.9.55.

II



λ * 150

PABLO PICASSO (1881-1973)

L'étreinte

signed, dated and numbered 'Picasso 9.9.68.III' (lower right)

pencil on paper

19 ½ x 25 ⅞ in. (49.4 x 66 cm.)

Drawn on 9 September 1968

£280,000–350,000

\$380,000–470,000

€320,000–400,000

PROVENANCE:

André Emmerich Gallery, New York, by whom acquired directly from the artist.

James Goodman Gallery, New York.

Private collection, United States, by whom acquired from the above in September 1979.

Acquired from the above by the present owner in 2015.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXVII, *Œuvres de 1967 et 1968*, Paris, 1973, no. 288 (illustrated pl. 114).

Erotic art has existed throughout a long timeline in the history of art, the earliest known examples of which date back to the Palaeolithic period. Censored in more recent centuries as a result of shifting moral codes, many modern artists such as Pablo Picasso, Egon Schiele, Jean Cocteau and George Grosz nevertheless continued to explore this realm in different ways, often in private or experiencing responses from outrage to litigation when their work was seen in public. Picasso's inspiration can be seen to be derived not solely from his own world of fantasy, but refers to a long legacy of depicting the flesh in a manner no different to his appropriation of the old masters in other works, approaching themes from Ingres' *Le Bain turc* and *Raphael and La Fornarina*, Manet's *Le déjeuner sur l'herbe* and Poussin's *L'Enlèvement des sabinés*, all of which he explored within his later career.

It is of course no secret that Picasso's entire *oeuvre* is punctuated by his keen interest in the sexuality of the nude form, frequently intertwined with his personal response to different muses throughout his life. Through his sensual neoclassical works of the thirties and into his artist and *Peintre et modèle* series of the early sixties, Picasso had long been exploring the theme of the embrace, every new muse bringing a renewed creative energy to this recurring preoccupation. Picasso had married his young and beautiful new wife Jacqueline Roque in 1961 and his powerful desire and love for her was palpable in all works he created throughout their relationship thereafter.





Pablo Picasso, *L'Étreinte*, 1968. Sold, Sotheby's, Paris, 24 October 2012 (€696,750).

Picasso drew the present work on 9 September 1968, a day of frenzied creative output focusing on his continued preoccupation with the theme of the lovers. He executed a group of works entitled *L'Étreinte*, depicting two lovers in varying stages of sexual activity ranging from kissing to making love, inspired by Ingres' theme of *Raphael and La Fornarina*. The works are each composed from the viewpoint of an onlooker to the left of the passionate scenes. Picasso's close and intimate attention to detail is highlighted through the nude figures in the throes of an intense embrace. In 1968, the same year as this work was drawn, the artist applied it to a new suite of prints which were aptly titled 347 for the sheer number of works that he was able to create in just a few months.

The realisation of the *Peintre et modèle* theme, which informs this series and harps back to Ingres example, had been a creative breakthrough for Picasso at the beginning of the decade. Compositionally similar to the present work, and fundamental in leading to it, Picasso produced more

than 150 canvases on the subject from 1963 onwards. Here, he portrays the nude model in varying poses, often to the right-hand side of the canvas, the painter on the left attempting to depict, to capture her in his work, separated by an easel-mounted canvas in the centre. Still subliminally referring to the lineage of nude representations he had explored, through Ingres, Manet, Hokusai and others, Picasso now removed the more obvious literary and artistic *mise-en scène* of these themes and focused on the central idea of the creative pursuit of the artist in the presence of his subject, devoid of external context. Marie-Laure Bernadac has asserted that "The more Picasso painted this theme, the more he pushed the artist-model relationship towards its ultimate conclusion: the artist embraces his model, cancelling out the barrier of the canvas and transforming the artist-model relationship into a man-woman relationship. Painting is an act of love, according to Gert Schiff, and John Richardson speaks of 'sex as a metaphor for art, and art as a metaphor for sex'" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 77). *L'Étreinte* is the manifestation of this fantasy beyond the canvas,



Katsushika Hokusai, *Namichidori (Flowers above waves)*. Private collection.

depicting the moment of embrace as equivalent to the artistic realisation of the artwork, his communing with the model and satisfying his creative and carnal desire.

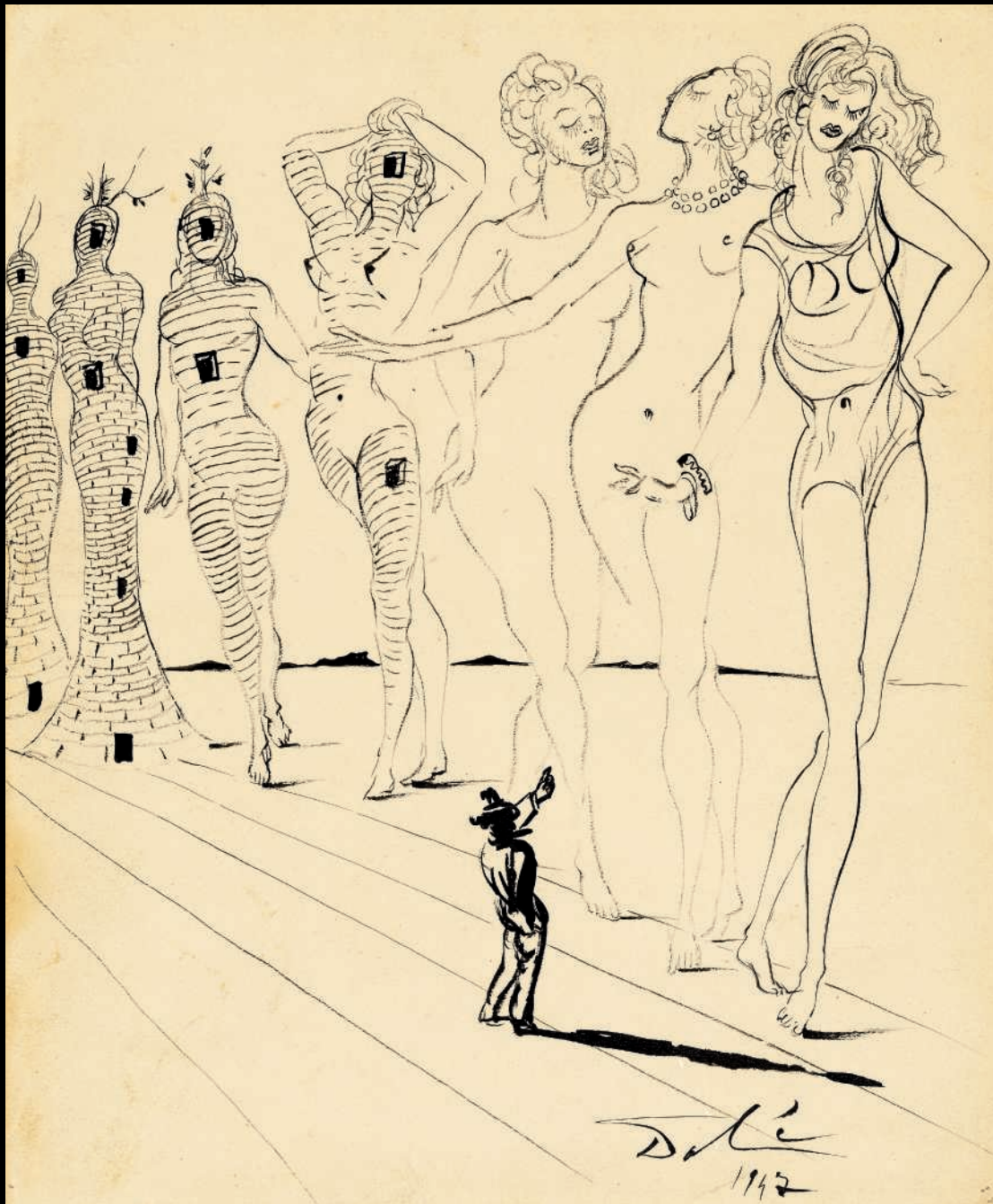
And yet Ingres influence is not the only source material discernible here. Picasso had long held a fascination with Katsushika Hokusai's erotic prints, holding examples in his own private collection. *L'étéinte* employs sinuous confident line in a masterfully intertwined composition that recalls Hokusai's treatment of the erotic subject elaborated in series, such as is evident in *Brocades from the East (Azuma nishiki)* from 1812 and *The Adonis Plant (Fukujusô)* published between 1815 and 1817, probably his famous series of *Shunga* prints. Picasso's rendition of the erotic act in *L'étéinte* enacts the intensity of Hokusai's work, of an interaction between partners with similarities of style to his treatment of line and form on paper. Depicting different scenes of the erotic encounter, he presents both an investigation of a range historical influences and techniques, and a meditation on desire; playful and risqué, in a spirit of sensuality.

When the artist's exhibition of his recent paintings and drawings debuted at the Palais des Papes in Avignon in May 1970, many of the visitors were shocked to see his new works. Marie-Laure Bernadac wrote, 'Picasso made a single being out of two, expressing the carnal fusion brought forth by the act of kissing. Never had erotic power been suggested with such realism. He bared sexuality in an explicit way in the Embraces: "Art is never chaste," the painter said' (*The Ultimate Picasso*, New York, 2000, p. 458).

Now towards the end of his life, Picasso's creative vigour had not yet stopped and his appetite for creation was as vivid as ever. Picasso's sense of virility had been intertwined with his artistic prowess throughout his life and at this late stage in his career, figures of the painter, the musketeer and other characters who enact his fantasies increased in their frequency. Thus, at the point that his physical vitality may have been decreasing, contrary to his emotional and mental reality, Picasso's work could continue to express his strength of imagination and desire which remained the same, demonstrating his enduring youth of spirit.

L'étéinte therefore represents a fantasy and a manifestation of desire, not only for the pleasures of the flesh but for the vitality of youth and the pursuance of his art. It shows his enduring interest in the masters of the past whilst remaining indefatigably fresh and vibrant in its treatment of the subject, an eternal and core metaphor in Picasso's visual language for the act of creation.





PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 151

SALVADOR DALÍ (1904-1989)

Iron Butterflies

signed and dated 'Dalí 1947' (lower right)

pen and India ink on paper
10 1/8 x 8 1/2 in. (25.7 x 21.5 cm.)
Drawn in 1947

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Galerie 1900-2000, Paris.

Acquired by the present owner in the early 1990s.

LITERATURE:

B. Rose, *Wine, Women and Words*, London, 1949, p. 99 (illustrated).

The late Robert Descharnes confirmed the authenticity of this work in 1987.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 152

PAUL DELVAUX (1897-1994)

Portrait de femme

signed and dated 'P.DELVAUX 1968' (lower right)

watercolour and pen and ink on paper

9 3/8 x 6 3/4 in. (24 x 17.3 cm.)

Executed in 1968

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Private collection, Belgium, by whom acquired directly from the artist, and thence by descent; sale, Christie's, London, 10 February 2011, lot 223.

Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, BARCELONA

λ 153

JOAN MIRÓ (1893-1983)

Homme, femme et oiseau devant l'échelle de l'évasion

signed 'Miró' (lower right); dated and inscribed '10/III/77 Homme, femme et oiseau devant l'échelle de l'évasion' (on the reverse)

pen and India ink and ink wash on paper

10 ¼ x 13 ¼ in. (25.8 x 33.7 cm.)

Drawn on 10 March 1977

PROVENANCE:

Private collection, Spain.

Acquired from the above by the present owner.

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

£18,000–25,000

\$25,000–34,000

€21,000–28,000



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 154

SALVADOR DALÍ (1904-1989)

Deux danseurs

signed, dated and inscribed 'Dalí 1949 Para la Princesa Marta i el Archiduque Francisco José con la afecção sincera de su amigo Salvador Dalí 1949' (at the lower edge)

pen and India ink and sepia ink on card

13 1/8 x 10 in. (33.4 x 25.3 cm.)

Drawn in 1949

£50,000-75,000

\$67,000-100,000

€57,000-85,000

PROVENANCE:

Private collection, Spain, a gift from the artist in 1949.

Anonymous sale, Galerie Koller, Zurich, 20 May 1977, lot 5636.

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

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



λ 155

MAX ERNST (1891-1976)

Ohne Titel

signed 'max ernst' (lower right)

paper collage on card

10 5/8 x 7 1/2 in. (27 x 19 cm.)

Executed in 1968

£12,000-15,000

\$17,000-20,000

€14,000-17,000

PROVENANCE:

Galerie Der Spiegel, Cologne.

Galerie Dieter Brusberg, Hannover.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Alexandre Iolas, *Max Ernst, Journal d'un astronaute millénaire*, March - April 1969, p. 6 (illustrated).

Hanover, Kestner-Museum, *Max Ernst, Jenseits der Malerei, das grafische Oeuvre*, April - July 1972, no. 139c; this exhibition later travelled to Oberhausen, Städtisches Museum, Kaiserslautern, Pfalzgalerie, Bonn, Städtisches Museum and Brühl.

Edinburgh, Scottish Arts Council Gallery, *Max Ernst*, February - March 1975, no. 124 (illustrated on the front cover); travelling exhibition.

Tokyo, The Seibu Asahi Museum of Art, *Exhibitions of Works by Max Ernst*, April - May 1977, no. 126 (illustrated); this exhibition later travelled to Kobe, Museum of Modern Art Hyogo.

Hanover, Kunstmuseum mit Sammlung Sprengel, *Max Ernst*, July - September 1981, no. 53, p. 82 (illustrated).

Sapporo, Hokkaido Museum of Modern Art, *Max Ernst*, September - October 1983, no. 115 (illustrated); this exhibition later travelled to Kokura, KMM

Gallery, Osaka, The Seibu Museum of Art, Shimane, Prefectural Museum and Kamakura, The Museum of Modern Art.

São Paulo, Museo Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 64, p. 114 (illustrated).

LITERATURE:

Le nouveau Planète, no. 7, Paris, May 1969 p. 129 (illustrated).

E. Quinn, *Max Ernst*, Paris, 1976, no. 493 p. 393 (illustrated).

W. Spies, *Max Ernst: Loplop, Die Selbstdarstellung des Künstlers*, Munich, 1982, no. 200, p. 173 (illustrated).

W. Spies, S. & J. Metken, *Max Ernst*, vol. VII, *Werke 1964-1969*, Cologne, 2007, no. 4425, p. 292 (illustrated).



λ 156

MAX ERNST (1891-1976)

Êtes-vous Niniche?

signed and inscribed 'ÊTES VOUS NINICHE? MAX ERNST LE POINT CARDINAL' (within the composition)

wax crayon on paper

21 3/4 x 17 1/8 in. (55.3 x 44 cm.)

Executed in 1961

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

Jean Hughes, Paris.

Anonymous sale, Kornfeld, Bern, 21–23 June 1989, lot 371.

Galerie Arenthon, Paris.

Acquired from the above by the present owner.

EXHIBITED:

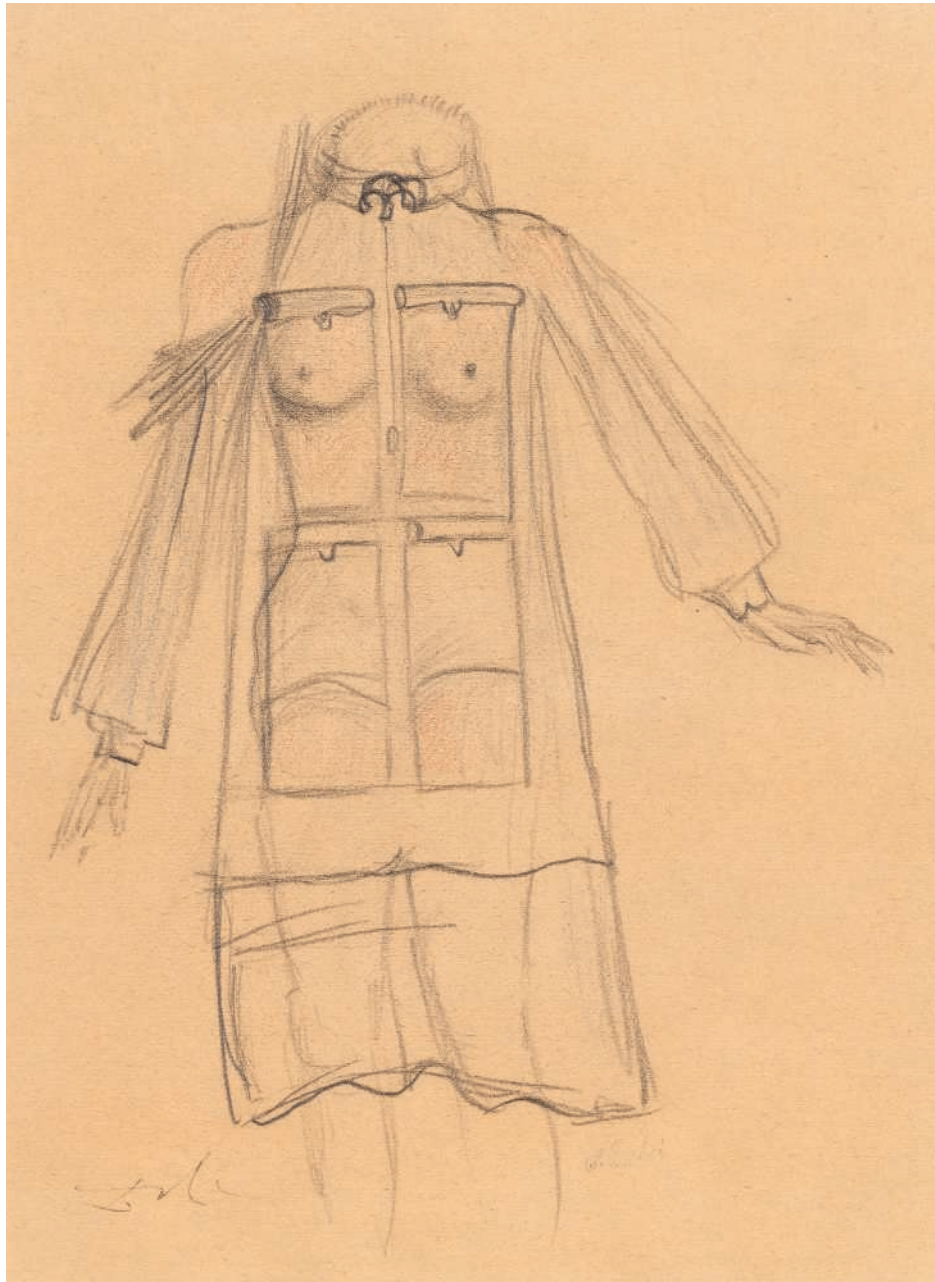
Milan, Galleria del Credito Valtellinese, *Max Ernst da collezioni francesi e italiane*, November 1996 - February 1997, no. 40, p. 93 (illustrated).

São Paulo, Museo Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 80, p. 128 (illustrated).

LITERATURE:

W. Spies, S. & J. Metken, *Max Ernst*, vol. VI, *Werke 1954-1963*, Cologne, 1998, no. 3608, p. 290 (illustrated).

Study for the (unrealised) poster for the exhibition *Max Ernst: Œuvre sculpté 1913-1961* at the Le Point Cardinal gallery in Paris.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ 157

SALVADOR DALÍ (1904-1989)

Étude pour Jour et nuit du corps

signed 'S. Dalí' (lower right) and signed again 'Dalí' (lower left)

coloured crayon and pencil on paper
10 ½ x 7 ⅞ in. (26.8 x 20 cm.)

Drawn circa 1936

£18,000–25,000

\$25,000–34,000

€21,000–28,000

PROVENANCE:

Paul Éluard, Paris.

Galerie André-François Petit, Paris, by April 1972.

Galleria Blu, Milan.

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

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



λ * 158

GIORGIO DE CHIRICO (1888-1978)

Costume per Dioniso

signed 'G. de Chirico' (lower right)

watercolour on paper

12 5/8 x 7 1/2 in. (32 x 19.2 cm.)

Executed in 1931

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

L. Arnold Weissberger, New York, and thence by descent; sale, Christie's, New York, 18 February 1988, lot 67.

Acquired at the above sale by the present owner.

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

λ * 159

GIORGIO DE CHIRICO (1888-1978)

Il figlio del guerriero

signed 'G. de Chirico' (lower right)

gouache on paper

10 ¾ x 13 ¾ in. (27.5 x 35 cm.)

Executed in 1929-1930

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Albert Roullier Art Galleries, Chicago.

Anonymous sale, Sotheby's, London, 25 November 1964, lot 312.

Private collection, Europe; sale, Christie's, Milan, 28 November 2000, lot 280.

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

Anonymous sale, Sotheby's, Milan, 26 November 2007, lot 178.

Acquired at the above sale by the present owner.

LITERATURE:

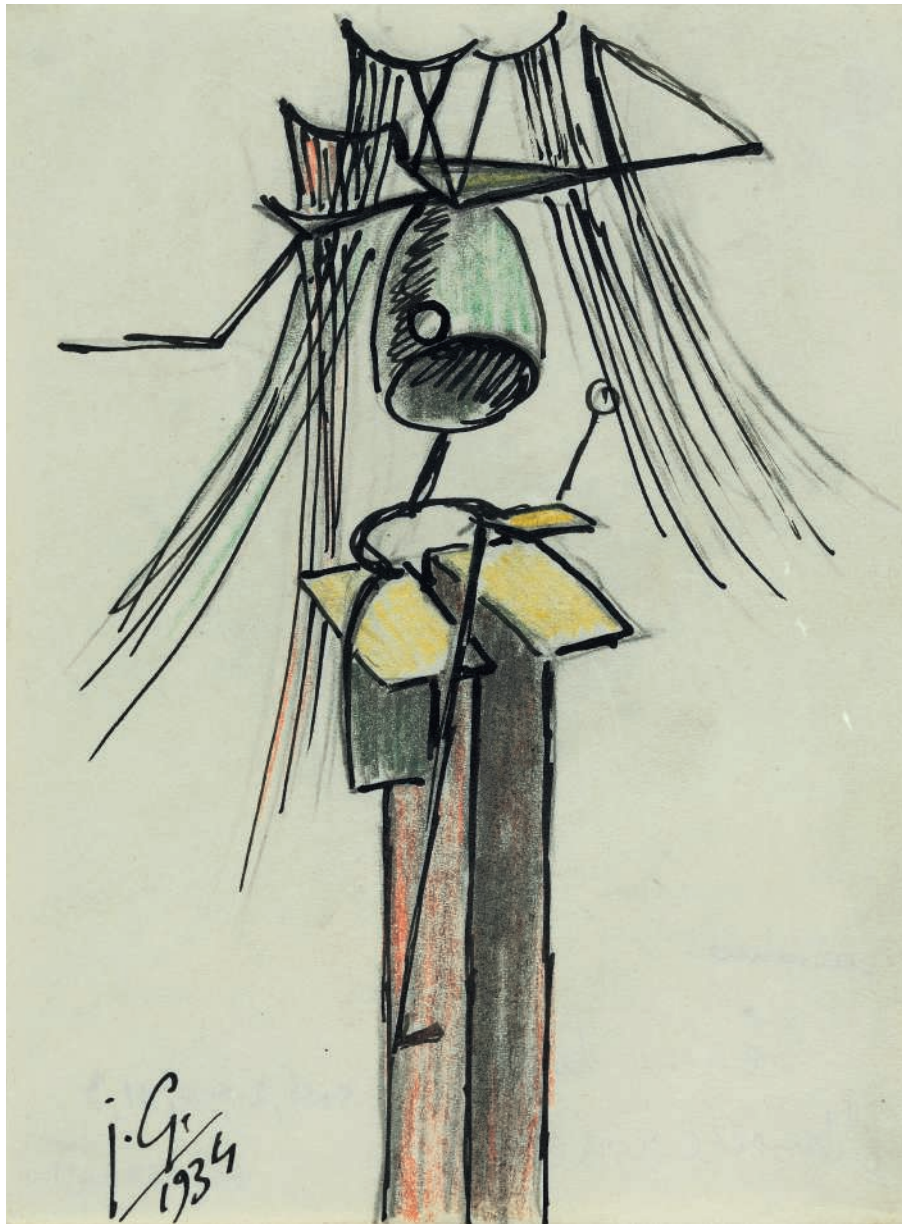
Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale*, vol. I, *Opere dal 1912 al 1976*, San Marino, 2014, no. 86, p. 103 (illustrated).

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

'This lively, imaginary work belongs to a group of about thirty works that were executed by De Chirico around the same period, all combining the "ancient" technique of tempera with a very fresh, renovated compositional style. The figures are set in a typical Greek seashore landscape. A warrior holds in his lap a blonde ephebe, who lays down as if he were dead. The upper part of the warrior's helmet is agitated by a strong wind and closely resembles the tale of the white horse standing to the left. The iconography of the Achaean warrior derives from a famous painting by Böcklin. The figures in *Il figlio del guerriero* find their precedents in De Chirico's paintings of the 1920s – the so-called "Laic Mystery", a phase very much appreciated by Jean Cocteau – with their combination of ancient and contemporary elements' (M. Fagiolo dell'Arco, writing on the present work in 2000).

In the essay he wrote on the present work in 2000, Maurizio Fagiolo dell'Arco, when describing the group of work to which this belongs, he compared them, for beauty and importance, to Magritte's gouaches, stressing how underrated these temperas still are. Many of these works have recently been rediscovered in American collections; in fact, while De Chirico was in New York, he did not produce a large number of works, and most of them were executed with the same technique as the present work. They belong to the cycle of 'researches of inventions and fantasy', which the artist introduced in a piece he wrote for the 1935 Rome Quadriennale. They are the natural outcome of the fantastic theatrical series of the so-called 'Puritani', which had been a major success in Florence in 1932, but also of the 'Bagni misteriosi'. Many of these works are a testimony of pieces that the artist ended up never reproducing in oil, and they are perfect combinations of the old and the new, cheerful expressions of the artist's ever-present nostalgia.





*** 160**

JULIO GONZÁLEZ (1876-1942)

Femme dite 'L'insecte crissant'

signed with the initials and dated 'j.G. 1934' (lower left)
wax crayon and pen and India ink on paper
6 x 4 ½ in. (15.2 x 11.3 cm.)
Executed in 1934

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

PROVENANCE:

The artist's estate.
Galerie de France, Paris.
Acquired from the above by the present owner in 1989.

EXHIBITED:

Lugano, Galleria Pieter Coray, *Julio González: Disegni inediti*, September 1983.
Orléans, Centre d'Art Contemporain, October 1985.
Tokyo, Seibu Contemporary Art Gallery, *Julio González: Sculptures and Drawings*, May - July 1987.

LITERATURE:

J. Gibert, *Julio González: Dessins*, vol. IX, *Projets pour sculptures, personnages*, Paris, 1975, p. 9 (illustrated).

The present work is a study for *Femme se coiffant II*, circa 1934, a sculpture cast in iron, now in the Moderna Museet, Stockholm.



*** 161**

JULIO GONZÁLEZ (1876-1942)

Abstrait

signed with the initials and dated '18-7-41 j.G.' (lower left)

pen and India ink and wash on paper

12 ¼ x 9 ½ in. (31 x 24.2 cm.)

Executed on 18 July 1941

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Jeanne Frank, New York.

Acquired from the above by the family of the present owner on 23 March 1977.

EXHIBITED:

Paris, Musée National d'Art Moderne, *Julio González: Sculptures*, February - March 1952.

LITERATURE:

J. Cassou, 'Julio González', in *Cahiers d'Art*, vol. 22, Paris, 1947, p. 138 (illustrated).

J. Gibert, *Julio González: Dessins*, vol. IX, *Projets pour sculptures, personnages*, Paris, 1975, p. 149 (illustrated).

**MODERNISM TO ABSTRACT EXPRESSIONISM:
WORKS FROM A DISTINGUISHED PRIVATE COLLECTION**



λ * 162

SONIA DELAUNAY (1884-1979)

Rythme coloré

signed with the initials, dated and numbered 'S.D. 46-306' (lower right)

gouache on paper

13 ¾ x 10 ¼ in. (35 x 25.8 cm.)

Executed in Paris in 1946

£8,000–12,000

\$11,000–16,000

€9,200–14,000

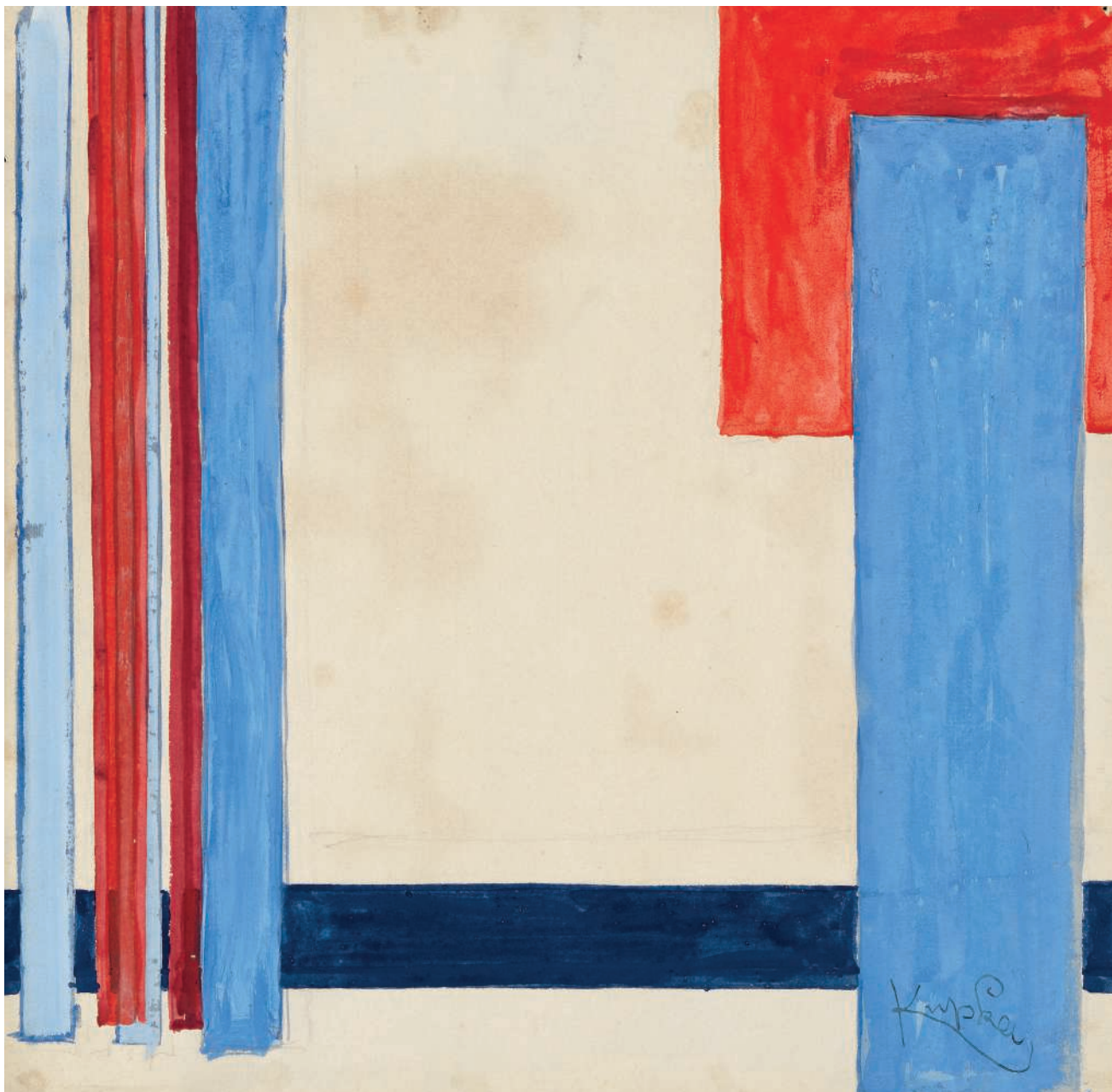
PROVENANCE:

Gimpel & Hanover Galerie, Zurich.

Acquired from the above by the family of the present owner on 29 November 1969.

EXHIBITED:

Zurich, Gimpel & Hanover Galerie, *Sonia Delaunay*, October 1965, no. 106; this exhibition later travelled to London, Gimpel Fils Gallery, London, February 1966.



* 163

FRANTIŠEK KUPKA (1871-1957)

Plan bleu dans le rouge

signed 'Kupka' (lower right)

gouache on paper

11 ¼ x 11 ½ in. (28.6 x 29.1 cm.)

Executed *circa* 1932

£20,000-25,000

\$27,000-34,000

€23,000-28,000

PROVENANCE:

The artist's estate.

Galerie Karl Flinker, Paris, by whom acquired from the above.

Gimpel Fils, London, by 1965.

Gimpel & Hanover Galerie, Zurich (no. 4556).

Acquired from the above by the family of the present owner on 1 November 1969.

EXHIBITED:

(Probably) London, Gimpel Fils, *Kupka: Gouaches 1904-1945*, 1965, no. 25.
New York, Solomon R. Guggenheim Museum, *Frank Kupka: 1871-1957*, October - December 1975, no. 173a, p. 226 (illustrated); this exhibition later travelled to Zurich, Kunsthaus, January - March 1976.

Pierre Brullé has confirmed the authenticity of this work.

MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

MODERNISM TO ABSTRACT EXPRESSIONISM: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

λ * 164

JOAN MIRÓ (1893-1983)

Sans titre (Personnages et animaux)

signed 'Miró.' (centre right); signed and dated 'JOAN MIRÓ. mai 1937.' (on the reverse)

gouache on black paper

19 5/8 x 25 5/8 in. (50 x 65 cm.)

Executed in May 1937

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Douglas Cooper, London.

Perls Galleries, New York (no. 6877).

Paul Haim, Paris.

Private collection, New York.

Fuji Television Gallery, Tokyo (no. 75209), by 1973.

James Goodman Gallery, New York.

Acquired from the above by the family of the present owner on 11 November 1974.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. I, 1901-1937, Paris, 2008, no. 739, p. 350 (illustrated).

In *Sans titre*, Joan Miró's whimsical, playful and idiosyncratic pictorial language is brought to the fore. The gouache on black paper depicts a striking purity of form and simplicity, as glyph-like symbols which oscillate between the figurative and representational rhythmically punctuate the picture plane. The monochromatic design, with gouache on black paper, is evocative of white chalk on a blackboard, which in turn conjures the paraphernalia of the classroom. This visual pun is also heightened by the charmingly childlike, imaginative and intuitive quality inherent in Miró's oeuvre. In *Sans titre*, Miró exploits the pictographic potential of the line as a signifier. In two of the forms, the anthropomorphic capacity of the line is expressed in shapes that suggest stick figures, while an evocation of a profile of a face is illustrated in the lower right foreground.

Line dominates, and shading is present in only one of the glyphs, in which a crescent shape supplants a figure-like shape. This crescent shape appears indicative of Miró's penchant for cosmic and celestial imagery, which he often explored in his work, curious about the correlation between dreams and reality with a surrealist vivacity.

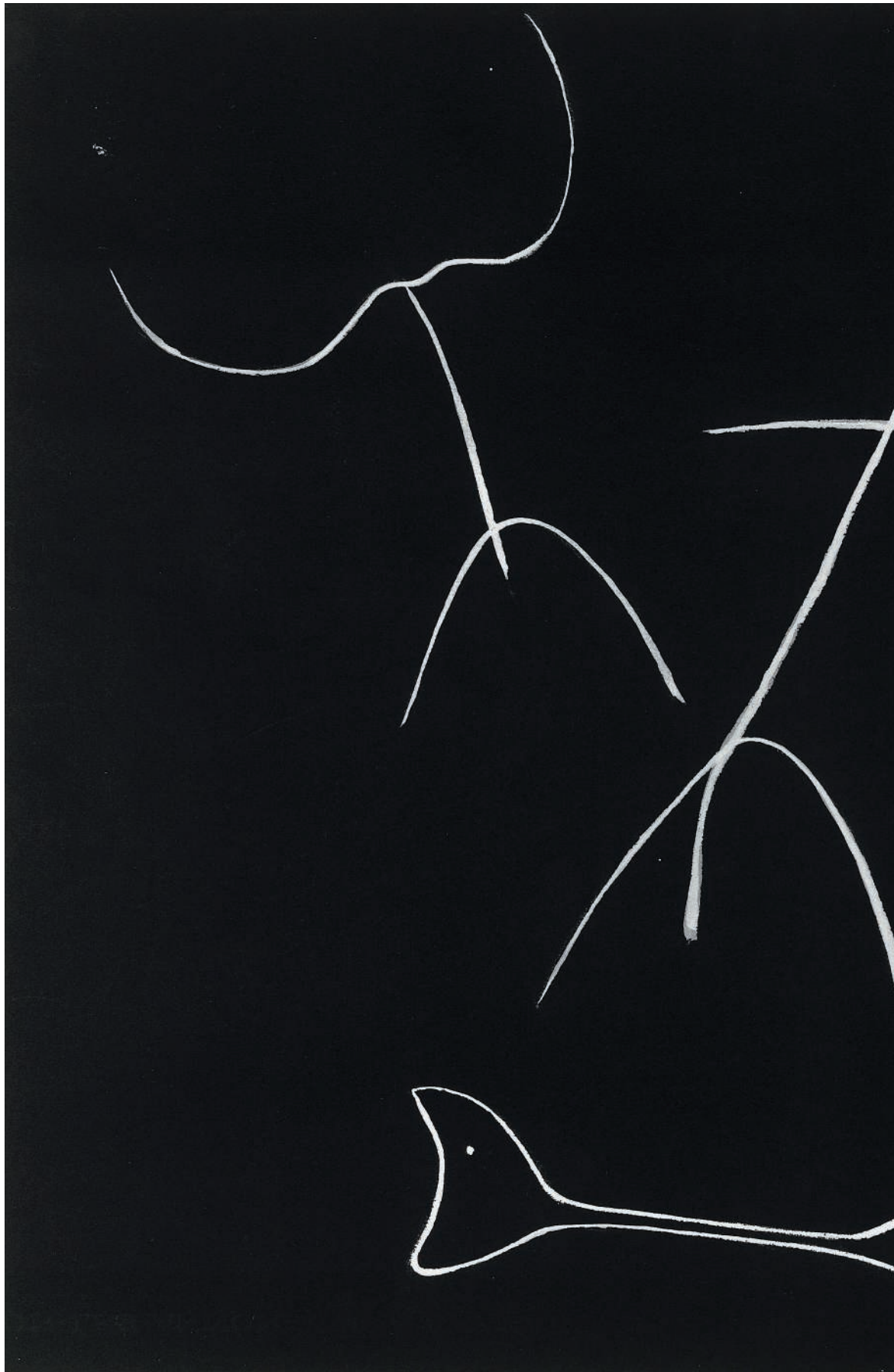


Joan Miró, *Femme devant le soleil*, 1944. Philadelphia Museum of Art.

'As you see I attach an increasing importance to the content of my works. To me, rich and vigorous material seems necessary to give the spectator a blow between the eyes at first sight, which must hit him before other thoughts can intervene. In this way poetry expressed visually speaks its own language.'

Miró, quoted in R. Penrose, *Miró*, London, 1995, p. 69.







PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 165

MARC CHAGALL (1887-1985)

La Belle aux fleurs

signed and dated '1950. MARC ChAgAll' (lower left)

gouache and brush and India ink on paper

23 1/8 x 17 1/2 in. (59 x 44.4 cm.)

Executed in 1950

£180,000–250,000

\$250,000–330,000

€210,000–280,000

PROVENANCE:

Galerie Rosengart, Lucerne.

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

EXHIBITED:

Berlin, Nationalgalerie, *Marc Chagall: Gouachen und Lavis 1947 bis heute*,
November 1972 - January 1973, no. 20 (titled 'Mädchen und Blumen').

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

'It's dark.

I kiss her.

A still life magically takes shape in my mind.

She poses for me.

Reclining, a rounded white nude takes shape.

*I approach her timidly. I confess it was the first time I
had seen a nude.*

*Although she was practically my fiancée I was still
afraid of approaching her, of going any nearer, of
touching all that loveliness.*

As if a feast were spread before your eyes.'

M. Chagall, painting Bella nude at Javitch's, quoted in: *My Life*, London, 1965, p. 79.



1950
MARC

CHAGALL

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

* 166

PAUL KLEE (1879-1940)

Mannequin

signed 'Klee' (lower left); dated, numbered and inscribed '1940 M 15
Mannequin' (on the artist's mount)
coloured paste on paper, attached to the artist's mount
image: 19 x 10 3/4 in. (48 x 26.3 cm.)
artist's mount: 25 1/8 x 16 7/8 in. (63.7 x 42.6 cm.; irregular)
Executed in March 1940

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.
Klee-Gesellschaft, Bern, by 1946 and until 1952.
Felix Klee, Bern, by 1953 and until 1965.
Galerie Beyeler, Basel (no. 4418), by whom probably acquired from the above
in 1965.
Acquired from the above by the father of the present owner in September 1971.

EXHIBITED:

Munich, Haus der Kunst, *Paul Klee*, April - May 1954, no. 221.
St Gallen, Kunstmuseum, *Klee: Werke aus dem Familienbesitz*, January - March
1955, no. 363.
Berlin, Akademie der Künste, *Paul Klee: Werke aus der Nachlass-Sammlung
Felix Klee*, December 1960 - January 1961, no. 193, p. 60.
Amsterdam, Stedelijk Museum, *Paul Klee: Aquarellen*, September - November
1963, no. 113.
Basel, Galerie Beyeler, *Paul Klee: Spätwerke*, June - September 1965, no. 34
(illustrated).
Essen, Museum Folkwang, *Paul Klee: Aquarelle und Zeichnungen*, August -
October 1969, no. 166.
Bern, Kunstmuseum, *Paul Klee: Das Schaffen im Todesjahr*, August -
November 1990, no. 244, p. 296 (illustrated p. 221).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Paul Klee: Im Zeichen der*

Teilung, January - April 1995, no. 209, pp. 220-221 & 382 (illustrated pp. 319
& 366); this exhibition later travelled to Stuttgart, Staatsgalerie, April - July
1995.

Basel, Fondation Beyeler, *Paul Klee, Tod und Feuer: Die Erfüllung im
Spätwerk*, August - November 2003, no. 104 (illustrated p. 138); this
exhibition later travelled to Hannover, Sprengel Museum, November 2003 -
February 2004.

Kyoto, National Museum of Modern Art, *Paul Klee: Art in the Making*, March
- May 2011, no. 132, p. 281 (illustrated); this exhibition later travelled to Tokyo,
National Museum of Modern Art, May - July 2011.

Bern, Kunstmuseum, *Itten - Klee: Kosmos Farbe*, November 2012 - April
2013, no. 190, p. 370 (illustrated p. 347); this exhibition later travelled to
Berlin, Martin-Gropius-Bau, April - July 2013.

LITERATURE:

W. Kersten & O. Okuda, 'Die inszenierte Einheit zerstückelter Bilder:
Paul Klees Gebrauch der Schere im Jahr 1940', in exh. cat., *Paul Klee: Das
Schaffen im Todesjahr*, Bern, 1990, pp. 101 & 104-105 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee, Verzeichnis der Werke des Jahres
1940*, Stuttgart, 1991, pp. 22 & 161 (illustrated p. 161).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. IX, 1940,
Bern, 2004, no. 9274, p. 170 (illustrated).



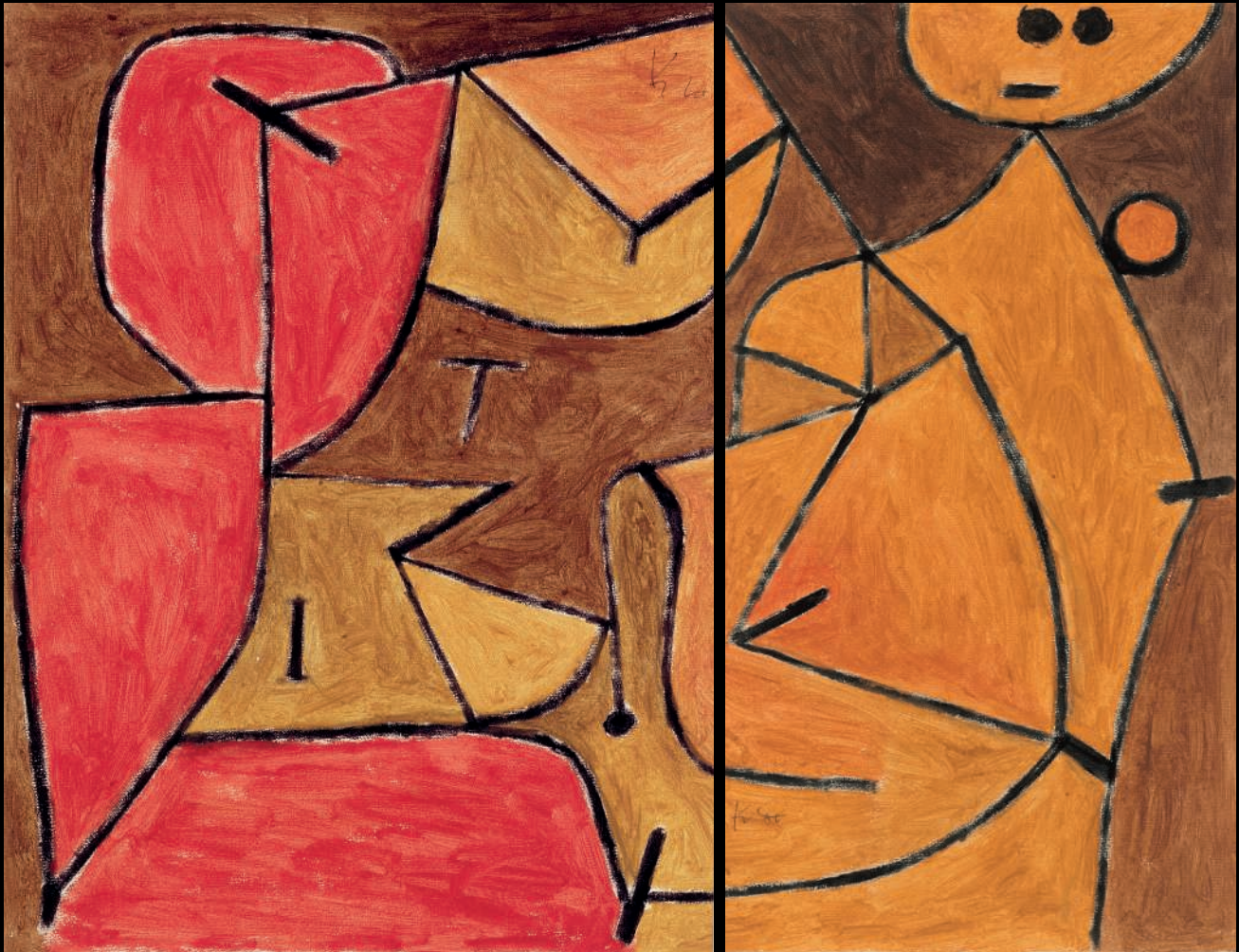
Paul Klee, *Hitze*, 1940. Sold, Christie's, London, 4 February 2015 (£698,500).



K 50

1940 M. 15

Mannequin



Paul Klee, *In Behandlung*, 1940. Kunsthhaus Zurich.

The present lot.

One of Paul Klee's very last works, *Mannequin* is a bold, figurative depiction from the artist's rich and productive late period which began in 1937 and ended with his death in June 1940. Executed in 'Kleisterfarben' - a mixture of coloured pigment and glue - that the artist favoured throughout his last years, the painting is composed of a few harsh strokes enclosing coloured shapes, with the placement of two black dots and a short line in the upper semi-circular element finally leading us to identify with the formal subject of this work: *Mannequin*. Klee had once, in 1920, described the creative process of drawing as 'a certain fire, coming to life, [it] leaps up, runs through the hand, courses onto the paper, and flies back as a spark where it came from, thus completing the circle; back to the eye and on again' (Klee, 1920, quoted in C. Hopfengart & M. Baumgartner, *Paul Klee, Life and Work*, Bern, 2012, p. 314).

From Klee's own fastidious catalogue raisonné, we know that between 1904 to 1940 there are approximately 240 cases where the artist would split the composition through cutting or tearing to create new, independent works. In 1940 there is evidence of just two examples where the work had been cut-up, one of which was *Mannequin*, originally a unified composition with *In Behandlung* (In Treatment) (The Paul Klee Foundation (ed.), Bern, 2004, no. 9277) (B. von Stefan Frey & J. Helfenstien, *op. cit.*, p. 22), the latter now in the collection of the Kunsthhaus Zurich.

With its angular network of lines and burning ochre tones that fuse into pinky-red shading within certain key elements, Klee skilfully uses colour to conjour a sense of fleshy forms, as it takes a more equal partnership with drawing. These forms are joyously balanced in *Mannequin*, articulating



Paul Klee in his studio in Bern, 1939. Photograph by Felix Klee. Zentrum Paul Klee, Bern.

his ability to bring to life his subject through the perfectly economical use of line he adopts in his later works. In other pictures, similar forms may lead to landscapes and non-representational forms, as is the case with *In Behandlung* (In Treatment).

This elemental and cyclical sense of creation also runs as a central theme throughout Klee's late works. *Mannequin* depicts an imitation of the core elements of life, the human form, as a visual experience that has been built from a secret pictorial language of shapes. The title of the work extends this idea of imitation further, with the notion of the mannequin as object, mimicking the human form and withdrawing all life – nature – from it. When describing the sentiment of the artist Klee says: "He [the artist] does not attach such intense importance to natural form as do so many realist critics, because, for him, these final forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the

forming than on the final forms themselves. [He says of the world] In its present shape it is not the only possible world ... The deeper he looks ... the more deeply he is impressed by the one essential image of creation itself, as Genesis, rather than by the image of nature, the finished product" (Klee, 1927, quoted in F. Spartshott, *The Theory of the Arts*, New Jersey, 1982, p. 81). Indeed, viewed within the context of this statement, *Mannequin* at once realises it convincingly.

Creating a world rendered solely through simple, but powerfully expressive line, symbol and colour and with its predominantly warm, ochre tones *Mannequin* provides an extraordinarily persuasive visual evocation of its semi-invisible subject. As a major example of the great originality and power of Klee's vision in his last years, *Mannequin* has been shown extensively across a series of key exhibitions of his work from the Stedelijk Museum, Amsterdam to Kunstmesum, Bern to name but a few.



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

167

CHARLES ANGRAND (1854-1926)

Mère embrassant son enfant

signed (lower right)

charcoal on paper

22 ⁷/₈ x 17 ³/₄ in. (58 x 45 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Galerie Nicolas Poussin, Paris.

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

François Lespinasse has confirmed the authenticity of this work.



λ * 168

FRANCIS PICABIA (1879-1953)

L'espagnole à la rose

signed 'Francis Picabia' (lower right)
gouache, watercolour and charcoal on paper
34 1/8 x 26 1/4 in. (86.7 x 66.7 cm.)

£55,000-65,000

\$74,000-87,000

€63,000-74,000

PROVENANCE:

Private collection, Paris.

Anonymous sale, Hôtel Drouot, Paris, 28 November 2005, lot 22.

Acquired at the above sale by the present owner.

The Comité Picabia has confirmed the authenticity of this work.

λ * 169

PABLO PICASSO (1881-1973)

Marie-Thérèse de profil

signed, dated and inscribed 'pour l'ami L. Fort Picasso PARIS 25 octobre XXXII.' (along the lower edge)

watercolour and ink wash on paper

12 7/8 x 10 in. (32 x 25.4 cm)

Executed on 25 October 1932

£150,000–200,000

\$210,000–270,000

€180,000–230,000

PROVENANCE:

Louis Fort, Paris, a gift from the artist in October 1932.

Alexandre & Odile Loewy, Paris; their sale, Sotheby's, Paris, 24 March 2010, lot 4.

Acquired at the above sale by the present owner.

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

Claude Ruiz Picasso has confirmed the authenticity of this work.

1932 has long been recognized as one of the high points of Picasso's career. Inspired by his love for his mistress Marie-Thérèse Walter and excited by his return to making sculpture, Picasso reached an extraordinary pitch of creativity and produced one masterpiece after another, including such notable paintings as *Le rêve* and *Nu au fauteuil noir*. Robert Rosenblum called 1932 'that great vintage year [...] a year of rapturous masterpieces that reached an unfamiliar summit in both his painting and his sculpture' (R. Rosenblum, *Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, pp. 360-361).



Picasso's studio in Boisgeloup, December 1932. Photograph by Brassai.

The story of Picasso's first encounter with Marie-Thérèse is well documented: 'Outside the Galeries Lafayette, one freezing afternoon, he was captivated by the sight of a very young, very voluptuous blond with intensely piercing blue eyes--the quintessential *femme enfant*. Picasso grabbed her arm, but his opening gambit almost misfired: 'Mademoiselle, you have an interesting face. I would like to do a portrait of you. I am Picasso.' She had never heard of him; and he was obliged to take her to a nearby bookstore and show her publications in which his photograph appeared. In the course of this maneuver he managed to charm the girl into meeting him two days later at the Métro Saint-Lazare, well away from his usual haunts. 'We will do great things together', he said and took her to a movie. Despite thirty years difference in age, she found him attractive; she liked the way he dressed' (J. Richardson, exh. cat., *Through the Eye of Picasso 1928-1934*, New York, 1985).

In 1930 Picasso bought a seventeenth-century chateau at Boisgeloup in Normandy, and it was there that his relationship with Marie-Thérèse reached a climax. For the next five years, she became the prime subject of his paintings and sculptures. Indeed, Pierre Daix has called Picasso's *œuvre* from this period a 'hymn to Marie-Thérèse, while William Rubin has written: 'None of Picasso's earlier relationships had provoked such sustained lyric power, such a sense of psychological awareness and erotic completeness [...] Picasso proceeds from his intense feeling for the girl [...] he paints the body contemplated, loved and self-contemplating. The vision of another's body becomes an intensely arousing and mysterious process' (W. Rubin, *Picasso in the Collection of The Museum of Modern Art*, New York, 1971, p. 138).

At Boisgeloup Picasso also threw himself into the production of sculpture, a medium he had not investigated for nearly twenty years. In 1931 he began a series of sculptures of Marie-Thérèse, including reliefs and four monumental heads. As Alan Bowness has declared, 'From the beginning, Picasso had seen Marie-Thérèse as sculpture' (A. Bowness, 'Picasso's Sculpture', in *Picasso in Retrospect*, New York, 1973, p. 141). All these sculptures emphasise her classic profile, the beautiful straight line formed by her nose and forehead; clearly this feature especially fascinated Picasso. Sir Roland Penrose has further suggested that this emphasis in the sculptures on Marie-Thérèse's profile was inspired by a mask from the Baga tribe which Picasso kept in the foyer of the chateau: 'This piece, with an exaggerated arched nose and a head almost detached from the neck, found its echo in the monumental plaster heads in the stables across the courtyard' (R. Penrose, *Picasso: His Life and Work*, London, 1981, p. 267).

Marie-Thérèse de profil echoes his investigation of sculpture at this time, a beautiful and monumental watercolour for its size, the character of the palette is reminiscent of the plaster he would use to set her into immortality, the depth of the background suggesting broad space, falling beyond. This work was completed shortly after his first major retrospective held at Galerie Georges Petit in Paris, in June 1932 which was the first exhibition that the artist himself curated and the first time his portraits of Marie-Thérèse were exhibited in public, thus becoming a public statement of their love affair. A charming and gentle portrait, it nevertheless carries the intimacy of this great love affair. Dedicated to Louis Fort, Picasso's friend who was an engraver and worked with the artist to help him explore printmaking techniques early in his career, it bears a closeness and importance in its provenance also, a cherished symbol of love and friendship.



pour l'ami L. Fort
Picasso

PARIS 25 OCTOBRE XXXII.

λ * 170

MARC CHAGALL (1887-1985)

Poissons et fleurs

signed, dated and inscribed 'Marc Chagall and dated Vence - 50.' (lower right)
gouache, watercolour, brush and India ink and wash on paper
29 ½ x 20 ¾ in. (74.8 x 52.3 cm.)
Executed in 1950

£130,000-180,000

\$180,000-240,000

€150,000-200,000

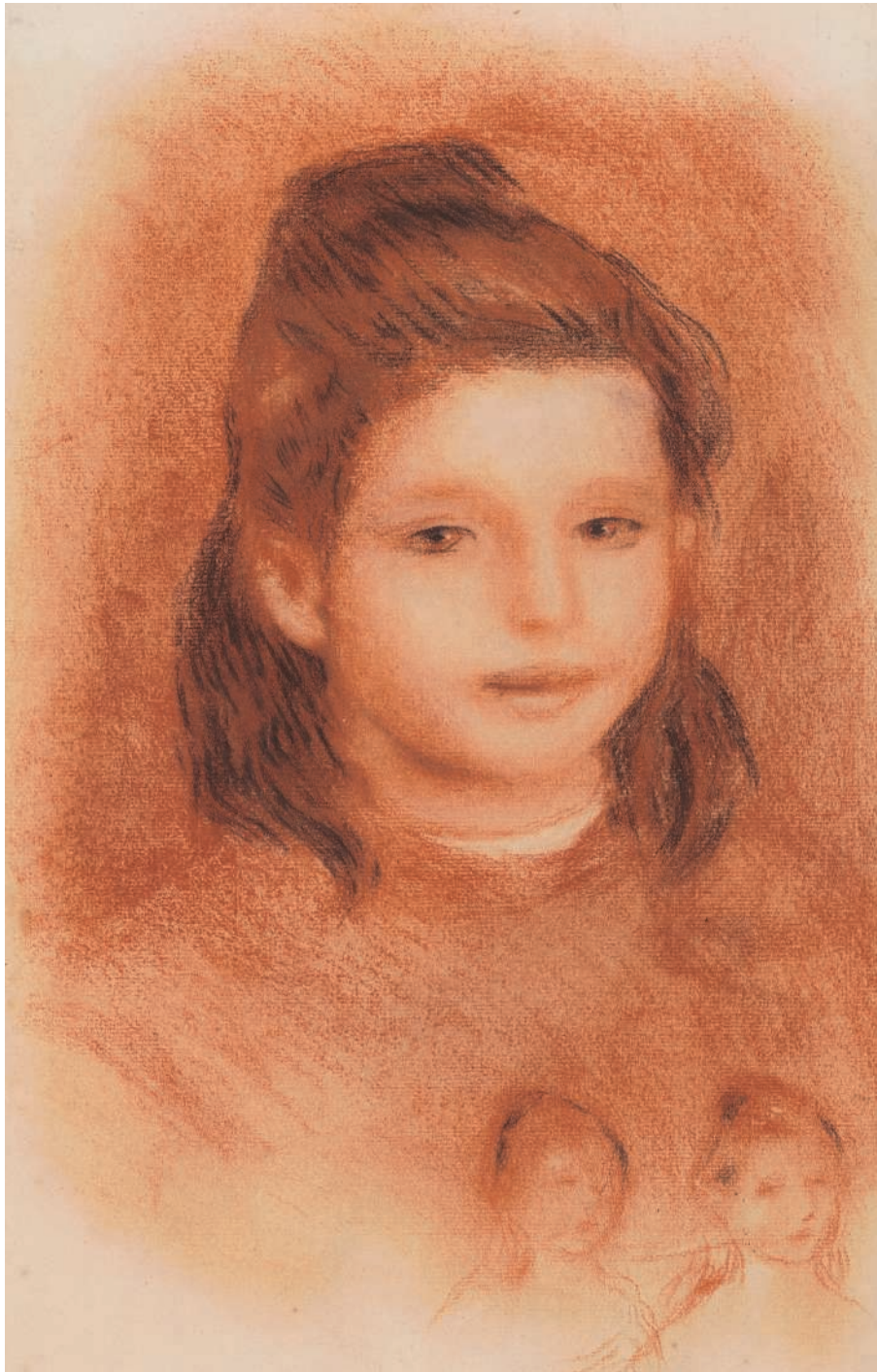
PROVENANCE:

Anonymous sale, Bukowskis, Stockholm, 19 April 2016, lot 165.
Acquired at the above sale by the present owner.

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

Chagall returned continuously to the genre of still life throughout his career, with both fish and flowers being recurring motifs. The former would recall his childhood as the son of a fishmonger, whilst the latter became for Chagall a symbol of love. In *Poissons et fleurs*, the blooms, fish, vessels and table are rendered in an expressive, almost calligraphic short-hand. The unusually limited colour palette points to a deeper appreciation of Chagall's skills as not only a great colourist, but also a great draughtsman.





*** 171**

PIERRE-AUGUSTE RENOIR (1841-1919)

Tête de jeune fille et Études de filles

sanguine and black Conté crayon on paper

14 x 8 ³/₈ in. (35.7 x 21.4 cm.)

Executed *circa* 1900

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Wildenstein Arte S.A., Buenos Aires.

Acquired from the above by the present owner by June 1963.

LITERATURE:

G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2586, p. 508 (illustrated).



*** 172**

CAMILLE PISSARRO (1830-1903)

La clairière

signed 'C. Pissarro' (lower right)

pastel on paper

8 7/8 x 11 in. (22.5 x 28 cm.)

Executed *circa* 1875

£35,000–45,000

\$47,000–60,000

€40,000–51,000

PROVENANCE:

Gabriel Picard, Paris; sale, Hôtel Drouot, Paris, 25 June 1927, lot 94.
Acquired by the present owner by 1990.

LITERATURE:

L.R. Pissarro & L. Venturi, *Camille Pissarro, Son art - son œuvre*, vol. I, Paris, 1939, no. 1531, p. 291 (illustrated vol. II, pl. 294).

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

PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 173

PABLO PICASSO (1881-1973)

Le peintre

signed and dated 'Picasso II 21.6.1970.' (lower right); dated and numbered '21.6.70. II' (on the reverse)
pen and brush and India ink and chalk on board
8 x 10 in. (20 x 25.5 cm.)
Executed on 21 June 1970

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 014405).

Galerie Beyeler, Basel (no. 6875).

Acquired from the above by the family of the present owner in January 1972.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXXII, *Œuvres de 1970*, Paris, 1977, no. 156 (illustrated pl. 58).

‘Through all these manifold scenes Picasso is asking himself the question, “What is a painter? A man who works with brushes, a dauber, and unrecognized genius, or a demiurge, a creator who mistakes himself for God?”’

M. Bernadac, exh. cat., *Late Picasso*, London, 1988, p. 76.



Pablo Picasso at his studio in rue des Grands Augustins, Paris, 1948.
Photograph by Herbert List.

Executed just three years before the end of his life, Picasso's *Le peintre* sees the culmination of a theme to which the artist continually returned throughout his life: the artist painting in his studio. Becoming a genre in and of itself, these works see the studio becoming a stage upon which Picasso could play out ideas, fantasies and alternative identities. It is here that he interacted with myriad characters, from minotaurs to voluptuous models; and here that, alone, he confronted the very essence of his existence.

In the present work, the artist is depicted in isolation. Poised as if to make his first marks on the blank canvas, the scene unfolds around the central vertical stroke of bright white. Picasso's mark here – bold, calligraphic and self-assured – signposts a renewed sense of vigour and resolve which typifies his later works.

Picasso's depictions of the artist in his studio are highly sought after by museums and private collectors. They form part of many prominent collections worldwide, including the Tate, London, the Centre Georges Pompidou, Paris, and the Museum of Modern Art, New York.



*** 174**

EDGAR DEGAS (1834-1917)

Après le bain, trois femmes nues

stamped with the signature 'Degas' (Lugt 658; upper left)

pastel on paper

25 1/8 x 31 3/4 in. (63.6 x 80.5 cm.)

Executed *circa* 1890-1895

£300,000–400,000

\$410,000–540,000

€350,000–460,000

PROVENANCE:

The artist's estate; first sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 290.

Ambroise Vollard, Paris, by 1936.

Anonymous sale, Hôtel Drouot, Paris, 29 March 1993, lot 14.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Vollard, *Degas*, 1936.

Basel, Fondation Beyeler, *Edgar Degas*, September 2012 - January 2013

(illustrated p. 152).

LITERATURE:

P.-A. Lemoisne, *Degas et son œuvre*, vol. III, *Peintures et pastels 1883-1908*, Paris, 1946, no. 1083, p. 626 (illustrated p. 627; rotated).



Edgar Degas, *Baigneuses*, 1890-1895. Art Institute Chicago.





Edgar Degas, *Baigneuses. Deux femmes couchées et étude de jambes*, 1890-1895. Barnes Foundation, Philadelphia.

Edgar Degas' *Après le bain, trois femmes nues* captures an intimate scene of three female nudes resting on the grass after a bath. The radiant pastel composition of apple greens and light ochres, with strokes of cobalt blue and sweeps of orange, depicts three female figures in a state of nonchalant relaxation. They recline comfortably *en plein air*, feeling at ease with each other's company, in a very summery, tranquil atmosphere. Executed *circa* 1890-1895, *Après le bain, trois femmes nues* dates from Degas' mature period when he defined himself predominantly as a pastellist; it was at this time that Degas found his unique impressionist style and 'Venetian' colour palette for which he would become renowned (D. Rouart, quoted in A. Werner, *Degas Pastels*, New York, 1977, p. 16). In the later years of his career, nudes were at the heart of Degas's oeuvre, almost becoming his artistic obsession. As Pierre-Auguste Renoir confessed to his dealer Ambroise Vollard, 'If Degas had died at fifty he would have been remembered as an excellent painter, no more: it is after his fiftieth year that his work broadened out and that he really becomes Degas' (Renoir, quoted in R. Kendall, exh. cat., *Degas: Beyond Impressionism*, London, 1996, p. 10).

For Degas, pastel opened his technique to a realm of new motifs, allowing him to capture, on the spot, even the most fugitive postures and flowing movements of his female models - something that was nearly impossible to achieve using traditional oil paint. In the early 1890s, Degas endlessly studied the movements of his models, be it dancers or bathers, in his Montmartre studio, and was obsessed by the accuracy of their depiction. As his photographer friend Malcolm Daniel, who often visited his studio, remarked, 'I saw him with a model, trying to pose her in movement of drying herself while leaning on the high padded back of the chair covered with a bathrobe. This movement is complicated. The woman is being shown from the back, you see her shoulder blades, but the right shoulder, bearing the weight of the body, takes a most unexpected shape which suggests some kind of acrobatic activity of violent effort' (M. Daniel, *Edgar Degas, Photographer*, New York, 1998, pp. 41-42).

The *Bathers* are without question the most seductive and enticing subjects of Degas' oeuvre. The nude figures depicted in *Après le bain, trois femmes nues*, resting while drying after their bath, look fragile and sensual at once,



Edgar Degas, *Self portrait with Bartholomé's 'Weeping girl' (Autoportrait à la statue de Bartholomé)*, circa 1895. Musée d'Orsay, Paris.

both in their poses and their facial expressions. The curves springing from their hips provoke the viewer's imagination whilst maintaining the pure beauty of an innocent scenery. Considered by some one of the greatest draftsmen since the Renaissance, in works such as *Après le bain, trois femmes nues*, Degas presents a wholly new, radical vision of classical subjects like the nude and the theme of three graces (K. Clark, quoted in A. Werner, *op. cit.*).

Not only did the soft, malleable medium of pastel enable Degas to religiously study the movements of his celebrated dancers and bathers, but it also gave him the means to experiment with colour to a degree that he had not experienced before. During this period, Degas became bolder in his use of different textures, often juxtaposing pastel with gouache, thinned oil or watercolour to increase the intensity and luminosity of his works.

Berthe Morisot described Degas' late work as becoming 'more and more extraordinary,' and there is no doubt that the artist pushed his spectrum of colours to new heights of vigour, challenging the dynamism of oil painting of the same period. Fascinated by Venetian masters, Degas dreamed of combining effects of density and transparency of tones in a single procedure. Always in pursuit of perfection, he would say: 'It is essential to do the same subject over and over again, ten times, hundred times' (quoted in exh. cat., *Degas: Beyond Impressionism*, Chicago, 1996, p. 10). Indeed, Degas would tirelessly continue to perfect and develop one motif at a time, and his *Bathers* series is now among the most celebrated in the artist's oeuvre. Examples of other outdoor bathing scenes – which are rare compared to his numerous indoor bathing scenes – now reside in major institutions including the Barnes Foundation, Philadelphia and the Art Institute of Chicago.



PROPERTY FROM A PRIVATE COLLECTION

175

MAURICE UTRILLO (1883-1955)

Personnages devant les fortifications de Paris

signed and dated 'Maurice, Utrillo, V, 1923,' (lower left)

gouache on card

12 5/8 x 13 7/8 in. (32 x 35.2 cm.)

Executed in 1923

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Magali Sarfatti, Rome.

Farsetti Arte, Prato, by November 1971.

Acquired from the above by the present owner in 2005.

LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG 111, p. 150 (illustrated p. 151).

The Comité Utrillo has confirmed the authenticity of this work.



λ * 176

MAURICE DE VLAMINCK (1876-1958)

Les chaumières sous la neige

signed 'Vlaminck' (lower left)

gouache, watercolour and pen and India ink on paper

image: 13 x 18 ¼ in. (33 x 46.5 cm.)

sheet: 18 ¼ x 24 in. (46.2 x 61 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Wally Findlay Galleries, Palm Beach & Chicago.

Anonymous sale, Christie's, New York, 9 May 1991, lot 163.

Acquired at the above sale by the present owner.

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



177

PROPERTY FROM A PRIVATE SWISS COLLECTION

*** 177**

EUGÈNE BOUDIN (1824-1898)

Scène de plage

stamped with the initials 'E.B.' (Lugt 828;
lower right)

watercolour and pencil on paper
4 ¼ x 9 ½ in. (10.7 x 24.2 cm.)

Executed *circa* 1870

£3,500–5,500

\$4,700–7,400

€4,000–6,300

PROVENANCE:

Acquired by the family of the present owners
by 1974.

This work will be included in the forthcoming
Eugène Boudin *catalogue raisonné* being
prepared by Manuel Schmit.



178

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

178

EUGÈNE BOUDIN (1824-1898)

Scène de plage

signed 'E. Boudin' (lower right)
watercolour and gouache on paper
6 ¼ x 10 ½ in. (16 x 26.6 cm.)

Executed *circa* 1866

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

André Devilder, Roubaix.
Paul Spengler, Mülhausen.
Richard Green, London (no. RH2088).
Acquired from the above by the present owner in
September 1995.

EXHIBITED:

London, Richard Green, *Visions of Impressionism*,
September 1994, no. 3.

This work will be included in the forthcoming
Eugène Boudin *catalogue raisonné* being
prepared by Manuel Schmit.



179

EUGÈNE BOUDIN (1824-1898)

Scène de plage

stamped with the initials 'E.B.' (Lugt 828) and dated '1866.' (lower right)

watercolour and pencil on paper

5 ¾ x 10 ½ in. (14.5 x 26.6 cm.)

Executed in 1866

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Carroll Carstairs Gallery, New York.

Anonymous sale, Sotheby's, New York, 4 November 1993, lot 109.

Richard Green, London (no. RH1959).

Acquired from above by the present owner in June 1994.

This work will be included in the forthcoming Eugène Boudin *catalogue raisonné* being prepared by Manuel Schmit.

LIGHT & COLOUR

PROPERTY FROM A PRIVATE ENGLISH COLLECTION



180

HENRI LEBASQUE (1865-1937)

Femme aux régates

signed 'Lebasque' (lower left)
watercolour and pencil on paper
10 3/8 x 16 3/4 in. (26.3 x 42.5 cm.)
Executed circa 1920

£4,000–6,000
\$5,400–8,000
€4,600–6,800

PROVENANCE:

Anonymous sale, Loudmer, Musée Galliéra, Paris, 18 June 1969, lot 21.
Anonymous sale, Tajan, Paris, 27 January 1995, lot 21.
Springfield Fine Arts Ltd, London (no. SP969).
Acquired from above by present owner in March 1995.

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



181

HENRI LEBASQUE (1865-1937)

La plage de Deauville

signed, dated and inscribed 'Deauville 1928 Lebasque' (lower right)

watercolour on paper

15 ¼ x 24 ¾ in. (38.7 x 61.9 cm.)

Executed in 1928

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Private collection, Paris.

Anonymous sale, Le Houelleur, Deauville, 20 August 1993, lot 36.

Richard Green, London (no. RH1902).

Acquired from above by the present owner in February 1994.

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

Δ * 182

MAX LIEBERMANN (1847-1935)

Kind, auf einem Esel reitend

signed 'Liebermann' (lower left)

pastel and charcoal on paper

23 ½ x 30 ¼ in. (59.8 x 76.8 cm.)

Executed circa 1901

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

(Possibly Mrs T. Lessing, Berlin.)

Werner David, Berlin, by whom probably acquired in Berlin before 1930, and thence by descent to the previous owner.

LITERATURE:

E. Hancke, *Max Liebermann: Sein Leben und seine Werke*, Berlin, 1914, p. 539.

Dr Margreet Nouwen will include this work in her forthcoming Liebermann *catalogue raisonné* of pastels, watercolours and gouaches.

Kind, auf einem Esel reitend was probably executed *en plein air* on the Dutch coast at Scheveningen on the Dutch coast, where the artist had spent an extended sojourn during the summer of 1900.

Inspired by the busy play of life that filled the beaches of this fashionable resort, Liebermann executed numerous drawings and paintings during his stay, which were then further developed in the artist's studio upon his return to Berlin.

Writing to a friend shortly after his return from Scheveningen, Liebermann explained that this trip had heralded a distinctive shift in his art: 'I have entered a new phase: during the three months in which I was in Holland, I've shed my skin again, I'm painting horses and naked women' (Liebermann, quoted in B.C. Gilbert, exh. cat., *Max Liebermann: From Realism to Impressionism*, Los Angeles & New York, 2006, p. 209).



Max Liebermann, *Selbstbildnis*, 1909-1910. Kunsthalle Hamburg.





*** 183**

RAOUL DUFY (1877-1953)

Baigneuses

signed 'Raoul Dufy' (lower right)

gouache on paper

21 ¼ x 24 ⅞ in. (54 x 61.2 cm.)

Executed in 1925

£40,000–60,000

\$54,000–80,000

€46,000–68,000

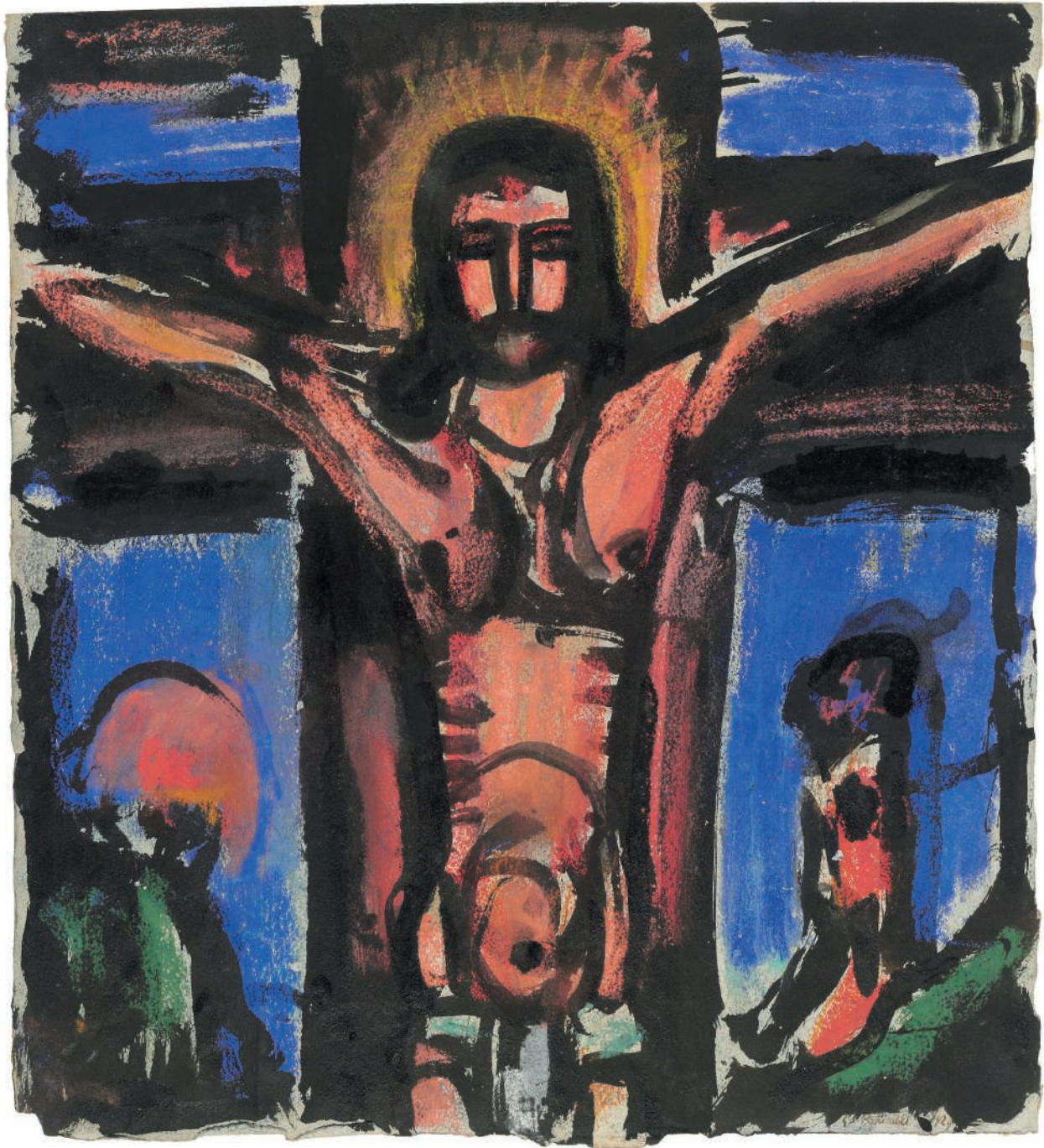
PROVENANCE:

Anonymous sale, Hôtel Drouot, 4 December 1995, lot 3.
Acquired at the above sale by the present owner.

EXHIBITED:

Nice, Musée des Beaux-Arts, *Raoul Dufy: La promenade come motif*, June -
October 2015.

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



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ * 184

GEORGES ROUAULT (1871-1958)

Crucifié

signed and dated 'G. Rouault 1929' (lower right)
gouache, brush and India ink and coloured chalk on paper
14 7/8 x 13 1/8 in. (37.2 x 33.2 cm.)
Executed in 1929

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

PROVENANCE:

Anonymous sale, Musée Galliéra, Paris, 29 November 1974, lot 11.
Acquired at the above sale by family of the present owners.

LITERATURE:

B. Dorival & I. Rouault, *Rouault: L'œuvre peint*, vol. II, Monaco, 1988, no. 1242, p. 32 (illustrated).

λ * 185

MARC CHAGALL (1887-1985)

Rêverie d'amoureux

stamped with signature 'MArc ChAgAll' (lower right)

gouache, watercolour, tempera and pencil on paper

25 ½ x 19 ¾ in. (65 x 50.5 cm.)

Executed in 1979

£250,000–350,000

\$340,000–470,000

€290,000–400,000

PROVENANCE:

The artist's estate.

Anonymous sale, Sotheby's, Tel Aviv, 30 May 1989, lot 36.

Acquired at the above sale by the present owner.

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

'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 J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 208.

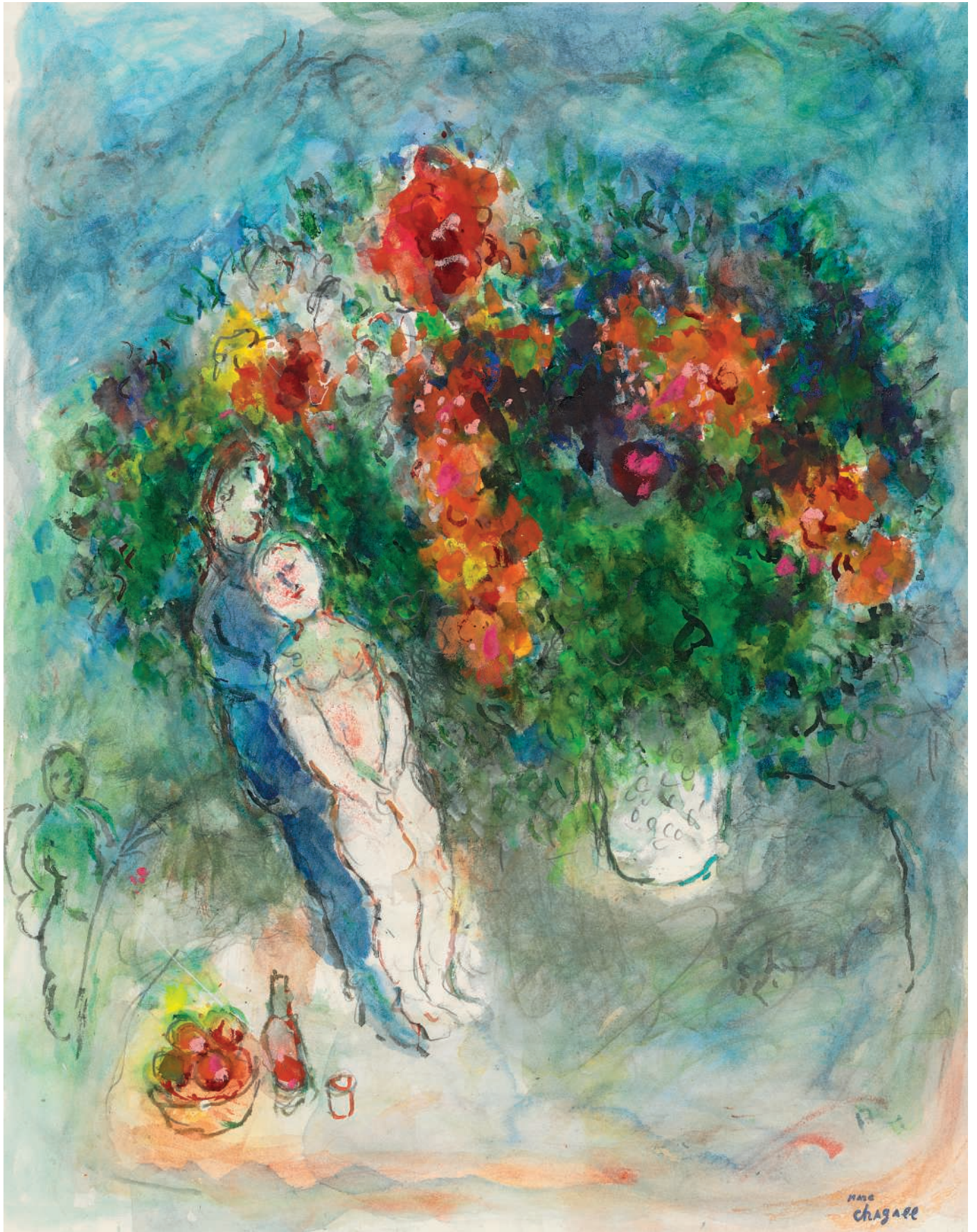


Marc Chagall, Ferdinand Eckhardt, Sophie-Carmen Eckhardt-Gramatté, and Vava Chagall in Venice, 1959.

Executed in 1979, *Rêverie d'amoureux* combines two distinct elements in Chagall's personal iconography that came to encapsulate his idea of romantic love: the amorous couple and the rich bouquet of flowers. Both themes had preoccupied Chagall throughout his career, with the former swiftly becoming an extension of the symbolic vocabulary of the artist's self-portraits with his beloved second wife Vava. The interlocked pair of figures are boldly placed in the foreground, offset magnificently by the floral yellows, pinks and reds of the flowers, as they emerge at the centre of the densely filled composition from a burst of green foliage. The ethereal female nude and her lover float beside the bouquet, leaving a sumptuous bowl of fruit and bottle of wine in their trail, painting a distinctively romantic air, perhaps alluding to the happiness, love and contentment that Chagall felt at this time as he enjoyed an idyllic life in the South of France with Vava.

The explosion of colour that so often characterises his bouquets allowed Chagall to manipulate dramatic contrasts and subtle harmonies with aplomb, particularly when, as in the present work, he sets his flowers against a striking background of deep blue, emblematic of the richness of his palette. Indeed, *Rêverie d'amoureux* highlights the profound impact the Côte d'Azur had on the artist, and the manner in which the tranquil atmosphere and beautiful landscapes of the South of France came to influence his painting. As Franz Meyer, Chagall's biographer and son-in-law, explained: 'The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of colour dominates...' (F. Meyer, *Marc Chagall: Life and Work*, London, 1964, p. 519). In *Rêverie d'amoureux* Chagall uses a sumptuous and effervescent blue throughout the composition, evoking the bright, azure light that filled the town, while the lush vitality of the foliage and red flowers highlight the sense of abundance and plenitude that radiated from the Provence landscape. Chagall most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant colours and heady scent.

Although Chagall insisted throughout his career that it was not his intention to create paintings which were symbolic in nature, the autobiographical lexicon inherent in his works is certainly hard to ignore. *Rêverie d'amoureux* was painted at a time when Chagall had achieved happiness in his romantic life, and was enjoying professional success as well. In *Rêverie d'amoureux*, this joyful exuberance - along with a wistful reminder of the artist's youth - is readily apparent.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 186

GINO SEVERINI (1883-1966)

Arlequin, Polichinelle, Colombine

signed 'G. Severini' (lower right)
gouache and gold paint on paper
image: 14 x 10 ¼ in. (35.5 x 26.3 cm.)
sheet: 21 ½ x 16 ¾ in. (54.5 x 42.5 cm.)
Executed in 1923

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

PROVENANCE:

Galerie de l'Effort Moderne [Léonce Rosenberg], Paris (no. 7947), by whom acquired in February 1923.
Kunsthandel Huinck & Scherjon, Amsterdam (no. 377), by 1932.
Private collection, The Netherlands; sale; Christie's, Amsterdam, 31 May 1994, lot 280.
Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Kunsthandel Huinck & Scherjon, *Gino Severini: Exposition rétrospective*, December 1931, no. 32, p. 30.

LITERATURE:

D. Fonti, *Gino Severini: Catalogo ragionato*, Milan, 1988, no. 400, p. 359 (illustrated with an old additional border).

During the 1920s, the *Pierrot* or *Pulcinella* became a recurring theme in Severini's work. Next to the religious work executed in this decade, the allegory of the mask develops. Instead of depicting a specific person, the *Pierrot* now personifies the pure and simple man. As Maurizio Fagiolo dell'Arco wrote, 'A long path of proportional and harmonical research lies behind the apparent simplicity of every painting. It is most interesting to observe that the imagery at the boundaries of naivety [...] corresponds to an elaborate numeric and proportional preparation, of musical scales and algebraic schemes, accompanying the preliminary drawings. Therefore the *Pulcinella* and the *Colombina* are the simple images of complex processes' (M. Fagiolo dell'Arco, quoted in D. Fonti, *Gino Severini: Catalogo ragionato*, Milan 1988, p. 349).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 187

GINO SEVERINI (1883-1966)

Pierrot napolitain

signed 'G. Severini' (lower right)
gouache on card
image: 7 ½ x 4 ⅞ in. (19 x 12.5 cm.)
card: 10 ⅝ x 7 in. (26.3 x 17.7 cm.)
Executed *circa* 1923

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Galerie de l'Effort Moderne [Léonce Rosenberg], Paris (no. 8144), by whom acquired in December 1923.

Kunsthandel Huinck & Scherjon, Amsterdam.

Private collection, The Netherlands; sale, Christie's, Amsterdam, 2 June 2003, lot 224.

Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Kunsthandel Huinck & Scherjon, *Gino Severini: Exposition rétrospective*, December 1931, no. 29, p. 30.

Romana Brunori Severini and Daniela Fonti have kindly confirmed the authenticity of this work.

FORMERLY IN THE COLLECTION OF JOHN CRAXTON

λ * 188

HENRI MATISSE (1869-1954)

Papier découpé

paper cut-out

length: 11 ¼ in. (28.6 cm.)

Executed *circa* 1946

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Mary Hutchinson, London, a gift from the artist in August 1946.

Barbara Ghika, by descent from the above.

John Craxton, a gift from the above, and thence by descent; sale, Christie's, London, 21 June 2012, lot 104.

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

In his deceptively simple paper cut-outs, Matisse found that he could use scissors and paper of various hues in order to 'draw with colour', explaining that, 'For me, that simplifies matters. Instead of drawing an outline and then adding colour - which means that line and colour modify one another - I can draw directly in colour, and the colour is more precise in that it has not been transposed. The simplification means that the two means of expression can be united so precisely that they become a single means of expression' (Matisse, quoted in J. Guichard-Meili, *Matisse Paper Cutouts*, London, 1984, p. 54).

From the inception of his Fauve style, and even earlier, Matisse had always shown a deep love and unique understanding of colour and its potential, however, it was only in his cut-outs that he managed to present colour in its purest form.

Papier découpé was a gift from Henri Matisse to his friend Mary Hutchinson (1889-1977), intended to 'show proof of his skill' as Wanda de Guébriant suggests. Hutchinson, the wife of a prominent barrister, St John Hutchinson, was for many years on the fringes of Bloomsbury and, later, in the circle of Aldous Huxley, she was the mistress of Clive Bell from 1915 to 1927. Bell wrote to Picasso in 1920 asking him to draw her, and it was probably at about this time that she met Matisse, to whom Bell had been introduced in 1908 by Roger Fry. From Hutchinson, the *Papier découpé* passed by descent to Barbara Ghika, the wife of the artist Nikos Ghika, and from her to the artist John Craxton.



Henri Matisse making paper cutouts in bed at his home in Vence, France, *circa* 1947.



λ * 189

JOAN MIRÓ (1893-1983)

Personnage, oiseaux

signed 'Miró' (lower right); dated and inscribed '4/XI/75' (on the reverse)

wax crayon, pastel, wash and string on paper

23 3/8 x 31 3/8 in. (59.5 x 79.5 cm.)

Executed on 4 November 1975

£180,000–250,000

\$250,000–330,000

€210,000–280,000

PROVENANCE:

Galerie Lelong, Paris (no. W12218).

Galleria Tega, Milan, by whom acquired from the above.

Rosenbaum Contemporary, Boca Raton, Florida.

Annelly Juda Fine Art, London (no. JM0059).

Acquired by the present owner in June 2012.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 2807, p. 208 (illustrated).

Executed in 1975, *Personnage, oiseaux* displays the sense of urgency and the buoyant creativity that characterised Joan Miró's enthusiastic embracement of drawing towards the end of his career. Conjuring the presence of two of Miró's most recurrent themes – a fantastical 'character' and birds – the drawing combines enveloping, black gestural brushstrokes and notes of vibrant colour. *Personnage, oiseaux* embodies the poetic language we associate with Miró's work and which fully realised itself in his famous Constellation series executed between 1939 and 1941. Staying true to these symbols; sun, moon stars, figures, birds, woman [...] throughout the rest of his career, in the present work we see an expression of these powerfully important symbols and the genesis of the graphic shorthand, bordering on graffiti-style, that he developed in his final works. Reduced to simplified lines, interconnecting across the paper these works were to suggest an 'incomplete' script, which Jacques Dupin compares to the twelve-tone music



Joan Miró, *Personnage*, 22 October 1975. Fondation Marguerite et Aimé Maeght, Saint-Paul-de-Vence.

'Simple loops, arches, vectors that barely curve, but whose precision in the curve, the direction, the positioning, propels across the empty spaces and the patches of colour a human song that is both tremulous and resolute.'

J. Dupin, 'Les deux démarches de Miró', in *XXe Siècle*, May, 1961, pp. 58-62.

Miró was so fond of, as he describes these later works with their: 'Simple loops, arches, vectors that barely curve, but whose precision in the curve, the direction, the positioning, propels across the empty spaces and the patches of colour a human song that is both tremulous and resolute.' (J. Dupin, 'Les deux démarches de Miró', in *XXe Siècle*, May, 1961, pp. 58-62).

In the later stages of his career Miró never lost his buoyant creativity, instead he kept painting, with a focus to the material he was working on, and the distinct forms. His energy never waned, between 1975 and 1978 Miró produced over two hundred paintings, and during these same years, his production of sculptures proliferated. Works on paper also acquired more and more importance in Miró's artistic production. Commenting on the period, Dupin would describe the atmosphere from which drawings such as *Personnage, oiseaux* emerged as follows: 'The room was furnished with little more than a board laid across two trestles, a stool, and a sofa. Miró's tools were pencils, brushes, ink, several tubes of paint and reams of paper placed on the sofa. These were Miró's last years: drawing, drawing without end, drawing to hold on. Miró's surfaces became any paper beneath his hand: letters, envelopes, junk mail, wrapping paper, newspaper, cardboard boxes, along with fine paper from Auvergne, Japan, China or Madagascar. Miró's voracious appetite for paper, and his accompanying drawing frenzy were fed by the paper from his mail and from the kitchen. Hundreds of scattered sheets spelled a final, exceptional moment in Miró's creative activity' (J. Dupin, *Miró*, Paris, 2012, p. 354).

Executed applying knotted string, wax crayon, pastel and wash on a large sheet of thick textured brown paper, *Personnage, oiseaux* is a true example of how the artist was working voraciously with these rudimentary supports, and variety of materials that were to hand at the time. Amidst this sense of energy created by the diversity of materials used, the surface is carefully organised, with spacing, textures and relationships balanced into a choreographed performance. The triumph of the blackness is due only to the deliberate placement of colour and the manner in which the knotted string echoes the arabesque lines. It is perhaps this sense of harmonious sonority which most typifies Miró's mature work of the 1970s, such as *Personnage, oiseaux*.





λ 190

PAUL DELVAUX (1897-1994)

Nu couché

signed 'P. Delvaux' and indistinctly inscribed (upper centre of image);
inscribed and dated '18-9-69' (on the other half of the sheet)

watercolour and pen and ink on the artist's letterhead paper

image: 5 3/8 x 8 1/2 in. (13.5 x 21.5 cm.)

sheet: 10 5/8 x 16 7/8 in. (27 x 43 cm.)

Executed *circa* 1969

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Private collection, a gift from the artist.

Anonymous sale, Sotheby's, London, 28 March 1984, lot 371.

Acquired at the above sale by the present owner.

Nu couché was executed by Paul Delvaux on a letter dated 18 September 1969 that the artist had written on his letterhead paper to Messieurs Peney and Gibey, a journalist and a photographer who collaborated on an article about the artist published in *Paris-Match*.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 191

ANDRÉ LHOTE (1885-1962)

Nu déployé

signed 'A. LHOTE.' (lower left)

gouache on paper

11 3/4 x 15 3/4 in. (29 x 39 cm.)

Executed in 1952-1956

£4,000-6,000

\$5,400-8,000

€4,600-6,800

PROVENANCE:

Anonymous sale, Bukowskis, Stockholm, 26 April 2005, lot 297.

Acquired at the above sale by the present owner.

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



193

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ 192

MARIE LAURENCIN (1883-1956)

Portrait d'une fille

signed and dated 'Marie Laurencin 1933' (upper centre)

watercolour on paper

7 7/8 x 6 1/8 in. (20 x 15.5 cm.)

Executed in 1933

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Private collection, Europe; sale, Christie's, London, 29 April 2009, lot 10.
Acquired at the above sale by the present owner.



194

THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ 193

MARIE LAURENCIN (1883-1956)

Femme en rose, mains sur les hanches

signed 'Marie Laurencin' (upper right)

watercolour on paper

12 1/4 x 10 1/4 in. (31 x 26 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 5 December 1985, lot 623.

Anonymous sale, Sotheby's, London, 4 April 1990, lot 187.

Anonymous sale, Sotheby's, New York, 19 February 1997, lot 101.

Acquired at the above sale by the present owner.

LITERATURE:

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'œuvre*, vol. II, *Peintures, céramiques, œuvres sur papier*, Tokyo, 1999, no. PP0957, p. 522 (illustrated).



THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

λ * 194

JEAN DUFY (1888-1964)

Bouquet de tulipes

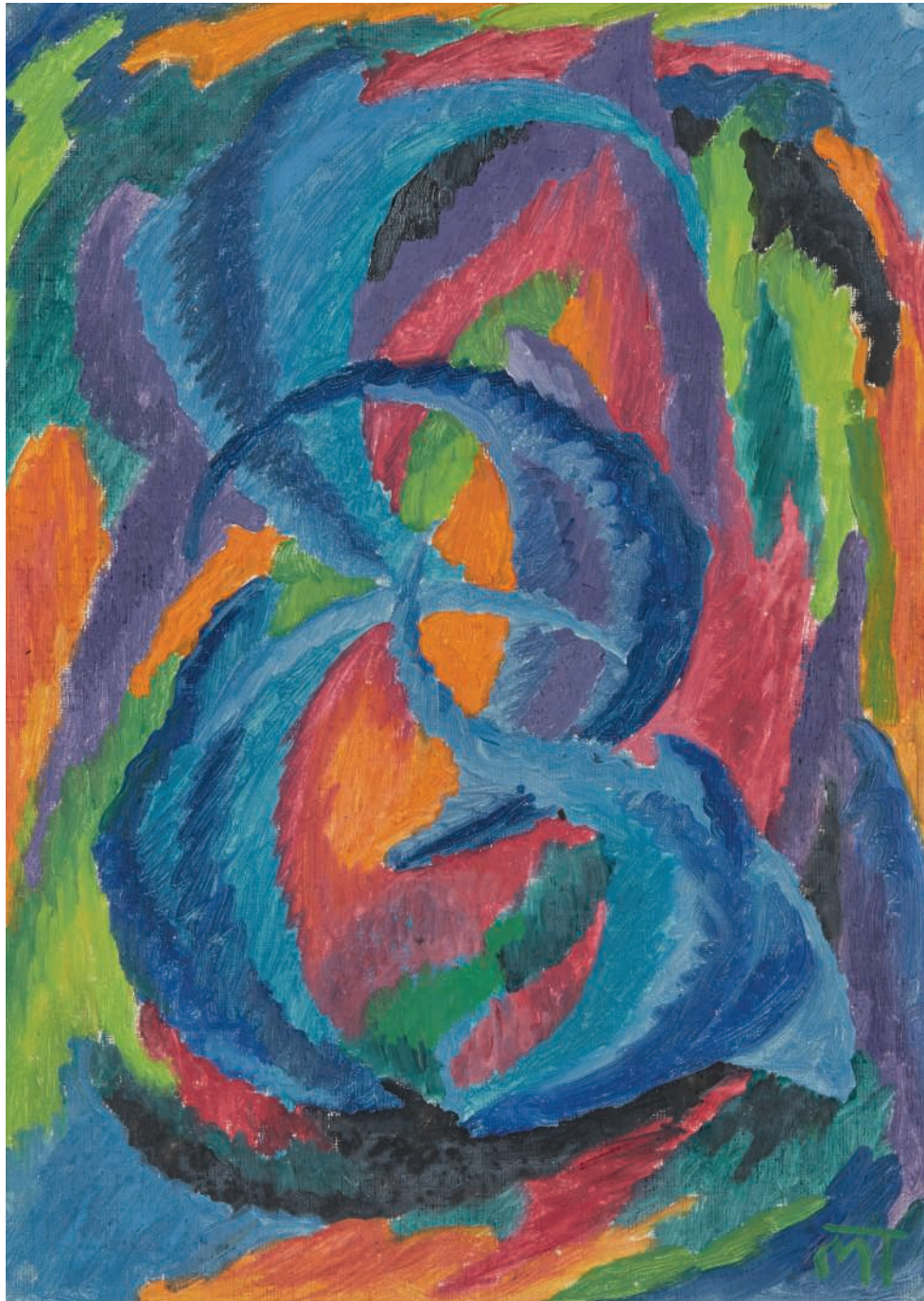
signed 'Jean Dufy' (lower left)
gouache and watercolour on paper
18 7/8 x 24 in. (47.9 x 61.1 cm.)
Executed circa 1935

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

PROVENANCE:

Private collection, France.
Acquired by the present owner in 2014.

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



λ * 195

JÁNOS MATTIS-TEUTSCH (1884 - 1960)

Seeleblume

signed with the initials 'MT' (lower right)

oil on paper

13 ¾ x 9 7/8 in. (35 x 25.1 cm.)

Executed in 1920

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

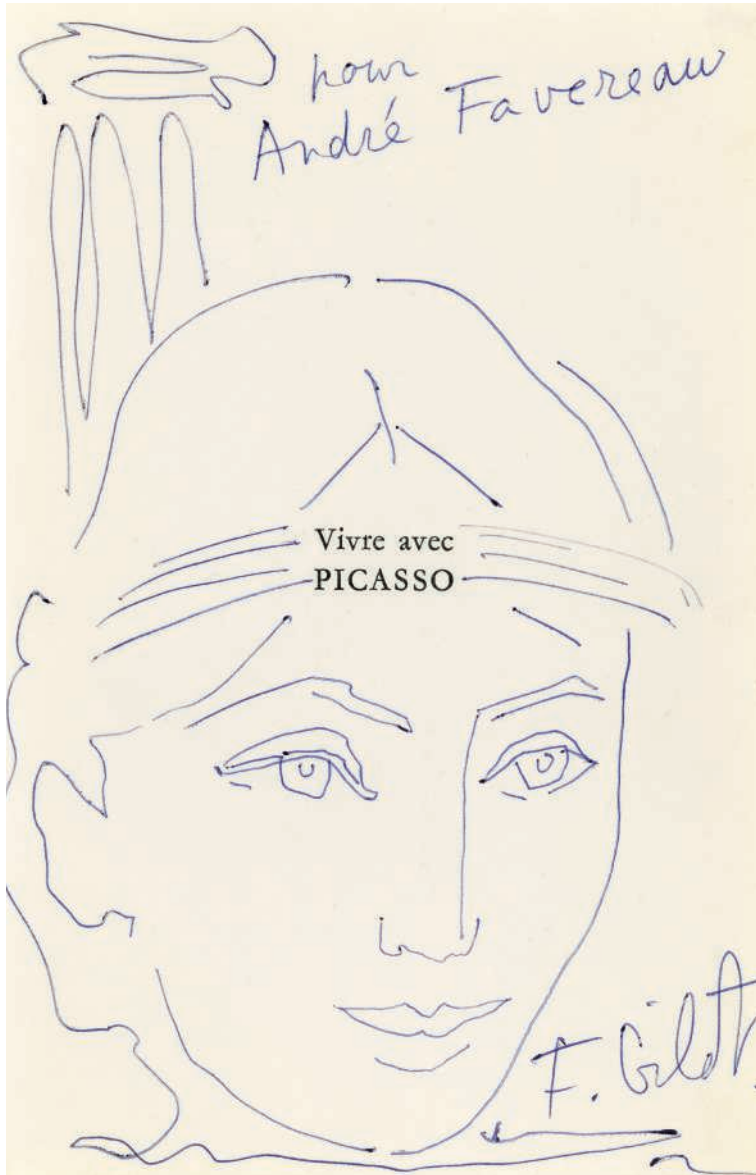
Private collection, Switzerland.

Acquired from the above by the present owner.

EXHIBITED:

Budapest, Hungarian National Gallery, *Mattis-Teutsch und der Blaue Reiter*, March - June 2001; this exhibition later travelled to Munich, Haus der Kunst, July - October 2001.

László Jurecskó and Zsolt Kishonhy (MissionArt Gallery) have kindly confirmed the authenticity of this work.



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Matis-Teutsch was born in the Transylvanian city of Brassó (Brasov), then part of the Kingdom of Hungary within Austria-Hungary, now part of Romania. Between 1901 and 1903 he studied sculpture at the National Hungarian Royal School for Applied Arts in Budapest, and then left for Munich, where he attended the Royal Academy of Fine Arts, and Paris. In the years between 1905 and 1907, Matis-Teutsch earned his living as a frame-carver in Paris, amidst many influences including Gauguin and Van Gogh, the Nabis, but also Matisse and the Fauves.

He returned from Paris in 1908, and was particularly influenced by the groups Die Brücke and Der Blaue Reiter, with the embrace of colour and naturalist themes and landscapes reflected in his paintings of the time. The first retrospective of Matis-Teutsch was held at the Haus der Kunst in Munich and The Hungarian National Gallery in Budapest in 2007, firmly positioning Matis-Teutsch as a key figure of the Der Blaue Reiter movement.

λ • 196

FRANÇOISE GILOT (B. 1921)

Vivre avec Picasso

signed 'F. Gilot' (lower right); inscribed 'Pour André Favereau' (upper centre)
ballpoint pen on paper

9 3/8 x 6 1/8 in. (24 x 15.6 cm.)

Drawn *circa* 1965; on the flyleaf of *Vivre avec Picasso*

£1,000–2,000

\$1,400–2,700

€1,200–2,300

PROVENANCE:

André Favereau, Paris, a gift from the artist *circa* 1965.

Acquired from the above by the present owner.

Françoise Gilot has kindly confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE GREEK COLLECTION

λ 197

HENRY MOORE (1898-1986)

Textile Design: Standing Figures

signed and dated 'Moore 52' (lower right)
watercolour, wax crayon and gouache on paper
7 x 9 7/8 in. (18.2 x 25.3 cm.)
Executed circa 1943

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Ezio Gribaudo, Turin, by 1971.
Acquired from the above in the 1970s; sale, Sotheby's, London, 20 October
2004, lot 286.
Private collection, Greece.
Acquired from the above by the present owner in 2016.

EXHIBITED:

Turin, Galleria d'arte davico, *I disegni di Henry Moore*, 1972 (illustrated); this
exhibition later travelled to Milan, Galleria Bon à Tirer, 1972.
Rome, Galleria Lo spazio, *Henry Moore: Disegni dal 1928 al 1971 della collezione
del maestro*, March - April '972, no. 34.

LITERATURE:

D. Mitchinson, *Henry Moore: Unpublished Drawings*, Turin, 1971, pp. XIII-XIV
(illustrated pl. 176; dated '1952').
E. Garrould, ed., *Henry Moore*, vol. VII, *Complete Drawings 1984-86, Addenda
and Index 1916-86*, Aldershot, 2003, no. HMF 2126b, p. 23 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION, MUNICH

198

ERNST LUDWIG KIRCHNER (1880-1938)

Schweizer Bäuerin (Farmer's Wife)

signed 'E.L. Kirchner' (lower right); with the *Nachlass* stamp and numbered 'K1470 A Da/Ba 9' (Lugt 1570b; on the reverse)
watercolour and brush and India ink on paper
19 ¾ x 16 in. (50.2 x 40.7 cm.; irregular)
Executed in 1927

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

The artist's estate, 1938.

Stuttgarter Kunstkabinett Roman Norbert Ketterer, 1954.

Galerie Kllhm, Munich, 1969.

Galerie Thomas, Munich.

Private collection, London, 1970.

Private collection, Germany.

Anonymous sale, Karl & Faber Kunstauktionen, Munich, 10 June 2016, lot 417.

Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Galerie Kllhm, *Ernst Ludwig Kirchner*, 1969, no. 55 (illustrated).

This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/Bern.

Kirchner painted this portrait of a farmer's wife during his stay in Davos. In 1917, he moved to Switzerland to a small village called Frauenkirch, near Davos. To isolate himself further, he rented a cottage in the close-by mountain region, called Stafelalp. He was fascinated by mountain life and created a series of works depicting the ordinary life of the mountain farmers during this time, some captured in groups during their daily chores, others in form of individual portraits, as is the present work. The farmer's wife is presented in an unadorned way, slightly turned to the left side. Kirchner fills the paper with strong and bold brushstrokes, and intentionally uses a yellow background and purple clothing to support and emphasise the sitter's direct effect on the viewer. He highlights the woman's face with few scattered red tones.

In the beginning, Kirchner's time in Switzerland was strongly affected by health issues and the depression of his life partner Ema. Mountain life, however, gradually eased his mental state, and an increase in sales created a foundation for his further success and financial independence. In a letter to van de Velde, Kirchner comments on his positive state of mind: 'I am so happy and grateful to be and stay here' (E.W. Kornfeld, *Ernst Ludwig Kirchner: Dresden Berlin Davos, Bern*, 1979, p. 148).



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ 199

MAURICE DE VLAMINCK (1876-1958)

Paysage de rivière et pêcheurs

signed 'Vlaminck' (lower right)

gouache, watercolour, brush and India ink and wash on paper
19 ¼ x 23 ½ in. (48.8 x 59.5 cm.)

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 12 July 2007, lot 28.

Acquired at the above sale by the present owner.

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



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

λ 200

MAURICE DE VLAMINCK (1876-1958)

Vue de village

signed 'Vlaminck' (lower right)

gouache, watercolour and brush and India ink on paper

17 ¾ x 21 ½ in. (45.1 x 54.4 cm.)

Executed *circa* 1935-1937

£12,000-18,000

\$17,000-24,000

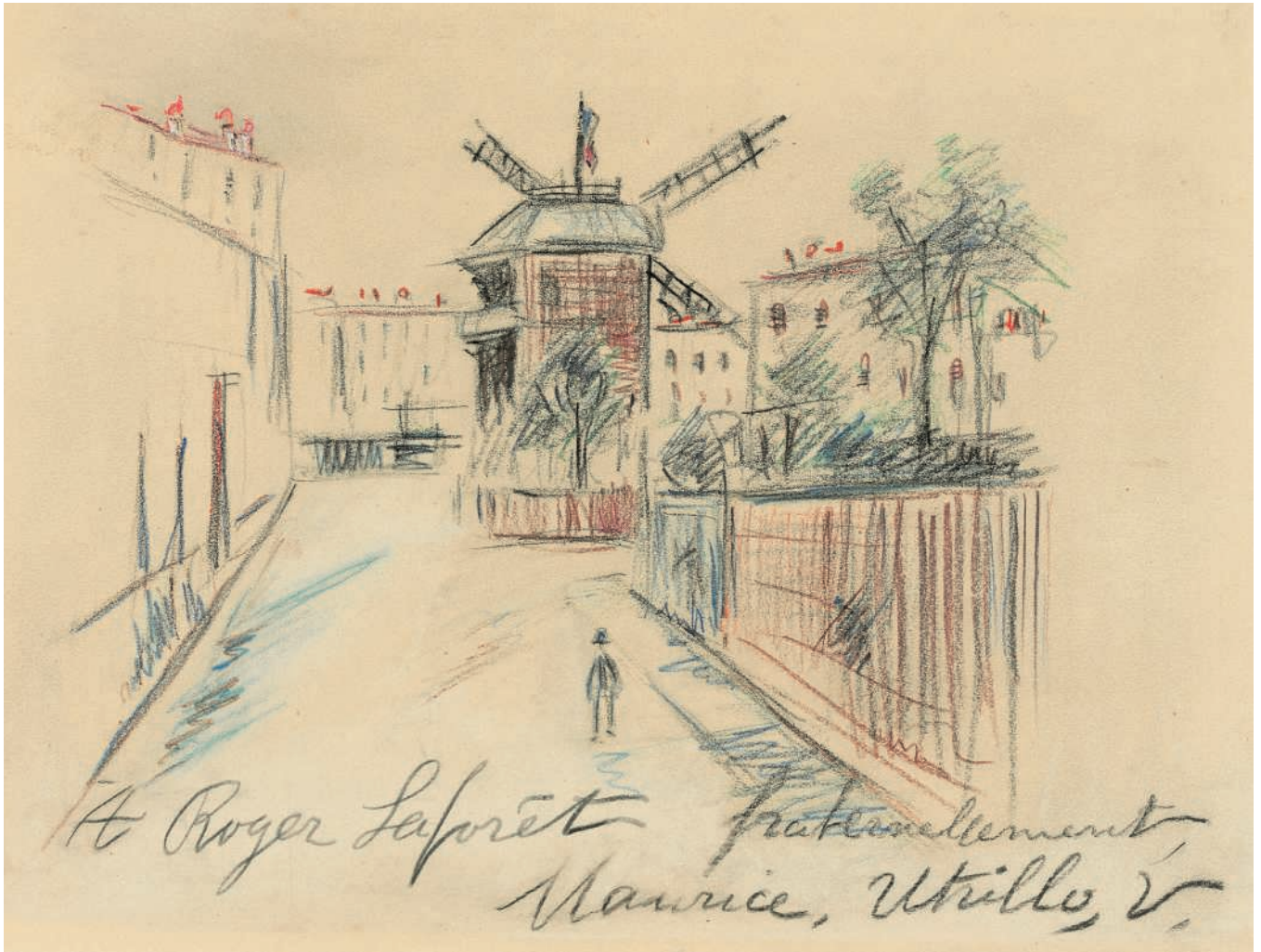
€14,000-20,000

PROVENANCE:

Anonymous sale, Galerie Koller, Zurich, 22 May 1987, lot 5137.

Acquired at the above sale by the present owner.

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



*** 201**

MAURICE UTRILLO (1883-1955)

Moulin de la Galette, Montmartre

signed and inscribed 'A Roger Laforêt fraternellement, Maurice, Utrillo, V.'
(along the lower edge)

coloured crayon on paper
9 ¾ x 12 ¾ in. (24.5 x 31.5 cm.)

Drawn circa 1935

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Roger Laforêt, Paris, a gift from the artist.
Acquired by the present owner in the 1980s.

EXHIBITED:

Japan, travelling exhibition, *Maurice Utrillo*, October 1985 - February 1986, no. 60 (illustrated).

LITERATURE:

Exh. cat., *Maurice Utrillo*, Tokyo, 2010, no. 10, p. 151 (illustrated).

The late Jean Fabris confirmed the authenticity of this work in 2010.



*** 202**

MAURICE UTRILLO (1883-1955)

Rue à Chatou (Yvelines)

signed 'Maurice, Utrillo, V.' (lower right) and inscribed '-Chatou, (Seine-et-Oise,)' (lower left)

gouache on paper
18 7/8 x 24 3/4 in. (48 x 62.5 cm.)

Executed circa 1938

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Galerie Pétridès, Paris.

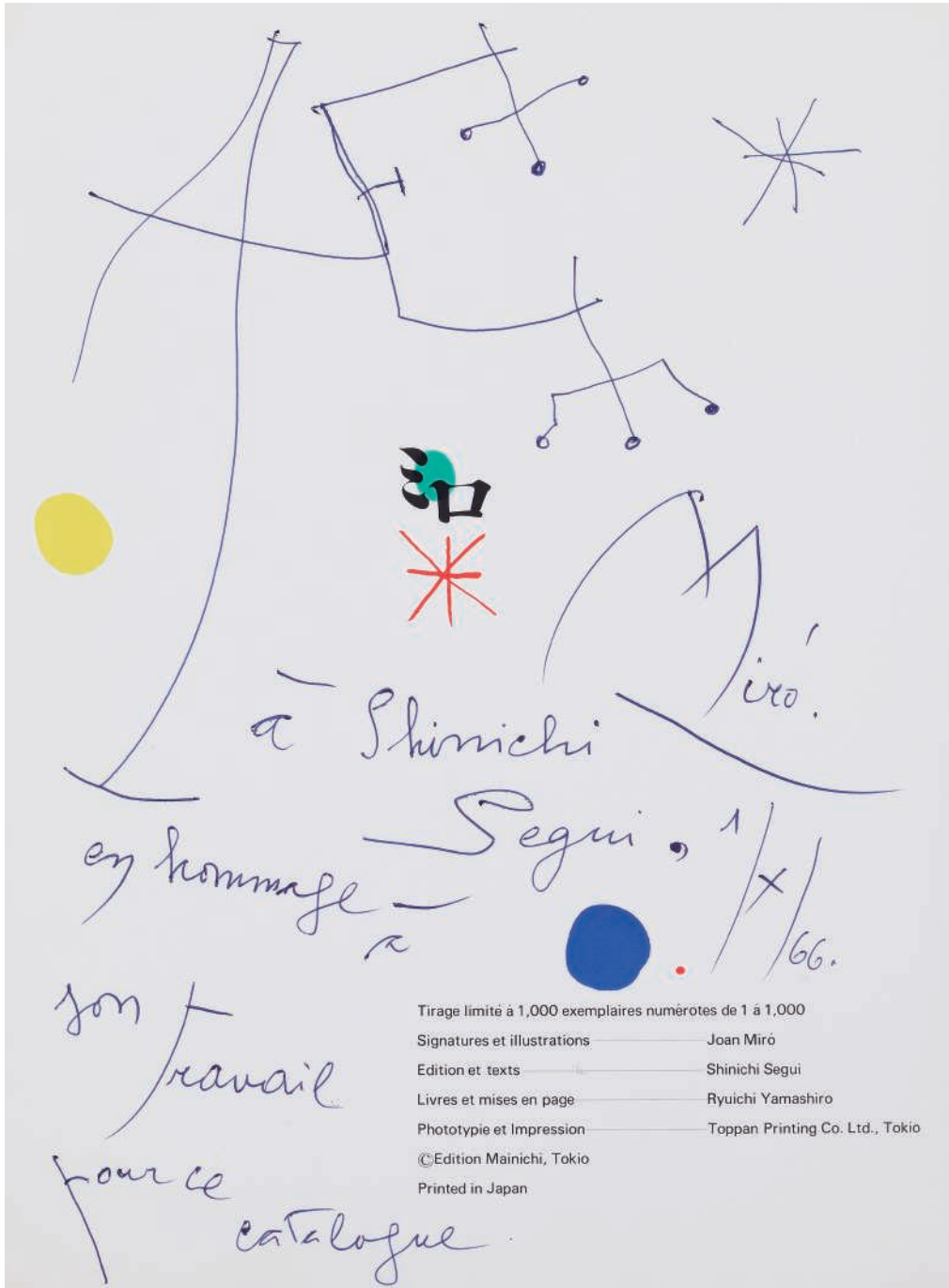
Anonymous sale, Briest, Paris, 22 June 1994, lot 14B.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, Seiji Togo Memorial Sampo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 65 p. 107 (illustrated), this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum EKI Kyoto, September - October 2010; and Aichi, Toyohashi City Museum of Art & History, October - December 2010.

The late Jean Fabris confirmed the authenticity of this work in 2010.



Tirage limité à 1,000 exemplaires numérotés de 1 à 1,000

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λ.203

JOAN MIRÓ (1893-1983)

Composition

signed, dated and inscribed 'à Shinichi Segui, en hommage à son travail pour le catalogue Miró. 1/X/66.'

ballpoint pen on paper
14 x 10 in. (35.8 x 25.5 cm.)
Drawn on 1 October 1966

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Shinichi Segui, Tokyo, a gift from the artist in October 1966.
Private collection, Japan.

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

204

JULES PASCIN (1885-1930)

Parc à la Havanne

signed 'Pascin' (lower right)
watercolour and pen and ink on paper
8 7/8 x 11 7/8 in. (22.5 x 30.1 cm.)
Executed in 1917

£3,000–5,000
\$4,100–6,700
€3,500–5,700

PROVENANCE:

Jean Claude Arbeau, Paris; his sale, Christie's, Paris, 27 January 2011, lot 9.
Acquired at the above sale by the present owner.

Rosemarie Napolitano and Tom Krohg have kindly confirmed the authenticity
of this work.



THE PROPERTY OF A VIENNESE COLLECTOR

λ 205

OSKAR KOKOSCHKA (1886-1980)

Die Rettung (The Rescue)

signed with the initials 'OK' (lower left)

pen and India ink on paper

11 1/8 x 11 1/4 in. (28.4 x 28.5 cm.)

Drawn in 1916

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Galerie Richard Ruberl, Vienna.

Acquired from the above by the present owner in 1998.

LITERATURE:

B. & O. Kokoschka, 'Ein Vorfall', in *Der Sturm*, vol. 7, no. 8, November 1916, pp. 86-88 (illustrated p. 88).

H. Spielmann, *Oskar Kokoschka: Briefe I, 1905-1919*, Dusseldorf, 1984, pp. 256-257.

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

The present work was executed as an illustration for *Ein Vorfall (An Incident)*, a short story written by Oskar Kokoschka's brother Bohuslav Kokoschka in 1916. In November of the same year, *Ein Vorfall* was published alongside three illustrations by Oskar Kokoschka, including the present work, in *Der Sturm*, Herwath Walden's seminal magazine devoted to avant-garde art.



Oskar Kokoschka, *Der Sturm*, vol. 7, no. 8, November 1916



THE PROPERTY OF A VIENNESE COLLECTOR

λ 206

OSKAR KOKOSCHKA (1886-1980)

Frauenporträt

signed and dedicated 'Dem lieben Herrn Bolák herzlichst für seine Mühe mit mir Oskar Kokoschka' (lower left)

watercolour and coloured pencil on paper

16 1/8 x 20 in. (41 x 50.7 cm.)

Executed circa 1938

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Galerie Richard Ruberl, Vienna.

Anonymous sale, Dorotheum, Vienna, 21 May 1996, lot 115.

Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Galerie Richard Ruberl, *Oskar Kokoschka (1886-1980): Aquarelle, Zeichnungen, Druckgraphiken*, September - October 1995, no. 13, p. 28 (illustrated p. 29).

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



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

207

GEORGE GROSZ (1893-1959)

Erwachsenes Mädchen

signed 'Grosz' (lower right) and dated and inscribed '1919 163. Erwachsenes Mädchen' (lower left); with the *Nachlass* stamp and numbered '2.102.10' (on the reverse)

reed pen and pen and ink on paper

18 ½ x 14 ½ in. (46.9 x 36.9 cm.)

Drawn in 1919

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

The artist's estate.

(probably) Marlborough Galleria d' Arte, Rome.

(probably) Acquired from the above by the present owner in the 1970s.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ 208

HENRI MATISSE (1869-1954)

Nu de dos

signed 'Henri Matisse' (lower right)

brush and ink on paper

10 ³/₈ x 8 ⁵/₈ in. (26.5 x 21.8 cm.)

Executed *circa* 1900

£10,000-15,000

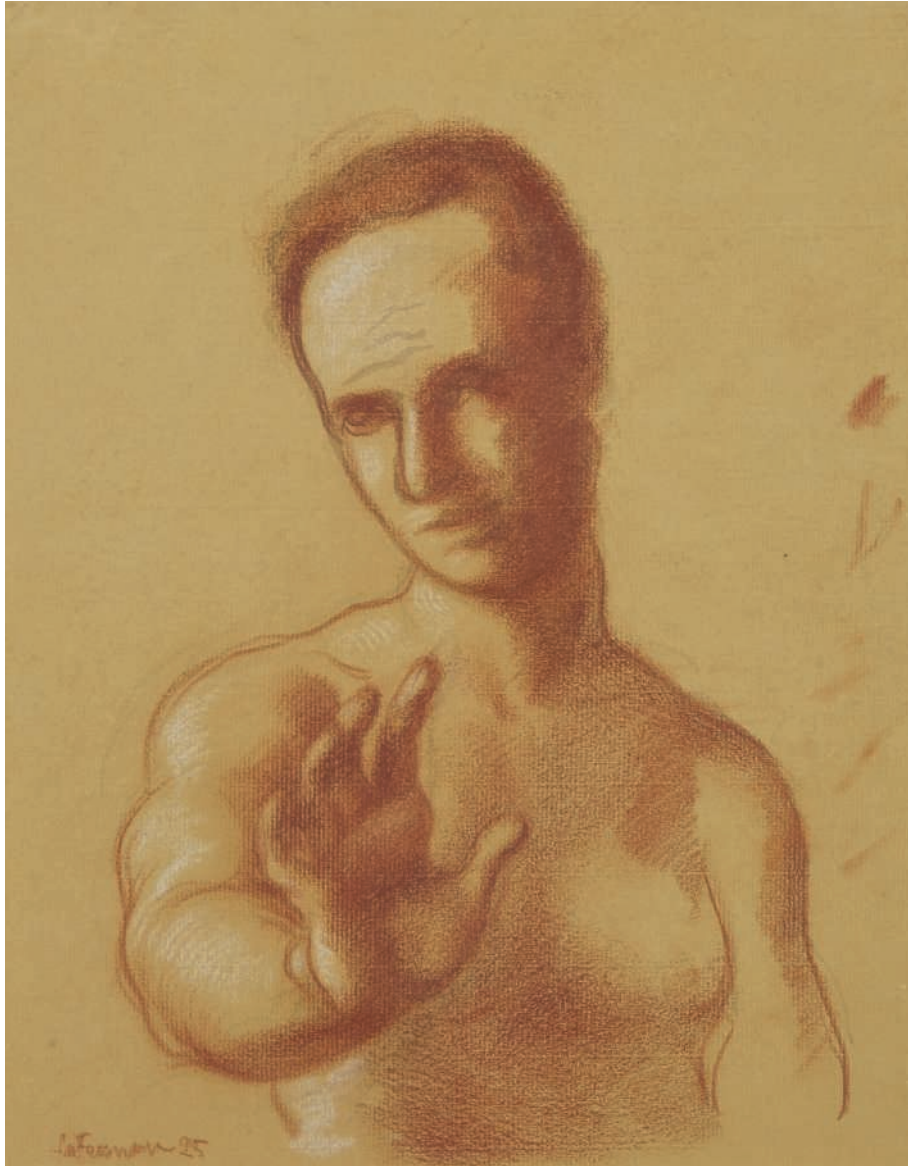
\$14,000-20,000

€12,000-17,000

PROVENANCE:

New Art Centre, London (no. 0520).

Acquired by the present owner by 1989.



209

ROGER DE LA FRESNAYE (1885-1925)

L'homme au bras tendu

signed and dated 'la Fresnaye 25' (lower left)
sanguine, chalk and ink wash on paper
12 ¾ x 10 ½ in. (32.2 x 26.5 cm.)
Executed in 1925

£3,000–5,000

\$4,100–6,700

€3,500–5,700

PROVENANCE:

Jacques Dubourg, Paris.

Bela Hein, Paris.

Private collection, Lille.

Acquired from the above by the present owner.

EXHIBITED:

Lyon, Musée de Lyon, *Roger de La Fresnaye*, 1951, no. 63.

Paris, Galerie Bernheim-Jeune, *150 ans de dessins*, 1952-1953.

Paris, Musée National d'Art Moderne, *Le dessin de Toulouse-Lautrec aux cubistes*, June - October 1954, no. 87.

Brussels, Palais des Beaux-Arts, *De Toulouse-Lautrec à Chagall: Dessins, aquarelles, gouaches*, March - April 1956, no. 80.

Tokyo, Musée National, *Art français au Japon*, November 1961 - January 1962, no. 402 (illustrated); this exhibition later travelled to Kyoto, Municipal Museum of Art, January - March 1962.

LITERATURE:

W. George, *Dessins et gouaches (1919-1925) de Roger de La Fresnaye*, Paris, 1927 (illustrated pl. 29).

J. Cassou & P. Jaccottet, *Le dessin français au XXe siècle*, Lausanne, 1951, p. 113.

G. Seligman, *Roger de La Fresnaye*, Neuchâtel, 1969, no. 599, p. 267 (illustrated).

M. Charzat, *Roger de La Fresnaye: Une peinture libre comme l'air*, Paris, 2017 (illustrated p. 203).

Please note that this work has been requested for inclusion in the following exhibition:

Villefranche-sur-Saône, Musée Paul Dini, *Roger de La Fresnaye: La tentation du cubisme*, 14 October 2018 - 10 February 2019.



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

λ 210

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Portrait de jeune femme (Nelly Cosmelli)

signed and dated 'Tsuguharu' in Japanese and 'Foujita 1927' (lower right)

pencil, *estompe* and watercolour on paper

16 x 12 5/8 in. (40.6 x 32 cm.)

Executed in 1927

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

Nelly Cosmelli, Paris, by whom acquired directly from the artist, and thence by descent to the present owners.

LITERATURE:

S. Buisson, *Foujita: Inédits*, Paris, 2007, no. C27.186.D, p. 389 (illustrated p. 140).



λ * 211

MATTA (1911-2002)

Cette fois le "peintre" donne 3 gâteau

inscribed 'Cette fois le "peintre" donne 3 gâteau!!' (along the lower edge)

coloured crayon and pencil on paper

10 ½ x 8 in. (26.5 x 20.1 cm.)

Drawn in 1958-1960

£4,000–6,000

\$5,400–8,000

€4,600–6,800

PROVENANCE:

Baron & Baroness Bertie Urvater, Brussels, by whom acquired directly from the artist.

Acquired from the above by the present owner in 2004.

This work is registered at the Matta Archives and will be included in the forthcoming Matta *Catalogue raisonné* being prepared by Madame Ferrari-Matta.



λ * 212

MATTA (1911-2002)

Bonne année

signed and inscribed 'Gigi, Bertie (Popou et Dalila) Bonne année chez père et la mère Matta.' (lower right)

coloured crayon and pencil on paper

12 ¾ x 19 ½ in. (32.4 x 49.6 cm.)

Drawn in 1958

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Baron & Baroness Bertie Urvater, Brussels, by whom acquired directly from the artist.

Acquired from the above by the present owner in 2004.

This work is registered at the Matta Archives and will be included in the forthcoming Matta *Catalogue raisonné* being prepared by Madame Ferrari-Matta.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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.

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

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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.

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You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim 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 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.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

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

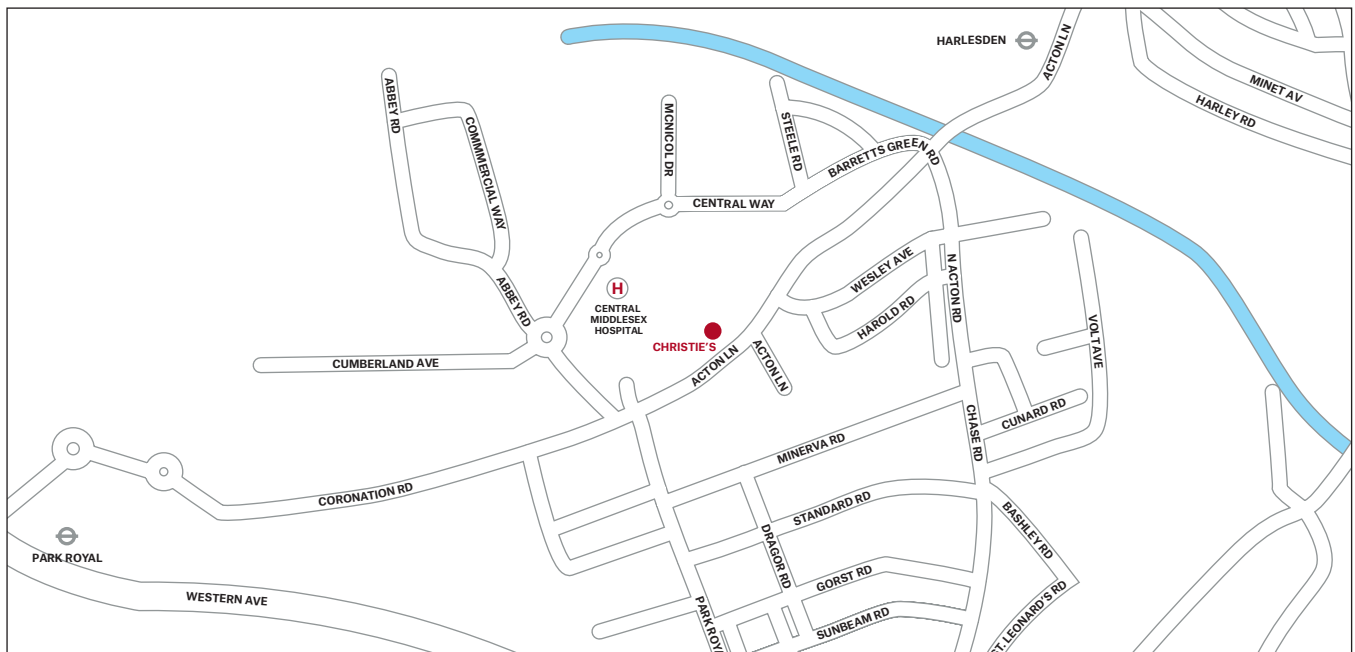
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





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

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



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

+44 (0)20 7389 2945

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



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

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



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

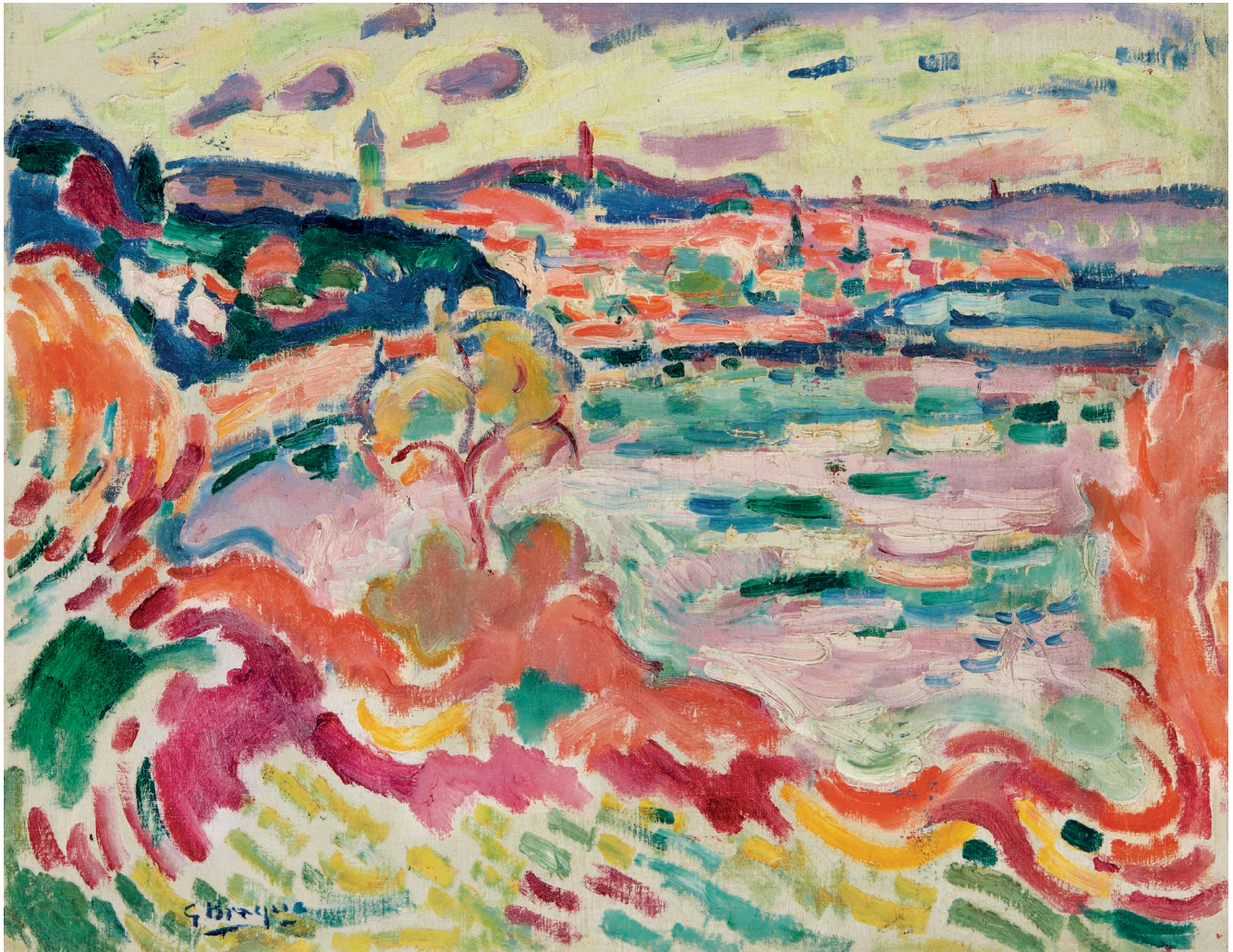
12-17 October 2018
9, Avenue Matignon
75008 Paris

CONTACT

Tudor Davies	Paul Nyzam
tdavies@christies.com	pnyzam@christies.com
+33 (0)1 40 76 86 18	+33 (0)1 40 76 84 15

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 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

VIEWING

15-20 June 2018
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



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
dcoy@christies.com	pbrown@christies.com
+1 212 636 2120	+44 (0)20 7389 2435

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

THOMAS
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

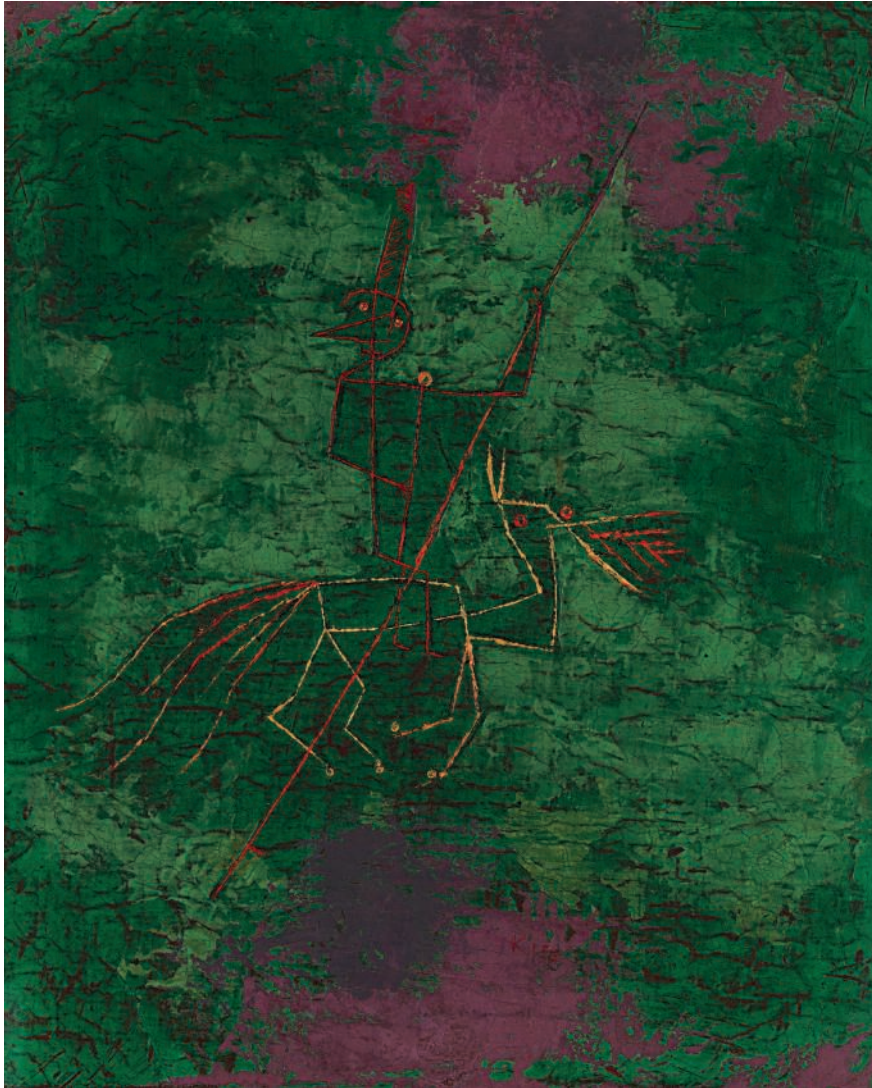
30 June – 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

Robert Copley
rcopley@christies.com
+44 (0)20 7389 2353

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

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



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

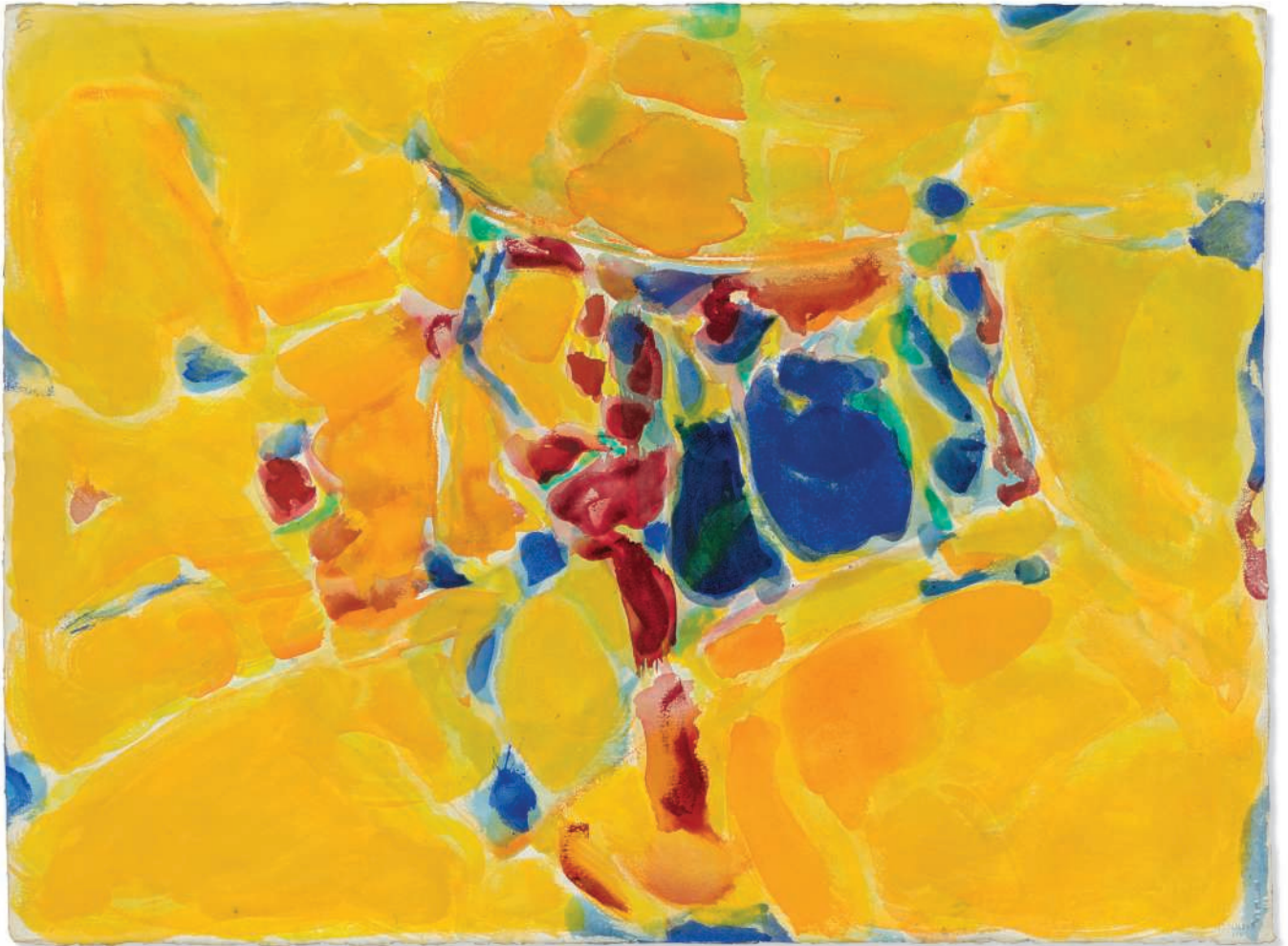
CONTACT

Camille de Foresta
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+33 (0)1 40 76 86 05

Géraldine Lenain
glenain@christies.com
+33 (0)1 40 76 72 52

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



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

Paola Saracino Fendi

pfendi@christies.com

+44 (0)20 7389 2796

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



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

STRUTT & PARKER
Paul Gransbury · +44 20 7235 9959
paul.gransbury@struttandparker.com
struttandparker.com

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CODE NAME & SALE NUMBER: RACHAEL-15930

CODE NAME & SALE NUMBER: MARGHERITA-15484

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UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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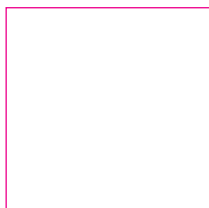
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