

An impressionist painting of a street scene. In the foreground, two figures in dark clothing and hats are walking. To their right, a woman in a long, light-colored dress stands near a tree. The background shows a street with buildings and a red flag. The style is characterized by visible brushstrokes and a vibrant, somewhat muted color palette.

IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE

CHRISTIE'S



Pich 10





113

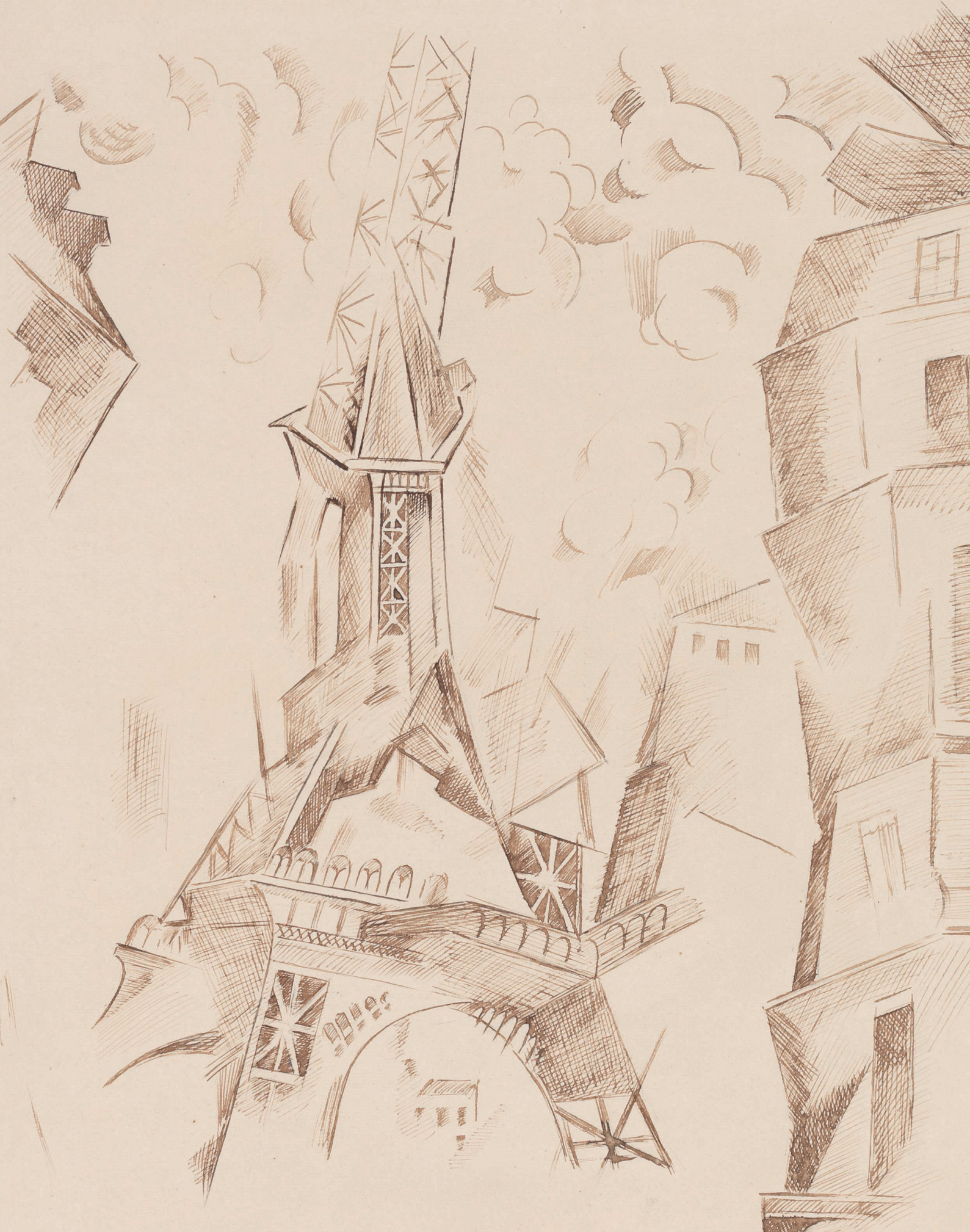




Delusion
and Dreams

K/199

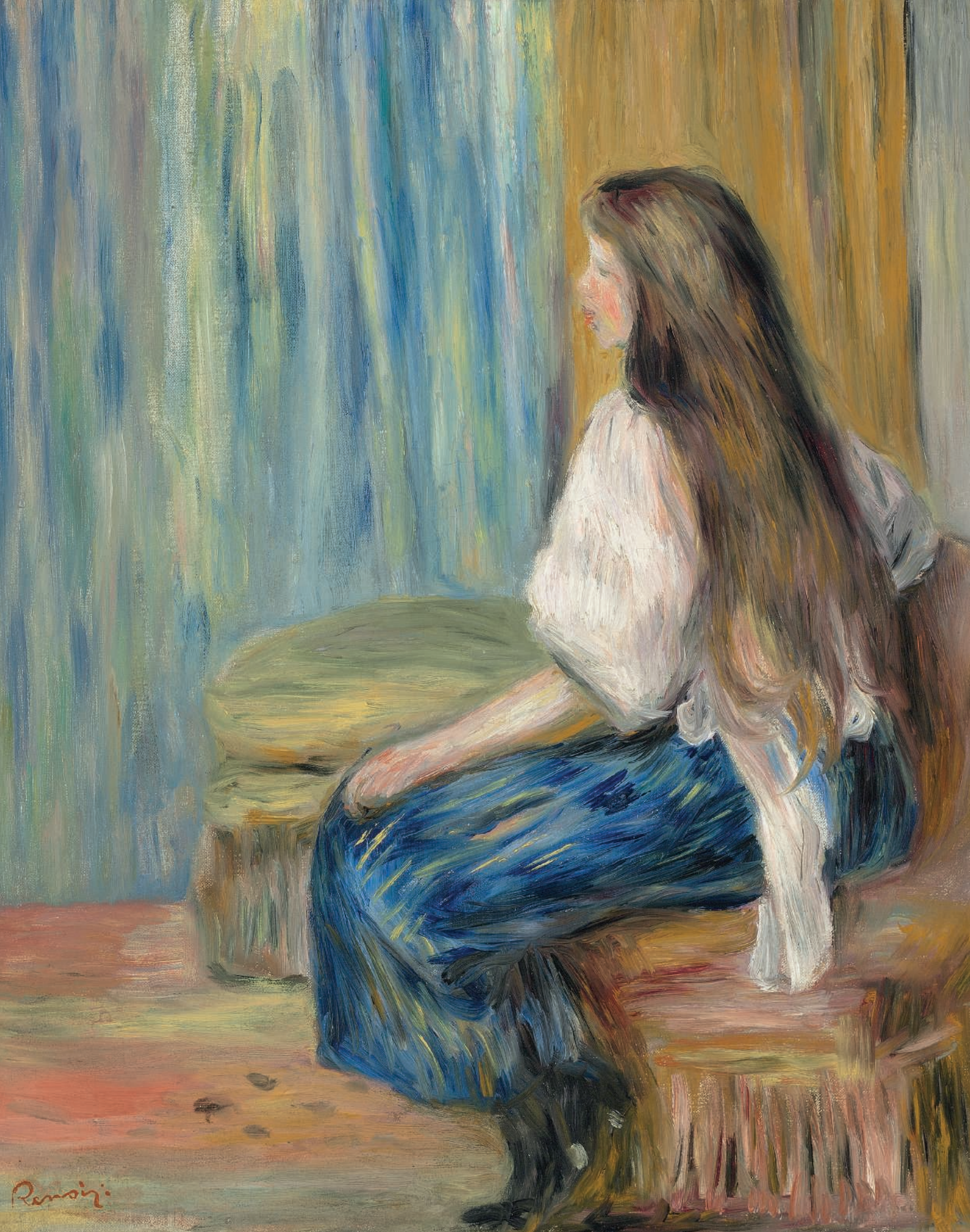












Turner

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

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Wednesday 19 June 2019

at 10.30 am (lots 101-236) and

at 2.00 pm (lots 301-426)

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Thursday	13 June	10.00 am - 7.00 pm
Friday	14 June	9.00 am - 4.30 pm
Saturday	15 June	12.00 pm - 5.00 pm
Sunday	16 June	12.00 pm - 5.00 pm
Monday	17 June	9.00 am - 4.00 pm
Tuesday	18 June	9.00 am - 3.00 pm

AUCTIONEERS

Nick Martineau & David Kleiweg de Zwaan

Adrien Meyer & Nicholas Orchard

AUCTION CODE AND NUMBER

In sending absentee bids or
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LIZZIE-17192

(Lots 101-236) and

ANIA-17193

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CHRISTIE'S



magritte

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IMPRESSIONIST AND MODERN ART

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LONDON



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With thanks to Elizabeth Cowden, Marcella Fox, Vivienne Joncourt and Anna Kowalska for their assistance in researching and preparing notes for the catalogue, Emily Iin and Isla McIntyre for their assistance in clearing copyright, and Will Fergie and Richard Olson for their operational support.

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

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THE PROPERTY OF A GENTLEMAN

λ101

MARC CHAGALL (1887-1985)

Autour des Mille et une nuits (planche 13)

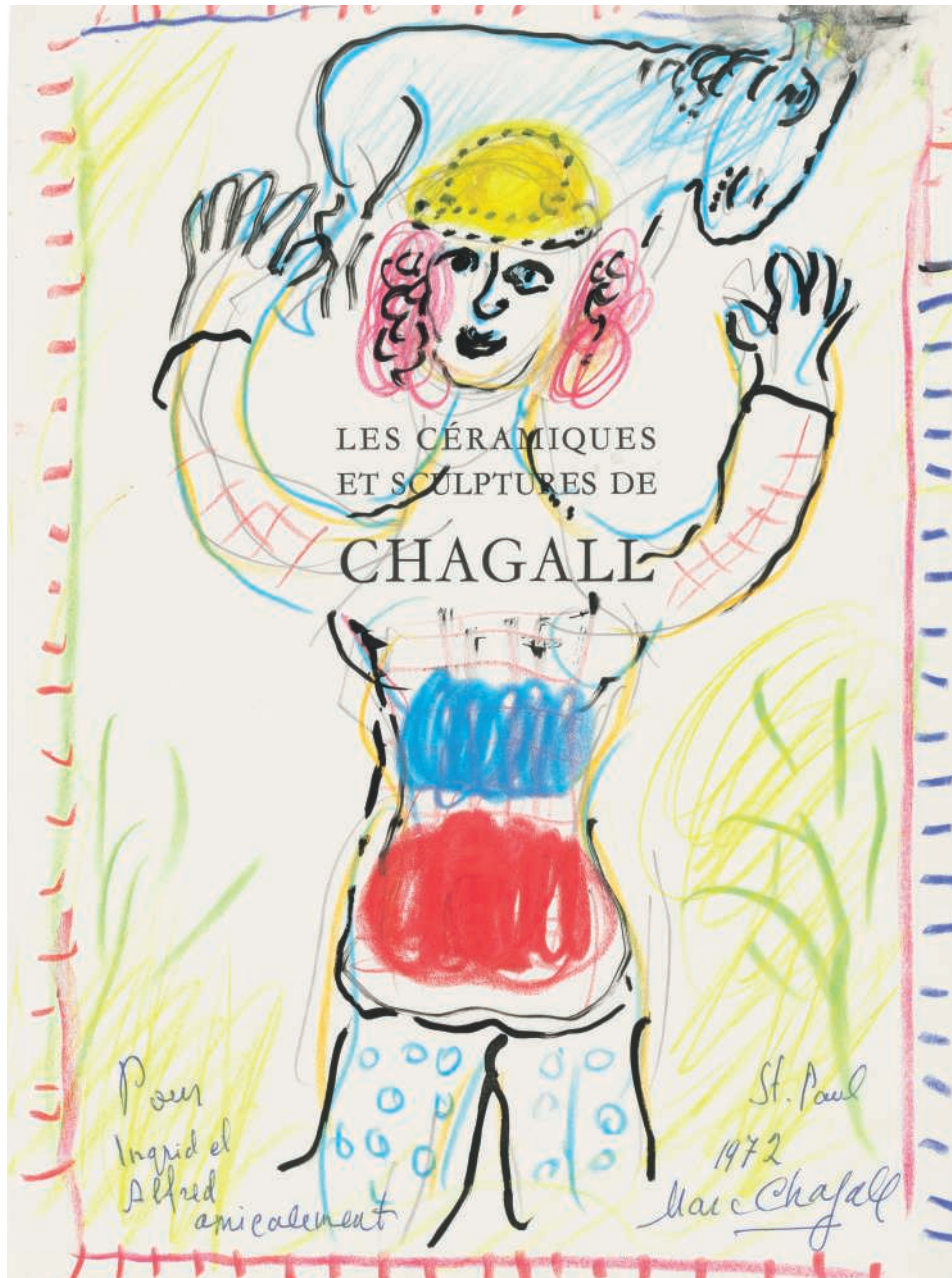
signed 'Marc Chagall' (lower right)
pen and brush and India ink and gouache on paper
12 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. (30.8 x 24.2 cm.)
Executed in 1948-1950

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Anonymous sale, Bukowskis, Stockholm, 21 November 2017, lot 280.
Acquired at the above sale by the present owner.

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



λ*102

MARC CHAGALL (1887-1985)

La joie du berger pour Ingrid et Alfred

signed, dated and inscribed 'St. Paul 1972 Marc Chagall' (lower right) and inscribed 'Pour Ingrid et Alfred amicalement' (lower left)
 pastel, chalk, pen and India ink and pencil on paper
 12½ x 9¾ in. (31.8 x 23.7 cm.)
 Executed in 1972

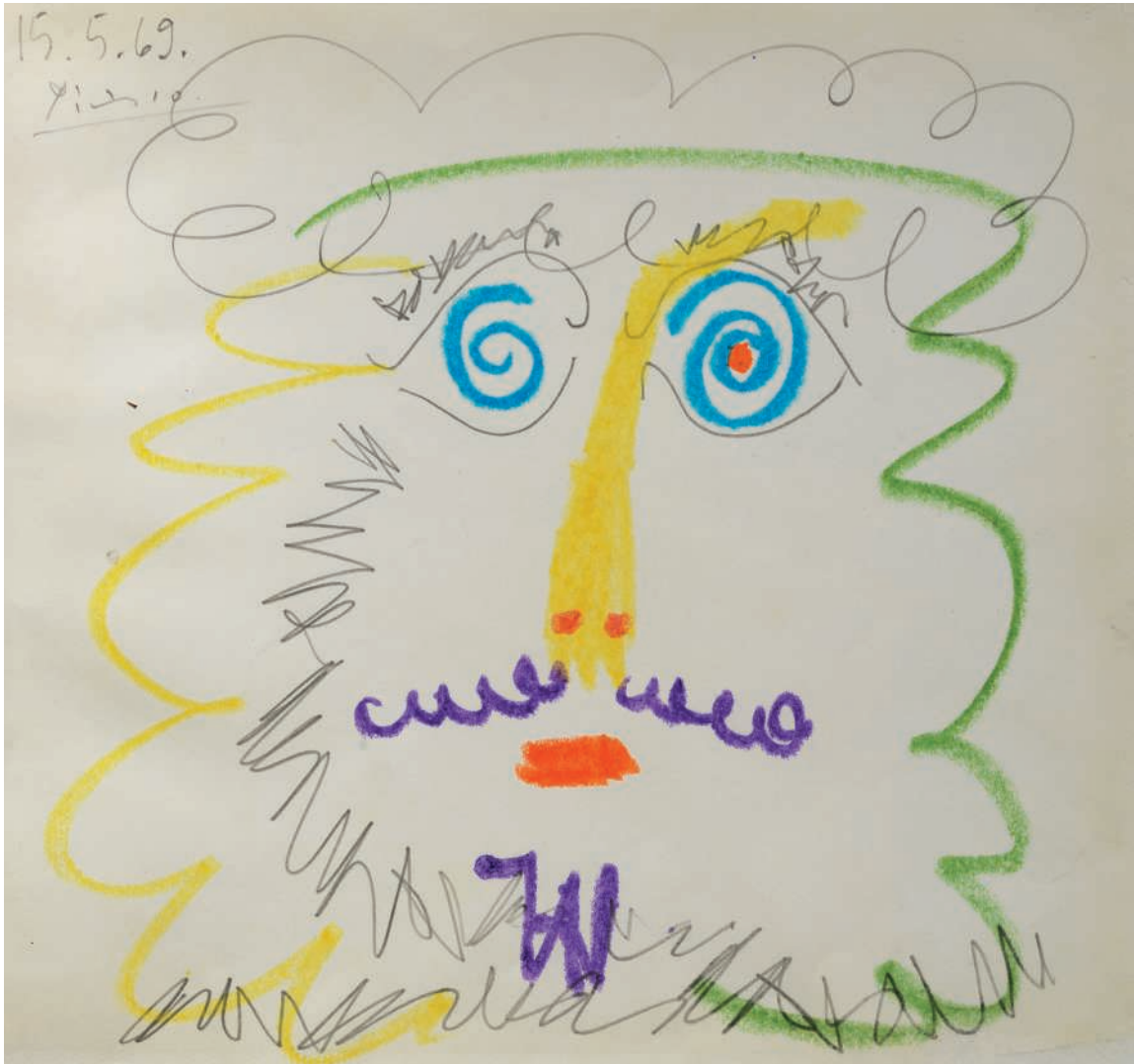
£35,000-45,000
 US\$45,000-57,000
 €40,000-51,000

PROVENANCE:

Ingrid & Alfred Neuman, Saint-Paul-de-Vence, by whom acquired directly from the artist.
 Anonymous sale, Ketterer Kunst, Munich, 12 June 2010, lot 92.
 Acquired at the above sale by the present owner.

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

This work was drawn on the frontispiece of *Le message biblique Marc Chagall* by Fernand Mourlot, Paris, 1972.



λ103

PABLO PICASSO (1881-1973)

Tête d'homme

signed and dated '15.5.69. Picasso' (upper left)
wax crayon and pen and ink on paper
8¾ x 9¼ in. (21.7 x 23.2 cm.)
Executed in 1969

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

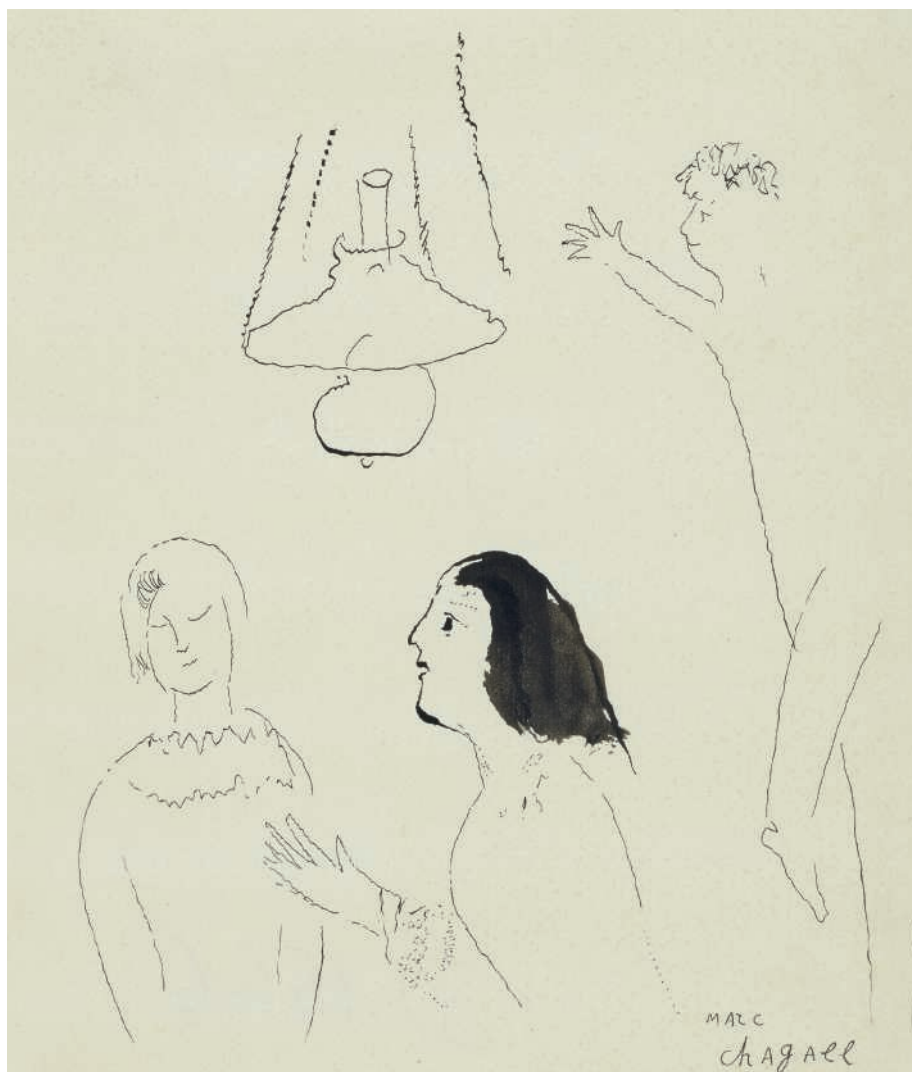
PROVENANCE:

Minuni collection, Barcelona, a gift from the artist.
Acquired from the above *circa* 1995, and thence by descent to the present owner.

Claude Picasso has confirmed the authenticity of this work.

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

The work is executed on the frontispiece of *Esgrafiados de Picasso* by Alexander Cirici-Pellicer.



λ*104

MARC CHAGALL (1887-1985)

La conversation autour de Première rencontre de Bella Chagall

stamped 'Marc Chagall' (lower right)
brush and pen and India ink on paper
10 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (26.9 x 23.3 cm.)
Drawn circa 1945

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:

David McNeil (the artist's son), Paris, by descent from the artist (no. D 1546).
Private collection, Switzerland, by whom acquired from the above in 1987.
Acquired by the present owner in 2007.

EXHIBITED:

Milan, Studio Marconi, *Marc Chagall, Disegni inediti dalla Russia a Parigi*, May - July 1988, p. 124 (illustrated p. 125); this exhibition later travelled to Turin, Galleria della Sindone, December - March 1991; Catania, Monastero dei Benedettini, October - November 1994; and Meina, Museo e centro studi per il disegno, June - August 1996.
Hanover, Sprengel Museum, *Marc Chagall, Himmel und Erde*, December 1996 - February 1997.
Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1907*, December 1997 - January 1998.
Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall, Il messaggio biblico*, May - July 1998.
Klagenfurt, Stadtgalerie, *Marc Chagall*, February - May 2000, p. 55 (illustrated).
Florida, Boca Raton Museum of Art, *Chagall*, January - March 2002.

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



105

FRANTIŠEK KUPKA (1871-1957)

Composition

signed 'Kupka' (lower left)
gouache and brush and India ink on paper
9½ x 5¾ in. (23.2 x 14.7 cm.)
Executed *circa* 1924-1925

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

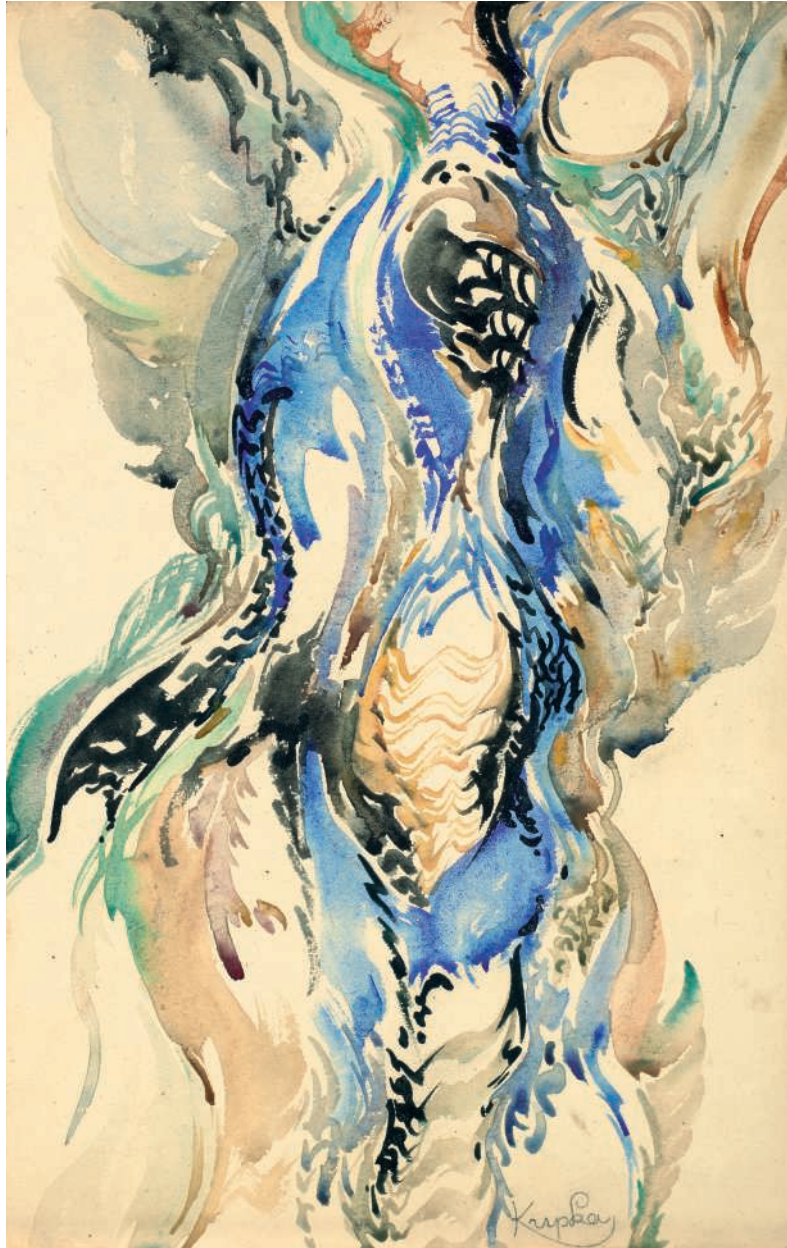
PROVENANCE:

Pierre de Tartas, Paris.
Galerie Antoine Laurentin, Paris.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Antoine Laurentin, *František Kupka, Oeuvres sur papier des années 1910-1930*, September - October 2016, p. 38 (illustrated).

Pierre Brullé has confirmed the authenticity of this work.



PROPERTY FROM A EUROPEAN COLLECTION

106

FRANTIŠEK KUPKA (1871-1957)

Composition

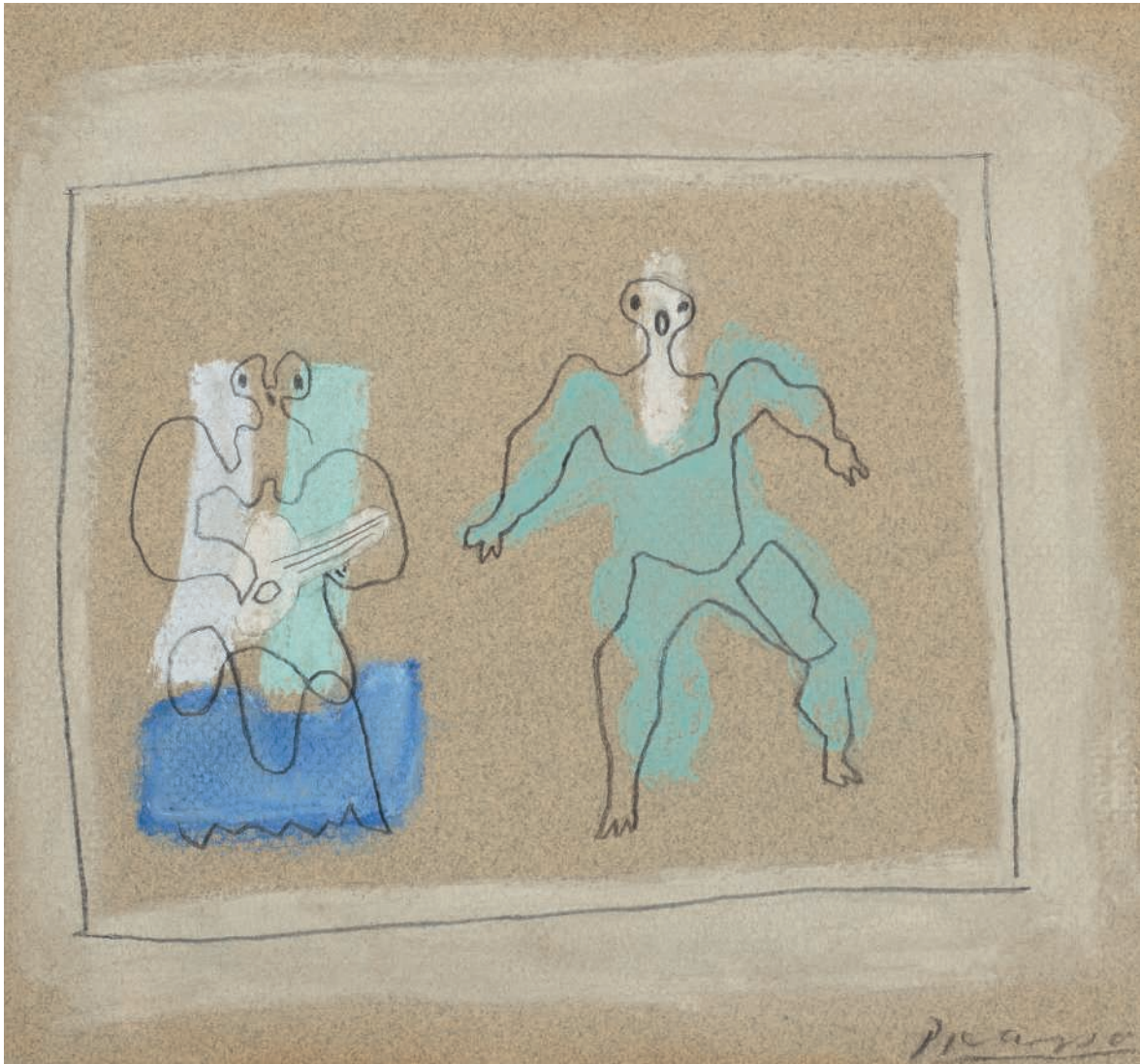
signed 'Kupka' (lower right)
watercolour on paper
14 $\frac{3}{8}$ x 9 in. (36.5 x 22.8 cm.)
Executed *circa* 1920

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Ruda Klinkovský, Zlín, Czech Republic.
Martin Külheim, Zlín, Czech Republic, by whom acquired from the
above before 1973.
Acquired from the above by the present owner in 2011.

Pierre Brullé has confirmed the authenticity of this work.



THE PROPERTY OF A FRENCH COLLECTOR

λ107

PABLO PICASSO (1881-1973)

Mercure le rideau

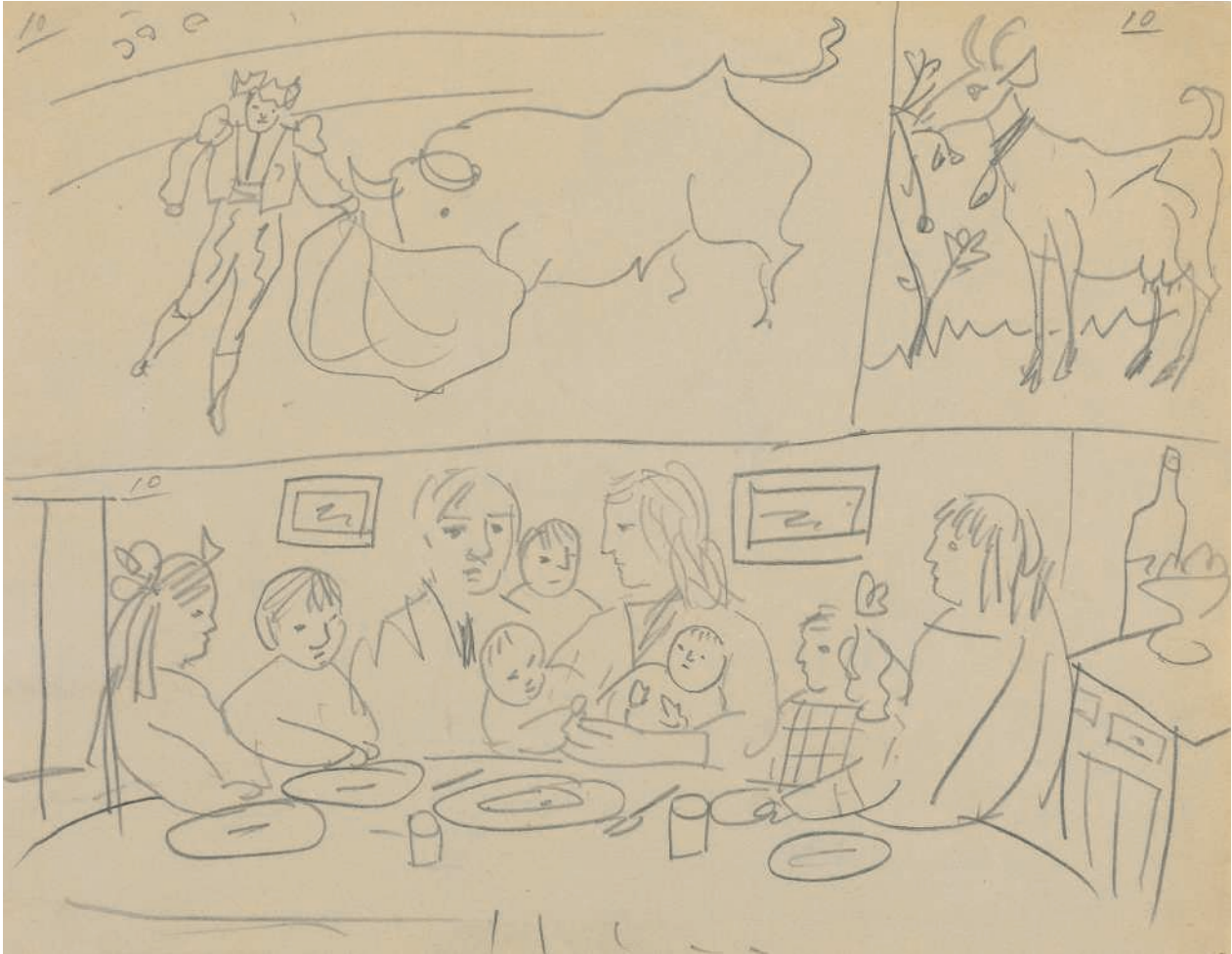
signed 'Picasso' (lower right)
pastel and crayon on paper
7 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (20 x 22.3 cm.)
Executed *circa* 1924

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Emily Milliken Wilson, Washington, D.C., and thence by descent;
her sale, Sotheby's, New York, 23 April 1986, lot 100.
Anonymous sale, Doyle, New York, 10 May 2017, lot 36.
Acquired at the above sale by the family of the present owner.

The Comité Picasso confirmed the authenticity of this work
in 1985.



λ*108

PABLO PICASSO (1881-1973)

Scène tauromachique - Chèvre - Scène familiale (recto); La fille de l'artiste (verso)

pencil on paper (recto & verso)
 8¼ x 10½ in. (20.8 x 26.6 cm.)
 Drawn circa 1940

£40,000-60,000
 US\$51,000-76,000
 €46,000-68,000

PROVENANCE:

Marie-Thérèse Walter, Paris, a gift from the artist.
 Private collection; sale, Sotheby's, New York, 11 May, 1988, lot 176.
 Private collection, New York, by whom acquired at the above sale;
 sale, Sotheby's, New York, 10 May 1989, lot 144.
 Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Jan Krugier, *Une collection Picasso: Œuvres de 1937 à 1946*, December 1973, nos. 115 (recto) & 199 (verso).

LITERATURE:

J. Palau i Fabre, *Pare Picasso*, Barcelona, 1977, no. 19 (illustrated pl. 21).

Claude Picasso has confirmed the authenticity of this work.

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



(verso)



109

ODILON REDON (1840-1916)

Apparition

signed 'ODILON REDON' (lower right)
charcoal and pencil on paper
7½ x 8½ in. (18 x 21.5 cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Walter Pach, New York, and thence by descent; sale, Christie's, London, 10 February 2012, lot 1.
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 Odilon Redon *Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



110

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Femme désarçonnée

pencil on paper
6 x 7 $\frac{7}{8}$ in. (15.3 x 20.1 cm.)
Drawn *circa* 1880

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:

Tapié de Céleyran, Paris.
Barthélémy collection, Aurillac.
Anonymous sale, Hôtel Drouot, Paris, 13 April 1989, lot 21.
Private collection, France.
Anonymous sale, Inesco, Neuilly, 12 December 1993, lot 192.
Acquired at the above sale by the present owner.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. IV, New York, 1971,
no. D.1797, p. 296 (illustrated p. 297).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ111

ANDRÉ DERRAIN (1880-1954)

Quatre baigneuses

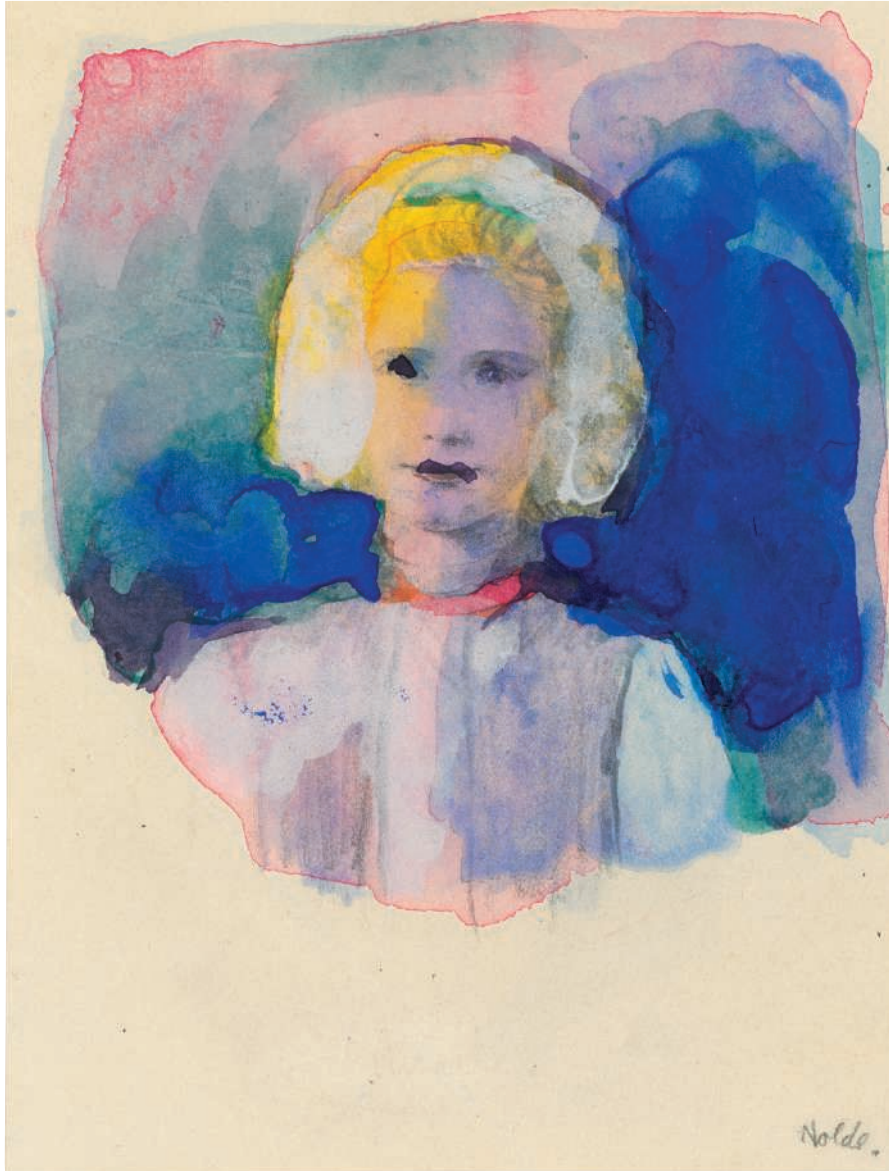
signed twice 'A Derain' (lower left)
gouache and watercolour on paper
24 $\frac{5}{8}$ x 18 $\frac{7}{8}$ in. (63 x 48.4 cm.)
Executed *circa* 1906

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Otto Liebmann, New York, and thence by descent.
Lara Stewart, United States, and thence by descent.
David Killen Gallery, New York.
Acquired from the above by the present owner in 2018.

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



112

EMIL NOLDE (1867-1956)

Kleines Mädchen

signed 'Nolde.' (lower right), inscribed 'Kleines Mädchen'
(on the artist's mount, lower left)
watercolour on paper
image: 6 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in. (17.5 x 13 cm.)
artist's mount: 8 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (22.5 x 18.2 cm.)
Executed *circa* 1930-1940

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

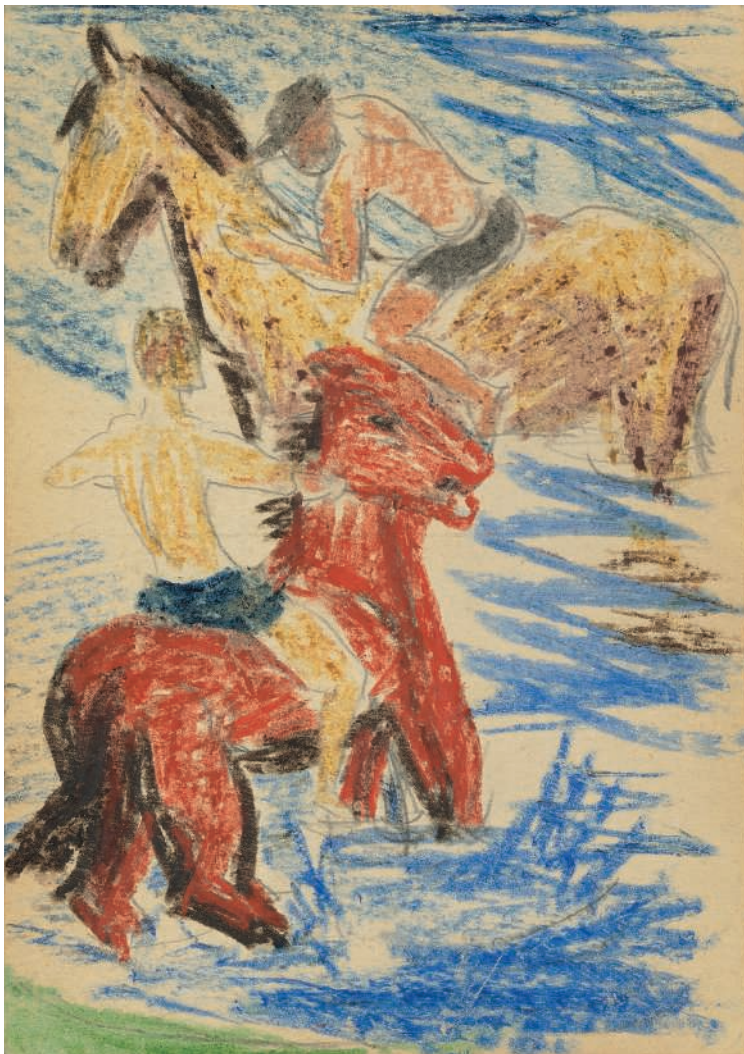
PROVENANCE:

Rowland, Browse & Delbanco, London, by 1972.
Acquired from the above by the previous owner.

EXHIBITED:

London, Roland, Browse & Delbanco, *Christmas Present Exhibition, Charming Small Pictures by English and French Artists*, November - December 1970, no. 120 (titled 'Small girl with golden hair').

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



λ113

ERICH HECKEL (1883-1970)

Two Riders and Horses

wax crayon and pencil on paper
5¾ x 4½ in. (14.7 x 10.5 cm.)
Executed in 1927

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Alfred & Tekla Hess, Erfurt, a gift from the artist in December 1927, and thence by descent; sale, Kornfeld and Klipstein, Bern, 17 June 1970, lot 529 (part lot).

Roland, Browse & Delbanco, London, by whom acquired at the above sale.

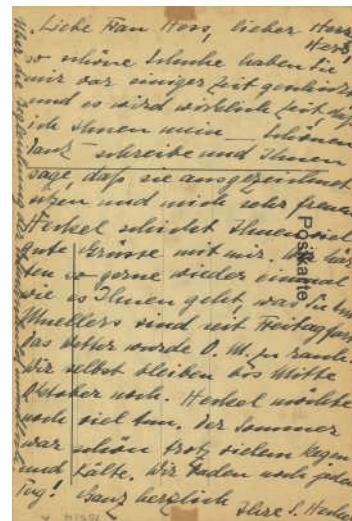
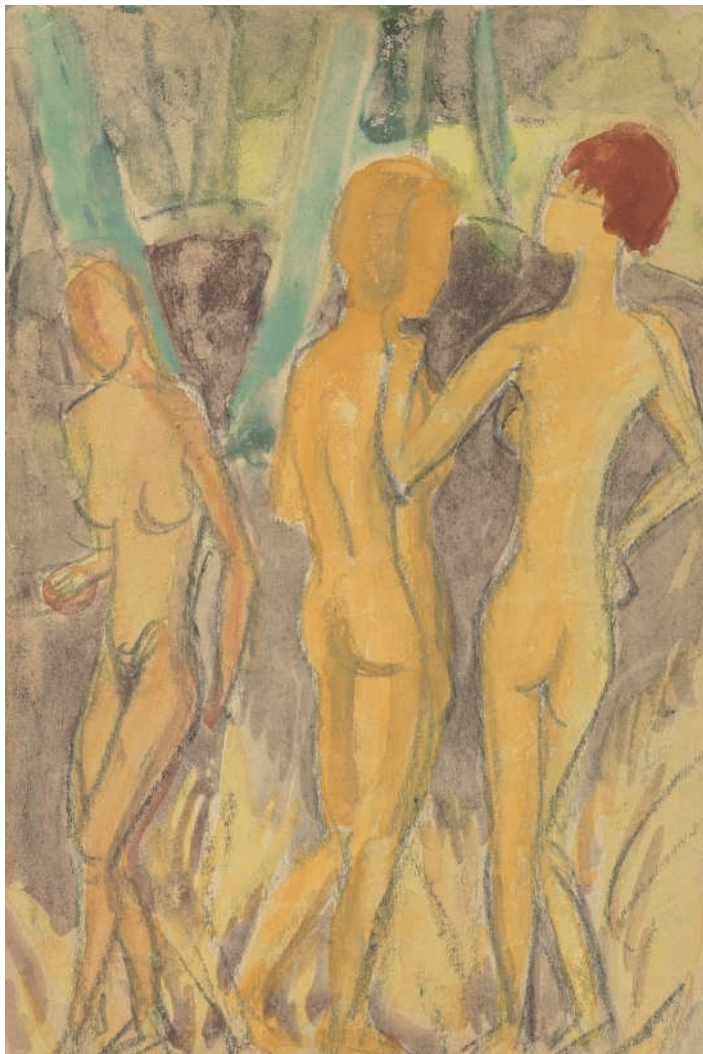
Acquired from the above by the previous owner.

EXHIBITED:

London, Roland, Browse & Delbanco, *Christmas Present Exhibition, Charming Small Pictures by English and French Artists*, November - December 1970, no. 118.

Renate Ebner (Erich Heckel Estate, Hemmenhofen, Germany) has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES
(LOTS 112-116)



λ114

ERICH HECKEL (1883-1970)

Three Nudes in a Forest

gouache, watercolour and pencil on paper
6½ x 4½ in. (15.5 x 10.5 cm.)
Executed in 1923

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Alfred & Tekla Hess, Erfurt, a gift from the artist, and thence by descent;
sale, Kornfeld and Klipstein, Bern, 17 June 1970, lot 529 (part lot).
Roland, Browse & Delbanco, London, by whom acquired at the
above sale.

L. Edward, London, by whom acquired from the above in
December 1970.

Roland, Browse & Delbanco, London, to whom returned by the
above in January 1971.

Acquired from the above by the previous owner on 8 January 1971.

EXHIBITED:

London, Roland, Browse & Delbanco, *Christmas Present Exhibition,
Charming Small Pictures by English and French Artists*, November -
December 1970, no. 122.

Renate Ebner (Erich Heckel Estate, Hemmenhofen, Germany)
has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES
(LOTS 112-116)



λ115

SONIA DELAUNAY (1884-1979)

Chocolat (Project d'affiche)

numbered 'No. 581' (lower right)
pastel on paper
10¼ x 8¼ in. (26.2 x 21 cm.)
Executed in 1914

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Gimpel Fils Gallery, London.
J.P.L. Fine Arts, London.
Acquired from the above by the previous owner on 4 January 1978.

EXHIBITED:

London, Annelly Juda Fine Art, *The Non-Objective World, 1914-1939*,
June - September 1978, no. 35.

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

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES
(LOTS 112-116)



116

FERNAND LÉGER (1881-1955)

Souvenir de New York

signed with the initials, dated and inscribed 'en Souvenir de nos
travaux [sic] a New.York.FL 39' (lower right)
gouache on paper
10½ x 8 in. (27 x 20.5 cm.)
Executed in 1939

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

(probably) Wallace K. Harrison, New York.
Galerie Louise Leiris, Paris (no.16093; dated '1937').
J.P.L. Fine Arts, London.
Acquired from the above by the previous owner on 2 April 1979.





PROPERTY FROM A PRIVATE LONDON COLLECTION

λ17

FERNAND LÉGER (1881-1955)

Nu

signed with the initials and dated 'FL 10' (lower right)
pen and ink on paper
12¾ x 9¾ in. (32.5 x 25 cm.)
Drawn in 1910

£5,000-7,000
US\$6,400-8,900
€5,800-8,000

PROVENANCE:

Galerie Louise Leiris, Paris.
J.P.L. Fine Arts, London, by whom acquired from the above on
13 February 1980.
Acquired from the above by the present owner on 29 April 1980.



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ118

LE CORBUSIER (1887-1965)

Deux femmes sur la plage

dated '1936' (lower left)
watercolour, pastel and pen and ink on paper
8⅞ x 11⅞ in. (20.7 x 30.2 cm.)
Executed in 1936

£8,000-12,000
US\$11,000-15,000
€9,200-14,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 5 December 1979, lot 300G.
Acquired at the above sale by the present owner.

Eric Mouchet has confirmed the authenticity of this work.

λ*119

MARINO MARINI (1901-1980)

Giocolieri e cavallo

signed and dated 'Marino 1952' (lower right)
oil, gouache and brush and India ink on paper
24¾ x 17 in. (61.8 x 42.9 cm.)
Executed in 1952

£50,000-80,000
US\$64,000-100,000
€57,000-91,000

PROVENANCE:

Private collection, Toronto, by whom acquired before 1970, and
thence by descent; sale, Skinner, Boston, 27 January 2017, lot 435.
Acquired at the above sale by the present owner.

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

‘Painting, for me, depends on colour, which takes
me further and further away from real form. The
emotion that colours awake in me, that is to say
the contrast of one colour with another, or their
relationship, stimulates my imagination much more
than does the materialization of the human figure
if I have to rely on pictorial means alone’

– MARINO MARINI



Marino Marini, *Cavallo e cavalieri*, 1955. Private collection.



2961 1952



120

ALBERTO GIACOMETTI (1901-1966)

Figures debout

ballpoint pen on newspaper
23½ x 16¼ in. (59.7 x 41.5 cm.)
Drawn on 12 May 1963

€12,000-18,000
US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Private collection.
Claude Nougaro, Paris, and thence by descent; sale, Hôtel Drouot, Paris, 16 June 2017, lot 94.1.
Acquired at the above sale by the present owner.

LITERATURE:

The Alberto Giacometti Database, no. 2958.



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

*121

ALBERTO GIACOMETTI (1901-1966)

Bouquet de fleurs et journal sur une table de l'atelier à Stampa

signed, dated and inscribed 'Pour René Char le 19 septembre 1956
Alberto Giacometti' (lower left)
pen and ink on paper
14 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in. (36.5 x 24.5 cm.)
Drawn in 1956

£30,000-50,000
US\$39,000-64,000
€35,000-57,000

PROVENANCE:

René Char, Paris, a gift from the artist in 1956.
Anonymous sale, Galerie Kornfeld, Bern, 21 June 1991, lot 37.
Gaudet-Blavignac, Geneva.
Acquired from the above by the present owner.

LITERATURE:

The Alberto Giacometti Database, no. 4105

In addition to the elegant and elongated figures Giacometti was focused on, he was also always intensely interested in exploring the interior of his atelier, both in Paris and in his hometown, Stampa, as in the present lot. Michael Peppiatt observed that 'The studio was the centre of Giacometti's world' (in *Alberto Giacometti in Postwar Paris*, exh. cat., New Haven, 2001, p. 3). Giacometti's drawings and oil paintings on the subject feature an explosion of energetic lines that capture the sculptures, tables, chairs, vases and other items that filled his studio and provided endless inspiration for his work in all media.

MARC CHAGALL (1887-1985)

Le couple au village

signed 'Marc Chagall' (lower centre)
watercolour, brush and pen and ink on paper
11¾ x 12¾ in. (29.9 x 32.4 cm.)
Executed *circa* 1938

£120,000-150,000
US\$160,000-190,000
€140,000-170,000

PROVENANCE:

Anonymous sale, Christie's, London, 28 June 1994, lot 311.
Anonymous sale, Finarte, Milan, 5 December 1994, lot 171.
Galleria Marescalchi, Bologna.
Acquired from the above by the present owner.

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

Painted in 1949, *Le couple au village* is a pictorial representation of Chagall's belief in the idea of love, which for him was both motivation and motif. As he explained in 1958: 'In it lies the true Art: 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' (quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 179).

Awash with evocative, saturated, colour, *Le couple au village* pays homage to the past and present simultaneously, depicting an intimate moment of courtship between lovers that reminisces of the artist's most enduring memories. This dream-like vision is set within the artist's home town of Vitebsk many years after his departure, enhanced in its surreality by the man in the moon and the floating donkey, harking back to the folkloric visions of the happy, simple, life of his youth. The man, as most often represents Chagall himself, embraces the woman, voluptuous and radiant, both clothed and revealed, exposing her femininity whilst wearing a bright crimson dress. She holds a bouquet of flowers symbolising abundance and sensuality - also reminiscent for Chagall of his later life's home of France - and represents the bride, even without the veil and white dress as seen in other compositions. A symbol of the *éternel féminin* she is the central focus of the work, embodying the artist's intense emotional investment in the concept of undying love, as such celebrating the great love of his life, Bella Rosenfeld, the inspiration for so many of his greatest works.



100 years of bauhaus

Founded in 1919 by the pioneering modernist architect Walter Gropius, the Bauhaus revolutionised creative and artistic education during its almost fourteen years of existence. This highly innovative school of architecture and design brought together some of the most radical artists of the twentieth century, including Oskar Schlemmer, Wassily Kandinsky, Paul Klee, Josef and Anni Albers, Lyonel Feininger and László Moholy-Nagy, among others, who all taught at this groundbreaking institution.

'The Bauhaus was a utopian haven for avant-garde artists during the period of radical change and tenuous peace in Germany after World War I. A war veteran, Gropius found his battered country badly in need of rejuvenation and believed that the collective of Bauhaus artists could play an important role in that process. Based on the concept of the medieval cooperative of artists and craftsmen combining their talents to build the great Gothic cathedrals, the progressive school of art and design sought to bring together the fine and applied arts, human ingenuity, and modern technology in order to help construct a new rational, egalitarian, and ordered society' (Department of Photographs, 'Photography at the Bauhaus', in *Heilbrunn Timeline of Art History*, New York, 2000).

Paul Klee was appointed master at the Bauhaus in Weimar in 1920. He stayed until 1931 and in his time there, he led a wide range of workshops including bookbinding, metal workshop, glass painting, design theory, sculpture, painting and even weaving. Oskar Schlemmer was at the Bauhaus from 1921 until 1929, and although he was a trained painter, he was passionate about all performance-related and taught sculpture and drawing. His single subject was the human figure, which he treated in a tight, disciplined manner and conceived in terms of a restricted geometric language. Wassily Kandinsky was appointed to the Bauhaus in Weimar in 1922, where he taught until its closure in Berlin in 1933. He taught painting, drawing and classes on abstract form, among others.

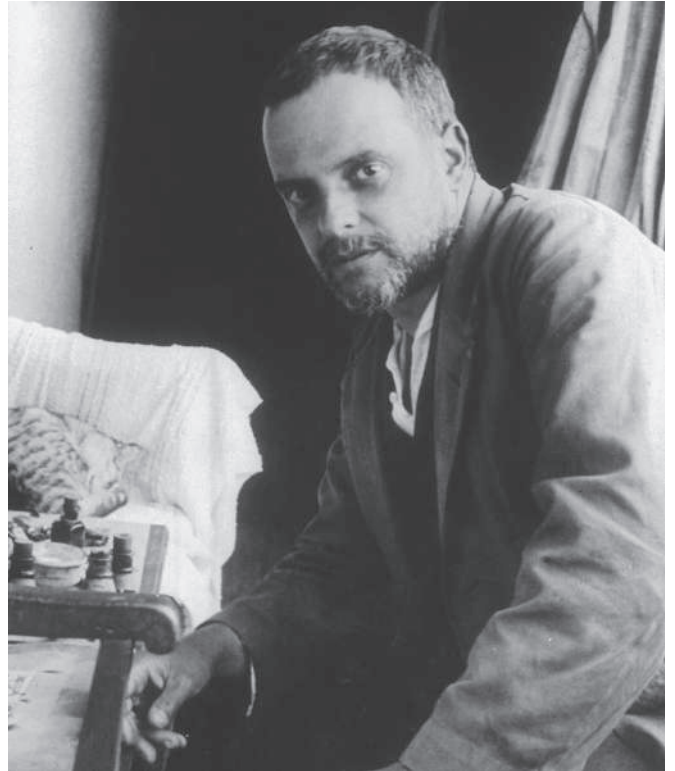
Filled with inspirational masters and students alike, the Bauhaus was a space for experimentation and breaking away from convention. It built a sense of community amongst the artists, architects, designers and sculptors who lived there, and many friendships and partnerships arose amongst faculty members, for example between Kandinsky and Klee. Although the Bauhaus was relatively short-lived, closing under the pressure of the Nazi regime in 1933, it largely redefined modern art and has continued to influence and inspire artists, architects and designers over the past hundred years.



Partial view of the main building of the Bauhaus Dessau, Germany, 2003.
Photograph by Michael Mann.



Portrait of Oskar Schlemmer from the portfolio *9 Jahre bauhaus, eine chronik* (farewell gift from the members of Bauhaus to Walter Gropius), circa 1928-1929. Photographer unknown, possibly T. Lux Feininger.



Paul Klee, 1921. Photographer unknown.



Wassily Kandinsky in front of his painting *Kleine Freuden*, circa 1913. Photograph by Gabriele Münter.



A group of students and teachers at the Bauhaus in Weimar: Oskar Schlemmer (left, second from top), below him Tut Schlemmer, Josef Albers (on the floor, right), Gunta Stözl (middle), circa 1921-1923. Photographer unknown.



FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

123

PAUL KLEE (1879-1940)

Leda und d. Schwan (Leda and the Swan)

signed 'Klee' (lower right), dated, numbered and inscribed '1913 76 Leda und d. Schwan' (on the artist's mount)
pen and ink and red chalk on paper laid down on the artist's mount
image: 5 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in. (14.3 x 15.8 cm.; irregular)
artist's mount: 9 $\frac{1}{4}$ x 8 $\frac{7}{8}$ in. (23.4 x 22.4 cm.)
Drawn in 1913

£15,000-25,000
US\$20,000-32,000
€18,000-28,000

PROVENANCE:

Pfister collection, Munich; sale, Kunstkabinett, Stuttgart, 7-9 November 1951, lot 1615.
Karl Julius Anselmino, Wuppertal, by whom acquired at the above sale.
Acquired from the above by the present owner.

EXHIBITED:

Wuppertal, Kunst- und Museumsverein, *Paul Klee, Werke aus den Jahren 1904 bis 1940*, January - February 1956, no. 4.
Munich, Haus der Kunst, *Paul Klee: In der Maske des Mythos*, October 1999 - January 2000, no. 17, illustrated; this exhibition later travelled to Rotterdam, Museum Boijmans Van Beuningen, February - May 2000.

LITERATURE:

C. Kröll, *Die Bildtitel Paul Klees: Eine Studie zur Beziehung von Bild und Sprache in der Kunst des zwanzigsten Jahrhunderts*, Dissertation, Rheinische Friedrich-Wilhelms-Universität, Bonn, 1968, p.33.
P. Kort, *The Ugly Face of Beauty: Paul Klee's Images of Aphrodite*, Dissertation, University of California, Los Angeles, 1994, pp. 53 & 106.
A.-K. Günzel, 'Mythologisches Glossar', in exh. cat., *Paul Klee: In der Maske des Mythos*, Cologne, 1999, p. 276 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. II, 1913-1918, Bern, 2000, no. 978, p. 75 (illustrated).



FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

124

PAUL KLEE (1879-1940)

Angreifende Pflanzen (Attacking Plants)

signed 'Klee' (lower right), dated, numbered and inscribed '1926 F.8. angreifende Pflanzen' (on the artist's mount)
pen and ink on paper laid down on the artist's mount
image: 5 x 7 in. (12.7 x 17.9 cm.)
artist's mount: 7 x 9 $\frac{3}{8}$ in. (17.9 x 23.9 cm.)
Drawn in 1926

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Berggruen & Cie, Paris; sale, Kunstkabinett, Stuttgart, 18-20 October 1950, lot 2185.
Kunstkabinett Klihm, Munich, by whom acquired at the above sale.
Galerie Beyeler, Basel.

Karl Julius Anselmino, Wuppertal.
Acquired from the above by the present owner.

EXHIBITED:

Wuppertal, Kunst-und Museumsverein, *Paul Klee, Werke aus den Jahren 1904 bis 1940*, January - February 1956, no. 39.

LITERATURE:

W. Grohmann, *Paul Klee*, Paris, 1929 (illustrated).
W. Grohmann, *Paul Klee, Handzeichnungen, 1921-1930*, Berlin, 1934, no. 80.
S. Takiguchi, 'Paul Klee', in *Atelier*, vol. 17, no. 4, Tokyo, 1940, pp. 11-16 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, vol. IV, 1923-1926, Bern, 2000, no. 4110, p. 478 (illustrated).

OSKAR SCHLEMMER (1888-1943)

Raum mit sieben Figuren

oil on paper
19 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. (48.6 x 65.4 cm.)
Executed in 1937

£250,000-350,000
US\$320,000-440,000
€290,000-400,000

PROVENANCE:

with Galerie Gerd Rosen, Berlin.
Acquired by the father of the present owner *circa* 1950, and thence by descent.

EXHIBITED:

Berlin, Galerie Gerd Rosen, *Willi Baumeister-Oskar Schlemmer*, November 1946 (illustrated; titled 'Raumbild').
Stuttgart, Galerie Valentien, *Malerei und Graphik der Bauhaus-Künstler*, May - June 1968, no. 68 (illustrated on the invitation leaflet).
Schwenningen, Ausstellungsräume der Berufsschule, *Oskar Schlemmer*, November - December 1969, no. 12, p. 25 (illustrated).
Stuttgart, Staatsgalerie, *Oskar Schlemmer: Visions of a New World*, November 2014 - April 2015, no. 113, pp. 134 & 286 (illustrated p. 138).

LITERATURE:

H. Hildebrandt, *Oskar Schlemmer*, Munich, 1952, no. 344.
K. von Maur, *Oskar Schlemmer, Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. G380, p. 134 (illustrated).



Lola Yekimovsky, Gunta Stölzl, Karin, Jaina, and Tilman, Tut Schlemmer (from left to right) with Oskar Schlemmer behind, *circa* 1928.



Oskar Schlemmer, *Im Holzhaus*, 27 May 1936.
Sold, Christie's, London, 25 June 2014 (€548,500).





Oskar Schlemmer, *Zwölfergruppe mit Interieur*, 1930. Von der Heydt-Museum, Wuppertal.

Executed in 1937, *Raum mit sieben Figuren* is part of a small group of works that Oskar Schlemmer referred to as 'Lebensskizzen', or 'life sketches'. As the artist's biographer Karin von Maur points out, interior scenes with figures had long been among Schlemmer's most favoured subjects, however this series of works is unique as the scenes depicted are not abstract, but instead captured from life with Schlemmer's family featuring as the main protagonists (K. von Maur, *Oskar Schlemmer: Monographie und Œuvrekatalog*, vol. I, Munich, 1979, p. 279). Painted in oil on a large sheet of paper and varnished by the artist, *Raum mit sieben Figuren* testifies to Schlemmer's confidence in artistic techniques and his willingness to experiment to create a unique, non-conventional and instantly recognisable style.

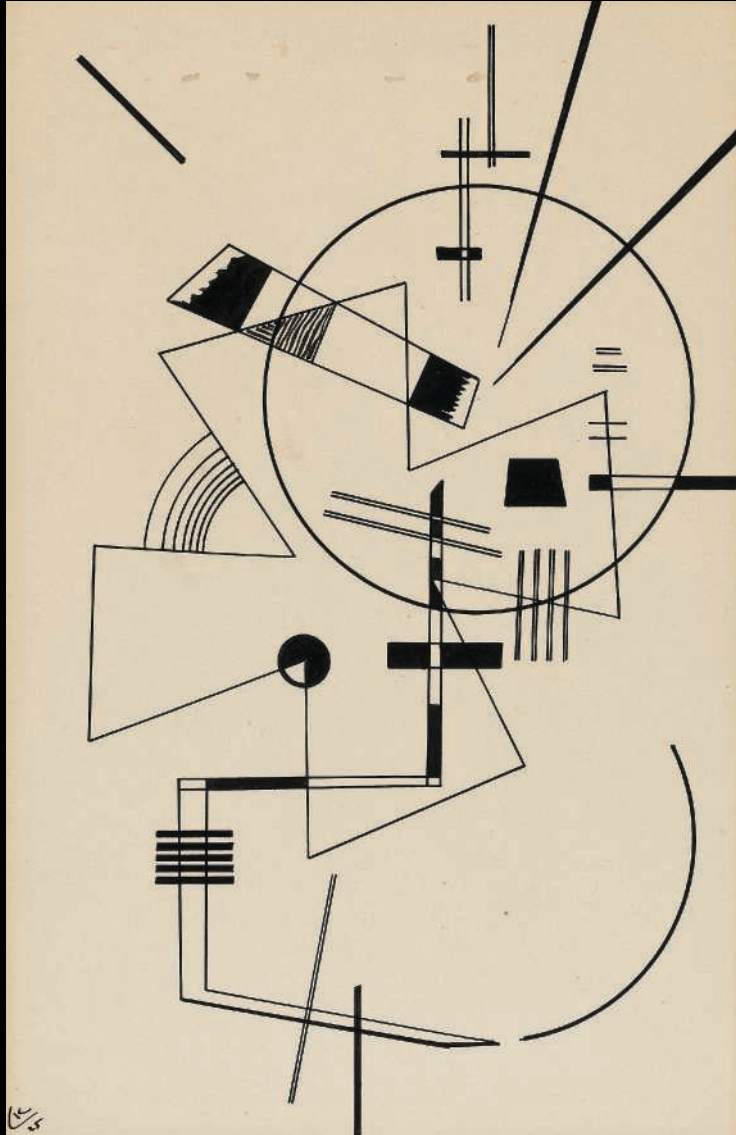
Oskar Schlemmer's artistic career had suffered severely following Adolf Hitler's rise to power in 1933. Following his Bauhaus and Breslau tenures, he had been appointed to teach at the Vereinigte Staatsschulen für Kunst in Berlin in the autumn of 1932, only to be denounced as a 'destructive, Marxist-Jewish element' soon after. His employment was terminated in August 1933 when he suddenly found himself unable to support his family who had to move away and stay with relatives in Mannheim. They were finally reunited in April 1934 when they moved to a farmhouse in Eichberg, a small village near the Swiss border in Baden-Württemberg, where they grew fruit and vegetables and raised rabbits and sheep to support themselves (A.L. Lehman & B. Richardson, eds., *Oskar Schlemmer*, exh. cat., Baltimore, 1986, pp. 203-204).

Despite the ostracism and difficulties he faced, Schlemmer started to paint again in 1935 following a break from his artistic practice. *Raum mit sieben Figuren* dates from this period of

new-found energy and enthusiasm, the soft rays of sunlight suffusing the room and its inhabitants in an atmosphere of warmth and community. Executed in Schlemmer's considered manner, the pictorial composition of *Raum mit sieben Figuren* is balanced and harmonious. The space is occupied by static and dynamic elements – the interplay of vertical, horizontal and diagonal lines creates a framework for the protagonists to sit in silence or devote themselves to various daily activities of making, reading, conversing or observing. The female figure in the foreground makes the viewer feel closer to the scene on the one hand, while partially obstructing it on the other, creating an image that is all the more intriguing.

The central figure turning away from the viewer is typical of Schlemmer's oeuvre and is reflective not only of what he was going through at the time, but also the state of the world. It soon became apparent that the artist's optimism was to be short-lived. In the summer of 1937, very shortly after *Raum mit sieben Figuren* was executed, Schlemmer found out that some of his finest paintings had been confiscated from German museums to be included in the 'Entartete Kunst' ('Degenerate Art') exhibition in Munich. Having just built a house and a studio and exhibited in London and New York, Schlemmer was devastated. On 27 November 1937, he wrote in his diary: 'What a summer! A house-building! Munich and "Degenerate Art." A big, beautiful studio – useless and pointless' (reproduced in T. Schlemmer, *The Letters and Diaries of Oskar Schlemmer*, trans. K. Winston, Evanston, Illinois, p. 367). The political situation took a profound toll not only on Schlemmer personally, but the artistic community in Europe overall. Drained of physical and mental strength following years of working as a contractor to make a living, Schlemmer passed away in 1943, aged only fifty-five.





PROPERTY FROM A PRIVATE COLLECTION

126

WASSILY KANDINSKY (1866-1944)

Zeichnung für 'Lithographie No II'

signed with the monogram and dated '25' (lower left)
pen and India ink on paper
13 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in. (34.6 x 22.6 cm.)
Drawn in 1925

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Nina Kandinsky, Paris, by descent from the artist.
Margit Chanin, New York.
Grosvenor Gallery, London.
Acquired from the above by the mother of the present owner in 1972,
and thence by descent.

EXHIBITED:

Paris, Galerie Claude Bernard, *Kandinsky, dessins 1922-1944*,
March - April 1963, no. 9 (illustrated).
Paris, Galerie Jean Chauvelin, *La peinture non-objective/The Non-Objective World, 1924-1939*, June 1971, no. 78, p. 80 (illustrated p. 81);
this exhibition later travelled to London, Annelly Juda Fine Art, July -
September 1971; and Milan, Galleria Milano, October - November 1971.

LITERATURE:

The artist's handlist of drawings, 1925, no. 22.
W. Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958,
p. 187 (illustrated).
J. Cassou, *Wassily Kandinsky. Interferences: Aquarelles et dessins*,
Paris, 1960, p. 45 (illustrated).
H. K. Roethel, *Kandinsky: Das graphische Werk*, Cologne, 1970, p. 372.
V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné*, vol. I,
Individual Drawings, Munich, 2006, no. 631, p. 305 (illustrated).



127

PAUL KLEE (1879-1940)

Voralpine Landschaft

signed 'Klee' (lower left)
oil on paper
7 x 10⁷/₈ in. (17 x 27.5 cm.)
Executed in 1937

£55,000-75,000
US\$70,000-95,000
€63,000-85,000

PROVENANCE:

with Galerie Simon [Daniel-Henry Kahnweiler], Paris, 1938.
with Nierendorf Galleries, New York (no. 843), from 1938.
J. B. Neumann, New York.
Eric Ponder, New York.
Galerie Berggruen & Cie, Paris, by whom acquired from the above in 1962.
James Wise, Geneva & New York & Nice, by whom acquired from the above in 1962.
Anonymous sale, Galerie Motte, Geneva, 1 November 1963, lot 119.
Anonymous sale, Galerie Motte, Geneva, 5 December 1964, lot 74.
Brook Street Gallery, London.
Private collection, by whom acquired from the above in 1966.
Acquired from the above by the present owner in 2003.

EXHIBITED:

Paris, Galerie Simon, *Paul Klee, oeuvres récentes*, January - February 1938, no. 38.
New York, Nierendorf Galleries, *Paul Klee, A Choice Collection of the Master's Work*, October - November 1938, no. 58.
Geneva, Galerie du Perron, *Paul Klee*, July - August 1965, no. 26.
London, Brook Street Gallery, *Klee*, June - September 1966, no 31.

LITERATURE:

The artist's handlist, no. 11.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné*, vol. VII, 1934-1938, Bern, 2003, no. 6947, p. 219 (illustrated).

1937 marked an energetic return to art-making for Paul Klee, having suffered illness in the years immediately prior which had affected his ability to paint and draw. *Voralpine Landschaft* depicts a rolling alpine landscape, such as those Klee might have visited for treatment around this time whilst he was living in Switzerland. Its harmonious yet dynamic aspect, with complimentary pastel colours bearing a cluster of pine trees in the background, employs Klee's distinctive line as a serpentine curve to direct the eye. This scene is at odds with the chaos that surrounded the artist towards the end of his life; the rise of Fascism that would see the confiscation of many of his own artworks for the Degenerate Exhibition in Germany this same year was occurring simultaneously to his declining health. In this sense, the extraordinary optimism and imagination of Klee's earlier work remains apparent here, attesting to his resilience at this time in the face of difficulty.

*128

PAUL KLEE (1879-1940)

Mola

signed 'Klee' (upper right), dated, numbered and inscribed '1924 226 Mola' (on the artist's mount)
gouache and watercolour on paper laid down on the artist's mount;
gouache and pen and India ink on the artist's mount
image: 4¼ x 12¾ x in. (10.7 x 32.5 cm.)
artist's mount: 7½ x 15¾ in. (18.9 x 39.8 cm.)
Executed in 1924

£200,000-300,000
US\$260,000-380,000
€230,000-340,000

PROVENANCE:

with Alfred Flechtheim, Dusseldorf, from July 1930.
with Alex Vömel, Dusseldorf, until at least 1933.
with Daniel-Henry Kahnweiler, Paris, until 1937.
with Curt Valentin [Buchholz Gallery], New York, 1937-1938.
Karl Nierendorf, New York, from 1938.
Cornelia Mackin, Blue Hill, Maine, and thence by descent.
with Roland Browse & Delbanco, by 1972.
Anonymous sale, Sotheby's, New York, 16 May 1984, lot 139.
Private collection, Europe, and thence by descent to the present owner.

EXHIBITED:

Dusseldorf, Kunstverein für die Rheinlande und Westfalen (in association with Galerie Alfred Flechtheim), *Paul Klee*, June - July 1931, no. 166.
New York, Buchholz Gallery, *Paul Klee*, March - April 1938, no. 20.

LITERATURE:

K. Nierendorf, ed., *Paul Klee, Paintings, Watercolors, 1913 to 1939*, New York, 1941, no. 4, p. 7 (illustrated).
S. Wada, *Paul Klee and his Travels*, Tokyo, 1979, p.107 (illustrated).
M. Franciscono, 'Paul Klees Sizilienurlaub von 1924', in exh. cat., *Reisen in den Süden*, Ostfildern-Ruit, 1997, p. 55.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné*, vol. IV, 1923-1926, Bern, 2000, no. 3598, p. 254 (illustrated).



Paul Klee, *Sicilische Landschaft*, 1924.
The Barnes Foundation, Philadelphia, Pennsylvania.



1966 Molla

Paul and Lily Klee travelled to Italy in 1924 for a six-week sojourn. Lily Klee outlined the trip in a letter to Emmy 'Galka' Scheyer, the artist's dealer in America. She states that they left Bern on 7 September, arriving in Genoa where they stayed for two days. Travelling south, they then spent two days in Naples before proceeding to Sicily for the main part of their stay. On the way back, they stayed in Rome for nine days and Milan for two. Her impressions of Italy were overwhelmingly positive – in relation to Sicily in particular, she referred to the ever-blue skies, the seemingly endless sea, African-looking architecture, rich vegetation of cacti, fig and cypress trees, olive, orange and lemon groves... She also mentioned that Klee worked on many studies in Sicily (letter from Lily Klee to Emmy 'Galka' Scheyer, 14 October 1924, reproduced in M. Franciscono, 'Paul Klees Sizilienurlaub von 1924', in U. Gerlach-Laxner & E. Schwitzer, eds., exh. cat., *Paul Klee, Reise in den Süden: Reisefieber praecisiert*, Ostfildern-Ruit, 1997, pp. 59-60).

In the present work Paul Klee captures his impression of Castelmola, a small Sicilian medieval village north of Taormina built around the ruins of a Norman castle. With its patchwork of geometric shapes in hues of purples, blues, pinks and greens, the abstracted view of the village conveys the tight arrangement of buildings sitting on top of a hill. According to the artist's biographer Will Grohmann, Klee 'was always fascinated by a landscape with historical associations' and 'had visions of history and geography overlapping in terms of space' (W. Grohmann, *Paul Klee*, New York, p. 71). To Klee, Sicily was the 'springboard' to North Africa and his Sicilian compositions resemble the Tunisian ones in their richness of colour and the semi-abstracted, mosaic-like depictions of landscapes and architecture (letter from Paul Klee to Lily Klee, 15 April 1930, in P. & F. Klee, *Paul Klee: Briefe an die Familie*, vol. II, Cologne, 1979, p. 1113). Although Klee often returned to the theme of North Africa after his 1914 stay in Tunisia, this motif appeared in his

works more frequently in the lead-up to his Sicilian holiday in 1924, testifying to the affiliation he felt between the two regions.

As many of his Tunisian works, with its cubistic abstraction of the architectural forms of a medieval town, *Mola* illustrates how Klee fused the constructive principles of Cubism with the colour theory of Robert Delaunay to create a new, simple but articulate language representing nature in abstract terms but without completely departing from the world of objective reality. One of only a few of the Sicilian works to name a specific location in their title, here the colour harmonies of Delaunay's Orphist circles have been translated into the simplicity and compactness of the architectural geometry to create a cubist mosaic of coloured form that shimmers with light and gaiety. This joyous quality is conveyed purely through Klee's remarkable sensitivity to colour and light and reflects the astonishing developments he had made in Tunisia and beyond.

In his handwritten notes, Klee referred to the present work as 'Erinnerung an Castell Mola' (a memory of Castelmola), suggesting that the piece was likely not executed during the trip, but rather upon the artist's return to Weimar, possibly based on a study he created whilst still in Sicily. The theme of memory and the passage of time had been a long-standing concern in Klee's work, dating back to his seminal sojourn in Tunisia in the spring of 1914, where he had begun work on the multi-layered composition *Teppich der Erinnerung (Carpet of Memory)* (Paul Klee Foundation, no. 1295). The first in a series of complex *aides-mémoires* that would emerge over the next decade, Klee condensed a number of different experiences and visual sensations from his trip into a single composition, using a personal vocabulary of graphic symbols and associated imagery to create a collage of remembrances. Much like his Tunisian trip, Klee's stay in Sicily reappeared in his works for many years, until 1931 (M. Franciscono, *op. cit.*, p. 57).



Wassily Kandinsky, *Grüne Linie*, 1938. The Art Institute of Chicago.



OSKAR SCHLEMMER (1888-1943)

Geneigte Halbfigur mit rötlichen Tönen

dated '30.1.33' (lower right)
pastel on paper
21½ x 16¼ in. (54.8 x 41.4 cm.)
Executed on 30 January 1933

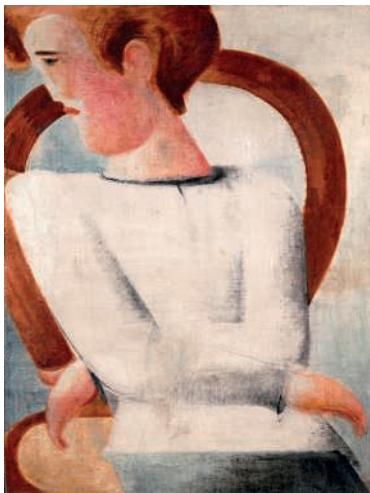
£150,000-250,000
US\$200,000-320,000
€180,000-280,000

PROVENANCE:

Marlborough Fine Art, Ltd., London, by whom acquired in 1960.
Galerie Roman Norbert Ketterer, Campione d'Italia, by whom
acquired from the above in 1966.
Maria Tannenbaum, New York.
Findlay Gallery, New York.
Galerie Zwirner, Cologne, 1969-1971.
Galerie Neuendorf, Hamburg.
Private collection, Germany, by whom acquired from the above, and
thence by descent.

EXHIBITED:

Hannover, Kestner-Gesellschaft, *Oskar Schlemmer: Handzeichnungen, Aquarelle*, February - March 1960, no. 149; this exhibition later travelled to ten further locations in Germany between April 1960 and August 1961.
London, Marlborough Fine Art, Ltd., *Painters of the Bauhaus*, March - April 1962, no. 186, p. 82 (illustrated).
London, Marlborough Fine Art, Ltd., *Drawings, Watercolours, Collages, Expressionism, Bauhaus, Dada*, January 1966, no. 59 (illustrated).

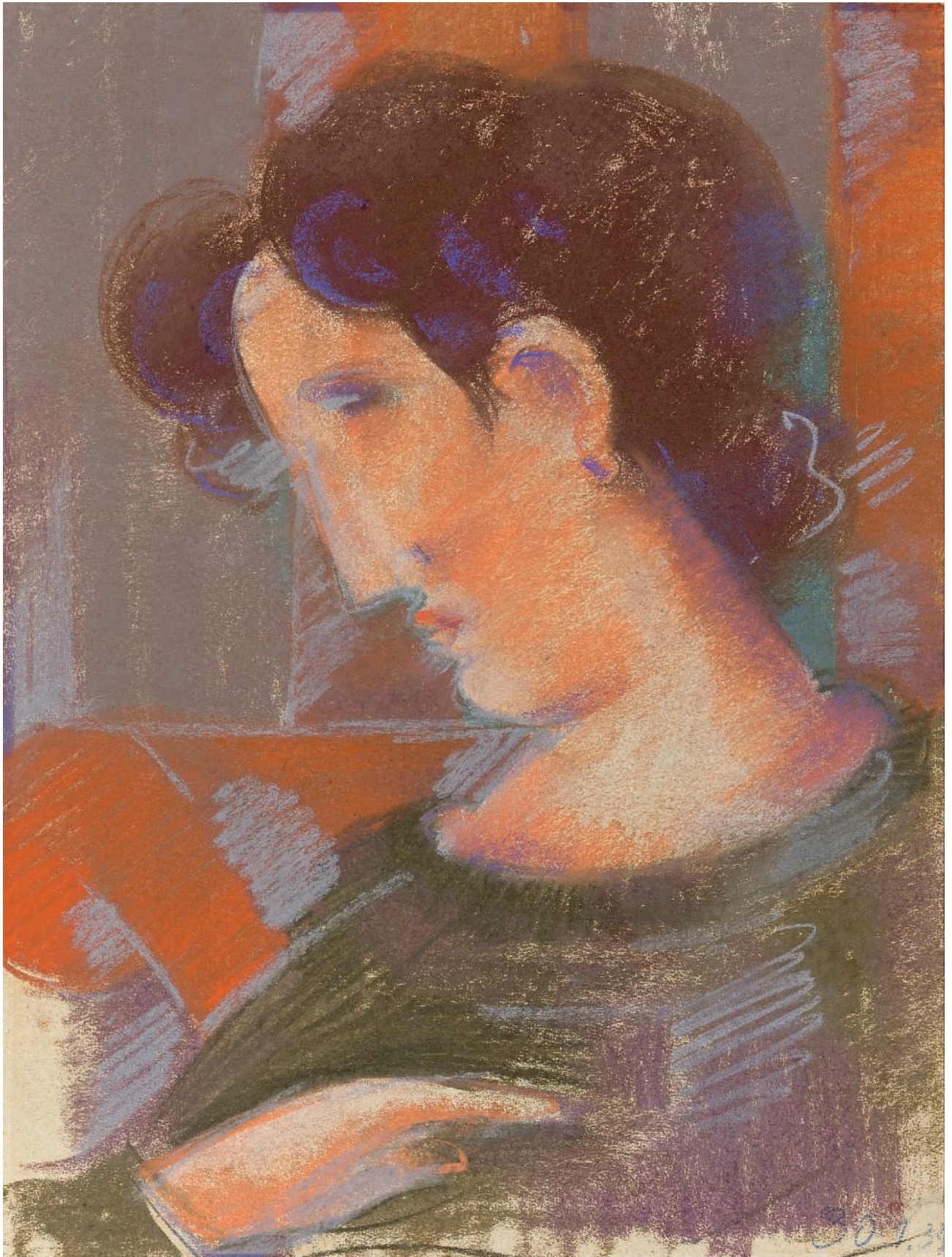


Oskar Schlemmer, *Weißer Jüngling auf geschweiftem Stuhl*, 1930. Nationalgalerie, Berlin.

LITERATURE:

H. Hildebrandt, *Oskar Schlemmer*, Munich, 1952, no. 822.
R.N. Ketterer, *Moderne Kunst III*, Campione d'Italia, 1966, no. 171 (illustrated p. 189).
K. von Maur, *Oskar Schlemmer: Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. K55, pp. 359-360 (illustrated p. 360).

Oskar Schlemmer was among the first and most prominent masters at the Staatliches Bauhaus, first in Weimar and later in Dessau, where he developed a truly unique, instantly recognisable style in his art. Dating from 30 January 1933, the present work, expressive and introspective at once, was executed just two weeks after the Swiss artist Otto Meyer-Amden passed away. Schlemmer and Meyer-Amden first met in 1911 and became very close friends. They corresponded regularly and shared a deep mutual understanding, so Schlemmer was naturally distressed after hearing the news of his friend's passing. Just a few days before executing *Geneigte Halbfigur mit rötlichen Tönen*, he wrote to his fellow artist Lily Hildebrandt: 'Otto Meyer is dead! The thought makes the mind go blank. A tragic life!' (Letter from Oskar Schlemmer to Lily Hildebrandt, 26 January 1933, reproduced in T. Schlemmer, *The Letters and Diaries of Oskar Schlemmer*, trans. K. Winston, Evanston, Illinois, p. 306). Looking down, the sitter emanates a sense of sadness and introspection, heightened by the placement of her left hand on her heart. The rapidly drawn strokes of light-blue pastel are in stark contrast with the balanced composition and the geometry of the background, conveying some of the tension the artist may have been experiencing at the time.



PAUL KLEE (1879-1940)

Drama Aktschluss (Drama, End of Act)

signed 'Klee' (lower left), inscribed 'Schlusszene eines Dramas' (upper centre), dated, numbered and inscribed '1920.162. Drama Aktschluss' (on the artist's mount; lower left)
watercolour and pen and ink on paper laid down on the artist's mount
image: 7¼ x 11⅞ in. (18.5 x 28.3 cm.)
artist's mount: 10¾ x 13½ in. (26.5 x 34.4 cm.)
Executed in 1920

£200,000-300,000
US\$260,000-380,000
€230,000-340,000

PROVENANCE:

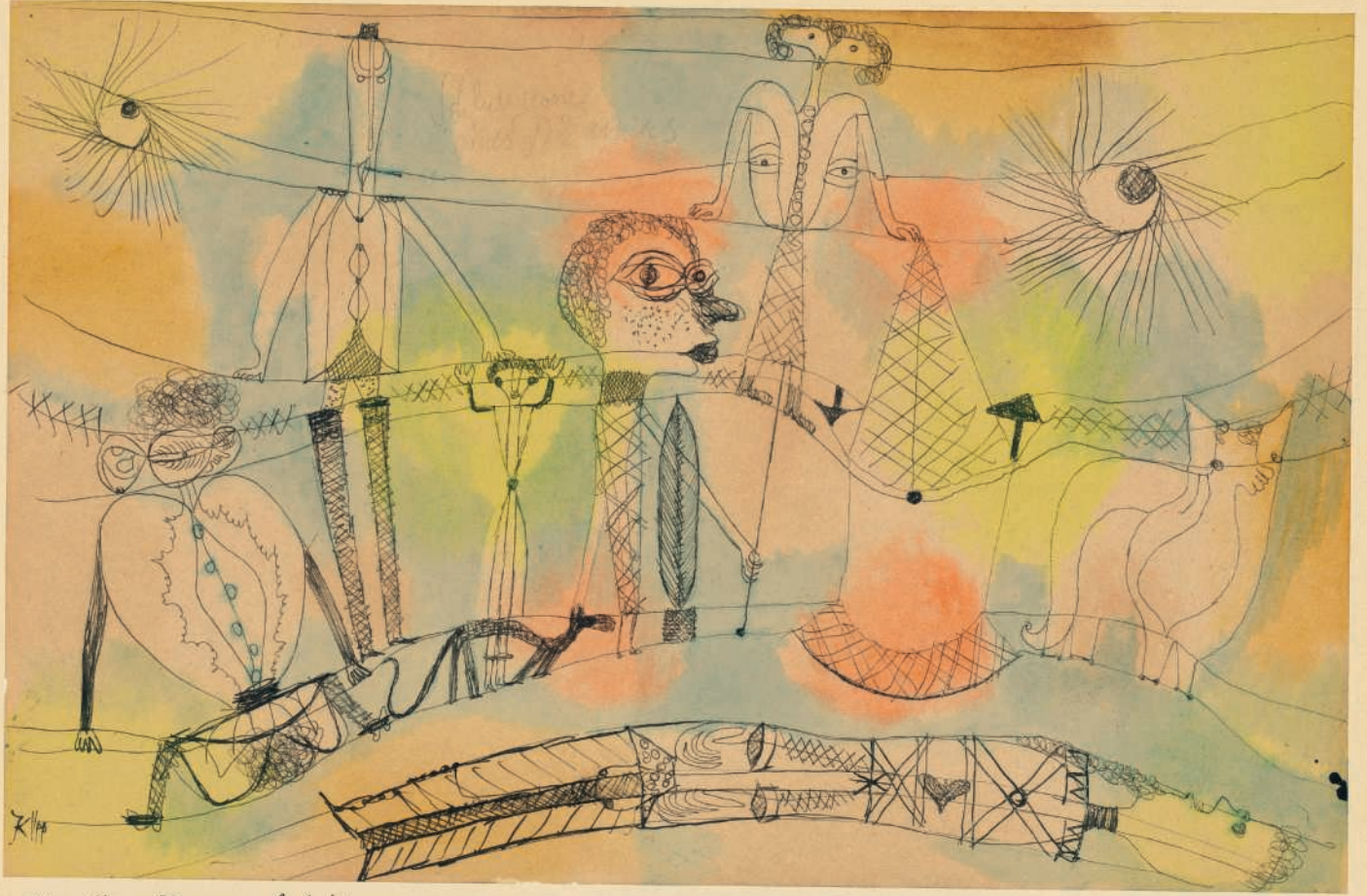
Emmy 'Galka' Scheyer, San Francisco & Los Angeles, 1928-1931.
Charlotte Mack, San Francisco, by 1931.
Herschel B. Freeman, until 1961.
Saidenberg Gallery, Inc., New York, in 1961.
Taft Schreiber, Beverly Hills, by whom acquired in 1961.
Gallery Stephen Hahn, New York, until 1972.
Berggruen & Cie, Paris, 1972-1975.
Joachim Hermann, by whom acquired from the above in the 1970s.
Geerte Murmann, Troisdorf, a gift from the above in 1986, and thence by descent to the present owners.

EXHIBITED:

Hollywood, Braxton Gallery, *The Blue Four*, May 1930, no. 6.
San Francisco, California Palace of the Legion of Honor, *The Blue Four*, April - May 1931, no. 8.
Oakland, The Oakland Art Gallery, *The Blue Four*, August - September 1931, no. 20.
San Francisco, Museum of Art, *Paul Klee*, January - February 1937.
Oakland, Mills College Art Gallery, *European Master Drawings of the Nineteenth and Twentieth Centuries*, February - March 1939, no. 61; this exhibition later travelled to Seattle, Art Museum, April - May 1939.
New York, Saidenberg Gallery, *Paul Klee, Third Bi-annual Exhibition of Paintings and Drawings*, November - December 1957, no. 11.

LITERATURE:

N. Sawelson-Gorse, 'Kleine Kreise und brüchige Bündnisse: Galka Scheyer und amerikanische Sammler der "Blauen Vier"', in exh. cat., *Die Blaue Vier, Feininger, Jawlensky Kandinsky, Klee in der Neuen Welt*, Bern, 1997, pp. 58-61.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné*, vol. III, 1919-1922, Bern, 1999, no. 2507, p. 231 (illustrated).



1920-1962. Drama Aktisch



Paul Klee, *Schluss des letzten Aktes eines Drama* (*The End of the Last Act of a Drama*), 1920. Museum of Modern Art, New York.

With his lifelong passion for all forms of theatrical illusion and fantasy, from classical opera to circus and cabaret-style variety, Klee populated his visual worlds with puppets, grotesques, marionettes, and masks, and with actors, musicians, dancers, acrobats, and other artists of the stage and circus ring. 'Everything that reminds us of stage and scenery reaches deep into our souls,' he declared (quoted in *The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 164). In fact, for Klee, the theatre was not merely a simulation of life, but life simulated art in the theatre of humanity played out all around him in real time as a continual performance of everyday life.

Klee's interest in the expressive potential of puppetry first emerged in Munich during the mid-teens, when the artist and his young son Felix were regulars at the Auer Dult, a traditional local flea market. While Klee searched for painting supplies and frames, Felix would sit utterly entranced before Kasperl and Gretl (Punch and Judy) performances. For the boy's ninth birthday in 1916, Klee made him a puppet theatre and a set of eight hand puppets created from the *Blaue Reiter* Almanac; some three dozen more puppets would follow in the ensuing decade until 1925 with varying themes such as family members, village people, heroes and villains. 'Indescribably expressive, each single figure,' Lyonel Feininger recalled. "There was no end to the laughing and the enthusiasm when Felix gave a performance' (quoted in M. Plant, *Paul Klee, Figures and Faces*, London, 1978, p. 100).

Drama Aktschluss (*Drama, End of Act*) is part of a group of whimsical compositions that Klee executed in the early 1920s, in which delicate, ostensibly naïve, line drawings are set either against an independent structure of colour units or (as here) within a stained, translucent colour field. These playful poetic fantasies were often drawn from the world of theatre, ballet, opera, and fairy tales; Klee loved the comic operas of Mozart and was also drawn to the magical stories of the Romantic author E.T.A. Hoffmann, whose works were much discussed at the Bauhaus in the early 1920s.

A playful, musical rhythm is inherent within *Drama Aktschluss* (*Drama, End of Act*), the puppets and props dancing atop the animated line as if notes on a musical score, choreographed in their performance of life. Music had been an integral part of Klee's life from his earliest childhood, his father a music teacher, his mother a trained singer, and he himself an accomplished violinist. Indeed, Klee's decision to become a visual artist rather than a musician was made only with great difficulty at the end of his secondary schooling. He came to see music as a model for his art and persistently sought to translate the temporal qualities of music into visual form. Many of his lectures at the Bauhaus centred on the parallels between music and colour theory, in particular the ability of linear patterns and grids to create structural rhythms. In works such as *Drama Aktschluss* (*Drama, End of Act*), the independent roles played by drawing and colour have been likened to the relationship between the

libretto and the score of an opera, which are connected but retain their own separate identities; just as the libretto is elevated by being set to music, so too does the abstract, coloured ground imbue Klee's playful, representational drawings with new strength (see A. Kagan, *Paul Klee: Art and Music*, New York, 1983, pp. 95-121). This technique enabled Klee both to preserve the delicate, idiosyncratic character of his line and to sustain within himself a child's spirit of play. Andrew Kagan has explained, 'Whimsy, fantasy, and playfulness were not merely personal indulgences for Klee; they also represented an aesthetic ideal. In his assessment of Mozart's achievement, Klee must have deduced that an understanding of and occasional borrowing from the young child's aesthetic, is a critical factor in attaining ultimate things in art' (*Paul Klee at the Guggenheim Museum*, exh. cat, New York, 1993, p. 37).

Although the title of the present work makes the correlation clear, many works from Klee's oeuvre inherently display the core influences of theatre and music on the artist without necessarily alluding to it in the title, as Will Grohmann has written, 'We shall never know exactly which, or how many, of Klee's works allude to the opera. In Klee, the process of metamorphosis is so intense that origins are seldom apparent, the more so as in his method of work the associative elements often enter only after a picture has been started. The titles alone are not a sufficient clue. Operatic experiences were undoubtedly the inspiration of many other ballet-like figures - lovers and mourners, masked and unmasked; and many a landscape with moon and stars certainly descends from the realm of *The Magic Flute* and other fairy-tale operas' (*op. cit.*, 1954, p. 247).

An oil transfer drawing of the exact same composition resides in the Museum of Modern Art, New York, showing the artist's exploration of this subject in the technique he devised in 1919, displaying a darker, more muted palette. Howardena Pindell explains the technique: 'In Klee's innovative method, tracing paper was transformed into a type of carbon paper by painting one side with printer's ink or oil paint. The drawing (or model of a drawing) would be placed on top and meticulously traced with a needle. Simultaneously a piece of drawing paper or lithographic transfer paper would be placed under the painted surface to receive the drawing. The pressure of his hand left an impression of the weave of the paper, making visible the paper's surface qualities (Klee could intentionally rub the surface or accidentally transfer surface texture 'monotypically' to the paper)' (*Paul Klee Centennial: Prints and Transfer Drawings*, exh. cat., New York, 1978.).

The present work was first held in the collection of Emmy 'Galka' Scheyer, the German-American artist and art dealer who founded the art collective The Blue Four in 1924, comprised of Klee, Kandinsky, Feininger and Jawlensky, promoting the artists' work in America with the first exhibition at Charles Daniel Gallery, New York, in 1925. Since being exhibited in Hollywood in 1930, *Drama Aktschluss* (*Drama, End of Act*) remained in American collections until the 1970s whereupon it returned to Europe in the 1970s by ownership of Berggruen & Cie, Paris, entering the present family collection in the 1980s where it has remained for over 30 years.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ131

CHRISTIAN SCHAD (1894-1982)

Mann mit Junge

signed and dated 'Schad 31' (lower left)
pencil on paper
12 x 9 in. (30.5 x 22.8 cm.)
Drawn in 1931

£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

The artist's estate.
Anonymous sale, Kunsthaus Lempertz, Cologne, 29 November 2006,
lot 386.
Acquired at the above sale by the present owner.

EXHIBITED:

Rottach-Egern, Gallery G.A. Richter, *Christian Schad, Drawings 1918-1977*, 1990, no. 3, p. 43. (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ132

CHRISTIAN SCHAD (1894-1982)

Das Geld (Pecunia non olet sed homo (Geld stinkt nicht, aber der Mensch))

with the *Nachlass* stamp 'CHRISTIAN SCHAD NACHLASS' (lower centre) and inscribed 'pecunia non olet sed homo' (within the composition)

gouache and pencil on paper

39¼ x 36¼ in. (101 x 92 cm.)

Executed *circa* 1973

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

The artist's estate.

Private collection, southern Germany.

Anonymous sale, Galerie Bassenge, Berlin, 27 November 2010,

lot 8252.

Acquired at the above sale by the present owner.

LITERATURE:

Christian-Schad-Stiftung Aschaffenburg, *Christian Schad, Werkeverzeichnis Band I: Malerei*, Bonn, 2008, p. 290.



Christian Schad, *Das Geld*, 1973-1974.

Private collection.

ERNST LUDWIG KIRCHNER (1880-1938)

Nacktes Paar (recto); Junges Mädchen (verso)

with the *Nachlass* stamp and numbered 'FS Dre/Bg 29' (Lugt 1570b; on the reverse)

pastel on paper (*recto*); black crayon on paper (*verso*)
16 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (43 x 34 cm.)

Executed in 1907

£60,000-80,000

US\$77,000-100,000

€69,000-91,000

PROVENANCE:

Galerie Nierendorf, Berlin.

Kunsthau Lempertz, Cologne.

Private collection, The Netherlands.

Acquired from the above by the present owner.

EXHIBITED:

Berlin, Galerie Nierendorf, *E.L. Kirchner, Zum Fünfundzwanzigsten Todestag*, June - October 1963, no. 47, p. 26 (illustrated).

Davos, Galerie Iris Wazzau, *Kunst auf Papier*, December 2015 - April 2016, no. 15 (illustrated).

Bielefeld, Samuelis Baumgarte Galerie, *Like a Drunk in a Midnight Choir*, November 2018 - February 2019, p. 75 (illustrated).

LITERATURE:

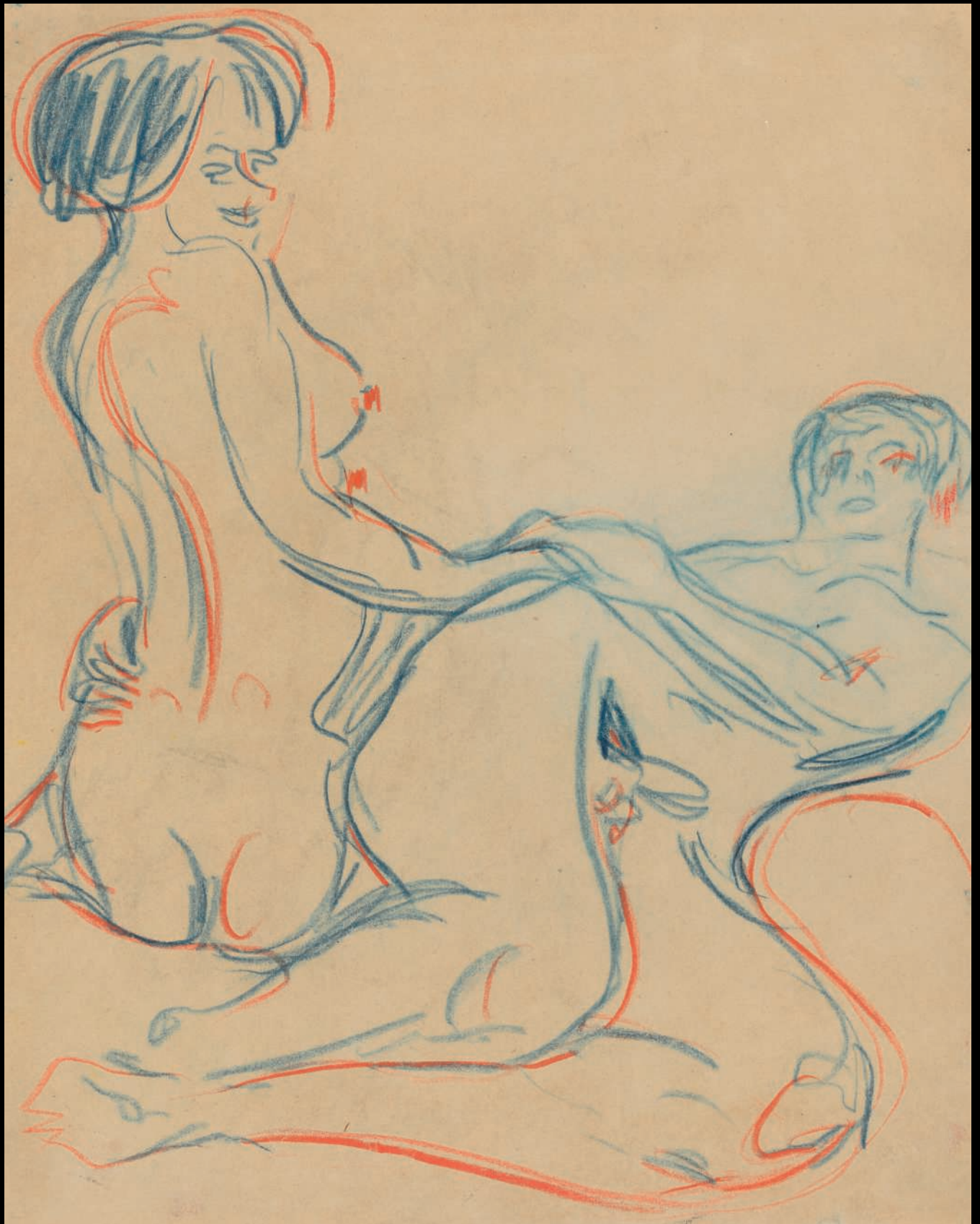
W. Grohmann, *Kirchner Zeichnungen*, Dresden, 1925, no. 14 (illustrated; dated '1905').

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

The nude was a key motif in Kirchner's art of this period; described as the foundation of all visual arts in the *Brücke-Chronik*, it frequently appeared as the central focus of his sketches, prints, photographs and paintings. In these works, the artist, his painterly colleagues and their girlfriends were seen naked, freely moving around Kirchner's studio, conversing, playing games, bathing, sketching, and making love. A new sense of liberated sexuality dominated this space, where clothes were frequently cast aside upon entry, dance and free movement were seen as an essential vitalist expression of life, and sex occurred uninhibited by traditional social taboos.



(verso)





PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

134

**GEORGE GROSZ
(1893-1959)**

Erotische Szene

stamped with the signature 'GROSZ'
(lower right); with the *Nachlass* stamp and
numbered 'UC/339/2' (on the reverse)
oil, watercolour and charcoal on paper
18½ x 23¼ in. (45.8 x 58.9 cm.)
Executed *circa* 1939

£7,000-10,000
US\$8,900-13,000
€8,000-11,000

PROVENANCE:

Private collection, United States.
Anonymous sale, Ketterer Kunst, Munich,
23 October 2009, lot 358.
Acquired at the above sale by the
present owner.

Ralph Jentsch has confirmed the
authenticity of this work.

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

135

**GEORGE GROSZ
(1893-1959)**

Er will nicht stehen

inscribed 'Er will nicht stehen nach der
Erzählung von Mica...' (upper right); stamped
with the signature 'GROSZ' (on the reverse)
pencil on paper
18½ x 23½ in. (46 x 59.8 cm.)
Drawn in 1929

£5,000-8,000
US\$6,400-10,000
€5,700-9,100

PROVENANCE:

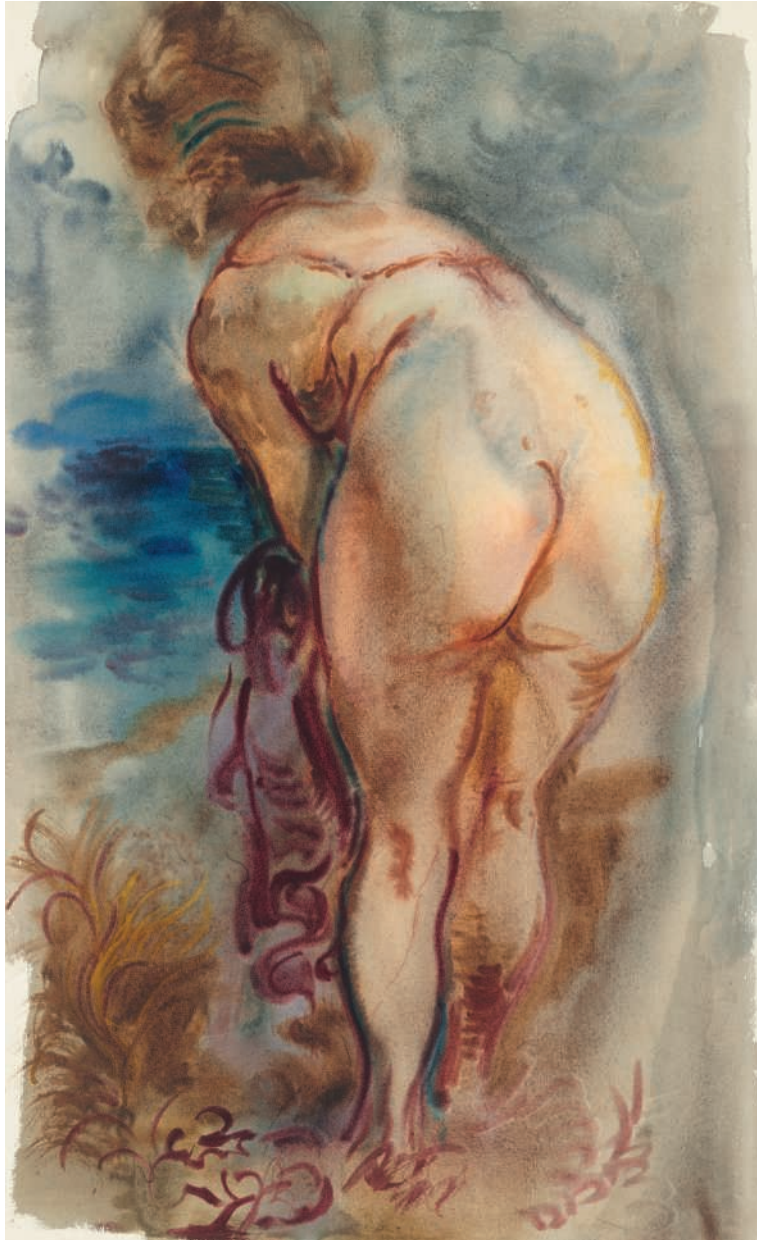
Private collection, Spain.
Anonymous sale, Ketterer Kunst, Munich,
28 April 2009, lot 397.
Acquired at the above sale by the
present owner.

EXHIBITED:

Kiel, Kunsthalle, *Das wahre Gesicht unserer
Zeit*, May - June 2004.

Ralph Jentsch has confirmed the
authenticity of this work.





PROPERTY FROM A PRIVATE DANISH COLLECTION

136

GEORGE GROSZ (1893-1959)

Female Nude, Cape Cod

watercolour on paper
25½ x 16⅞ in. (64.8 x 41 cm.)
Executed in 1939

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:
The artist's estate.

The Harbor Gallery, Cold Spring Harbor, New York.
Private collection, United States, by whom acquired from the above,
and thence by descent; sale, Sotheby's, New York, 11 October 2011,
lot 115.
Acquired at the above sale by the present owner.

EXHIBITED:
(possibly) Cold Spring Harbor, New York, The Harbor Gallery, *George Grosz: A Selection of Watercolors and Drawings*, July - August 1977,
no. 3 (titled 'Nude Bending Over').

Ralph Jentsch has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE COLLECTION

λ137

EMIL NOLDE (1867-1956)

Dahlien (gelb un violett) in blauer Vase

signed 'Nolde.' (lower right)
watercolour on Japan paper
17 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (44.7 x 31.8 cm.)
Executed *circa* 1930-1935

£60,000-80,000
US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Nolde Stiftung Seebüll, until at least 1970.
Fischer Fine Art, London.
Private collection, United Kingdom, by whom acquired from the
above before 1980, and thence by descent to the present owner
in 2010.

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



Emil Nolde, *Blaue und gelbe Blüten*, *circa* 1935-1940.
Sold, Christie's, London, 7 February 2013 (£205,250).

‘The blossoming colours of the flowers and the
purity of these colours; I loved them so very
much. I loved the flowers in the context of their
destiny: shooting up, blossoming, glowing,
pleasing, sloping down, fading, and ending up cast
in the pit... Our human destiny is not always as
consequent or beautiful.’

– EMIL NOLDE



HENRI MATISSE (1869-1954)

Scène d'intérieur

signed and dated 'Henri Matisse 4/44' (lower left)
pen and India ink on paper
15 $\frac{7}{8}$ x 20 $\frac{3}{4}$ in. (40.4 x 52.7 cm.)
Drawn in April 1944

£250,000-350,000
US\$320,000-440,000
€290,000-400,000

PROVENANCE:

Moos *films*, Geneva, by 1948.
Private collection, Switzerland, by whom acquired from the above,
and thence by descent; sale, Christie's, London, 4 February 2008,
lot 46.
Acquired at the above sale by the present owner.

EXHIBITED:

Neuchâtel, Le Musée des Beaux-Arts de Neuchâtel, *Collections
Neuchâteloises*, April - May 1956, no. 191.

LITERATURE:

M. Malingue, ed., *Matisse, dessins*, Paris, 1949 (illustrated pl. 55).

Wanda de Guébriant confirmed the authenticity of this work
in 2008.



Henri Matisse, *Femme assise à une table avec des fruits et un
pichet*, July 1944. Art Institute of Chicago.

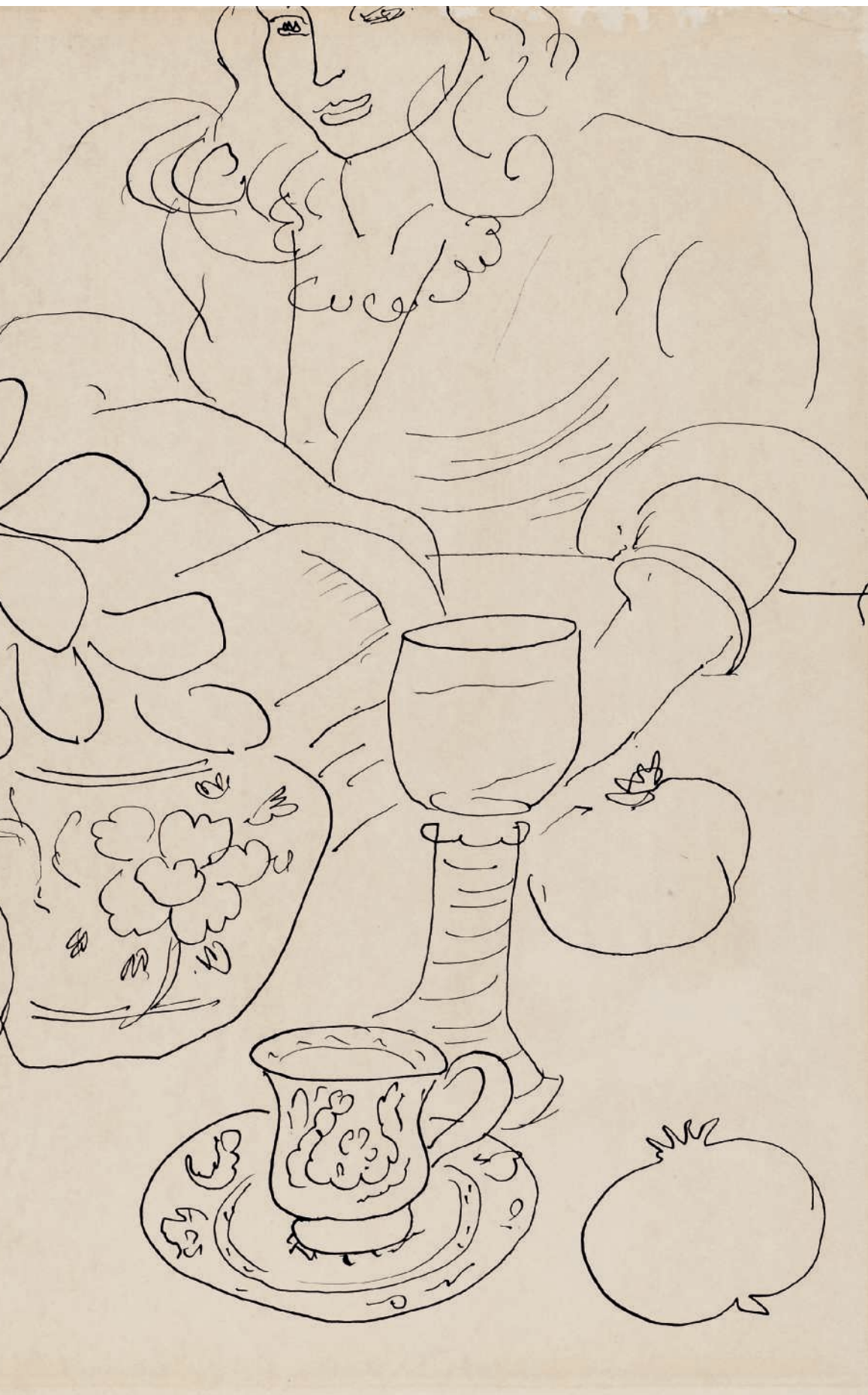
With its flowing line and the implied exoticism of the pomegranates, flowers and goblet, *Scène d'intérieur* is an enchanting glimpse into the lyrical world of Matisse. His was a world dedicated to beauty, and the deceptive simplicity, the sheer economy of means with which he has rendered this scene, allowing the paper itself to add a glowing luminosity, perfectly encapsulate this. 'My line drawing is the purest and most direct translation of my emotion,' Matisse explained. 'Simplification of means allows that. But those drawings are more complete than they appear to some people who confuse them with a sketch. They generate light; looked at in poor, or indirect light, they contain not only quality and sensibility, but also light and difference in values corresponding obviously to colour...' (Matisse, quoted in V.I. Carlson, ed., *Matisse as a Draughtsman*, exh. cat., Baltimore, 1971, p. 18).

This lyrical vision of fluidity and graceful elegance in *Scène d'intérieur* dates from April 1944, a period when Matisse's work had been marked by what he himself termed as a 'floraison', a flowering. This had in part begun following an emergency operation from which he had feared he would not recover. Writing a couple of years earlier, he explained: 'My terrible operation has completely rejuvenated and made a philosopher of me. I had so completely prepared for my exit from life, that it seems to me that I am in a second life' (Matisse, quoted in J. Cowart *et al.*, exh. cat., *Henri Matisse: Paper Cut-Outs*, St Louis, 1977, p. 43). It is with unfettered enthusiasm that he has eloquently captured this 'second life' in *Scène d'intérieur*.





Henri Matisse
4/44



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ139

MAX ERNST (1891-1976)

Ça grouille

signed 'max ernst' (upper right), inscribed 'Ça grouille' (upper left)

crayon and *frottage* on paper

3 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in. (9.8 x 13.7 cm.)

Executed in 1963

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

Galerie Engelberts, Geneva.

Anonymous sale, Van Ham, Cologne, 16 May 1998, lot 229.

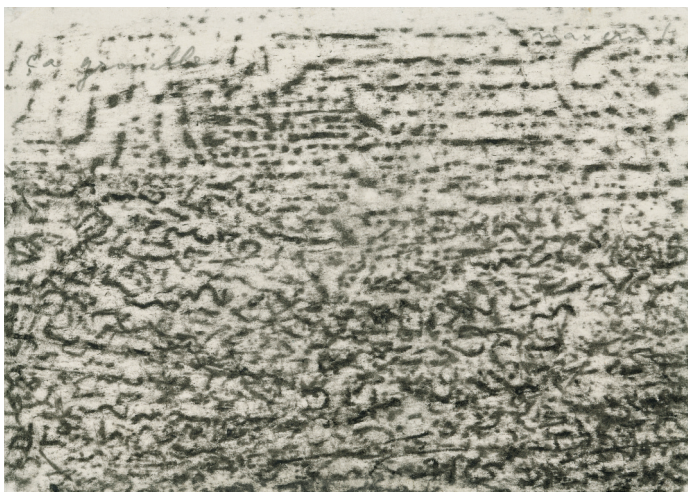
Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Engelberts, *Max Ernst: Dessins, frottages, estampes originales*, October - November 1971 (illustrated).

LITERATURE:

W. Spies, S. & G. Metken, *Max Ernst, Œuvre-Katalog, Werke 1954-1963*, Cologne, 2007, no. 3727, p. 351 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ140

MAX ERNST (1891-1976)

Logique sans peine, Seite 80, 86, 202; also Wuderhorn, Seite 9

signed 'max ernst' (lower right)

ink and collage on paper

8 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (22.5 x 18.1 cm.)

Executed in 1966

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

Alphonse Chave, Vence.

Galerie Arditti, Paris.

Galleria Tega, Milan.

Anonymous sale, Hôtel Drouot, Paris, 22 June 2006, lot 183.

Acquired at the above sale by the present owner.

EXHIBITED:

Vence, Galerie Alphonse Chave, *Max Ernst*, September - November 1966.

São Paulo, Museu Brasileiro da Escultura Marilisa, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 84, p. 127 (illustrated).

LITERATURE:

W. Spies, ed., exh. cat., *Max Ernst*, London, 1991, no. 114, p. 337 (illustrated).

W. Spies, S. & G. Metken, *Max Ernst, Œuvre-Katalog, Werke 1964-1969*, Cologne, 2007, no. 4252, p. 206 (illustrated).





λ*141

MAX ERNST (1891-1976)

Roi des aulnes

signed 'max ernst 30' (lower right)
pencil and *frottage* on paper
10½ x 8¼ in. (26.7 x 20.9 cm.)
Executed in 1930

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Edouard Loeb, Paris.
Private collection, Paris, by whom acquired from the above in 1956;
sale, Sotheby's, London, 25 June 2002, lot 196.
Acquired at the above sale by the present owner.

EXHIBITED:

Krefeld, Kunstverein, *Max Ernst: Frottagen und Collagen*, March -
April 1972, no. 49 (illustrated).

LITERATURE:

Cahiers d'Art, vol. 28, no. 2, Paris, 1953, p. 217 (illustrated).
W. Spies, S. & G. Metken, *Max Ernst Œuvre-Katalog, Werke 1929-
1938*, Cologne, 1979, no. 1721, p. 81 (illustrated).

PABLO PICASSO (1881-1973)

Le cheval de picador cabré

signed and dated '7.12.53. Picasso' (upper right)
pen and ink and wash on paper
19 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (50.5 x 65 cm.)
Drawn on 7 December 1953

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 13846), by 1953.

The Lefevre Gallery, London, in 1954.

Alexander Korda, London, and thence by descent.

Acquired from the above by the present owner in 2016.

EXHIBITED:

London, The Lefevre Gallery, *Picasso 1938-1953*, May 1954, no. 21.

Claude Picasso has confirmed the authenticity of this work.

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

Picasso's love of the bullfight was an essential and deeply impassioned element in his personal sense of *españolismo*, and an important source for his imagery. He was a true aficionado, "by tradition, by blood and by artistic devotion," as per the words of his lifelong friend Jaime Sabartés (quoted in V.P. Curtis, *La Tauromaquia, Goya, Picasso and the Bullfight*, exh. cat., Milwaukee Art Museum, 1986, p. 70). Picasso championed the post-war revival of the bullfight in southern France. During the 1950s and early 1960s, the public often caught sight of the world's most famous living artist in the stands of the old Roman arenas at Arles, Nîmes and Fréjus, with his then companion and future wife Jacqueline Roque--whom he had met at the Madoura Pottery Studio the same year that *Le cheval de picador cabré* was created—and their friends. Picasso knew all the famous matadors, and especially admired Luis Miguel Dominguín, who, in a gesture of mutual regard, made a gift of one of his ceremonial jackets to the artist.

The *corrida* furthermore maintained a symbolic presence in Picasso's work. The artist frequently used the motif of the bull to suggest masculine strength and a sense of the primal, at times forceful and brutish. This enduring figure was often posited in opposition to reason and civility, in this case, embodied by contrast in the horse and *picador*. The artist shared an affinity with the bull and at times embodied himself within the beast in the guise of the Minotaure; the half-man, half-bull, reflecting a split alternating between the rational and the carnal, brute force and reason. As Françoise Gilot recounted him saying, at the end of their relationship around this time, 'For me the bull is the proudest symbol of all, and your symbol is the horse. I want our two symbols to face each other in that ritual way' (F. Gilot, *Life with Picasso*, New York, 1964, p. 362).

Depicted here, the moment of engagement is swift and decisive. Particular attention is given with the dense treatment of wash around the bull's head as the picador deals his fatal blow, plunging his opponent into darkness. In *Le cheval de picador cabré*, we see life and death conflate, the moment of triumph of will over instinct, controlling and quelling untamed, essential, life. Reason has won, but not without the possibility of return; another bull shall emerge next time, the *corrida*, representing the never-ending struggle of the cycle of life and death.



Pablo Picasso, *Picador et taureau*, 1922. Musée Picasso, Paris.

7.12.53.
Picasso





PROPERTY FROM THE FAMILY OF PAUL DELVAUX

λ143

PAUL DELVAUX (1897-1994)

Portrait de Tam

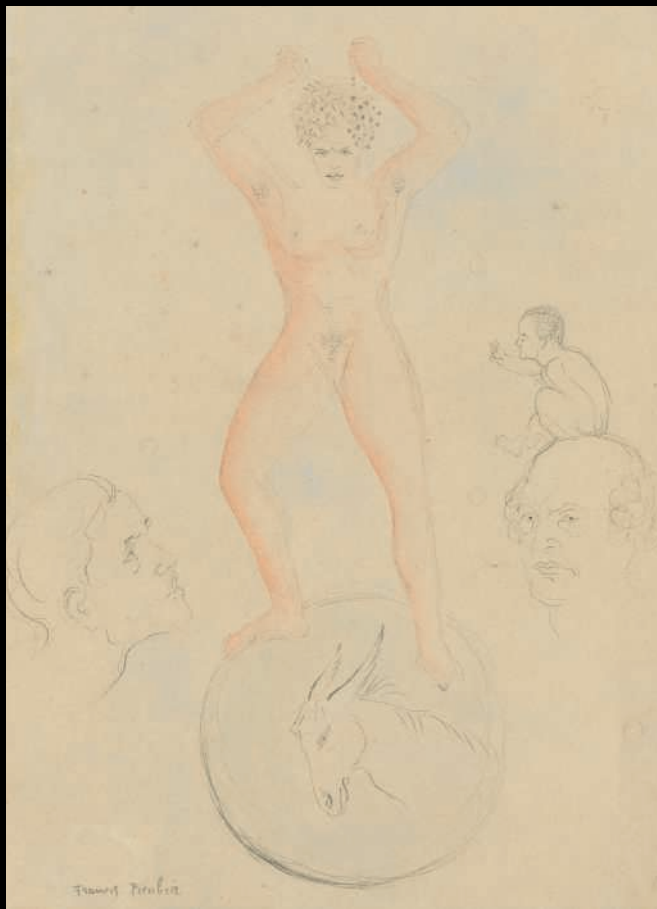
signed and dated 'P.DELVAUX 1930' (lower right)
pencil and charcoal on paper
15¼ x 11¼ in. (38.7 x 28.6 cm.)
Drawn in 1930

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

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

The Fondation Paul Delvaux has confirmed the authenticity of this work.



λ144

FRANCIS PICABIA (1879-1953)

Sans titre

signed 'Francis Picabia' (lower left)
watercolour and pencil on paper
13½ x 10¾ in. (33.4 x 26.3 cm.)

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Hubert Duchemin, Paris.
Alain Marcelpoil, Lyon.
Galerie Bernard Dulon, Paris.
Acquired from the above by the present owner.

The Comité Picabia has confirmed the authenticity of this work.

λ*145

FRANCIS PICABIA (1879-1953)

Jeune espagnole

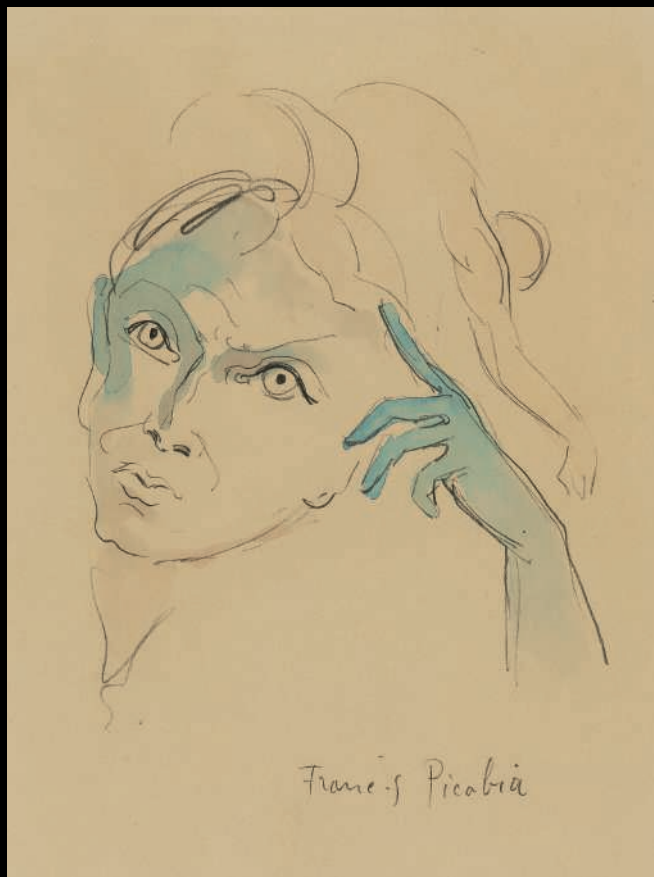
signed 'Francis Picabia' (lower right)
watercolour and crayon on paper
9½ x 7¼ in. (24.1 x 18.4 cm.)
Executed *circa* 1926

£15,000-25,000
US\$20,000-32,000
€18,000-28,000

PROVENANCE:

Private collection, France.
Anonymous sale, Hôtel Drouot, Paris, 25 October 1976.
Private collection, France.
Anonymous sale, Ader Nordmann, Paris, 13 December 2012, lot 22.
Acquired at the above sale by the present owner.

The Comité Picabia has confirmed the authenticity of this work.



JOAN MIRÓ (1893-1983)

Personnage, oiseaux

signed 'Miró' (lower right); dated and inscribed '11/IX/76 Personnage, oiseaux' (on the reverse)

gouache, pastel and brush and India ink on paper

24 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (63.3 x 43.5 cm.)

Executed on 11 September 1976

£140,000-180,000

US\$180,000-230,000

€160,000-200,000

PROVENANCE:

Pilar Juncosa (the artist's wife), Mallorca; her sale, Sotheby's, Madrid, 9 December 1986, lot 13.

Helly Nahmad Gallery, London.

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

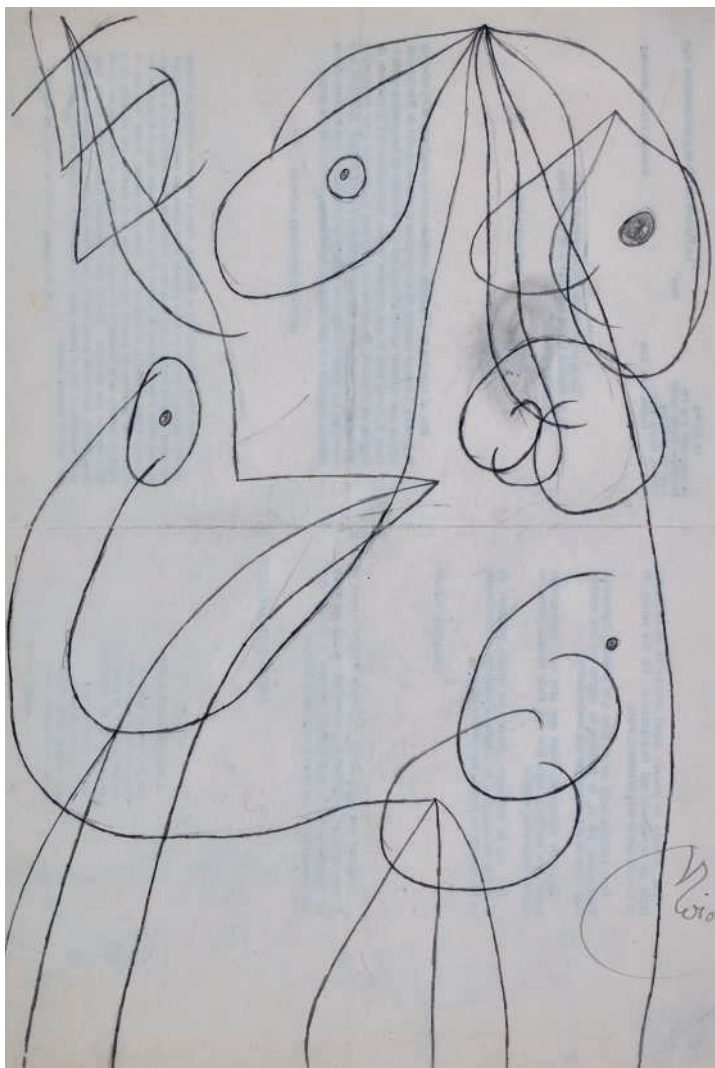
LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. IV, 1973-1976, Paris, 2013, no. 3024, p. 314 (illustrated).

'In my painting, a little line with a big shape at the end, that's unexpected. I'm the first to be surprised by it.'

– JOAN MIRÓ





PROPERTY FROM AN IMPORTANT COLLECTION

λ147

JOAN MIRÓ (1893-1983)

Personnage, oiseau

signed 'Miró' (lower left); dated and inscribed '29/VII/77 Personnage, oiseau.' (on the reverse)
pencil on paper
12 $\frac{3}{8}$ x 8 $\frac{5}{8}$ in. (32 x 22 cm.)
Drawn on 29 July 1977

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

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

EXHIBITED:

Madrid, Galería Alfredo Melgar, *Joan Miró, Obra sobre papel*, March - June 1993.
Lima, Centro Cultural Pontificia Universidad Católica, *Joan Miró*, November 2009 - January 2010.
Tarrasa, Centro Cultural Caixa Terrassa, *Joan Miró*, April - July 2010.
São Paulo, Caixa Cultural, *Joan Miró*, February - April 2014; exhibition later travelled to Curitiba, Caixa Cultural, May - July 2014; Rio de Janeiro, Caixa Cultural, July - September 2014; Recife, Caixa Cultural, October - December 2014; Salvador de Bahia Caixa Cultural, December 2014 - February 2015; Fortaleza, Caixa Cultural, March - June 2015; Brasília, Caixa Cultural, June - August 2015; and Vitória, Caixa Cultural, September - November 2015.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. V, 1977, Paris, 2015, no. 3611, p. 150 (illustrated).



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ148

RENÉ MAGRITTE (1898-1967)

Ballon volant

ballpoint pen on paper
8 x 5¼ in. (20.4 x 13.5 cm.)

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967,
and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987
(part lot).

Anonymous sale, Sotheby's, London, 17 October 1990, lot 186
(part lot).

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

The Comité Magritte has confirmed the authenticity of
this work.

RENÉ MAGRITTE (1898-1967)

La folie Almayer

signed 'Magritte' (lower right)
gouache on paper
13 x 8¾ in. (33 x 22.2 cm.)
Executed *circa* 1957

£150,000-250,000
US\$200,000-320,000
€180,000-280,000

PROVENANCE:

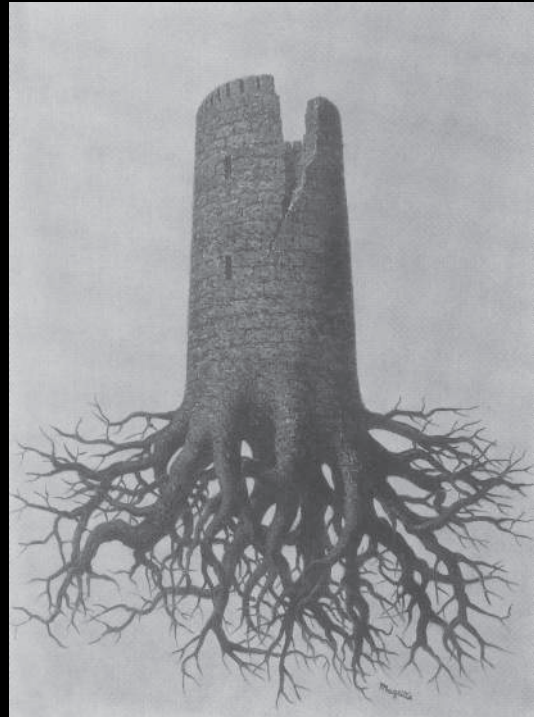
Galerie Lucien Bilinelli, Brussels; sale, Hôtel des Encans, Montreal, 24 September 1991, lot 170.
Private collection, Montreal, by whom acquired at the above sale; sale, Heffel Fine Art, Montreal, 29 October 2015, lot 105.
Opera Gallery, Paris.
Acquired from the above by the present owner.

LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, Antwerp, 1994, no. 1439, p. 203 (illustrated).

La folie Almayer is the gouache version of an oil, also titled *La folie Almayer* (D. Sylvester, no. 759), which was painted in May 1951. The gouache was executed in 1957 – six years after the larger version in oil. Drawings of the same composition also appear on two postcards Magritte sent to Louis and Irene Scutenaire and Paul Colinet, both postmarked 11 May 1959. The title of *La folie Almayer* was devised either by Louis Scutenaire or Paul Nougé, after Magritte had asked his friends to supply 'a title of genius' for his newly devised composition of the 'tower root'.

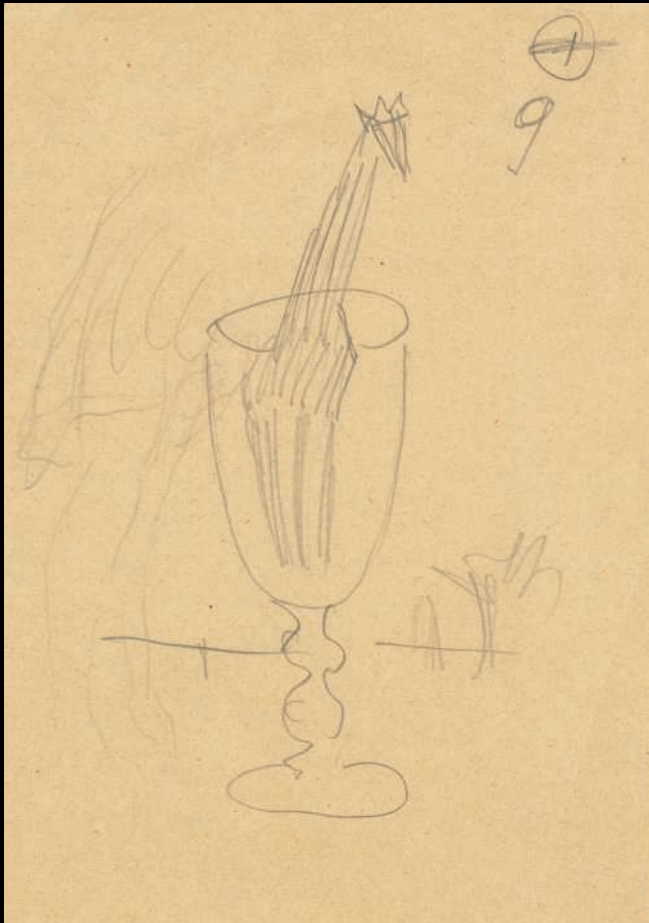
The present work, almost identical to the oil that precedes it, depicts a cracked, decaying feudal tower which is anchored into thin air by roots. The stone tower simultaneously grows out of and morphs into the roots of a tree. By juxtaposing the motifs of a crumbling tower and sturdy roots, Magritte cleverly toys with the notions of permanence and decay. Perhaps a reference to the miserable fate of the eponymous figure of Almayer from Joseph Conrad's 1895 novel *Almayer's Folly*, *La folie Almayer* is a representation of the fragility of human existence.



René Magritte, *La folie Almayer*, 1951. Private collection.



magritte



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ150

RENÉ MAGRITTE (1898-1967)

Esquise pour 'le bain de cristal'

numbered '9' (upper right)
pencil on paper
8¼ x 5⅞ in. (20.9 x 15 cm.)

£3,500-5,500
US\$4,500-7,000
€4,000-6,300

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987, lot 854 (part lot).
Anonymous sale, Sotheby's, London, 17 October 1990, lot 186 (part lot).
Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE LONDON COLLECTION

λ151

RENÉ MAGRITTE (1898-1967)

Sans titre

numbered '10' (upper right)
pencil on paper
8¼ x 6⅞ in. (20.9 x 16.2 cm.)

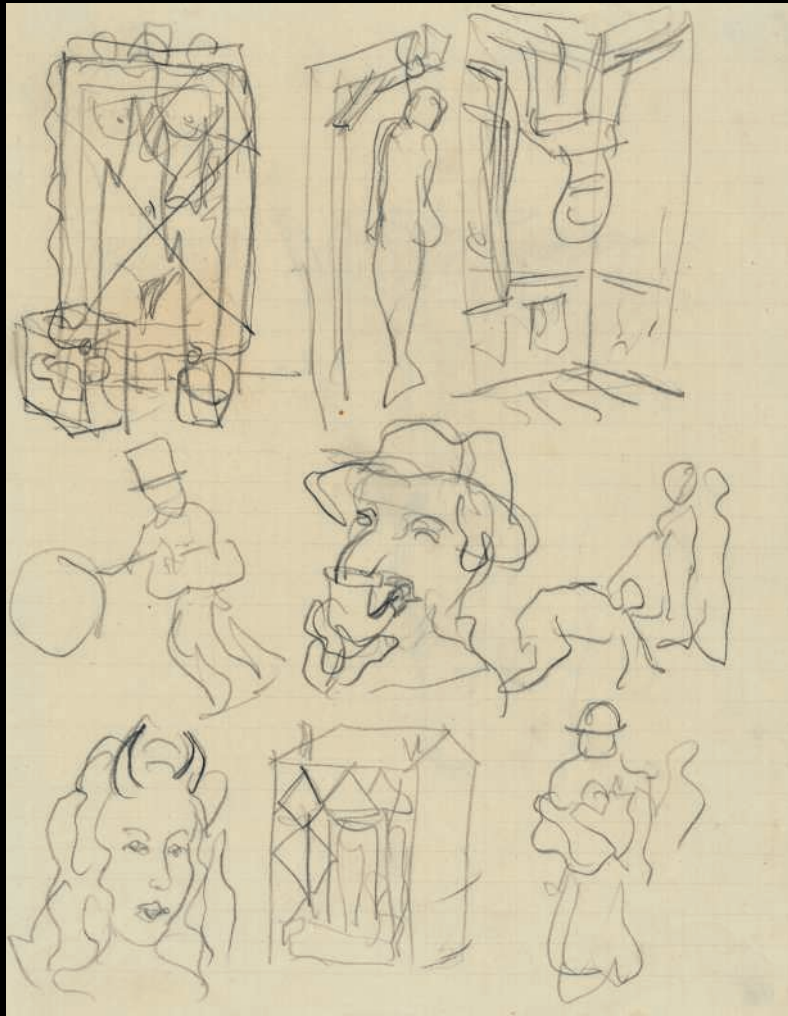
£2,500-3,500
US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987 (part lot).
Anonymous sale, Sotheby's, London, 17 October 1990, lot 186 (part lot).
Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.





PROPERTY FROM A PRIVATE LONDON COLLECTION

152

RENÉ MAGRITTE (1898-1967)

Esquises pour 'Les Nécessités de la vie et les Conséquences des rêves précédés d'Exemples' (recto); Croquis (verso)

numbered '24' (on the reverse)
pencil on paper
10½ x 8⅞ in. (26.7 x 20.8 cm.)

£5,000-7,000
US\$6,400-8,900
€5,700-8,000

PROVENANCE:

Georgette Magritte, Brussels, by descent from the artist in 1967, and thence by descent in 1986; sale, Sotheby's, London, 2 July 1987, lot 853 (part lot).

Anonymous sale, Sotheby's, London, 17 October 1990, lot 186 (part lot).
Acquired at the above sale by the family of the present owner.

The Comité Magritte has confirmed the authenticity of this work.

This series of sketches relates to a series of drawings reproduced in Paul Eluard's *Les Nécessités de la vie et les Conséquences des rêves précédés d'Exemples* from 1946.



(verso)



PROPERTY FROM AN IMPORTANT COLLECTION

λ153

JOAN MIRÓ (1893-1983)

Personnage

signed 'Miró' (lower right); dated and inscribed '10/IV/77. Personnage' (on the reverse)

wax crayon on paper
9.5/8 x 15 in. (24.8 x 38 cm.)
Executed on 10 April 1977

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:

The artist's estate.

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

EXHIBITED:

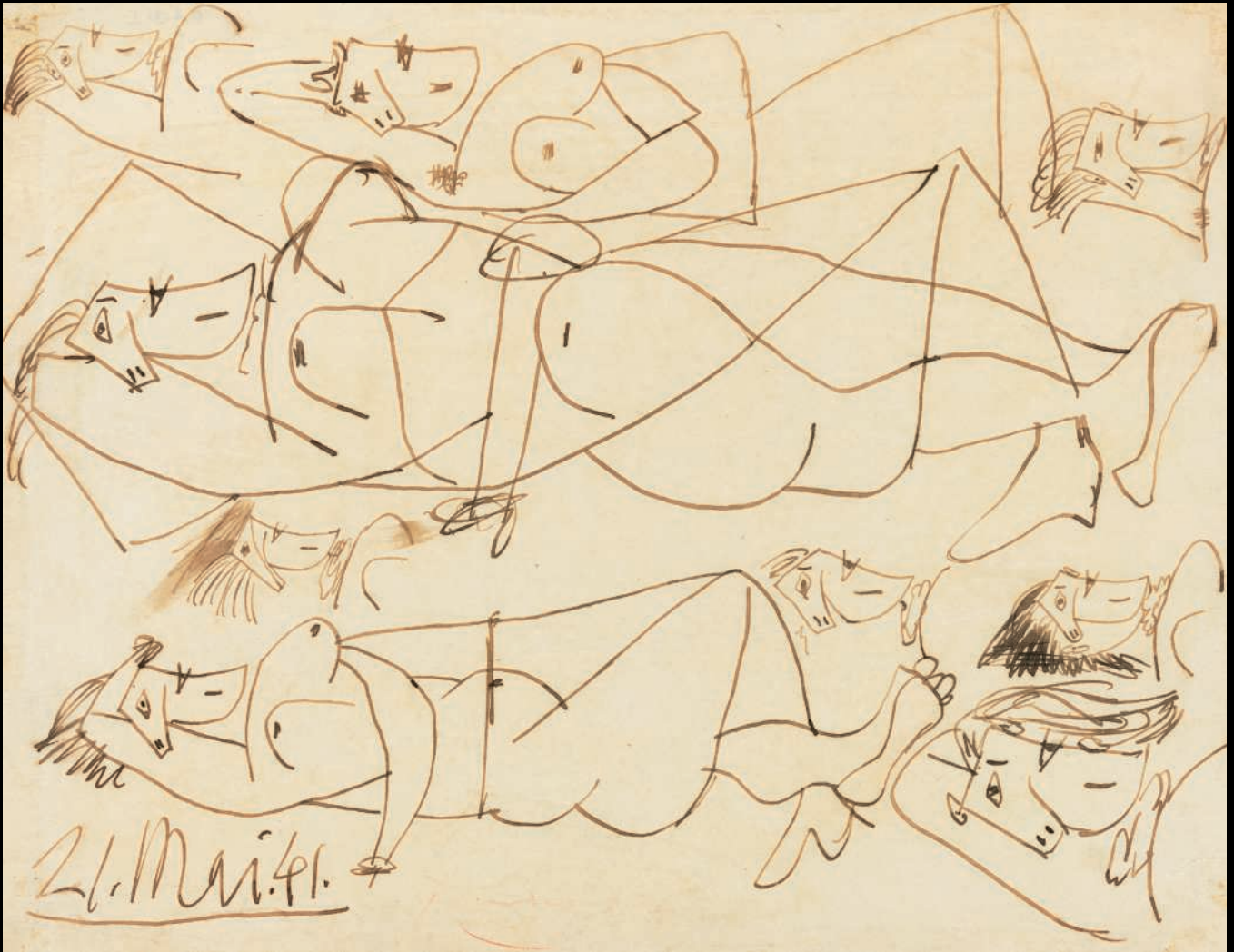
Madrid, Galería Alfredo Melgar, *Joan Miró, Obra sobre papel*, March - June 1993, no. 41, p. 72 (illustrated).

Lima, Centro Cultural Pontificia Universidad Católica, *Joan Miró*, November 2009 - January 2010.

Tarrasa, Centro Cultural Caixa Terrassa, *Joan Miró*, April - July 2010.
São Paulo, Caixa Cultural, *Joan Miró*, February - April 2014, not illustrated; exhibition later travelled to Curitiba, Caixa Cultural, May - July 2014; Rio de Janeiro, Caixa Cultural, July - September 2014), Recife, Caixa Cultural, October - December 2014; Salvador de Bahia Caixa Cultural, December 2014 - February 2015; Fortaleza, Caixa Cultural, March - June 2015; Brasília, Caixa Cultural, June - August 2015; and Vitoria, Caixa Cultural, September - November 2015.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. V, 1977, Paris, 2015, no. 3352, p. 76 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ154

PABLO PICASSO (1881-1973)

Études de nus

indistinctly signed 'Picasso' (lower centre), dated '21. Mai. 41.'

(lower left)

pen and ink on paper

8½ x 10¾ in. (20.6 x 26.5 cm.)

Drawn on 21 May 1941

PROVENANCE:

Galleria Alexander Iolas, Milan.

Acquired from the above by the present owner in the 1970s.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XI, Paris, 1960, no. 114 (illustrated pl. 48).

£30,000-50,000

US\$39,000-63,000

€35,000-57,000



JACQUELYN MILLER MATISSE AN AMERICAN IN PARIS

Jacquelyn Miller was born on November 11th, 1940 to Floyd Roosevelt Miller and Clairiné Spence Miller. The middle of five siblings, she relocated with her family to Chicago in 1949.

In Chicago, with its many cultural diversions, Jacquelyn Miller developed interests which would influence her later career. She became interested in dance, both classical and modern, and she developed an interest in art through her many visits to the Art Institute. After college, she worked as a secretary, but after a few years, her wish to see the world became too strong and she packed a bag and left for Europe.

Arriving in Paris in 1966, she soon found work dancing for Roland Petit at the Casino de Paris. She also worked for many years as a house model for Yves Saint Laurent.

It was in Paris that she met and married Pierre-Noël (Peter) Matisse, youngest grandson of the artist and after this marriage in 1978, much of her life was devoted to Peter and their life together.

On Peter's death in 2006, she devoted her time to travel, often as a representative of the Matisse family, and spent time on various philanthropic activities. On her death in March 2018, she requested that the majority of her estate be given to charitable causes. Proceeds from the sale of her collection will benefit The Alzheimer's Research Institute, The National Foundation for Autism Research, Société Française du Cancer, and The Art Institute of Chicago.

Jacquelyn will be missed greatly by her many friends and her family.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*155

HENRI MATISSE (1869-1954)

Tête de profil

signed with the initials 'HM.' (lower right)

charcoal on paper

22¼ x 14⅞ in. (56.4 x 37.7 cm.)

Drawn in 1950

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.

Pierre-Noël Matisse, Paris, by descent from the above, and thence by descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.

λ*156

HENRI MATISSE (1869-1954)

Tête penchée

signed with the initials 'HM' (lower left)
brush and India ink and wash on paper
20½ x 15⅝ in. (52 x 39.8 cm.)
Executed in 1950

£70,000-100,000
US\$89,000-130,000
€80,000-110,000

PROVENANCE:

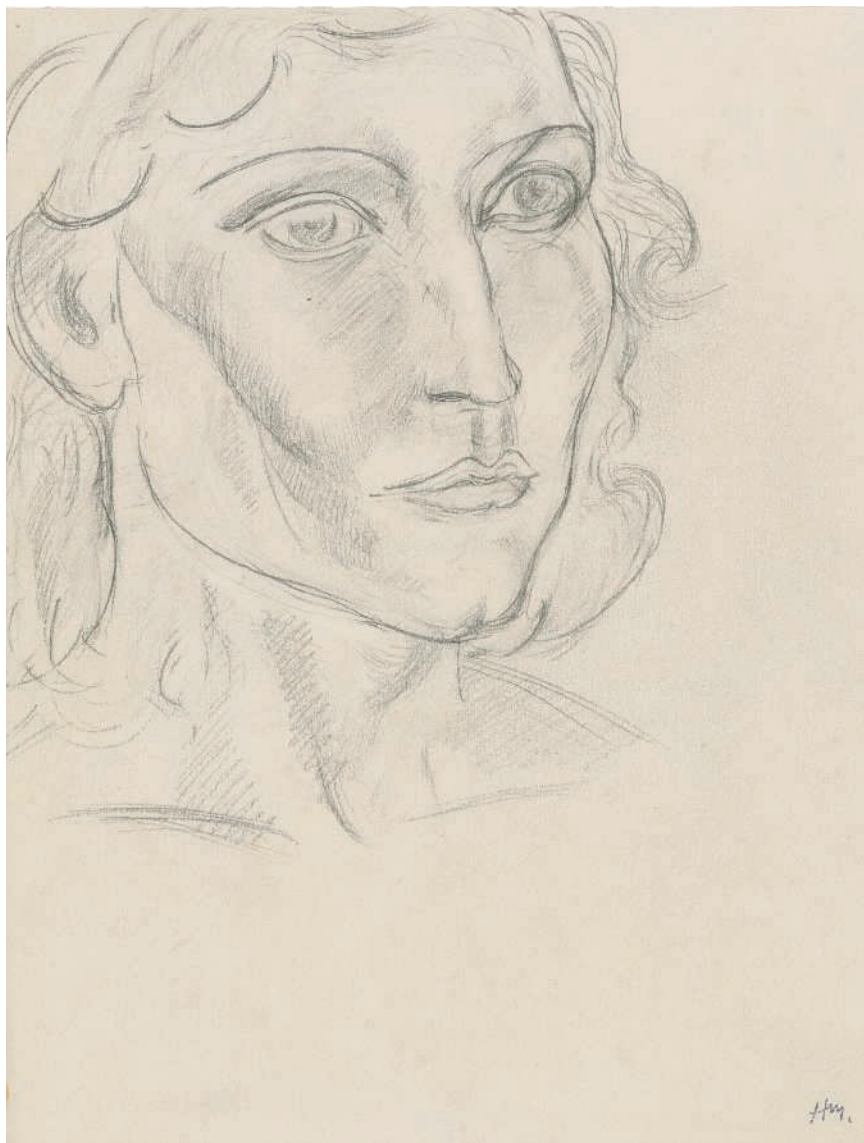
Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above, and thence by
descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.

‘The character of a face in a drawing depends not
upon its various proportions but upon a spiritual
light which it reflects.’

– HENRI MATISSE





(verso)

PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*157

HENRI MATISSE (1869-1954)

Tête (recto; verso)

stamped with the initials 'HM.' (lower right)
pencil on paper
12 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (32.7 x 25.6 cm.)
Drawn *circa* 1930

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above, and thence by descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*158

HENRI MATISSE (1869-1954)

Nu

charcoal on paper
11¼ x 18⅞ in. (28.4 x 45.5 cm.)
Drawn *circa* 1930

£5,000-7,000
US\$6,400-8,900
€5,700-8,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above, and thence by
descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*159

HENRI MATISSE (1869-1954)

Femme dessinant

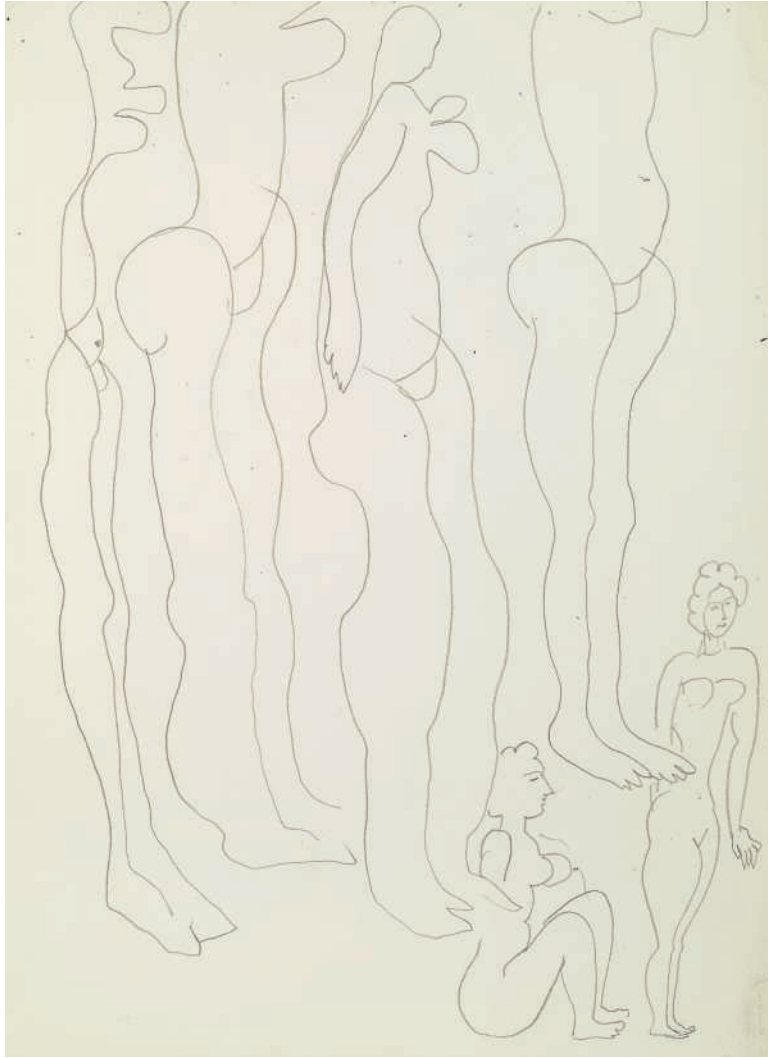
signed and dated 'Matisse 51' (lower left)
charcoal on paper
23 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in. (58.8 x 38.6 cm.)
Drawn in 1951

£15,000-25,000
US\$20,000-32,000
€18,000-28,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above, and thence by
descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*160

HENRI MATISSE (1869-1954)

Croquis de nus (recto); Minotaures (verso)

pencil on paper (*recto*); pen and ink and pencil on paper (*verso*)
 15½ x 11½ in. (38.2 x 28.1 cm.)
 Drawn in 1943

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
 Pierre-Noël Matisse, Paris, by descent from the above, and thence by
 descent to the late owner.

LITERATURE:

Exh. cat., *Matisse et Picasso, la comédie du modèle*, Nice, 2018, p. 85.

Wanda de Guébriant confirmed the authenticity of this work.



(*verso*)



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

λ*161

HENRI MATISSE (1869-1954)

Paysage, vue de Vence

stamped with the initials 'HM.' (lower left)
conté crayon on paper
10 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (25.6 x 33.8 cm.)
Drawn in 1947

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Pierre Matisse, New York, by descent from the artist.
Pierre-Noël Matisse, Paris, by descent from the above, and thence by
descent to the late owner.

Wanda de Guébriant confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

№162

HENRI MATISSE (1869-1954)

Femme assise

signed and dated 'Henri Matisse 41' (lower right)

pen and ink on paper

10 $\frac{3}{8}$ x 8 in. (26.4 x 20.3 cm.)

Drawn in 1941

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Acquired by the father of the present owner by the 1950s, and thence by descent.

Georges Matisse has confirmed the authenticity of this work.

*163

CAMILLE PISSARRO (1830-1903)

La ronde

stamped with the initials 'C.P.' (Lugt 613a; lower right)
 tempera and gouache on paper
 25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in. (64.8 x 81 cm.)
 Painted in 1892

£150,000-200,000
 US\$200,000-250,000
 €180,000-230,000

PROVENANCE:

The artist's estate.
 Paul-Emile Pissarro, Paris, by descent from the above.
 Private collection, New York; sale, Christie's, New York, 10 May 1989,
 lot 29.
 Acquired at the above sale by the late owners.

EXHIBITED:

Paris, Musée de l'Orangerie, *Camille Pissarro: Centenaire de la naissance de l'artiste*, February - March 1930, no. 66.
 Paris, Galerie Marcel Bernheim, *Pissarro et ses fils*, November - December 1934, no. 10.
 New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 20 (illustrated and detail illustrated on the frontispiece).

LITERATURE:

C. Kunstler, *Camille Pissarro*, Paris, 1930, no. 11 (illustrated; dated '1883-1884').
 C. Kunstler, 'Camille Pissarro' in *Le Cahier*, January 1930.
 C. Kunstler, 'Le Centenaire de Camille Pissarro' in *L'Art vivant*, 1 March 1930, p. 188 (illustrated).
 L.R. Pissarro & L. Venturi, *Camille Pissarro: Son art—son œuvre*, vol. I, Paris, 1939, no. 1393, p. 274 (illustrated, vol. II, pl. 272; dated 'circa 1884').
 J. Pissarro, *Camille Pissarro*, New York, 1993, pp. 190-191 & 194 (illustrated p. 192, no. 222).
 J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, Cergy-Pontoise, 2003, vol. III, p. 219.
 R.R. Brettell, *Pissarro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, p. 213.

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

The daily lives of the humble, hard-working folk who inhabited rural French towns and villages had been central to Camille Pissarro's oeuvre since the mid-1860s; the small, distant figures in his early Impressionist landscapes are often farmers,

peasants, local tradesmen, and members of their families. Around 1880 Pissarro initiated an extensive campaign to record their roles in the yearly planting and harvest cycle. He concentrated on the figure close-up, front and centre, individually or in groups, as they worked or rested in the fields. Only in the present large painting and a smaller watercolour study did Pissarro feature *la ronde*, a joyous, impromptu circle dance - the most ancient of all communal dance forms - in which the women among the harvesters celebrate the culmination and success of their labours.

Ludovic Rodo Pissarro and Lionello Venturi ascribed both versions to *circa* 1884 (*op. cit.*, 1939, nos. 1392 & 1393). As Joachim Pissarro has pointed out, however, the artist referred to this subject as an idea in progress when writing in 1892 to his son Georges about the preparatory watercolour: 'After having searched hard and made many attempts, I have finally managed to find my composition for my female villagers' dance: the young women turn from right to left; they extend nearly the whole height of the picture; just above their heads, groups of horses tied to the main beam of a mechanical wheat thresher also walk in a circle. The whole thing moves between the dancers' heads. A few more male and female peasants, busy with some harvest work, complete the composition' (quoted in J. Pissarro, *op. cit.*, 1993, p. 190).

Adept at imparting a sense of naturally varied, rhythmic postures and activity to field-workers in his ensemble compositions, Pissarro nevertheless realized that to evoke the motion of multiple dancing figures 'will be a time-consuming task. I do not dare yet tackle it. I will need a few studies of movement' (*ibid.*). As Joachim Pissarro has noted, the artist looked to the work of his friend Degas. In this subsequent enlarged version of *La Ronde*, which Pissarro elected to paint not in oils but in more fluidly brushable, quick-drying gouache, the animated circle of women is viewed complete in a larger landscape, framed by huge grain stacks on both sides. Pissarro drew attention as well to the men behind the dancers, as they admire their spirited women-folk. Emphasizing the human element in this timeless harvest ritual, the artist painted over the threshing machine ('la batterie') - only slight traces of *pentimenti* remain - which he had initially carried over from the preliminary study.





PROPERTY FROM AN IMPORTANT SWISS COLLECTION

*164

ARISTIDE MAILLOL (1861-1944)

Nu assis (recto), Carton de tapisserie (verso)

signed 'A. Maillol' (lower right)
oil on board
7 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (19.9 x 16.8 cm.)
Executed *circa* 1902-1903

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

Olivier Lorquin has confirmed the authenticity of this work.



(verso)

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

165

HENRI LEBASQUE (1865-1937)

Nu

signed 'Lebasque' (lower right)
watercolour and pencil on paper
11 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (28.4 x 38.4 cm.)
Executed *circa* 1920

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

Kojiro Matsukata, Tokyo.
The 15 Bank, Tokyo, 1927-1928.
Private collection, Japan, by whom acquired in 1928.
Acquired from the above; sale, Christie's, New York, 12 September 2007, lot 14.
Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, National Museum of Western Art, *Exhibition of Works Formerly in the Matsukata Collection*, April 1957, no. 175 (illustrated).

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





166

PIERRE-AUGUSTE RENOIR (1841-1919)

Étude de nu

signed with the monogram (lower right)

pencil on paper

14 x 8 $\frac{7}{8}$ in. (35.6 x 22.4 cm.)

Drawn *circa* 1885

£18,000-25,000

US\$23,000-32,000

€21,000-28,000

PROVENANCE:

(possibly) Ambroise Vollard, Paris.

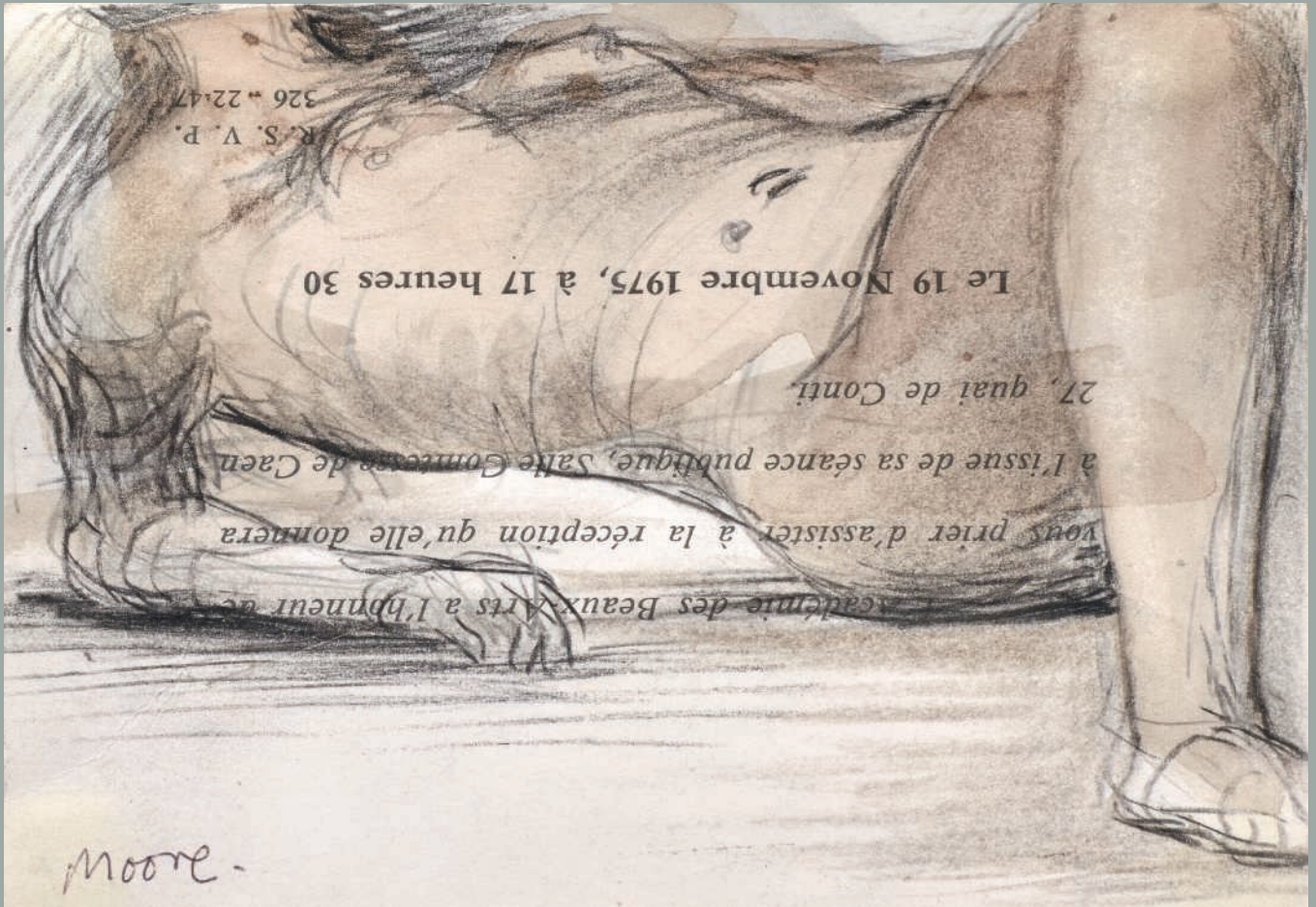
Anonymous sale, Christie's, London, 19 June 2013, lot 162.

Acquired at the above sale by the present owner.

LITERATURE:

A. Vollard, *Pierre-Auguste Renoir, Tableaux, pastels et dessins*, Paris, 1918, no. 148 (illustrated pl. 37).

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, vol. II, Paris, 2009, no. 1515, p. 514 (illustrated).



PROPERTY FROM A PRIVATE FRENCH COLLECTION

1167

HENRY MOORE (1898-1986)

Reclining Woman

signed 'Moore.' (lower left)
 watercolour, charcoal and pencil on card
 4½ x 5¾ in. (10.5 x 13.5 cm.)
 Executed in 1978

£4,000-6,000
 US\$5,100-7,600
 €4,600-6,800

PROVENANCE:

Raymond Spencer Company.
 Galerie Beyeler, Basel, 1982.
 Private collection, Switzerland.
 Private collection, France, by whom acquired in 2009.

EXHIBITED:

Basel, Galerie Beyeler, *Henry Moore: Sculptures, Drawings: The Last 10 Years*, October - November 1982, no. 38.
 Paris, Galerie Maeght, *Henry Moore*, January 1983, no. 41.

LITERATURE:

A. Garrould, ed., *Henry Moore*, vol. V, *Complete Drawings 1977-81*, London, 1994, no. AG 78.35, p. 35 (illustrated p. 34).

The present work has been executed on an invitation to the Académie des Beaux-Arts, Paris, 19 November 1975.



PROPERTY FROM A PRIVATE LONDON COLLECTION

168

PIERRE BONNARD (1867-1947)

Nu à la toilette

pencil on paper
5½ x 3¾ in. (13.8 x 9.6 cm.)
Executed *circa* 1912-1915

£2,500-3,500
US\$3,200-4,400
€2,900-4,000

PROVENANCE:

J.P.L. Fine Arts, London.
Acquired from the above by the present owner in 1976.

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



169

CAMILLE PISSARRO (1830-1903)

La Roche Guyon

signed 'C Pissarro' (lower left), dated and inscribed 'La Roche Guyon
1859' (lower right)
pen and India ink and pencil on paper
12 x 18¼ in. (30.5 x 46. cm.)
Drawn in 1859

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:

The 2nd Viscountess Allendale, and thence by descent to the present owner.

EXHIBITED:

London, Marlborough Gallery, *Pissarro in England*, June - July 1968, no. 33, p. 28 (illustrated p. 62).

Dr Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné* of drawings by Camille Pissarro.

170

CAMILLE PISSARRO (1830-1903)

Études de personnages

stamped with the initials 'C.P.' (Lugt 613e;
lower centre)
pen and ink on paper
8¾ x 11⅞ in. (22.2 x 28.3 cm.)

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:

The 2nd Viscountess Allendale, United Kingdom, and thence by descent to the present owner.

EXHIBITED:

London, Marlborough Gallery, *Pissarro in England*, June - July 1968, no. 34, p. 28 (illustrated p. 62).

Dr Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné* of drawings by Camille Pissarro.



171

CAMILLE PISSARRO (1830-1903)

Nurse and Child

signed 'c. Pizarro.' (lower right), inscribed
'St. Thomas, Antilles' (lower left)
pen and ink and pencil on paper
9½ x 12⅞ in. (24 x 31 cm.)

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

PROVENANCE:

The 2nd Viscountess Allendale, and thence by descent to the present owner.

Dr Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné* of drawings by Camille Pissarro.



PAUL CÉZANNE (1839-1906)

Deux arbres

watercolour and pencil on paper
8¼ x 10¼ in. (20.9 x 26.1 cm.)
Executed *circa* 1890

£60,000-80,000

US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Paul Cézanne *fils*, Paris.
Paul Guillaume, Paris.
Adrien Chappuis, Tresserve, by whom acquired from the above in 1933, and thence by descent; their sale, Christie's, London, 26 June 2003, lot 342.
Acquired at the above sale by the present owner.

LITERATURE:

L. Venturi, *Cézanne, son art, son œuvre*, Paris, 1936, p. 313 ('Page LXXXIV. Deux arbres').
J. Rewald, *Paul Cézanne, The Watercolours, A Catalogue Raisonné*, Boston, 1983, no. 358, p. 171 (illustrated n.p.).
W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné*, no. FWN 3018-43b (accessed May 2019).

Cézanne admired the densely wooded landscapes of Gustave Courbet, and in his own drawings and paintings often depicts a corner of a forest close up, with limited depth of field. In *Deux arbres*, lines representing the contours of a few tree trunks serve as a vertical armature that orients the viewer amid the undulating curves of the rocky hillsides and crevices. Cézanne has reduced the landscape to its essential rhythmic arabesques, contrasting line with hatched shaded areas to create depth. As he wrote, 'Drawing is a relationship of contrasts or simply the relationship between two tones, black and white' (quoted in A. Chappuis, *The Drawings of Paul Cézanne*, vol. I, London, 1973, p. 13). A few carefully placed washes of watercolour indicate where blue patches of sky show through the dense foliage of the trees. Although the artist has not lingered anywhere on individual details, he nonetheless evokes the full richness and complexity of the scene.

In exploring the subject for its formal contrasts and dwelling less on its conventional picturesque qualities, *Deux arbres* shows Cézanne moving towards the more disembodied and floating appearance that is characteristic of many of his late landscape watercolours: forms have been suggested rather than defined. Cézanne would continue to analyse the spatial relationships between elements in the landscape from direct visual observation, however he would increasingly rely upon a more deeply intuitive understanding of the fundamental forms that he witnessed in nature, resulting in the creation of a pictorial reality that parallels rather than describes nature.



Paul Cézanne, *Tronc d'arbre et fleurs*, *circa* 1900.
Sold, Christie's, New York, 13 November 2015 (\$317,000).



ALFRED SISLEY (1839-1899)

Sketchbook Containing 22 Drawings

six sheets signed with the initials 'A.S.'; three sheets inscribed 'Moret'; three sheets inscribed 'Saint-Mammès'
coloured crayon and pencil on paper
each sheet: 4 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (10.8 x 17.8 cm.)
sketchbook: 4 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x $\frac{1}{4}$ in. (10.9 x 19.2 x 1 cm.)
Executed circa 1885

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Acquired by the present owner in France in 2019.

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

Another sketchbook of similar drawings is in the permanent collection of the Musée d'Orsay, Paris.

'It is at Moret, in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed the most...I will never really leave this little place that is so picturesque'

– ALFRED SISLEY





AUGUST MACKE (1887-1914)

Spaziergänger (Anlage mit Modegeschäft und Spaziergängern)

pastel and watercolour on paper
16½ x 11 in. (41 x 28 cm.)
Executed in 1913

£200,000-300,000
US\$260,000-380,000
€230,000-340,000

PROVENANCE:

The artist's estate.
Acquired by the father of the present owner in the 1950s, and thence by descent.

EXHIBITED:

Frankfurt, Kunstverein, *Gedächtnis-Ausstellung August Macke*, May - June 1920, no. 40; this exhibition later travelled to Wiesbaden, Neues Museum, Nassauischer Kunstverein, Wiesbadener Gessellschaft für bildende Kunst, July - October 1920.
Bielefeld, Städtisches Kunsthaus, *Macke, Aquarell-Ausstellung*, June - July 1957, no. 298, p. 37 (illustrated).
Bonn, Städtisches Kunstmuseum, *Die Rheinischen Expressionisten, August Macke und seine Malerfreunde*, May - July 1979, no. 254, p. 424; this exhibition later travelled to Krefeld, Keiser-Wilhelm-Museum, August - October 1979; and Wuppertal, Von der Heydt-Museum, October - December 1979.
Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *August Macke, Gemälde, Aquarelle, Zeichnungen*, December 1986 - February 1987, no. 159, p. 306 (illustrated); this exhibition later travelled to Bonn, Städtisches Kunstmuseum, March - May 1987; and Munich, Städtische Galerie im Lenbachhaus, May - July 1987.
Emden, Kunsthalle in Emden/Stiftung Henri Nannen, *August Macke, Gesang von der Schönheit der Dinge: Aquarelle und Zeichnungen*, November 1992 - February 1993, no. 129, p. 193 (illustrated); this exhibition later travelled to Ulm, Ulmer Museum, February - April 1993; and Bonn, Kunstmuseum, May - July 1993.
Hanover, Sprengel Museum, *Marc, Macke und Delaunay die Schönheit einer zerbrechenden Welt (1910-1914)*, March - July 2009.

LITERATURE:

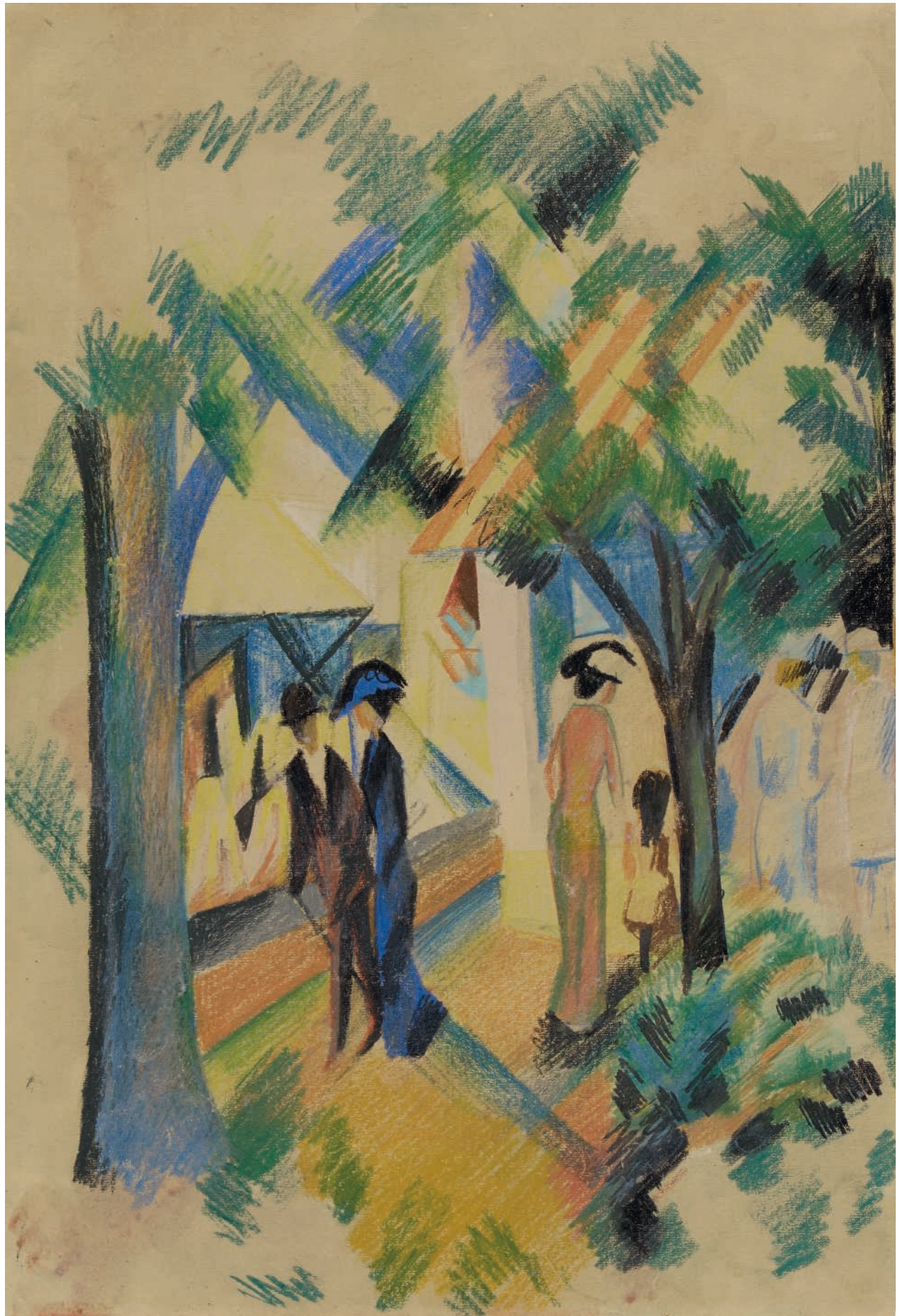
G. Vriesen, *August Macke*, Stuttgart, 1957, no. 298, p. 288 (illustrated).
U. Heiderich, *August Macke Zeichnungen, Werkverzeichnis*, Stuttgart, 1993, no. 2104, p. 578 (illustrated p. 579).

‘We painters know that without his harmonies, whole octaves of colour will disappear from German art, and the sounds of the colours remaining will become duller and sharper. He gave a brighter and purer sound to colour than any of us; he gave it the clarity and brightness of his whole being.’

– FRANZ MARC



Auguste Macke, *Promenade*, 1913. Städtische Galerie im Lenbachhaus, München.





Franz Marc, *Tyrol*, 1913-1914. Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne, Munich.



Umberto Boccioni, *Visioni simultanee*, 1911-1912. Musée d'Orsay, Paris.



Robert Delaunay, *Les fenêtres simultanée sur la ville*, 1912. Hamburger Kunsthalle, Hamburg.



Franz Marc, *Tierkomposition*, 1913-1914. Franz Marc Museum, Kochel am See.

In 1912, the twenty-five year-old Macke saw the pivotal Italian Futurist exhibition organized by Herwarth Walden at Galerie der Sturm in Berlin. The impact of this exhibition on the German avant-garde and *Der Blaue Reiter* in particular was phenomenal. The young Germans were confronted by paintings which were quintessentially different to the more conformist impressionist pictures of Max Liebermann and Lovis Corinth, and even more explosive than the Dangast pictures of *Die Brücke*. Here were complex, intellectual pictures filled with radiant lines, colour, movement and a completely

new language of two-dimensional space. Notable Futurist pictures in the Sturm exhibition included Umberto Boccioni's *Visioni Simultanee*, 1911 (M. Calvesi, no. 687), in the Musée d'Orsay, Paris. Shortly afterwards, in late 1912, Macke and Franz Marc visited Robert Delaunay in Paris. Delaunay's work was already familiar to them as were his avant-garde theories regarding pictorial composition and the new language of 'Orphism'. From the Futurists Macke and Marc learned the importance of dramatic light effects and the way to convey movement in two-dimensions.

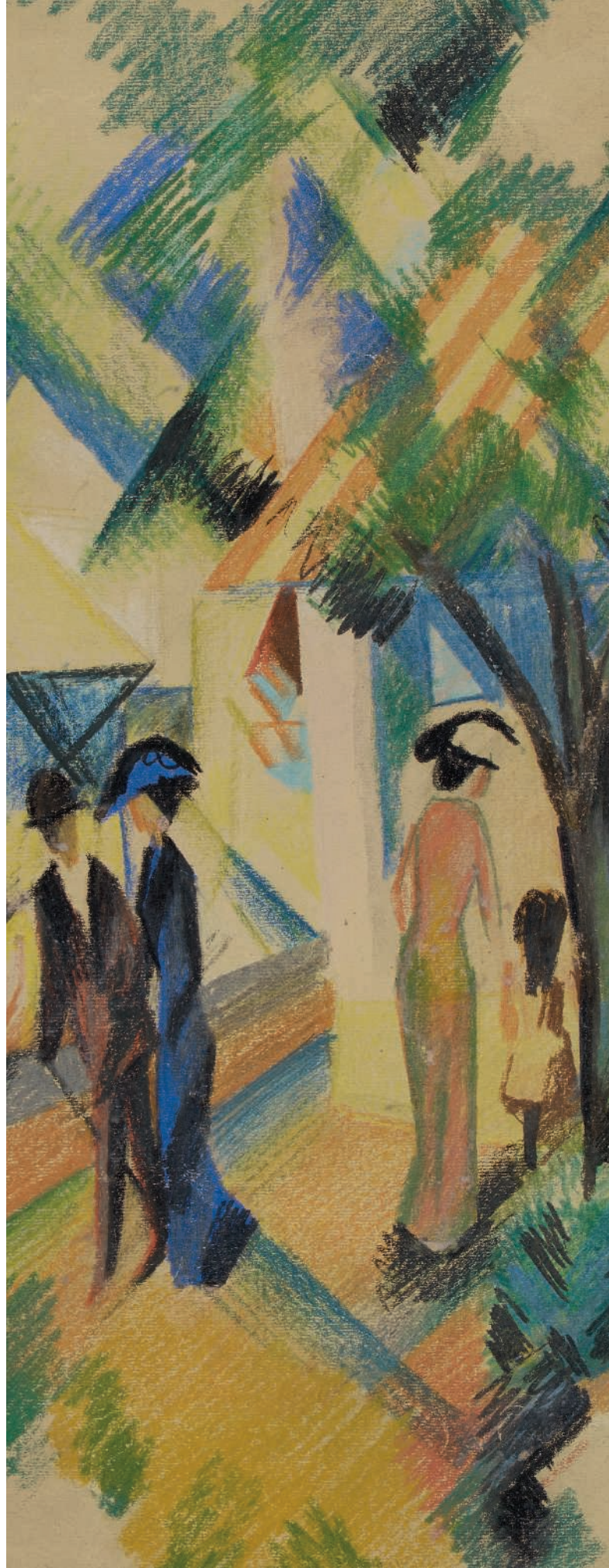
Motifs of contemporary urban life such as people promenading began to dominate the subject matter of Macke's work, and during this period had become merely a vehicle for the expression of his concept of the world as a harmonious 'earthly paradise', that he described as 'nature imbued with joy'. This idealistic almost utopian vision of the world was something that Macke believed could be mirrored in painting through a simple harmonious correspondence between form and colour. In the present work, Macke adapted his painting method to accommodate the subtleties of working with pastel and watercolour, devising a feathering technique which at once gave extraordinary surface and subtlety to the sheet. Moreover, as we see here in *Spaziergänger*, he began to use a combination of hot and very pure colours to fill his works with strong contrasts and a radiance surpassing even the bravest experiments of Delaunay.

Like Seurat's portraits of the Paris bourgeoisie enjoying their Sunday off *Spaziergänger* is a very strictly ordered work relying on a carefully orchestrated balance of form between figure and landscape, shape and colour. Almost devoid of personality, Macke's anonymous city dwellers punctuate and articulate the landscape without disturbing it. Built in such a way as to convey a deep sense of the harmonious union between all the elements of the work, the world that Macke describes in these late works is a highly idealized one of peace and serenity. It is a vision of a world in which man and nature integrate in perfect accord - a world which, within only some months of this picture being executed, was to be lost forever. On the 4th August 1914 the First World War broke out and Macke was drafted into the German army. On the 26th September he fell at Perthe-les-Hurles in Champagne, leaving *Spaziergänger* amongst his last serious body of work.

Magdalena Moeller has drawn similar observations on Macke's achievement in capturing a sense of harmony and balance in another work from this period, *Promenade*, 1913 (Heiderich, no. 527) describing the manner in which, 'The picture, which shows people at leisure, is a record of a fleeting moment ... If one looks at the work more closely, the scene takes on an air of unreality; one notices a strange sense of stillness. Despite the dynamic element in the colours and composition, everything seems frozen and static' (quoted in, exh. cat. *The Blue Rider*, Lenbachhaus, Munich, 2000, no. 105). Transmitting a sense of transience in the scene in which it depicts, particularly through the acutely dynamic handling of composition and medium, *Spaziergänger* embraces the '... poetic visions of everyday life painted with unabashed joy and with a deep, fervent commitment' (Elisabeth Macke, quoted in, *ibid*, no. 105), yet also establishes a sense of gravity through its impressive scale, rich and intensely rendered surface.

'... Poetic visions of everyday life painted with unabashed joy and with a deep, fervent commitment.'

– ELISABETH MACKE





λ175

SONIA DELAUNAY (1884-1979)

Rythme couleur

signed and dated 'Sonia Delaunay 1965' (lower right); numbered '1304' (on the reverse)
gouache and charcoal on paper
20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (51 x 40.9 cm.)
Executed in 1965

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

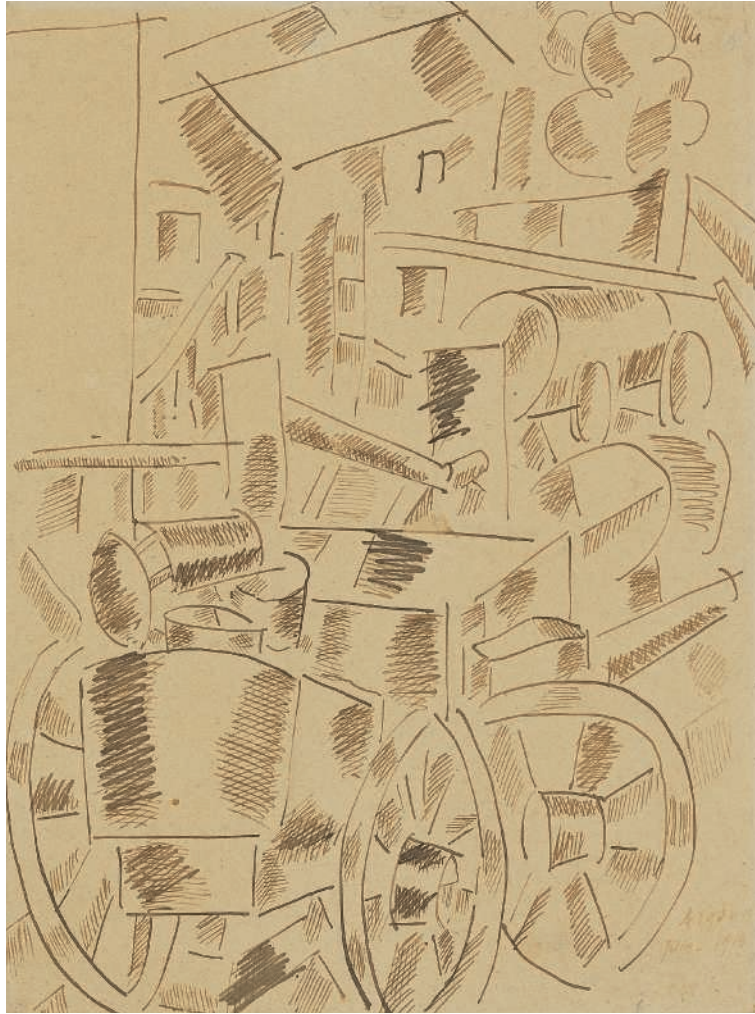
PROVENANCE:

Galerie Jacques Damase, Paris.
Jacqueline Baudrier, Paris.
Private collection, Paris.
Collection de Bueil & Ract-Madoux, Paris.
Anonymous sale, Artcurial, Paris, 18 October 2016, lot 180.
Acquired at the above sale by the present owner.

EXHIBITED:

Nice, Galerie Sapone, April 1965.
Paris, Galerie Berggruen, *Sonia Delaunay rythmes - couleurs*,
March - April 1966 (illustrated on the exhibition poster).

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



λ176

FERNAND LÉGER (1881-1955)

Paysage de Verdun, Argonne

indistinctly signed with the initials, dated and inscribed 'Argonne 1914-1915 FL' (lower right); signed and inscribed 'Argonne -14-15-16 la cuisine roulante de la C 514 M Capitaine Blanc En souvenir de la grande guerre Tres respectueusement F Leger' (on the backing board)
pen and ink on paper
7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (20 x 14.8 cm.)
Drawn in 1914-1915

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:
Galleria Sperone, Turin.
Private collection, Italy, by whom acquired from the above; sale,
Christie's, London 28 June 2017, lot 118.
Acquired at the above sale by the present owner.

EXHIBITED:
Turin, Benappi Fine Art, *Il disegno del novecento*, May - July 2015, no. 31, p. 318 (illustrated p. 100).

Fernand Léger, *Dessin de guerre*,
circa 1915. Sold, Christie's, London,
21 June 2018 (£112,500).



ROBERT DELAUNAY (1885-1941)

La Tour Eiffel

pen and ink on paper
18¼ x 15¾ in. (46.3 x 39 cm.)
Drawn in 1911

£150,000-250,000
US\$200,000-320,000
€180,000-280,000

PROVENANCE:

Kouro collection, France.
Private collection, France.
Galerie Berndt, Cologne.
Acquired from the above by the present owner in 2001.

EXHIBITED:

Paris, Centre George Pompidou, *Robert Delaunay, 1906-1914, de l'impressionnisme à l'abstraction*, June - August 1999, p. 137 (illustrated).
Amsterdam, Hanneman-de-stuers Fundatie, *Apollinaire: Woordvoerder van de avantgarde, Avantgardist van het woord*, September - November 1999, p. 109 (illustrated); this exhibition later travelled to Wijnse, Stifting Hans Arp und Sophie Taeuber-Arp, December 1999 - January 2000.
Barcelona, Museu Picasso, *Robert y Sonia Delaunay*, October 2000 - January 2001, p. 126 (illustrated).

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



Robert Delaunay, *La tour simultanée*, 1910-1911.
Sold, Christie's, New York, 11 May, 2015 (\$2,405,000).



'Visions of catastrophic insight, prejudices, neurasthenias, neurosis, sweeping the old away; cosmic shakings, desire for the great cleanup, for burying the old, the past. Light deforms everything, breaks everything; no more geometry, Europe crumbles. Breath of madness (futurism before the theory): dislocation of the successive object. Planetary waves.

– ROBERT DELAUNAY



Robert Delaunay, *Champs de Mars: La tour rouge*, 1911/1923.
Art Institute Chicago.

In his *Premier cahier*, a compilation of writings dating from 1939-1940, Robert Delaunay called the Eiffel Tower 'my barometer', in the sense that this Paris landmark, an enduring symbol of pioneering modernity, had served him throughout his career as the subject in which he traced the evolution of his art (A.A. Cohen, ed., *The New Art of Color: The Writings of Robert and Sonia Delaunay*, New York, 1978, p. 23). The Tower was the motif that had guided Delaunay to the cutting edge of Cubism on the eve of the First World War, and it remained at the centre of his pictorial world during the inter-war period.

The present view of the Eiffel Tower, is one of two vantage points that Delaunay typically employed in his treatment of this motif. In *La Tour Eiffel* we see the artist studying from the ground, looking upward along one of the legs of the structure to the very tip of the spire. Placing the Tower at the centre of a horizon-less composition - flat all around in perfect adherence with the modernist concept of the picture plane - inspired numerous compositional possibilities.

Gustave Eiffel constructed his ironwork tower as the entrance arch to the 1889 Paris Exposition Universelle. While then the tallest man-made structure in the world, and the pride of France, it was not until Delaunay first painted the Tower in 1909 that this subject attracted the interest of the early 20th century modernist avant-garde. 'During the years 1910 and 1911,' the poet Blaise Cendrars wrote in 1924, 'Robert Delaunay and I were possibly the only people in Paris to speak of machines and art and to have the vaguest awareness of the great transformation of the modern world' ('The Eiffel Tower', in *ibid.*, p. 171).

While recovering from a broken leg in a room at the Hôtel du Paris, Cendrars had a clear view of the Eiffel Tower. 'Delaunay came almost every day to keep me company,' the poet reminisced. 'He was always haunted by the Tower... I was able to be present at an unforgettable drama: the struggle of one artist with a subject so completely new that he did not know how to seize and subdue it... Delaunay wanted nothing less than to show Paris all around her with the Tower situated in her midst. We tried every vantage point, from every angle, from all sides...Delaunay wanted to interpret it plastically. He disarticulated the Tower in order to get inside its structure. He truncated it and he tilted it in order to disclose all of its three hundred dizzying meters of height. He adopted ten points of view, fifteen perspectives - one part seen from above, another from below...from the height of a bird in flight, from the depths of the earth itself' (*ibid.*, pp. 174 and 175).

This initial Tower series of 1911-1912 in which *La Tour Eiffel* is from, perfectly encapsulates Cendrars's description of Delaunay's relationship with the subject, and it was the outcome of his transformative journey through Cubism, during which he experienced, as he later wrote, 'Visions of catastrophic insight, prejudices, neurasthenias, neurosis, sweeping the old away; cosmic shakings, desire for the great cleanup, for burying the old, the past. Light deforms everything, breaks everything; no more geometry, Europe crumbles. Breath of madness (futurism before the theory): dislocation of the successive object. Planetary waves' (*ibid.*, p. 13). The inclusion of this exquisitely rare drawing in the Pompidou's major 1999 exhibition of Delaunay's work is testament to its wider importance within his *oeuvre*, not just in its subject matter but also in its execution.



JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró.' (centre right); signed and dated 'JOAN MIRÓ. Juin 1937.' (on the reverse)
gouache, ink and pencil on black paper
19½ x 25½ in. (49.5 x 65 cm.)
Executed in June 1937

£280,000-450,000
US\$360,000-570,000
€320,000-510,000

PROVENANCE:

Galerie Edouard Loeb, Paris.
Waddington Galleries, London.
Perls Galleries, New York.
Hammer Galleries, New York.
Private collection, Geneva, by whom acquired from the above; sale,
Christie's, Paris, 26 March 2015, lot 29.
Acquired at the above sale by the present owner.

LITERATURE:

M. Jean, *Histoire de la peinture surréaliste*, Paris, 1959, p. 374 (illustrated p. 157).
J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. I, 1901-1937, Paris, 2008, no. 745, p. 352 (illustrated p. 353).



Joan Miro, *Untitled (Image)*, 2 December 1937.
Sold, Christie's, London, 4 February 2015 (£842,500).

Executed in June 1937, Miró's *Sans titre* originates from a period of great political turmoil in Europe. The artist had returned to Paris in the autumn of 1936 in order to consign works for his upcoming exhibition at the Pierre Matisse gallery in New York. The escalating conflict of the Spanish Civil War however prevented Miró's return to his native Catalonia, forcing him to remain in Paris until 1941. The horrors of the Spanish Civil War and the growing, ominous shadow of the National Socialist German Reich had a strong effect on Miró's *oeuvre*: the whimsical, playful forms that characterised his Surrealist works were replaced by compositions that carry darker, sinister undertones. *Sans titre* is a composition featuring four small-scale scenes painted directly onto a background of black paper. The application of the gouache and ink is executed with rapid, spontaneous brushstrokes which convey a sense of foreboding terror and anxiety. The mute, bird-like figures, with their arms raised in a gesture of despair, seem small and frail within the composition, perhaps alluding to the vulnerability of the civilian population against war-time atrocities.

In April 1937, mere months before *Sans titre* was created, Miró was commissioned by the Spanish Republican government to create a mural for their pavilion at the Exposition Internationale in Paris, opening in July of that year. *Le Faucheur*, now lost, was a monumental work depicting a single Catalan peasant holding a sickle, arms raised with his mouth open in a silent, defiant scream. Miró's mural was flanked by Picasso's seminal *Guernica*, demonstrating the horrific realities of a country besieged by war. At the time *Sans titre* was executed, the Republican resistance was still able to hold against the forces of the Nationalist faction. Miró proclaimed his hope for the resilience and defiance of the Republican supporters: 'In the present struggle I see, on the Fascist side, spent forces; on the opposite side, the people, whose boundless creative will gives Spain an impetus which will astonish the world' (Miró quoted in *Joan Miró: The Ladder of Escape*, exh. cat., London, 2011, p. 15). Presenting a personal vision of the impending horrors of the Civil War, *Sans titre* demonstrates the same kind of silent, defiant resistance against terror and oppression.





PROPERTY FROM A PRIVATE LATIN AMERICAN COLLECTION

λ*179

LÉONARD TSUGUHARU FOJJITA (1886-1968)

Jeune femme pensive

signed 'Foujita' (lower right)
pen and ink on paper
11 x 7½ in. (28 x 19 cm.)
Drawn *circa* 1953

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Acquired in Paris by the father of the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE LATIN AMERICAN COLLECTION

λ*180

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune femme en robe rouge et bleu

signed 'Foujita' (lower centre)
gouache, pen and brush and ink on paper
11½ x 8¾ in. (29.2 x 21.8 cm.)
Executed *circa* 1953

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Acquired in Paris by the father of the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

SALVADOR DALÍ (1904-1989)

Projet de costume de Hymen pour la pièce de théâtre 'As you like it' de William Shakespeare

signed and dated 'Dalí 1948' (lower right)
gouache, watercolour and pen and India ink on paper
19¼ x 13¼ in. (49 x 33.7 cm.)
Executed in 1948

£80,000-120,000
US\$110,000-150,000
€92,000-140,000

PROVENANCE:

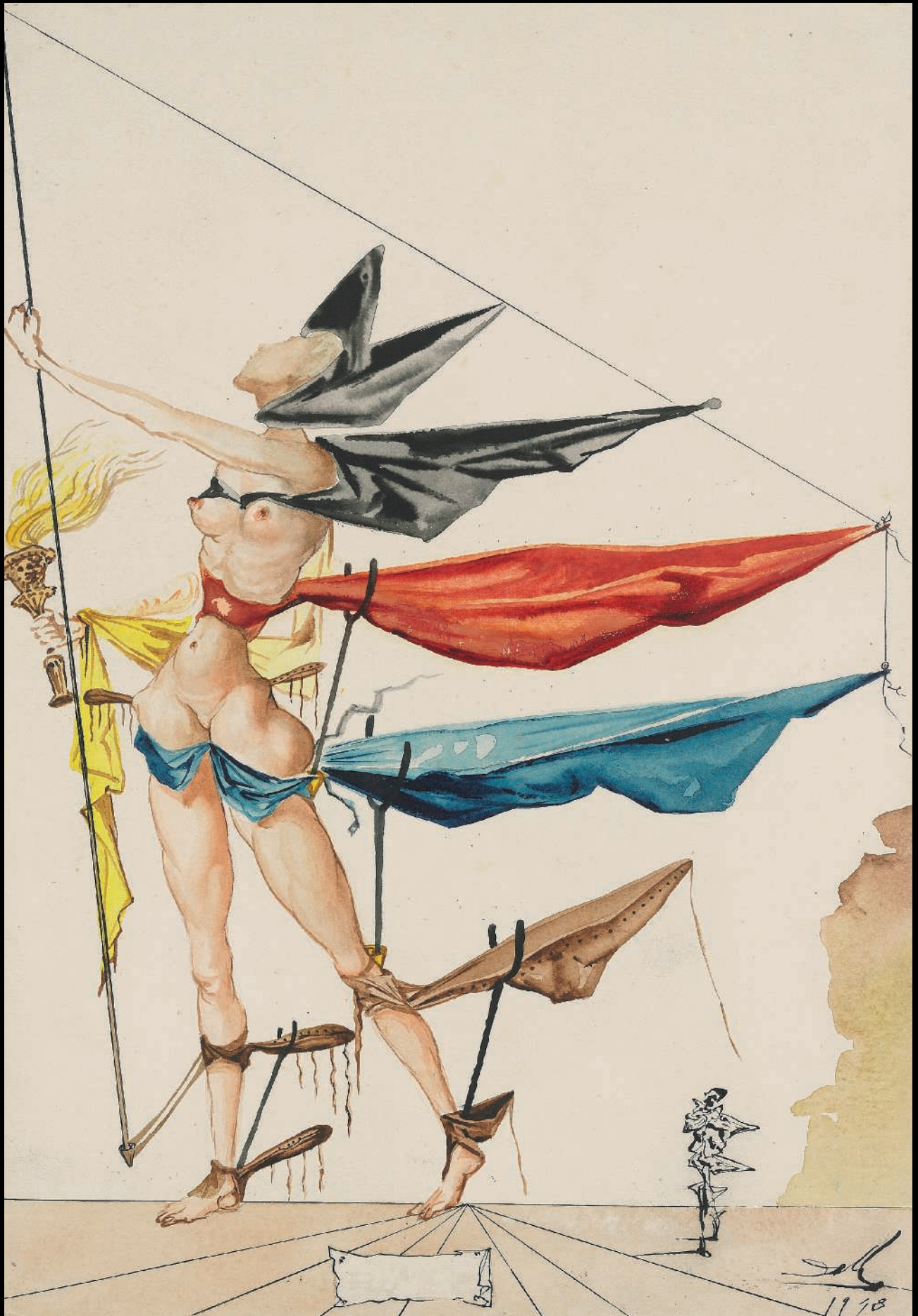
Wallin Eriksson Konsthandel, Gothenburg.
Private collection, Sweden, by whom acquired from the above in the
early 1970s, and thence by descent to the present owner.

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

After being introduced by Coco Chanel in Rome in 1948,
Luchino Visconti and Salvador Dalí collaborated on a ballet
based on William Shakespeare's 'As You Like It'. Visconti
directed the production and Dalí designed the costumes. This
design in particular shows how the artist delighted in creating
colourful, diaphanous spectacles which perfectly encompass his
tenet that art should be used to infuse all aspects of life with
theatricality and magic.



Salvador Dalí, Drawing for the programme for the ballet *As You Like It*
after Shakespeare's comedy, 1948.



1948

λ*182

PABLO PICASSO (1881-1973)

Le sauvetage

signed 'Picasso' (upper left)
pencil on paper
13⁵/₈ x 20³/₈ in. (34.6 x 51.6 cm.)
Drawn in Paris in 1932

£250,000-350,000
US\$320,000-440,000
€290,000-400,000

PROVENANCE:

Gimpel & Hanover Galerie, Zurich.
Fuji Television Gallery, Tokyo.
Private collection.
Acquired by the present owner in November 2017.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VIII, *Œuvres de 1932 à 1937*, Paris, 1957, no. 73 (illustrated pl. 32).



Marie-Thérèse Walter.
Juan-les-Pins, July 1927.

“The day I met Marie-Thérèse I realised that I had
before me what I had always been dreaming about”

– PABLO PICASSO

Richie



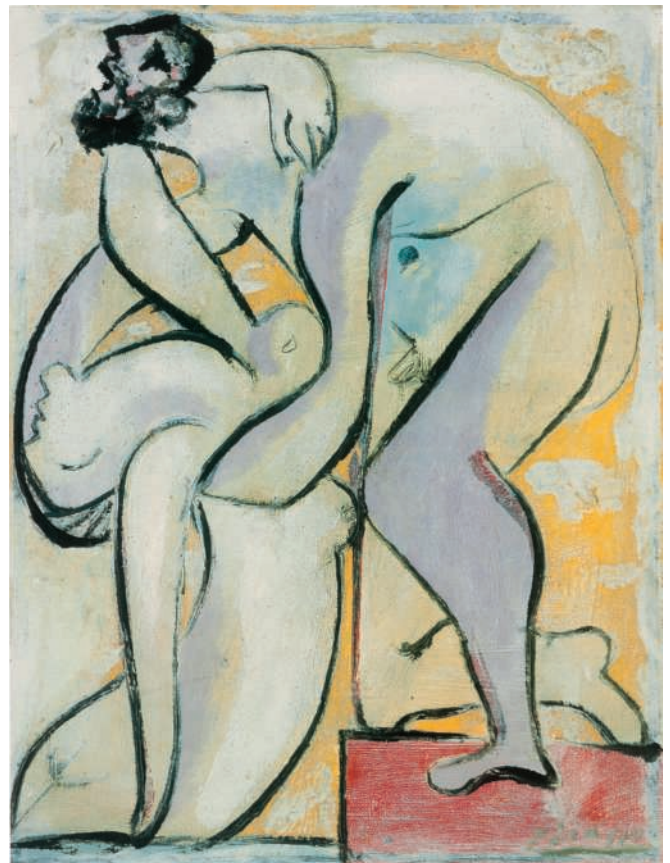


Pablo Picasso, *Le Sauvetage*, 11 January 1933. Musée Granet, Aix-en-Provence. On deposit from Fondation Jean et Susanne Planque, Lausanne.

Executed in 1932, arguably one of the most prodigious years within Picasso's *oeuvre*, *Le Sauvetage* belongs to a series of major works completed on the subject, following an accident where his beloved Marie-Thérèse Walter, whilst kayaking on the rat-infested river Marne, fell in and contracted a near fatal illness. The scene in *Le Sauvetage* is not, however, such a literal translation of this event and depicts two figures, both resembling Walter, elevated from infested river to the serenity of the beach, playing out a scene of romantic tragedy as a drowned figure is pulled from the water.

In *Le Sauvetage*, the sensuous curves of Picasso's earlier works from this year are now less prominent as sharper angles are introduced, with the embracing figures at once unified in a halo of sweeping curves yet also dislocated by the angular formation of their arms and legs. In his observation of Picasso's approach to this subject, John Richardson explains: "He transposes the accident from the icy, rat-infested river to a sunny beach, where he envisions Marie-Thérèse being saved from drowning by her sisters or alternate versions of herself. She looks inert - maybe alive, maybe dead. The pathos of these images is tinged with eroticism. The drowned girls — eyes closed, head thrown back, breasts thrust up — swoons erotically in the arms of one of her alter egos, while others dive, swim and play ball, just as they did at Dinard in 1928" (J. Richardson, *A Life of Picasso, The Triumphant Years, 1917-1932*, New York, 2007, pp. 487-488).

Indeed, the beach was a great source of inspiration to Picasso, and as early as 1920, he used the beach at Juan-les-Pins as a backdrop for the activities of his nudes. During the summers of 1927 and 1928, Picasso, with the young Marie-Thérèse spent days together languishing in various seaside activities. The characters in this fascinating and rare drawing are depicted in a scene of voluptuous sensuality, underpinned by the play out of a tragic drama through the acute *contrapposto* of the body's intertwined configuration. Neither Cubistic nor Surreal, though informed by both approaches, they are rendered centrally in a pure and rich pencil line within an impressively large sheet, distinguishing the present lot as an exceptional drawing from this distinctly crucial and intensive twelve-month period, within the artist's overall illustrious career.



Pablo Picasso, *Le Sauvetage*, November 20 1932. Private collection.





λ183

FERNAND LÉGER (1881-1955)

Arbre et fleur

signed with initials and dated 'F.L. 45' (lower right); inscribed 'à Nadia' (on the reverse)

gouache, brush and India ink and pencil on paper
12 x 15 in. (30.2 x 38 cm.)

Executed in 1945

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Nadia Léger, Paris, by descent from the artist.

Galerie Dr. Werner Rusche, Cologne.

Galerie Beyeler, Basel, by whom acquired from the above in December 1968.

Fernand Graindorge, Liège, by whom acquired from the above in February 1969, and thence by descent to the present owner.



THE PROPERTY OF A PRIVATE COLLECTOR

λ184

FERNAND LÉGER (1881-1955)

La Rue Mazel, Verdun

signed, dated and inscribed 'Verdun La Rue Mazel 12.16. FLéger'
(upper left)

brush and reed pen and India ink on paper

11¾ x 7¾ in. (29.8 x 19.5 cm.)

Executed in December 1916

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Léonide Massine, Paris, acquired directly from the artist; his sale, Sotheby's, London, 7 July 1971, lot 85.

F. Ransome, by whom acquired at the above sale.

Anonymous sale, Sotheby's, London, 13 March 1980, lot 86.

Private collection, by whom acquired at the above sale.

Acquired from the above by the present owner.

EXHIBITED:

Connecticut, Wadsworth Atheneum Museum of Art, *The Massine Collection*, 1935, no. 60.

Léonide Massine, Russian dancer and choreographer, was friend of Serge Diaghilev and became a pioneer of modern ballet with the Ballet Russes from 1915.



λ*185

FRANÇOISE GILOT
(B. 1921)

The Drawing Lesson

signed 'F.Gilot' (lower right)
pencil on paper
19¾ x 25½ in. (50 x 65 cm.)
Drawn on 13 March 1949

£6,000-9,000
US\$7,700-11,000
€6,900-10,000

PROVENANCE:
Anonymous sale, Galleria Pananti, Florence,
15 December 2018, lot 226.
Acquired at the above sale by the
present owner.

Françoise Gilot has confirmed the
authenticity of this work. It is recorded in
her archives under the number G.843.



λ*186

FRANÇOISE GILOT
(B. 1921)

My friend Lawrence arranging flowers

signed 'F.Gilot.' (lower left); dated and
inscribed 'my friend Lawrence arranging
flowers no29 ete47' (on the reverse)
pencil on paper
19¾ x 25¼ in. (50.2 x 65.5 cm.)

£3,000-5,000
US\$3,900-6,400
€3,500-5,700

PROVENANCE:
Anonymous sale, Christie's, New York,
28 March 2017, lot 162.
Acquired by the present owner in
October 2017.

Françoise Gilot has confirmed the
authenticity of this work. It is recorded
in her archives under the number
S.G.996.02



PROPERTY FROM A PRIVATE SPANISH COLLECTION

92*187

PABLO PICASSO (1881-1973)

Homme assis

dated and numbered 'jeudi 16.9.71. II' (upper left)
red felt-tip pen on card laid down on canvas
12¼ x 8⅝ in. (31.2 x 22 cm.)
Drawn on 16 September 1971

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:

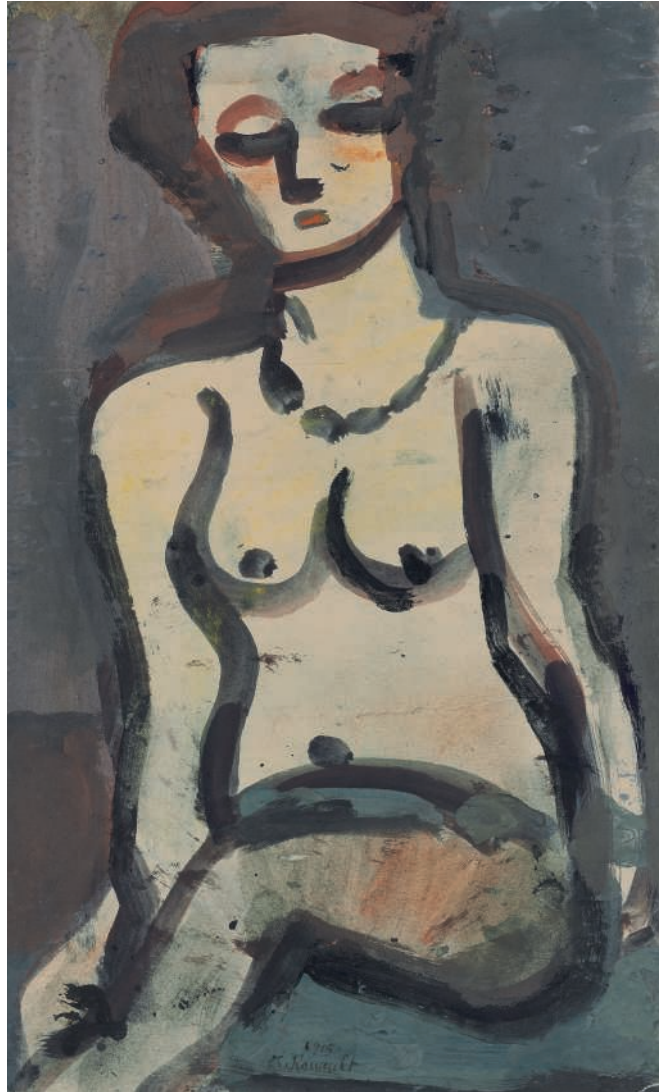
Galerie Louise Leiris, Paris.

Acquired from the above by the late owner; sale, Christie's, New York,
16 May 2018, lot 209.

Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXXIII, Paris, 1978, no. 186 (illustrated,
pl. 69).



PROPERTY FROM A PRIVATE COLLECTION

λ188

GEORGES ROUAULT (1871-1958)

Nu au collier

signed and dated '1915 G. Rouault' (lower centre)

gouache, ink and wash on paper

11 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (30.4 x 19.2 cm.)

Executed in 1915

£15,000-20,000

US\$20,000-25,000

€18,000-23,000

PROVENANCE:

Marlborough Fine Art Ltd., London (no. 02223).

Jean-Claude & Jacques Bellier, Paris.

Anonymous sale, Galerie Georges Blache, Versailles, 13 June 1979, lot 88.

Edward G. Robinson, Los Angeles.

Anonymous sale, Christie's, London, 29 March 1988, lot 368.

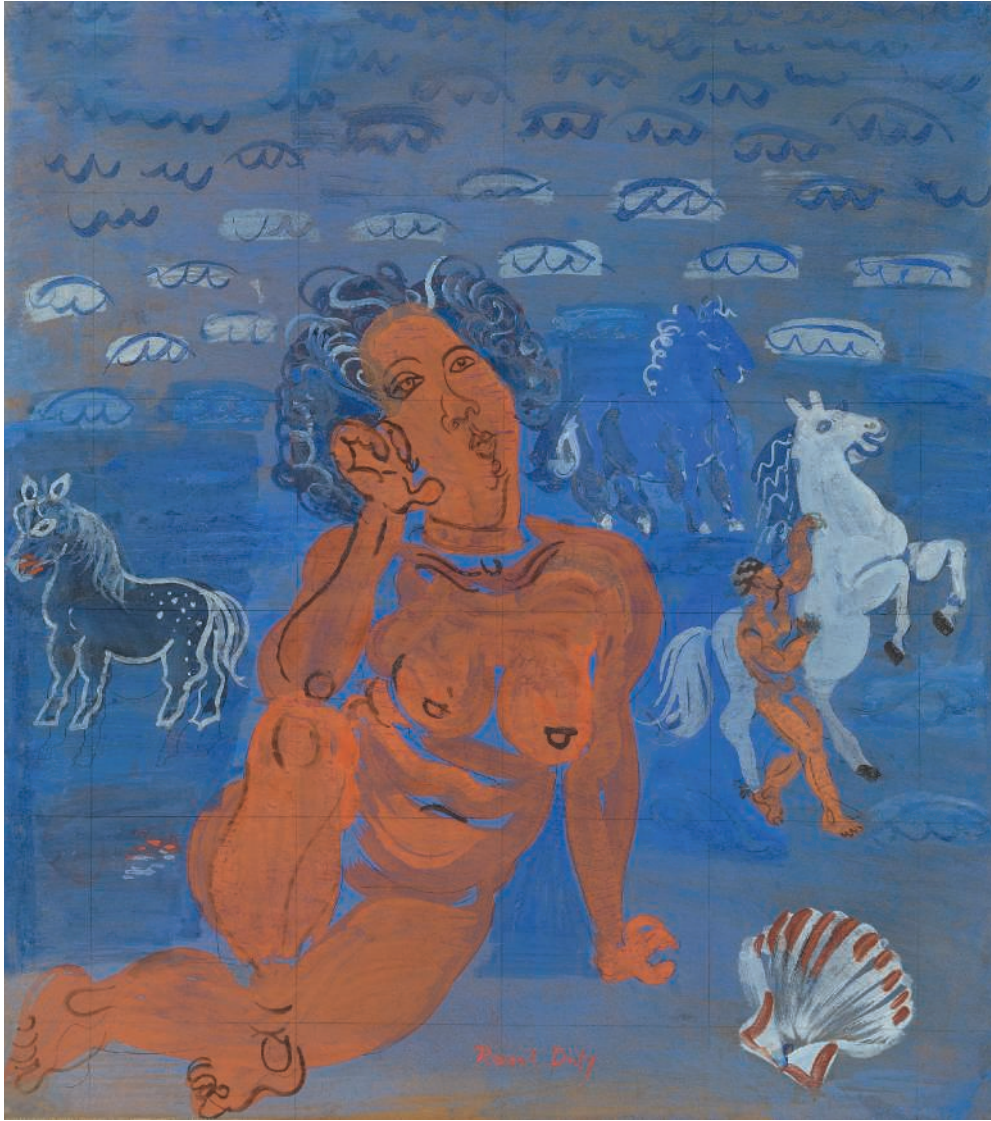
Acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

Paris, Jean-Claude & Jacques Bellier, *D'Ingres à nos jours*, 1960, no. 76.

LITERATURE:

B. Dorival & I. Rouault, *Rouault, L'œuvre peint*, Monte Carlo, 1988, no. 496, p. 149 (illustrated).



*189

RAOUL DUFY (1877-1953)

Amphitrite et chevaux marins

signed 'Raoul Dufy' (lower centre)

gouache on paper

31¼ x 27⅞ in. (77 x 69 cm.)

Executed *circa* 1925

£45,000-55,000

US\$58,000-70,000

€52,000-63,000

PROVENANCE:

Helena Rubinstein, New York, Paris & London; her sale, Parke-Barnet Galleries, New York, 27 April 1966, lot 680.

Jack L. Wolgin, Philadelphia, by whom acquired at the above sale, and thence by descent.

Anonymous sale, Freeman's, Philadelphia, 6 November 2011, lot 51.

Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1877, p. 298 (illustrated).



FORMERLY IN THE COLLECTION OF PETER FEUCHTWANGER

λ190

GEORGES ROUAULT (1871-1958)

Village entre les arbres

gouache and watercolour on paper
7½ x 12¼ in. (19 x 31 cm.)
Executed circa 1913

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Maurice Girardin, Paris.
Galerie Romanet, Paris.
Private collection, by whom acquired from the above in 1959, and
thence by descent; sale, Sotheby's, London, 5 February 2003, lot 263.
Peter Feuchtwanger, Munich & London, by whom acquired at the
above sale, and thence by descent to the present owner.

LITERATURE:

P. Courthion & I. Rouault, *Georges Rouault*, London, 1962, no. 59,
p. 461 (illustrated p. 412).
B. Dorival & I. Rouault, *Rouault L'oeuvre peint*, vol. I, Monaco, 1988,
no. 818, p. 246 (illustrated).



FORMERLY IN THE COLLECTION OF PETER FEUCHTWANGER

λ191

GEORGES ROUAULT (1871-1958)

Paysage animé

signed and dated 'G. Rouault 1905' (lower left),
signed again and indistinctly dated 'G. Rouault' (lower right)
watercolour and pastel on paper
21½ x 25¼ in. (53.5 x 64.2 cm.)
Executed in 1905

£20,000-30,000
US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 24 March 2004, lot 10.
Peter Feuchtwanger, Munich & London, by whom acquired at
the above sale, and thence by descent to the present owner.

LITERATURE:

L. Venturi, *Georges Rouault*, New York, 1940, no. 23, p. 73 (illustrated
pl. 17; titled 'Paysage').

B. Dorival & I. Rouault, *Rouault L'oeuvre peint*, vol. I, Monaco, 1988,
no. 375, p. 122 (illustrated).

*192

RAOUL DUFY (1877-1953)

La pelouse à Epsom

signed and dated 'Raoul Dufy Epsom 1933' (lower right)
gouache and watercolour on paper
19¾ x 25⅞ in. (50.3 x 65.2 cm.)
Executed in Epsom in 1933

£60,000-80,000
US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Etienne Bignou, Paris.
Oskar & Elizabeth Stonorov, Paris, New York & Philadelphia,
by whom acquired from the above in 1934, and thence by descent;
sale, Sotheby's, New York, 4 May 2005, lot 356.
Acquired at the above sale, and thence by descent to the
present owners.

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

Dufy's fascination with the races was inspired by his collaboration with the fashion designer Paul Poiret, who in 1909 commissioned the artist to create the stationery for his house and the textile patterns used in fabrics and garments. Poiret's signature dresses were flamboyantly sported by the ladies attending the races in Paris, Nice, Deauville, and, of course, the even more fashionable English race courses at Epsom and Ascot.

Dufy had experimented with the subject of horse races as early as 1913. His first *paddock* works were highly stylised watercolours, focusing on the audience of *élégantes*, dandies and jockeys attending the courses at Deauville. In the 1920s, his attention to the public's attire grew stronger and he dedicated a series of gouaches to Poiret's models (*Les mannequins de Poiret*), whom he captured in still, frieze-like compositions, influenced by 1920s fashion advertising. In the 1930s, with his discovery of the race courses at Epsom and Ascot, Dufy's compositions encapsulated these characters in more ambitious scenes, as in the present work, through the extravagant depictions of the Epsom lawn, filled with activity, vibrancy and colour.



Detail of present lot



HENRI MATISSE (1869-1954)

Tête de femme

signed with the monogram 'HM' (lower right)
 crayon on paper
 20⁵/₈ x 15⁷/₈ in. (52.5 x 40.5 cm.)
 Drawn in Vence in 1946

£100,000-150,000
 US\$130,000-190,000
 €120,000-170,000

PROVENANCE:

Galerie Beyeler, Basel (no. 10971), until 1987-1988.
 Carl-Frederik Reutersward, Stockholm, and thence by descent.

Wanda de Guébriant confirmed the authenticity of this work in 1987.

Drawn in 1946, *Tête de femme* offers, by the simplicity of its line and technique, the most essential representation of the female face. Matisse considered his drawing to be a very intimate means of expression. The method of artistic execution, whether it was charcoal, pencil, ink or crayon, varied according to the subject and personal circumstance. His favourite subjects were evocative or erotic — the female form, the nude figure or a beautiful head of a favourite model, such as *Tête de femme*.

Essential to the masterful expression of *Tête de femme* is Matisse's bold and active use of the full breadth of the paper ground; the strong crayon lines are pushed to the very limits of the sheet, yet feel in no way forced. According to Elderfield, these later drawings 'render pictorial the whiteness that surrounds them, giving to what Matisse called this 'white atmosphere,' a sense of dazzling light from the reflected radiance of their colour. This is neither drawing nor painting, though it partakes of both. And while, at times, we miss drawing as we miss painting, we can hardly argue with the magnificence of the synthesis Matisse is able to create in the grandest of these last works' (J. Elderfield, *Matisse in the Collection of the Museum of Modern Art*, exh. cat., New York, 1978, p. 132).

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

– HENRI MATISSE



Henri Matisse and Lydia Delectorskaya in Nice, 1944. Photo by Henri Cartier-Bresson.





*194

RAOUL DUFY (1877-1953)

Le buffet

signed and dated 'Raoul Dufy 1950' (lower right)
gouache and watercolour on paper
19¾ x 25¾ in. (50 x 65.5 cm.)
Executed in 1950

£60,000-80,000
US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Boucher collection, Paris.
René de Roux, Paris.
Alex Maguy, Paris.
Niveau Gallery, New York.
Anonymous sale, Parke-Bernet Galleries, New York, 16 May 1962, lot 59.
Galerie Romanet, Paris.
Acquired from the above in 1968; sale, Sotheby's, Paris, 8 December 2010, lot 62.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Romanet, *Deux cents aquarelles et dessins, de Renoir à Picasso*, November 1963, no. 38.
Tokyo, Galerie Nichido, 1967, no. 28.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1608, p. 198 (illustrated).



*195

RAOUL DUFY (1877-1953)

La cueillette des oranges

signed 'Raoul Dufy' (lower right)
gouache and watercolour on paper
19¾ x 25¾ in. (65.5 x 67 cm.)
Executed circa 1926

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Private collection, Paris.
Anonymous sale, Tajan, 8 June 2006, lot 432.
Acquired at the above by the present owner.

LITERATURE:

P. Courthion, *Raoul Dufy, editions des Chroniques du Jour*, Paris, 1929
(illustrated pl. XIII).
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles,
gouaches et pastels*, vol. I, Paris, 1981, no. 139, p. 50 (illustrated).

196 No Lot



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.

λ197

SALVADOR DALÍ (1904-1989)

Noir enlaçant une blanche

signed and dated 'Dalí 1966' (lower right)
gouache, watercolour and felt-tip pen on paper
14 $\frac{7}{8}$ x 11 in. (38 x 27.8 cm.)
Executed in 1966

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*,
November 1996 - March 1997, no. 56, p. 92 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*,
July - November 1997, no. 21, p. 98 (illustrated).

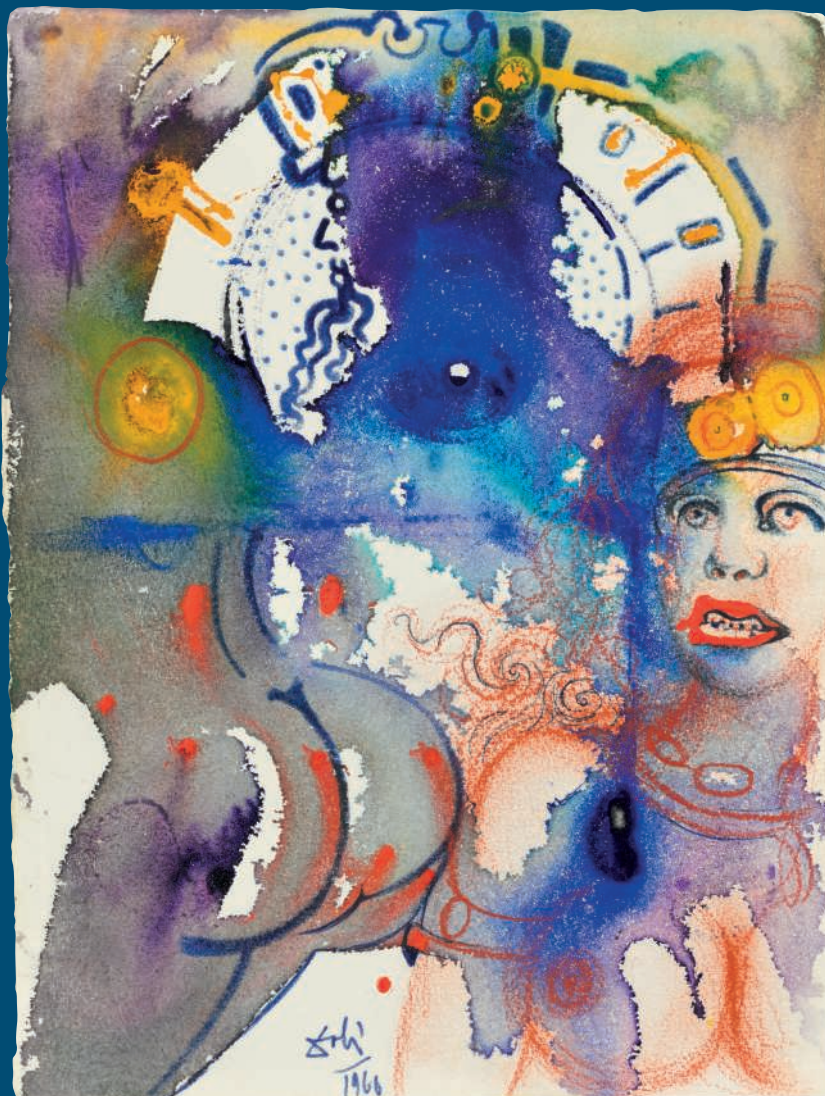
LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*,
Barcelona, 2014, pp. 24 & 178 (illustrated).

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



July
1966



λ198

SALVADOR DALÍ (1904-1989)

Figure centrale du roi avec une femme de dos

signed and dated 'Dalí 1966' (lower centre)

oil, gouache, watercolour, brush and coloured ink, sanguine and felt-tip pen on paper

15 x 11½ in. (38 x 28.5 cm.)

Executed in 1966

£18,000-25,000

US\$23,000-32,000

€21,000-28,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 76, p. 112 (illustrated).

Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 41, p. 118 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, pp. 108 & 178 (illustrated).

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



λ199

SALVADOR DALÍ (1904-1989)

Arabe fumant la pipe

signed and dated '1966 Dalí' (lower right)
gouache, watercolour, brush and coloured ink, sanguine and felt-tip
pen on paper
14 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (37.8 x 28.2 cm.)
Executed in 1966

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

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

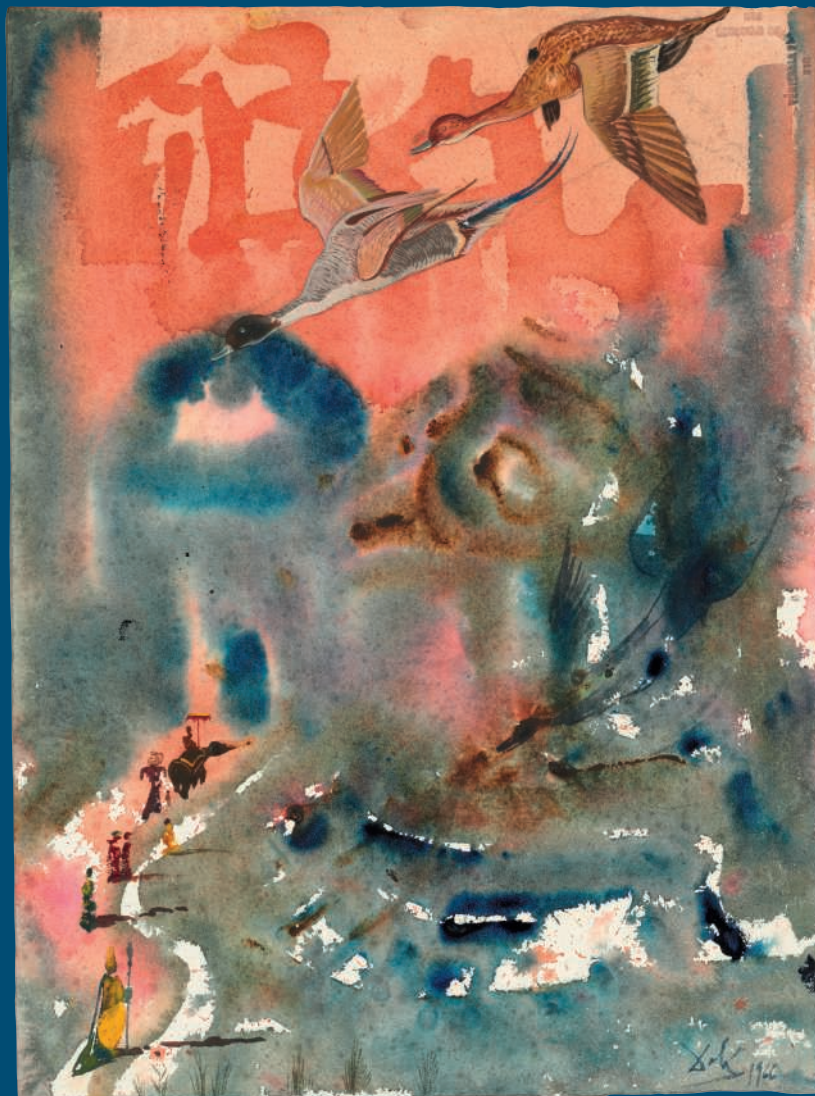
EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*,
November 1996 - March 1997, no. 74, p. 110 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*,
July - November 1997, no. 39, p. 116 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*,
Barcelona, 2014, p. 124 (illustrated).

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



λ200

SALVADOR DALÍ (1904-1989)

Petite rue avec cortège et vol, en haut vol de colverts

signed and dated 'Dalí 1966' (lower right)
oil, gouache, watercolour and brush and coloured ink on paper
14 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (38 x 28.3 cm.)
Executed in 1966

£18,000-25,000
US\$23,000-32,000
€21,000-28,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*,
November 1996 - March 1997, no. 77, p. 113 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*,
July - November 1997, no. 42, p. 119 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*,
Barcelona, 2014, p. 136 (illustrated).

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



1201

SALVADOR DALÍ (1904-1989)

Deux vieux avec des barbes, l'une jaune, l'autre brune

signed and dated 'Dalí 1966' (lower right)
oil, gouache, watercolour and pen and ink on paper
15½ x 11 in. (38.4 x 28 cm.)
Executed in 1966

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

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

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí: La vita è sogno*, November 1996 - March 1997, no. 41, p. 77 (illustrated).
Bruges, Stichting Sint-Jan, *Salvador Dalí: Doeken & Aquarellen*, July - November 1997, no. 6, p. 83 (illustrated).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 61 (illustrated).

LITERATURE:

S. Dalí, M. Castells, M. Forcano & R. Mas Peinado, *Les mil i una nits*, Barcelona, 2014, p. 120 (illustrated).

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

VICTOR BRAUNER (1903-1966)

Sans titre

signed 'VICTOR BRAUNER 1955.' (lower right)
 encaustic and ink on paper
 19¼ x 25¾ in. (49 x 64.7 cm.)
 Executed in 1955

£60,000-80,000
 US\$77,000-100,000
 €69,000-91,000

PROVENANCE:

Piero Fedeli, Milan.
 Private collection, Milan.
 Acquired from the above by the present owner.

EXHIBITED:

Paris, Didier Imbert Fine Art, *Victor Brauner*, October - December
 1990, no. 33, p. 102 (illustrated p. 103).
 Milan, Galleria Credito Valtellinese, *Victor Brauner*, May - June 1995,
 no. 50, pp. 150-189 (illustrated).

Samy Kinge has confirmed the authenticity of this work.

‘... from the beginning of the thirties, Victor Brauner was the inventor of a new kind of painting, different from those that could be seen in galleries and studios. This new kind of painting was in a class all by itself because it transformed subjective fantasies into a sort of scenography of the imagination, intuitively understandable by all. By its connections with the symbolic systems of various civilisations it went well beyond the traditional dichotomies between the old and the new, the West and the East, spontaneous dreams and reasoned criticism and, of course, the silliest of them all, invented by ignorant art critics "the abstract" and "the figurative". Victor Brauner's plastic language, the constant metamorphoses to which we assisted through our almost daily visits to his studio, were forming the new, modern and transparent vision of the inner experience of human beings. Unlike many others, this vision wasn't limited to the dreams of an individual, nor to his subjective interpretation of reality. Like an improvised love song, it initiated the search for a new myth of humanity.’

– ALAN JOFFROY





THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ203

SALVADOR DALÍ (1904-1989)

Guerriero e leone

signed and dated 'Dalí 1966' (upper left)
gouache, watercolour, pen and India ink and felt-tip pen on paper
15¼ x 11¼ in. (38.4 x 28.3 cm.)
Executed in 1966

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Private collection, Europe, by whom acquired directly from the artist,
and thence by descent.
Rizzoli Finarte, Milan.
Acquired from the above by the present owner on 14 March 1980.

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



THE PROPERTY OF A PRIVATE COLLECTOR

λ204

VICTOR BRAUNER (1903-1966)

Rire du fleuve et mon mystère

signed and dated 'VICTOR BRAUNER 1936.' (lower right)
gouache on paper
25½ x 19¾ in. (64.8 x 50 cm.)
Executed in 1936

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Georges Leon, Bucharest.
Private collection, Israel.
Private collection, by whom acquired *circa* 1976; sale, Christie's,
London, 21 June 2018, lot 108.
Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.

SALVADOR DALÍ (1904-1989)

Les juges

brush and pen and India ink on paper
19¼ x 23¾ in. (50 x 59.5 cm.)
Executed *circa* 1933

£100,000-150,000
US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Julien Green, Paris, by whom acquired directly from the artist.
Anonymous sale, Christie's, London, 29 November 1995, lot 175.
Acquired at the above sale by the present owner.

LITERATURE:

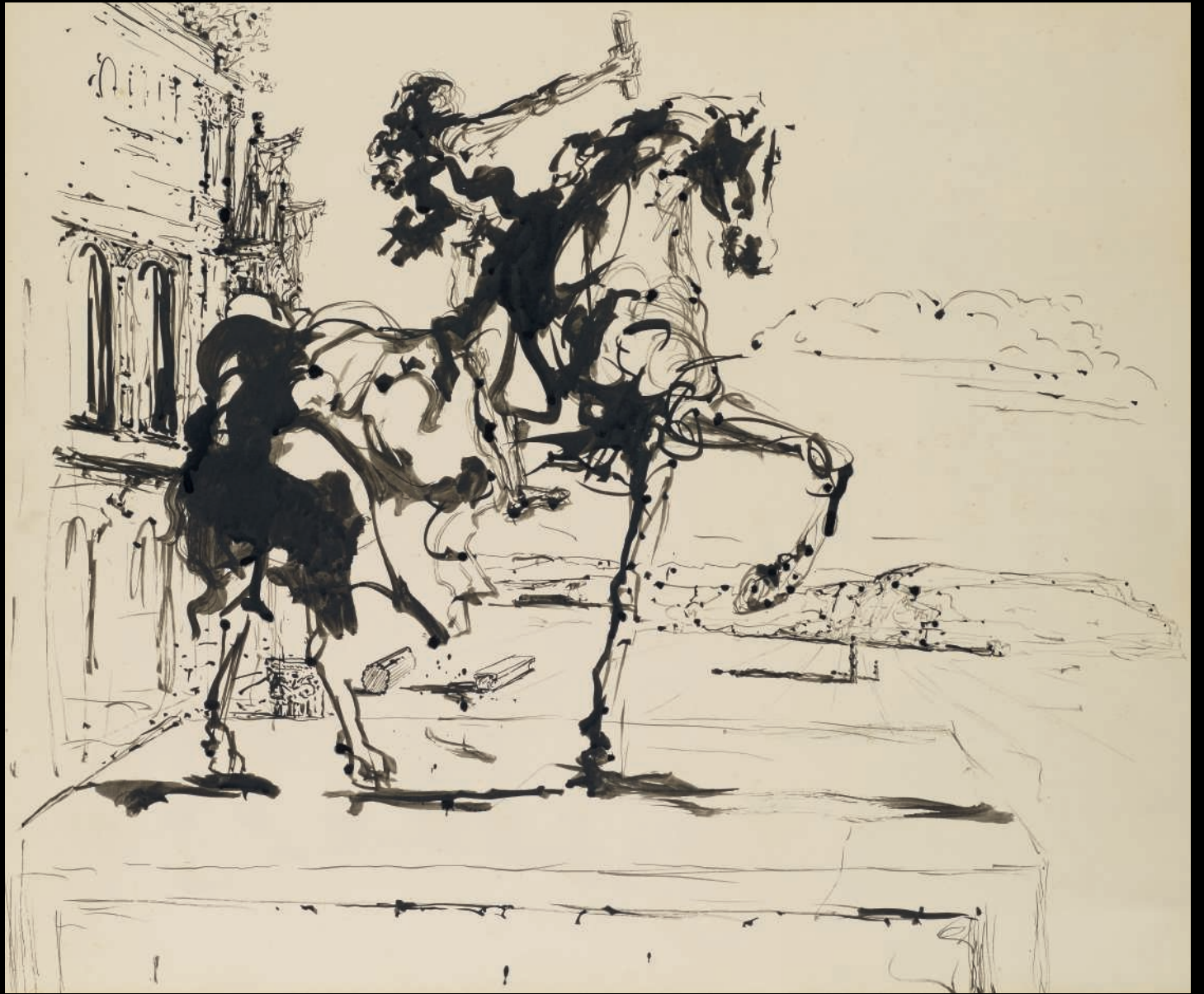
R. Descharnes, *Salvador Dalí, The Work, The Man*, New York, 1984,
p. 142 (illustrated).
R. Descharnes & G. Néret, *Salvador Dalí, The Paintings*, vol. I, 1904-
1946, Cologne, 1994, no. 539, p. 238 (illustrated).

The theme of the horse and rider was prevalent in Dalí's of the 1930s. In the present work one can draw parallels to the story of Don Quixote, in which the artist was particularly interested. With a scroll in his raised hand the rider charges forward, determined to deliver a message possibly to the city seen in the distance. Other parallels can be drawn between the present work and the *Le cavalier de la mort* (*The Knight (or Horseman) of Death*), a theme displayed in a number of oil paintings from the period, including the the haunting oil from 1935, from the collection of François Petit in Paris. The subject was likewise explored through intricate drawings found in the permanent collection of The Museum of Modern Art, New York and the Dalí Museum, St Petersburg, Florida.

The theme of *Le cavalier de la mort* in Dalí's art is highly indicative of the strange and unnerving period in which they were made. It is an outstanding series of paintings in which strange shroud-covered spectres, skulls and other clear images of death, petrification, decay and dissolution seem to perpetually permeate Dalí's dreamscapes and newly-developed paranoiac-critical landscapes. Dalí's subject of *Le cavalier de la mort* is founded loosely on the specific Christian theme of the journey of the Knight of Death - one of the Four Horsemen of the Apocalypse - is one that consistently appears in the artist's work between 1933 and 1936.



Salvador Dalí, *Le cavalier de la mort*, 1935. André-François Petit collection, Paris.





λ°206

GIORGIO DE CHIRICO (1888-1978)

Cavalli in riva al mare

signed 'G. de Chirico' (lower right)
gouache and watercolour on paper
14¼ x 10 in. (36.2 x 25.3 cm.)
Executed in 1974

£25,000-35,000
US\$32,000-45,000
€29,000-40,000

PROVENANCE:

Acquired by the present owner by 2000.

EXHIBITED:

Paris, Artcurial, *Homage to de Chirico on his 90th Birthday*, May - September 1978.
Tokyo, The Bunkamura Museum of Art, *Giorgio de Chirico, A Metaphysical Life*, November 2000 - January 2001, no. 86 (illustrated); this exhibition later travelled to the Ishikawa Prefectural Museum of Art, June - June 2001; The Oita Art Museum, June 30 - July 2001; and Kyoto, Museum EKi Kyoto, September - October 2001.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 096/11/16 OT.



λ*207

GIORGIO DE CHIRICO (1888-1978)

Combattimento dei Puritani

signed 'g. de Chirico' (lower right)
tempera and pencil on paper
10 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in. (27 x 44 cm.)
Executed *circa* 1960

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Anonymous sale, Farsetti Arte, Prato, 29 May 2004, lot 428.
Acquired at the above sale by the present owner.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 011/03/04/ OT.

SALVADOR DALÍ (1904-1989)

Naples

signed and dated 'Dalí 1949' (lower right), inscribed 'NAPELS' [sic] (lower centre)
gouache, watercolour and pencil and India ink on card
23 x 28¾ in. (58.5 x 72.4 cm.)
Executed in 1949

£100,000-150,000
US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Mr & Mrs Albert Davis Lasker, New York, by whom commissioned from the artist.
Dr Robert F. Loeb, New York, a gift from the above.
Private collection, United States, by descent from the above; sale, Christie's, London, 3 December 1996, lot 194.
Acquired at the above sale by the present owner.

EXHIBITED:

Arezzo, Museo Civico d'Arte Moderna Contemporanea, *Da Picasso a Botero: Capolavori dell'arte del Novecento*, March - June 2004, p. 388 (illustrated p. 91); this exhibition later travelled to Forlì, Palazzo Albertini, June - August 2004.

LITERATURE:

J. Gunther, *Taken at the Flood: The Story of Albert D. Lasker*, London, 1960, p. 261.

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

Executed in 1949, *Naples* is one from a series of four watercolours and gouaches commissioned from the artist by a noted philanthropist and art collector Albert Davis Lasker in 1948. Given by Lasker as a token of gratitude to Dr Robert F. Loeb, an avid admirer of Salvador Dalí's oeuvre, the series depicts various landmark locations in Italy - the country Dr Loeb considered to be his favourite. The present lot portrays the shores of the city of Gulf of Naples with Mount Vesuvius in the background.

The hues of blue, purple, yellow and orange with smoke gushing up from the volcano convey an atmosphere of a hot summer's day. Engulfed by the bay, the crystal-clear waters are disturbed only by a gentle breeze and passing sailing boats. In the foreground, a figure in a bright red hat plays the mandolin and sings, creating a joyous atmosphere. A treasured possession, the present work remained in the collection of Dr Loeb and his descendants for almost fifty years.



Salvador Dalí during the International Film Festival in Venice, 1961.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ209

SALVADOR DALÍ (1904-1989)

Le pêcheur original d'Adam et Ève

signed and dated 'Dalí 1964' (lower left)
gouache, watercolour, brush and India ink and pen and sepia ink
on paper
19 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (59.7 x 33.9 cm.)
Executed in 1964

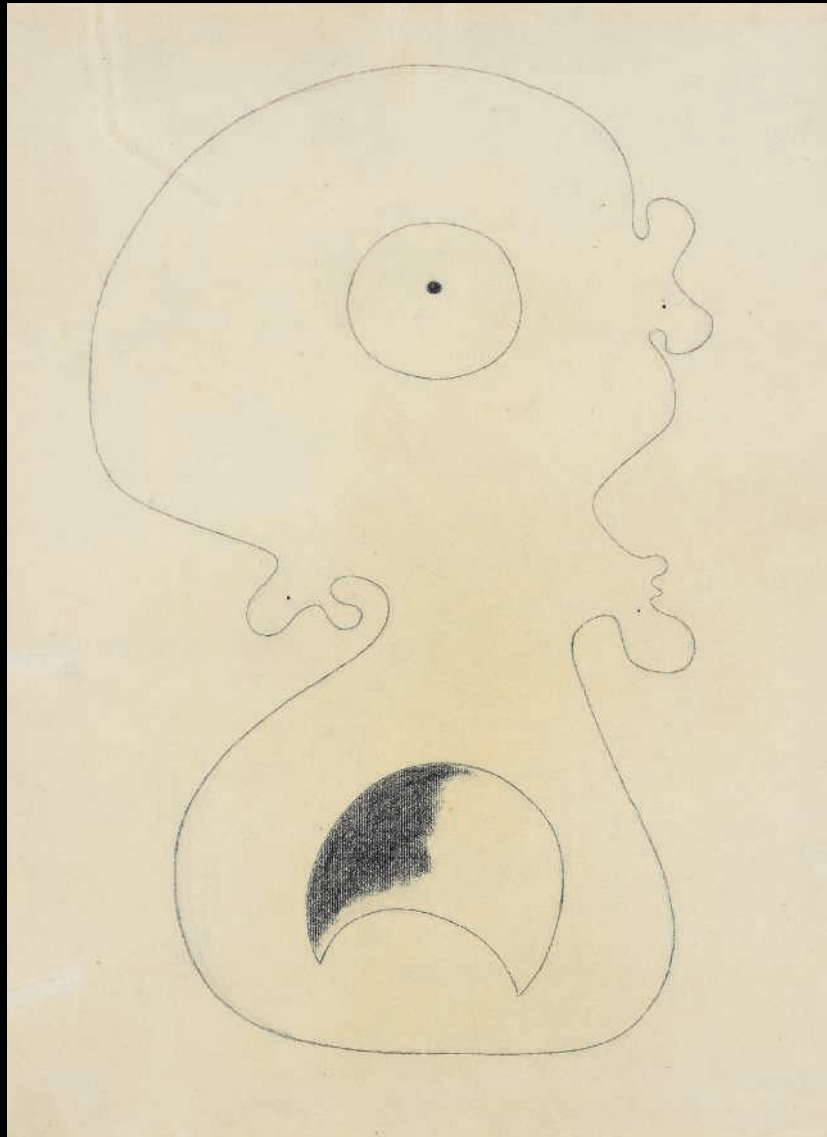
£25,000-35,000
US\$32,000-45,000
€29,000-40,000

PROVENANCE:

Private collection, Italy.
Private collection, Faenza, by whom acquired from the above in
the 1960s.
Private collection, Italy, by whom acquired from the above in 2016.
Acquired from the above by the present owner in 2017.

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

This work is an illustration for *La Biblia Sacra (La Sainte Bible)*,
vol. I, Rome, 1967, p. 104.



λ*210

JOAN MIRÓ (1893-1983)

Untitled

signed and dated '22.10.930. Joan Miró' (on the reverse)
crayon on paper
24¾ x 18¼ in. (62.8 x 46.4 cm.)
Drawn on 22 October 1930

£40,000-60,000
US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Galería Theo, Madrid.
Acquired by the present owner by 1989.

EXHIBITED:

Madrid, Galería Theo, *Joan Miró*, May - June 1978.
Zürich, Kunsthaus, *Joan Miró*, November 1986 - February 1987,
no. 64 (illustrated); this exhibition later travelled to the Dusseldorf,
Kunsthalle, February - April, 1987.
Madrid, Galería Theo, *Miró, obras de 1916 a 1976*, December 1989 -
January 1990, no. 7 (illustrated).
Paris, Centre Georges Pompidou, *Joan Miró 1917-1934, La naissance
du monde*, March - June 2004, no. 182, p. 397 (illustrated p. 257).

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné.
Drawing*, vol. 1, 1901 - 1937, Paris, 2008, no. 334, p. 165 (illustrated).

Executed in 1971, Dalí's Universal Tarot Deck was initially the result of a commission from producer Albert Broccoli for the James Bond film *Live and Let Die*. When the contractual deal fell through, Dalí's own interest in mysticism, nurtured by his wife Gala, kept the project alive. The creation of the cards took place amid a resurgence of popularity in tarot reading. Dalí, apparently seduced by the tarot, rejects the psychedelia that distinguishes his earlier work and demonstrates here what for him is an uncharacteristic reserve.



λ*211

SALVADOR DALÍ (1904-1989)

Quatre de baton, arcane mineur, projet pour le jeu de carte Le Tarot Universel de Salvador Dalí

signed 'Dalí' (lower centre)
gouache on photomontage
12 x 9 $\frac{1}{4}$ in. (30.5 x 23.6 cm.)
Executed in 1971

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Private collection, New York.
Acquired from the above by the present owner in 2009.

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



λ*212

SALVADOR DALÍ (1904-1989)

Roi de coupe, arcane mineur, projet pour le jeu de carte Le Tarot Universel de Salvador Dalí

signed 'Dalí' (lower centre)
gouache on photomontage
12½ x 9¾ in. (30.6 x 23.7 cm.)
Executed in 1971

£12,000-18,000
US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Private collection, New York.
Acquired from the above by the present owner in 2009.

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



213

EDOUARD VUILLARD (1868-1940)

Bouquet d'anémones

signed with the initials 'E.V.' (lower right)
pastel on tinted paper
12¾ x 18⅞ in. (32.5 x 46 cm.)
Executed *circa* 1920

£15,000-20,000
US\$20,000-25,000
€18,000-23,000

PROVENANCE:

The artist's estate.
Alfred Daber, Paris.
Private collection, Paris.
Anonymous sale, Ader, Picard et Tajan, Paris, 8 April 1989, lot 16.
Private collection, Paris, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Daber, *Pour mon plaisir. Tableaux, aquarelles, dessins d'Ingres à Vuillard*, May 1954, no. 24.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, Catalogue critique des peintures et pastels*, vol. III, Paris, 2003, no. XI-139, p. 1370 (illustrated).



PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY.

214

EDOUARD VUILLARD (1868-1940)

Madame Fried

stamped with the signature 'E Vuillard' (Lugt 2497a; lower left)
pastel on paper
19¼ x 25 (48.9 x 63.6 cm.)
Executed in 1924

£35,000-55,000
US\$45,000-70,000
€40,000-63,000

PROVENANCE:

Louis Carré, Paris.
Jacques Dubourg, Paris.
O'Hana Gallery, London (no. 1089), by 1963.
Nathan Cummings, New York.
Connaught Brown, London.
Acquired from the above by the present owner.

EXHIBITED:

London, Connaught Brown, *Aspects of Post-Impressionism*,
June - July 1985, no. 16 (illustrated).

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, Catalogue critique des peintures
et pastels*, vol. III, Paris, 2003, no. XI-219, p. 1417 (illustrated).



*215

MAURICE UTRILLO (1883-1955)

Rue à Montmartre

signed 'Maurice. Utrillo. V.' (lower right)
gouache on board
12 $\frac{7}{8}$ x 16 $\frac{3}{8}$ in. (32.7 x 41.6 cm.)
Executed circa 1919

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Acquired by the present owner by 1990.

EXHIBITED:

Japan, *Utrillo*, October 1985 - February 1986, no. 25 (illustrated).

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. 29, p. 105 (illustrated).

Exh. cat., *Maurice Utrillo*, Tokyo, 2010, no. 6, p. 147 (illustrated).

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



*216

MAURICE UTRILLO (1883-1955)

Rue de l'Abreuvoir, Montmartre

signed 'Maurice, Utrillo, V.' (lower right)
gouache on paper
11 x 19½ in. (27.8 x 50 cm.)
Executed circa 1946

£25,000-35,000
US\$32,000-44,000
€29,000-40,000

PROVENANCE:

André Kahn, Nice.
FAR Gallery, New York.
Alice Tully, New York, by whom acquired from the above; sale,
Christie's, New York, 10 November 1994, lot 258.
Acquired at the above sale by the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. V, Paris, 1974,
no. AG 684, p. 104 (illustrated p.105).

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



PROPERTY FROM A PRIVATE COLLECTION, UK.

λ217

MAURICE DE VLAMINCK (1876-1958)

Paysage au bateau

signed 'Vlaminck' (lower right)
gouache, watercolour and pen and ink on paper
11 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (30.3 x 38.9 cm.)
Executed *circa* 1918-1920

£15,000-25,000
US\$20,000-32,000
€18,000-28,000

PROVENANCE:

Da Lada's New Art Salon, Paris.
Margaret S. Davies, Gregynog Hall, Newton, Wales, by whom
acquired from the above in March 1920; sale, Sotheby's, London,
4 May 1960, lot 118.
Edward Speelman, London, by whom acquired at the above sale.
Eric & Ralph Moller, United Kingdom, by whom acquired from the
above in the 1960s.
Private collection, United Kingdom, a gift from the above *circa* 1985,
and thence by descent to the present owner.

This work will be included in the 'Archives Vlaminck' founded
by Madame Godelieve de Vlaminck, in collaboration with
Madame Pascale Krausz.



λ*218

ARMAND GUILLAUMIN (1841-1927)

La sablière

signed and dated '2.93 Guillaumin' (lower left)
 pastel on paper
 23¾ x 31⅛ in. (59.2 x 79.2 cm.)
 Executed in February 1893

£7,000-10,000
 US\$8,900-13,000
 €8,000-11,000

PROVENANCE:

Private Collection, France
 Anonymous sale, Maître Blanche, Versailles, 2 June 1976, lot 25.
 Private Collection, France, by whom acquired at the above sale.
 Anonymous sale, Ader, Paris, 8 June 2007, lot 53.
 Acquired at the above sale by the present owner.

EXHIBITED:

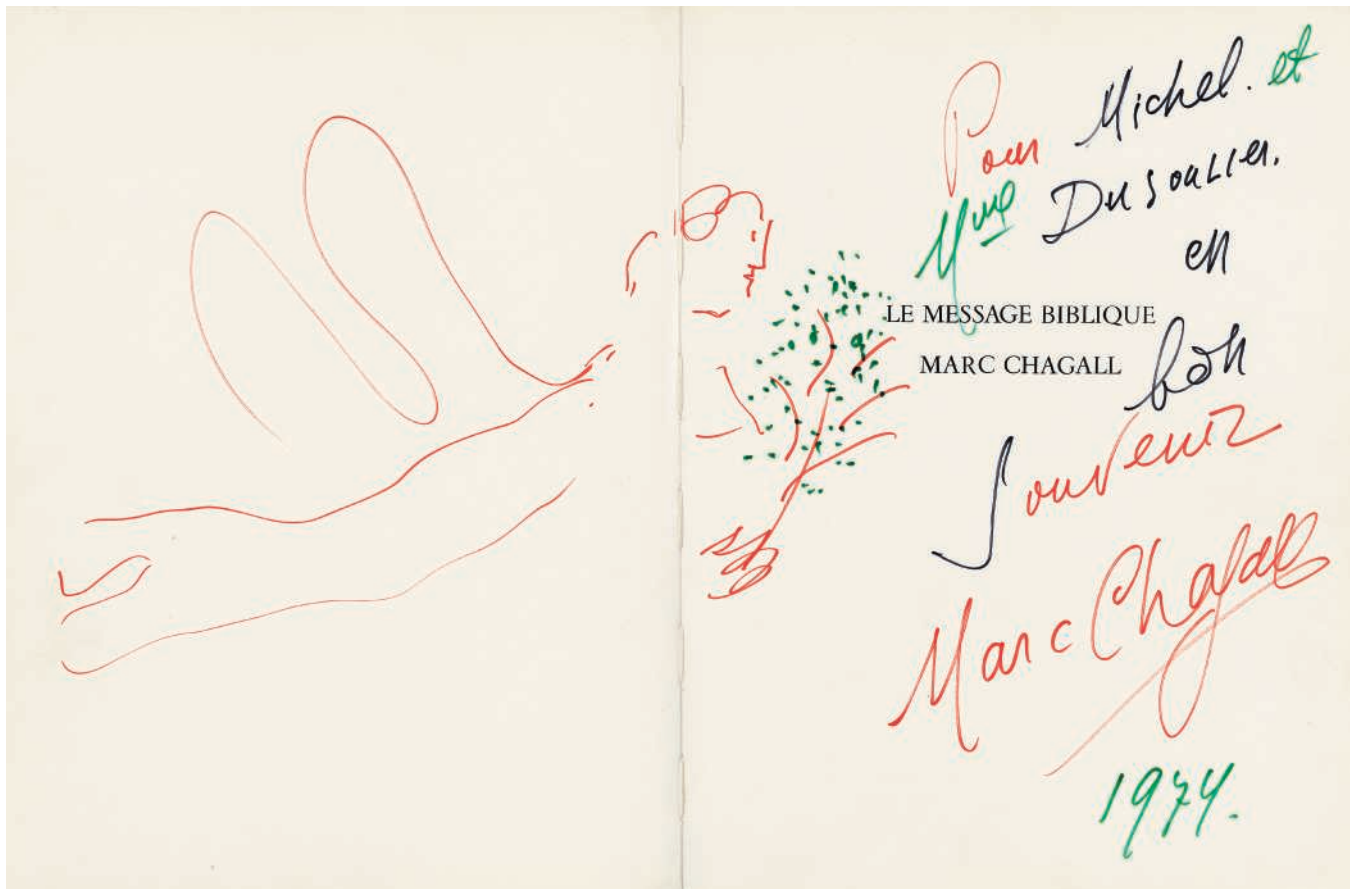
Geneva, Musée Petit Palais, *Armand Guillaumin: l'Impressionniste, ami de Cézanne et de Van Gogh*, January - May 1992, no. 25, p. 69 (illustrated); this exhibition later travelled to Toulouse, Musée Paul Dupuy, February - May 1993; Clermont-Ferrand, Musée des Beaux-Arts, February - June 1995, no. 28, p. 72 (illustrated).

Cologne, Wallraf-Richartz Museum, *Vom Spiel der Farbe: Armand Guillaumin, ein vergessener Impressionist*, February - May 1996, p. 177.
 Lausanne, Fondation de l'Hermitage, *Armand, un maître de l'impressionnisme français*, July - October 1996, no. 47, p. 102 (illustrated).
 Turin, Palazzo Bricherasio, *L'Impressionismo di Armand Guillaumin*, October 2003 - February 2004, p. 93 (illustrated).

LITERATURE:

C. Gray, *Armand Guillaumin*, Chester, 1972 (illustrated pl. 128).
 'Impressionism and after', in *The Connoisseur*, vol. 192, no. 773, July 1976 (illustrated p. 217).
 C. Gray, *Armand Guillaumin*, Chester, 1991, no. 26 (illustrated p. 171 & pl. 128, p. 227).
Arts et Actualités Magazine, no. 52, February 1995, (illustrated p. 31).

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



λ*219

MARC CHAGALL (1887-1985)

Ange pour Michel et Mme Dusoulie

signed, dated 'Pour Michel et Mme Dusoulie, en bon souvenir, Marc Chagall 1974.' (on the right page)

felt-tip pen on paper
12½ x 19 in. (31.9 x 48.2 cm.)
Drawn in 1974

£7,000-10,000
US\$8,900-13,000
€8,000-11,000

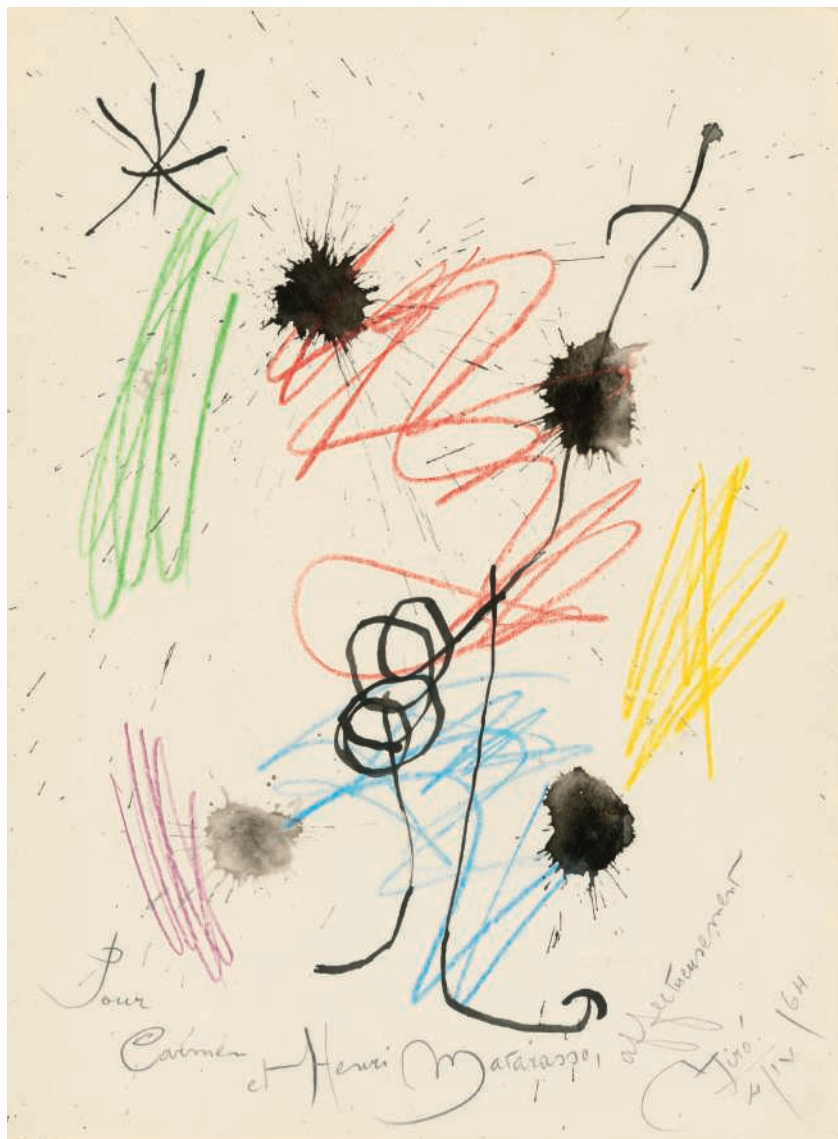
PROVENANCE:

Michel & Mme Dusoulie, by whom acquired directly from the artist in 1974.

Acquired from the above by the present owner in 2006.

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

Executed in 1974 on the frontispiece of *Le message biblique*, Marc Chagall, F. Mourlot, Geneva, 1972.



λ°220

JOAN MIRÓ (1893-1983)

Composition

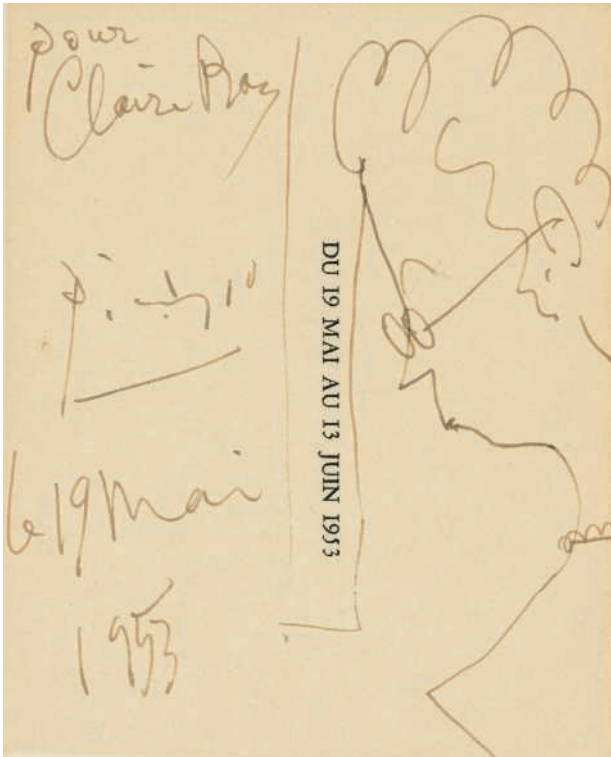
signed, dated and inscribed 'Pour Carmen et Henri Matarasso, affectueusement Miró 4/IV/64' (along the lower edge)
coloured crayon and brush and ink on paper
14 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (37.7 x 28.1 cm.)
Executed on 4 April 1964

£22,000-30,000
US\$28,000-38,000
€26,000-34,000

PROVENANCE:

Carmen & Henri Matarasso, Nice, by whom acquired directly from the artist on 4 April 1964.
Barrington Gallery of London, Ltd., New York.
Private collection, Germany.
Anonymous sale, Kunsthaus Lempertz, Cologne, 2 June 2010, lot 525.
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ221

PABLO PICASSO (1881-1973)

Portrait de femme (Claire Roy)

signed, dated and inscribed 'pour Claire Roy Picasso le 19 mai 1953' (along the left edge)

pen and ink on paper
5 $\frac{7}{8}$ x 4 $\frac{5}{8}$ in. (15 x 12 cm.)
Drawn on 19 May 1953

£4,000-6,000
US\$5,100-7,600
€4,600-6,800

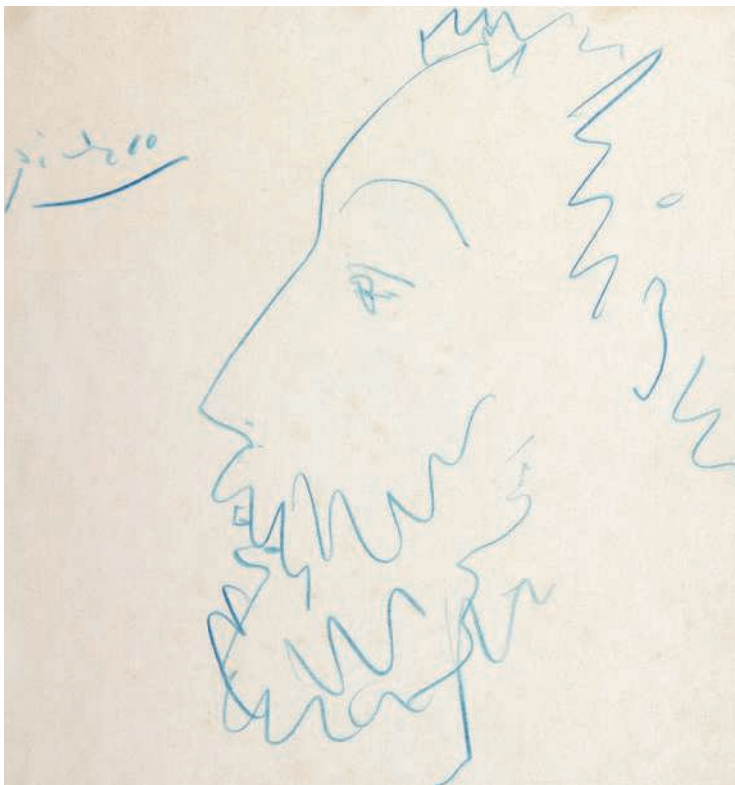
PROVENANCE:

Claire Roy, a gift from the artist.
Galerie Mony Calatchi, Paris.
Private collection, France.
Acquired from the above by the present owner.

Claude Picasso has confirmed the authenticity of this work.

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

The present work is executed on the back of a Galerie Louise Leiris exhibition invitation card, 19 May - 13 June 1933.



PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ222

PABLO PICASSO (1881-1973)

Tête d'homme de profil

signed 'Picasso' (upper left)
crayon on paper
11 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (29.3 x 26.6 cm.)

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Chatagnier collection, France.
André Bernheim, Paris, circa 1970-1972.
Nicole Mazaud, France, by descent from the above
Acquired from the above by the present owner.

Claude Picasso has confirmed the authenticity of this work.

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



PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ223

JOAN MIRÓ (1893-1983)

Untitled 36

signed 'Miró' (lower right), dated and numbered '11/V/66 4/XI/66 36'
(on the reverse)

brush and India ink on paper

18¼ x 24½ in. (46.4 x 62.7 cm.)

Executed 11 May 1966 - 4 November 1966

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Galleries, New York.

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, 1960-1972, Paris, 2008, no. 1903, p. 131 (illustrated).



λ*224

GINO SEVERINI (1883-1966)

Pierrot musicista

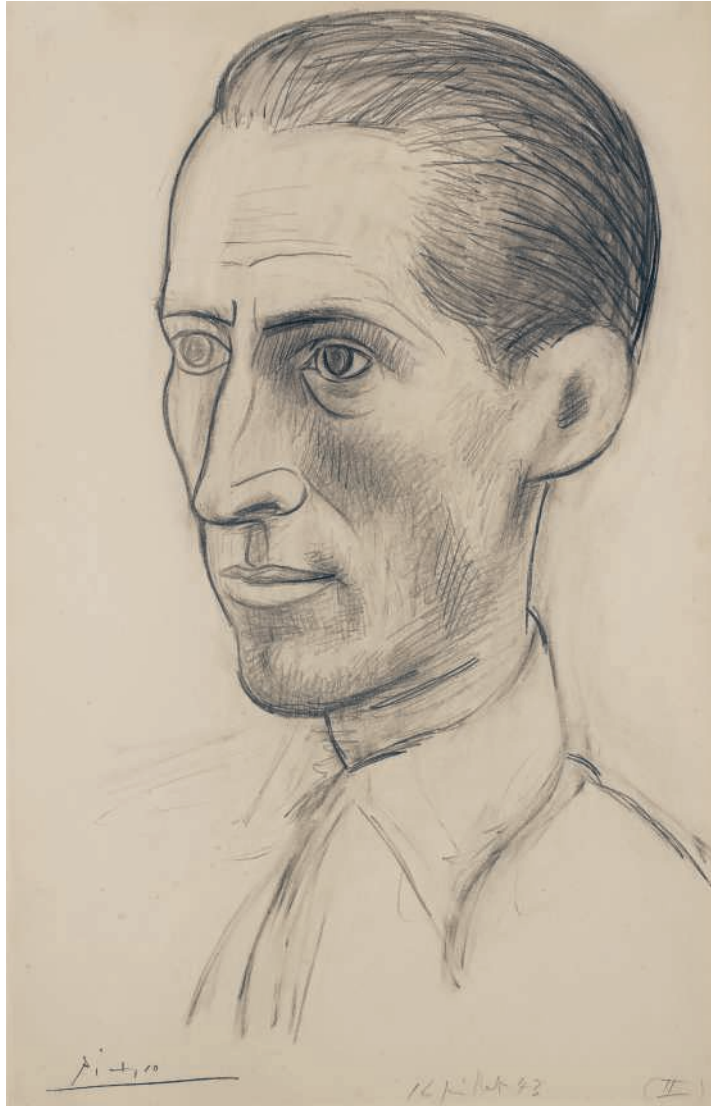
signed 'G. Severini' (lower right)
pen and India ink on paper
12¼ x 8¾ in. (31.3 x 22.3 cm.)
Drawn circa 1943

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

Anonymous sale, Tajan, Paris, 24 March 1999, lot 64.
Acquired at the above sale by the present owner.

Romana Severini Brunori has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1225

PABLO PICASSO (1881-1973)

Portrait de Martin Fabiani (II)

signed 'Picasso' (lower left), dated and numbered '16 juillet 43 II' (lower right)

charcoal on paper

20 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in. (52.5 x 32.8 cm.)

Executed on 16 July 1943

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale, Kunsthaus Lempertz, 7 June 2000, lot 372.

Anonymous sale, Marc-Arthur Kohn, 5 August 2006, lot 363.

Acquired at the above sale by the present owner.

The Comité Picasso confirmed the authenticity of this work in 1990.

WORKS BY GIACOMO MANZÙ

FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN (LOTS 226-229)



Christie's is proud to present an extraordinary collection of works by Giacomo Manzù from the private collection of Arrigo Lampugnani Nigri. His mother, Alice, together with his husband, commissioned many lots to the artist, and has also been the protagonist of most of his female portraits. These works witness the friendship and the mutual respect between Lampugnani Family and the artist, and they are accompanied by documents and letters that recount their ongoing exchange of

inspirations and ideas. The Lampugnani collection offers a unique panorama of Giacomo Manzù's works, ranging from the preparatory drawings for one of his best known works, the *Great Portrait of a Lady* to a series of paintings that the artist created specifically for Casa Lampugnani in Milan and a few design objects. The works from the collection will be offered in the upcoming Christie's *Impressionist and Modern Art* sales in Milan, New York, London and Paris.

λ226

GIACOMO MANZÙ (1908-1991)

Studio per Grande Ritratto di Signora

signed 'Manzù' (lower left)
charcoal on paper
25 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (65 x 43.5 cm.)
Executed in 1946-1947

£3,000-4,000
US\$3,900-5,100
€3,500-4,600

PROVENANCE:

Acquired directly from the artist by the family of the present owner in the 1950s.

This work is registered in Archivio Giacomo Manzù.



λ227

GIACOMO MANZÙ (1908-1991)

Studio per Grande Ritratto di Signora

signed 'Manzù' (lower centre)
charcoal on paper
29 x 20 $\frac{1}{2}$ in. (73.5 x 52 cm.)
Drawn in 1946-1947

£3,000-4,000
US\$3,900-5,100
€3,500-4,600

PROVENANCE:

Acquired directly from the artist by the family of the present owner in the 1950s.

This work is registered in Archivio Giacomo Manzù.





λ228

GIACOMO MANZÙ (1908-1991)

Studio per Grande Ritratto di Signora

signed 'Manzù' (lower left)
charcoal on paper
13 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (34 x 28.2 cm.)
Drawn in 1946-1947

£2,500-3,500
US\$3,200-4,400
€2,900-4,000

PROVENANCE:

Acquired directly from the artist by the family of the present owner in the 1950s.

This work is registered in Archivio Giacomo Manzù.



λ229

GIACOMO MANZÙ (1908-1991)

Madre con Bambino

signed 'Manzù' (lower left)
charcoal and watercolour on paper
17 $\frac{3}{4}$ x 23 $\frac{3}{8}$ in. (44.9 x 60.5 cm.)
Executed in 1946-1947

£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Acquired directly from the artist by the family of the present owner in the 1950s.

This work is registered in Archivio Giacomo Manzù.





PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

λ*230

ANDRÉ LHOTE (1885-1962)

Nature morte aux pichets et au livre

signed 'A.LHOTE.' (lower left)
gouache and watercolour on paper
11½ x 15½ in. (29 x 39.1 cm.)
Executed in 1956

£2,500-3,500
US\$3,200-4,500
€2,900-4,000

PROVENANCE:

Juster Gallery, New York.
Acquired from the above in 1956, and thence by descent to the present owner.

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

λ231

ALBERT GLEIZES (1881-1953)

La mort ou Étude pour Pensées sur l'homme et Dieu

signed and dated 'AlbGleizes 51' (lower right)
watercolour, pen and ink and wash on paper
22⅞ x 17⅞ in. (58 x 45.4 cm.)
Executed in 1951

£2,000-3,000
US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Juliette Roche-Gleizes, Paris, by whom acquired in 1969.
Anonymous sale, Loudmer, Paris, 23 June 1997, lot 246.
Acquired at the above sale by the present owner.

EXHIBITED:

Avignon, Musée Calvet, *Albert Gleizes*, spring - summer 1962,
no. 59 (illustrated).

LITERATURE:

B. Pascal, *Pensées de Pascal sur l'homme et Dieu*, Avignon, 1950,
p. 18 (illustrated).
P. Georget & J. Roche-Gleizes, *Albert Gleizes: Catalogue raisonné*,
vol. II, Paris, 1998, no. 2272, p. 723 (illustrated p. 722).





232

FERNANDO BOTERO (B. 1932)

Still Life with Watermelon

signed 'Botero' (lower right)
sanguine and watercolour on paper
14 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (35.2 x 45.4 cm.)
Drawn in 1980-1985

£10,000-15,000
US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Marlborough Gallery, New York.
Galería Leandro Navarro, Madrid.
Private collection, Madrid, by whom acquired from the above in 1997.

EXHIBITED:

Caracas, Museo de Arte Contemporáneo, *Botero, Dibujos, 1980-1985*,
January 1986, no. 49.



PROPERTY FROM A PRIVATE COLLECTION

*233

EUGENE BOUDIN (1824-1898)

Le Marché aux poissons

stamped with the initials 'E.B.' (Lugt 828; lower right)
watercolour and pencil on paper
5¼ x 8¼ in. (13.2 x 21 cm.)

£3,000-5,000
US\$3,900-6,400
€3,500-5,700

PROVENANCE:

Acquired by the mother of the present owner in the 1930s, and thence by descent.

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



PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY

234

EDOUARD VUILLARD (1868-1940)

Henri Malégarie

stamped with the initials 'E.V.' (Lugt 909c; lower right)
pastel on paper
12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (31.9 x 24.2 cm.)
Executed *circa* 1938-1939

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

Paul Vallotton, Lausanne (no. 77121).
Anonymous sale, Sotheby's, London, 1 July 1987, lot 438
(illustration mirrored).
Connaught Brown, London.
Acquired from the above by the present owner.

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



*235

RAOUL DUFY (1877-1953)

Anémones

signed, dated and inscribed 'souvenir du 29 Avril 1950 à Madame F. Homburger Raoul Dufy' (lower left)
gouache and watercolour on paper
19 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (49.8 x 65.2 cm.)
Executed on 29 April 1950

£12,000-18,000
US\$16,000-23,000
€14,000-20,000

PROVENANCE:

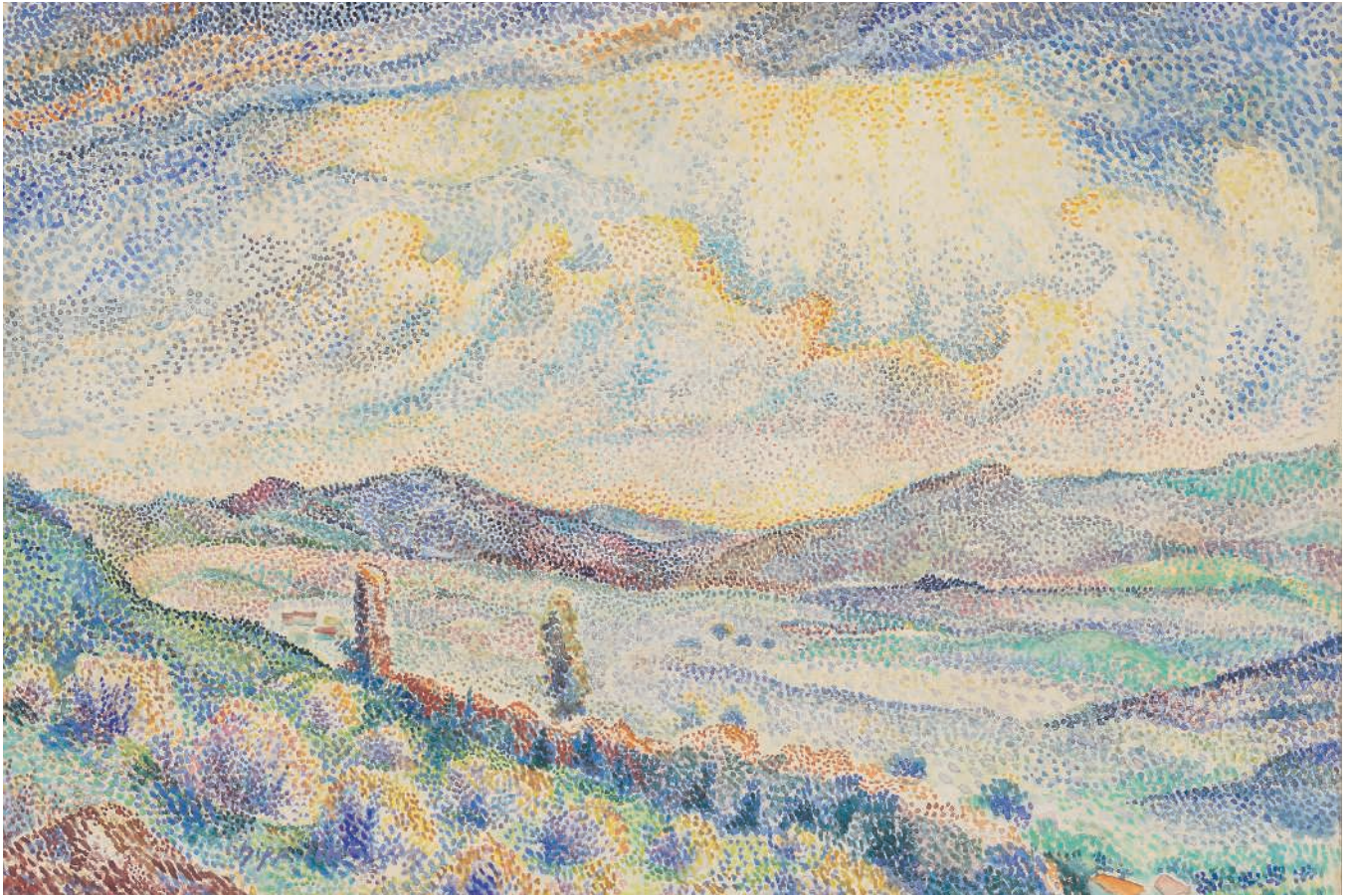
Dr Freddy & Regina T. Homburger, by whom acquired directly from the artist; sale, Christie's, New York, 7 November 2002, lot 161.
Connaught Brown, London.
Private collection, Massachusetts, by whom acquired from the above in 2004.
Private collection, Philadelphia.
Acquired by the present owner in November 2018.

EXHIBITED:

Orono, University of Maine, *The Freddy and Regina T. Homburger Collection*, July - August 1962, no. 20; this exhibition later travelled to Northampton, Massachusetts, Smith College Museum of Art, September - October 1964.
Cambridge, Fogg Art Museum, *Selections from the Collection of Freddy and Regina T. Homburger, A Loan Exhibition*, April 1971, p. 76, no. 33 (illustrated p. 77); this exhibition later travelled to Augusta, Maine State Museum, August 1971.
Sarasota, Florida, Ringling Museum of Art, *Raoul Dufy' A Retrospective*, December 1978 - February 1979, p. 29, no. 31 (illustrated p. 24).
San Antonio, McNay Art Museum, *Raoul Dufy, A Retrospective*, May - June 1980, no. 55.
On loan to the Portland Museum of Art, Maine, November 1991 - June 2002.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 1275, p. 82, (illustrated).



*236

HIPPOLYTE PETITJEAN (1854-1929)

Paysage montagneux

signed 'hipp. Petitjean' (lower left)
watercolour on card
15¼ x 23 in. (38.7 x 58.4 cm.)

£6,000-8,000
US\$7,700-10,000
€6,900-9,100

PROVENANCE:

E.J. van Wisselingh & Co., Amsterdam (no. A8481).
Anonymous sale, Sotheby's, London, 22 April 1971, lot 37.
Anonymous sale, Christie's, London, 2 April 1974, lot 29.
Anonymous sale, Sotheby's, Los Angeles, 06 June 1978, lot 618.
Bel Fine Art, Inc., New York.
Acquired from the above by the present owner.

Stéphane Kempa has confirmed the authenticity of this work.

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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** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 amount 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) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you 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) You do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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: carpets, 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 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 **W** 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 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 that 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: (i) any of our warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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

auctioneer: the individual auctioneer and/or Christie's.

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • if you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 price 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

□

Bidding by interested parties.

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. 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.

○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.

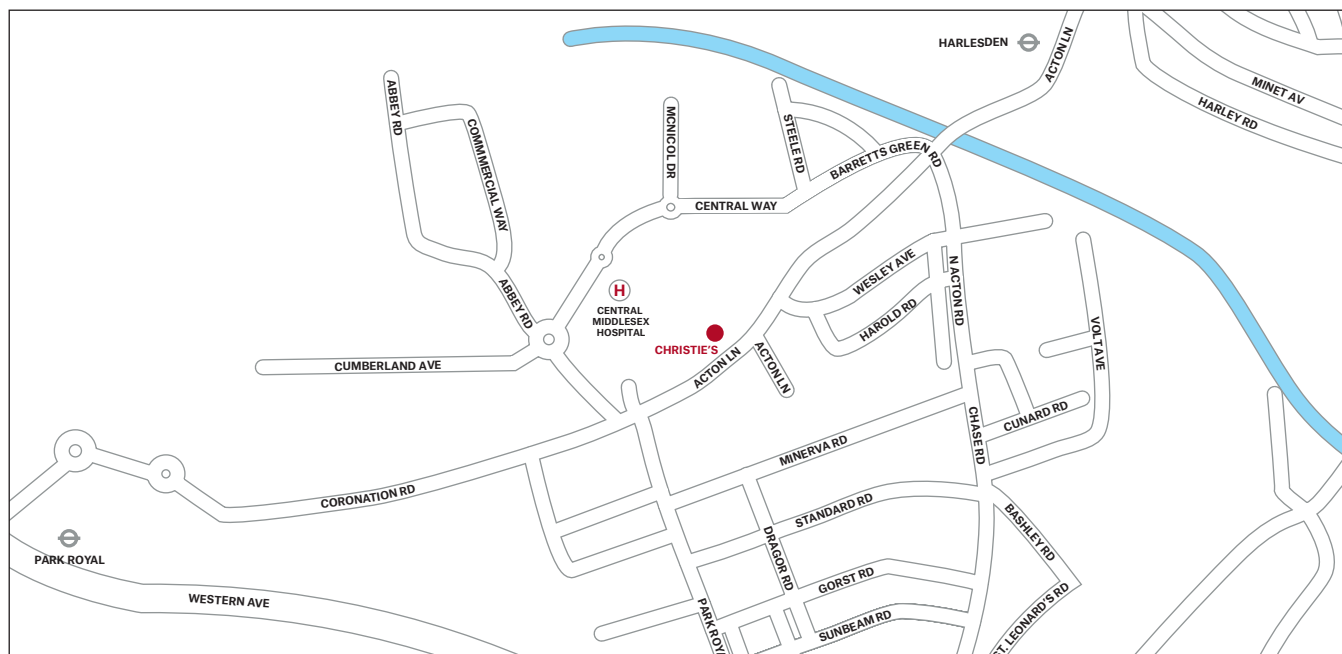
CHRISTIE'S PARK ROYAL

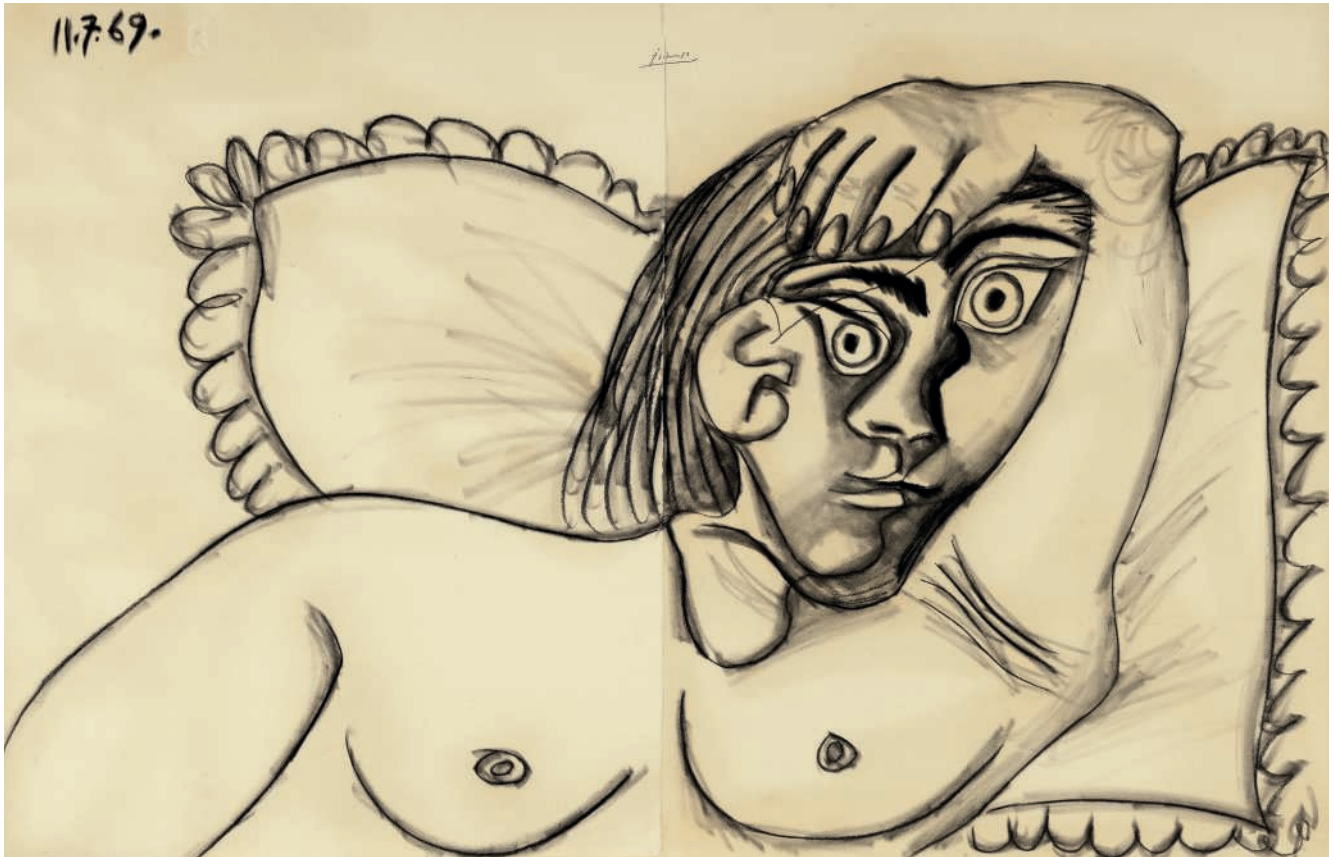
Unit 7, Central Park
Acton Lane
London NW10 7FY

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.





A Close Friendship: Picasso from The Collection of Norman and Grete Granz

PABLO PICASSO (1881-1973)

Buste de femme couchée

signed 'Picasso' (upper center) and dated '11.7.69.' (upper left)

charcoal on joined paper

25½ x 39¾ in. (65 x 101 cm.)

Drawn on 11 July 1969

Price Realized: \$1,155,000

INVITATION TO CONSIGN
**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER SALE**

New York, November 2019

VIEWING

November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Allegra Bettini
abettini@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 An Important Private Collection
CHAÏM SOUTINE (1893-1943)
La Polonaise
signed 'Soutine' (lower right)
oil on canvas
19 $\frac{5}{8}$ x 17 $\frac{1}{2}$ in. (49.9 x 44.5 cm.)
Painted circa 1928
£1,000,000 – 1,500,000

**IMPRESSIONIST & MODERN ART
EVENING SALE**

London, 18 June 2019

VIEWING

14-18 June 2019
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



Property from The Studio of Franciszka Themerson
FRANCISZKA THEMERSON (1907-1988)

Interlude

signed 'Themerson' (lower right)

oil on canvas

16 x 20 in. (40.6 x 50.8 cm.)

Painted in 1947.

£15,000 – 25,000

MODERN BRITISH ART DAY SALE

London, 18 June 2019

VIEWING

13-17 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Angus Granlund
agranlund@christies.com
+44 (0)20 7389 3240

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from The Estate of Irving and Charlotte Rabb
HENRI LAURENS (1885-1954)
Homme à la pipe
signed with the initials 'H.L.' (on the neck)
stone
Height: 14 ½ in. (36.8 cm.)
Executed in 1919; this work is unique
£700,000 – 1,000,000

**IMPRESSIONIST & MODERN ART
EVENING SALE**

London, 18 June 2019

VIEWING

14-18 June 2019
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



PAUL ÉLUARD AND PABLO PICASSO
La Barre d'appui

Paris, Éditions Cahiers d'Art, 1936

Copy no.1 on ancient Japan paper, with the complete set of Picasso etchings in four colours,
an original aquatint by the artist and the complete autograph manuscript by Paul Eluard.
€100,000-150,000

**BIBLIOTHÈQUE PAUL DESTRIEATS -
PREMIÈRE PARTIE**

Paris, 3-5 July 2019

VIEWING

29-30 June & 1-2 July 2019
9, Avenue Matignon
75008 Paris

IN ASSOCIATION WITH:

Librairie Jean-Baptiste de Proyart
jean-baptiste@deproyart.com
+33 1 47 23 41 18

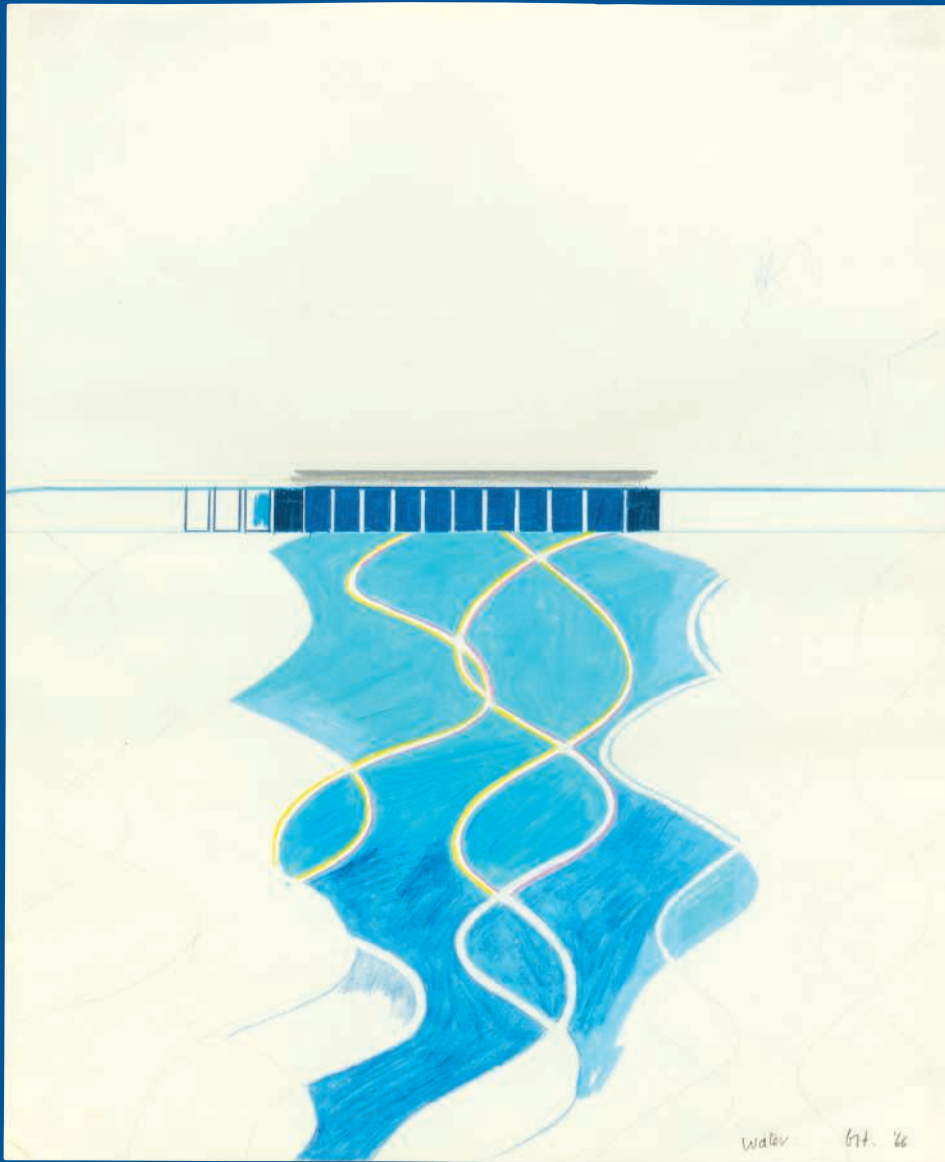
CONTACT

Adrien Legendre
alegendre@christies.com
+33 (0)1 40 76 83 74

Claude Oterelo Expert
claudeoterelo@aol.com
+33 6 84 36 35 39

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



DAVID HOCKNEY (B. 1937)
Study of Water in a Pool
coloured crayon and graphite on paper
16 ⁷/₈ x 13 ³/₄ in. (42.8 x 35 cm.)
Executed in 1966

**POST-WAR AND CONTEMPORARY ART
DAY AUCTION**

London, 26 June 2019

VIEWING

21-25 June 2019
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



RICHARD PARKES BONINGTON (Arnold, near Nottingham 1802-1828 London), AFTER REMBRANDT
Christ preaching
oil on canvas
12 ¾ x 16 in. (32.4 x 40.7 cm.)
£20,000-30,000

OLD MASTERS DAY SALE

London, 5 July 2019

VIEWING

29 June – 4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Maja Markovic
mmarkovic@christies.com
+44 (0)20 7389 9060

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 LATE LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER AND EBONY COMMODE
BY BERNARD III VAN RISENBURGH, CIRCA 1763-1770, THE LACQUER LATE 17TH CENTURY
£600,000 – 1,000,000

Masterpieces from a

ROTHSCHILD COLLECTION

London, 4 July 2019

VIEWING

29 June - 3 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
pgallois@christies.com
+44 (0)20 7389 2260

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



FRANZ VON STUCK (German, 1863-1928)
Heiliger Georg (Saint George and the Dragon)
signed 'Franz/Von/Stuck', with foundry inscription 'GUSS C. LEYRER MÜNCHEN'
bronze, mid-brown patina
£40,000-60,000

19TH CENTURY EUROPEAN ART

London, 11 July 2019

VIEWING

6-10 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Alastair Plumb
aplumb@christies.com
+44 (0)20 7752 3298

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

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

WEDNESDAY 19 JUNE 2019
AT 10.30 AM (LOTS 101-236) AND
AT 2.00 PM (LOTS 301-426)

8 King Street, St. James's, London SW1Y 6QT

CODE NAME & SALE NUMBER: LIZZIE-17192
CODE NAME & SALE NUMBER: ANIA-17193

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
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)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17192/17193

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

_____ Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

YOUR CAREER IN THE ART WORLD STARTS HERE

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EDUCATION

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François Curiel, Chairman, Europe
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Sophie Carter, Company Secretary

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