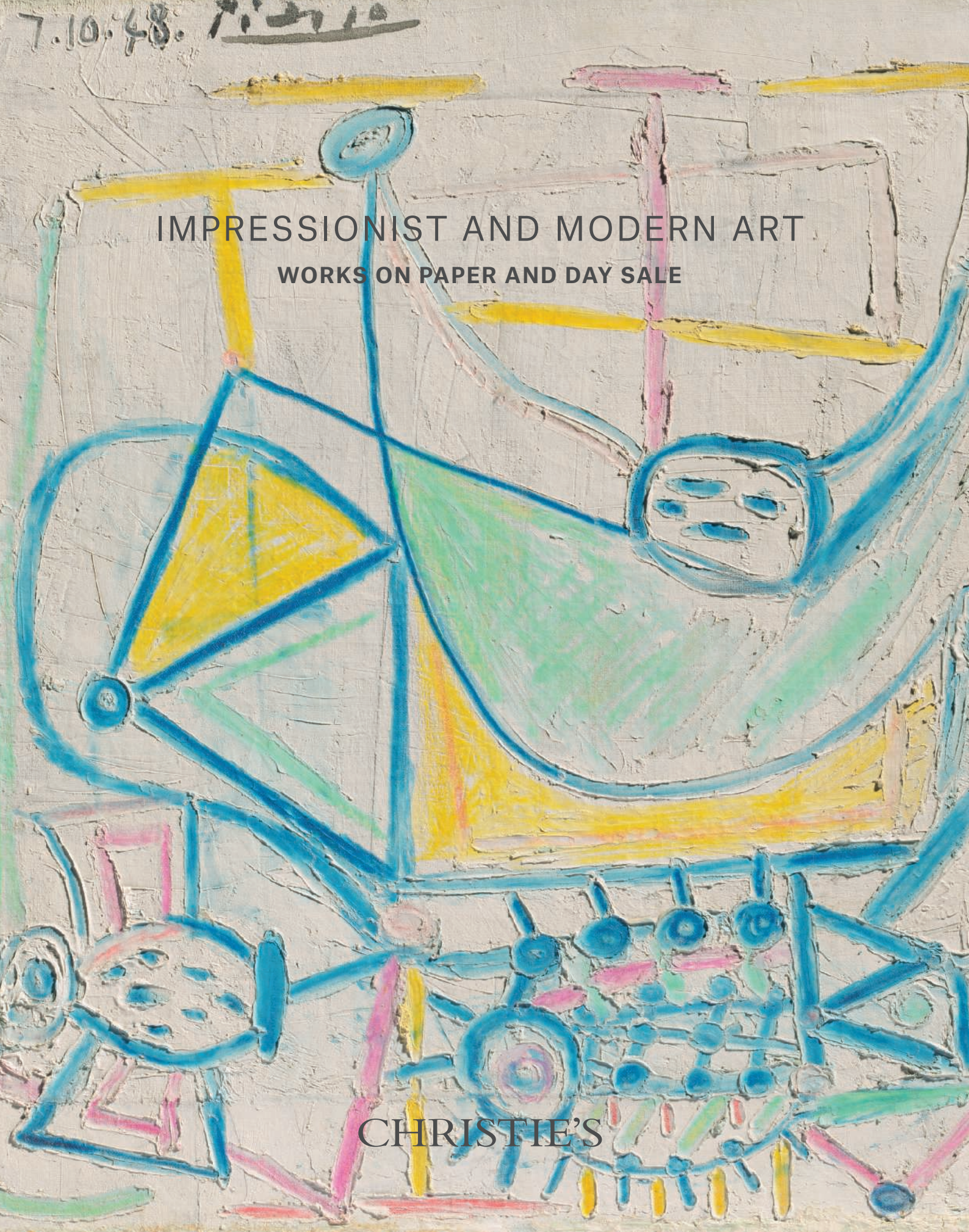


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IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE



CHRISTIE'S



P. 10





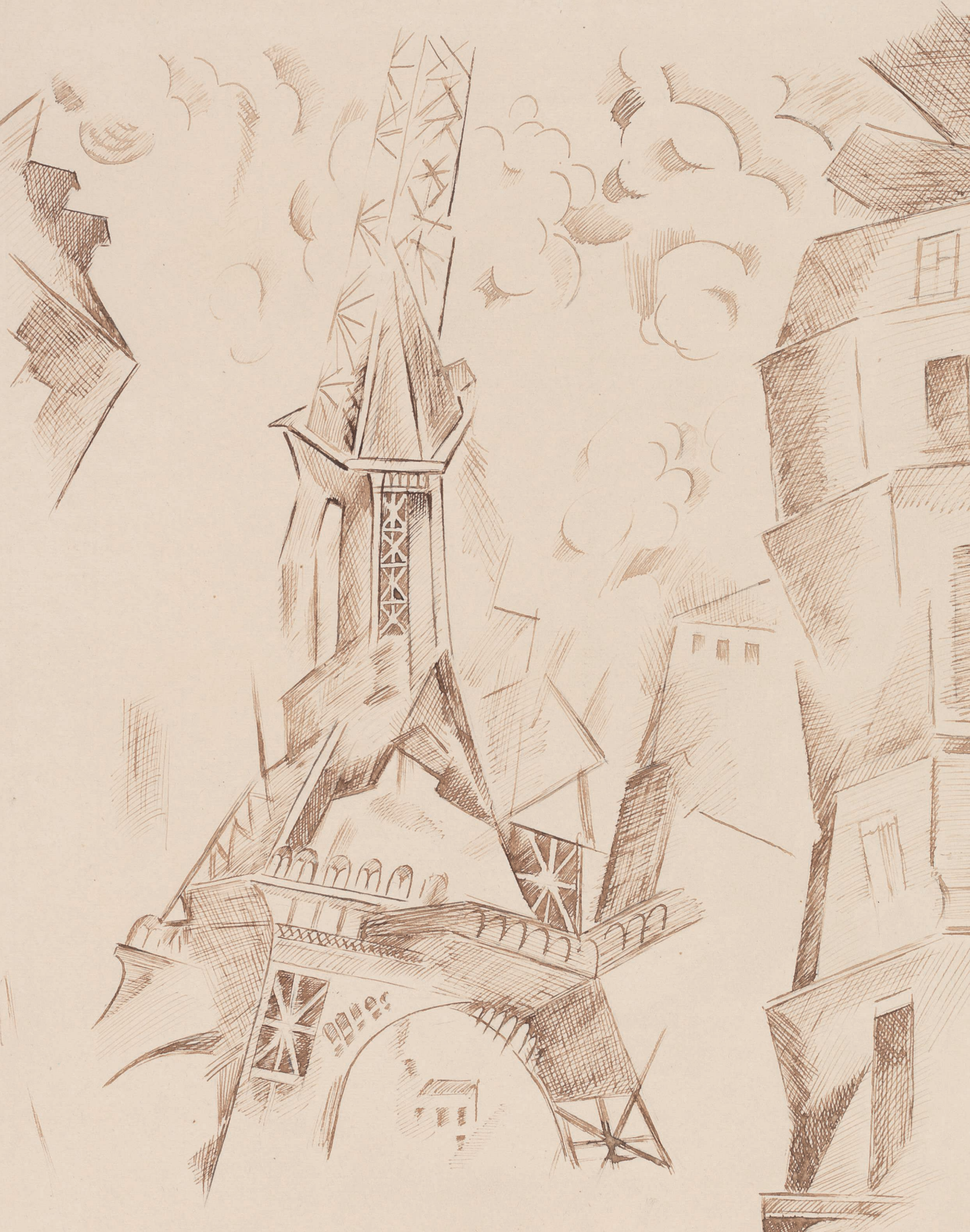




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Wednesday 19 June 2019

at 10.30 am (lots 101-236) and

at 2.00 pm (lots 301-426)

8 King Street, St. James's

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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

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(Lots 301-426)

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CHRISTIE'S



magritte

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

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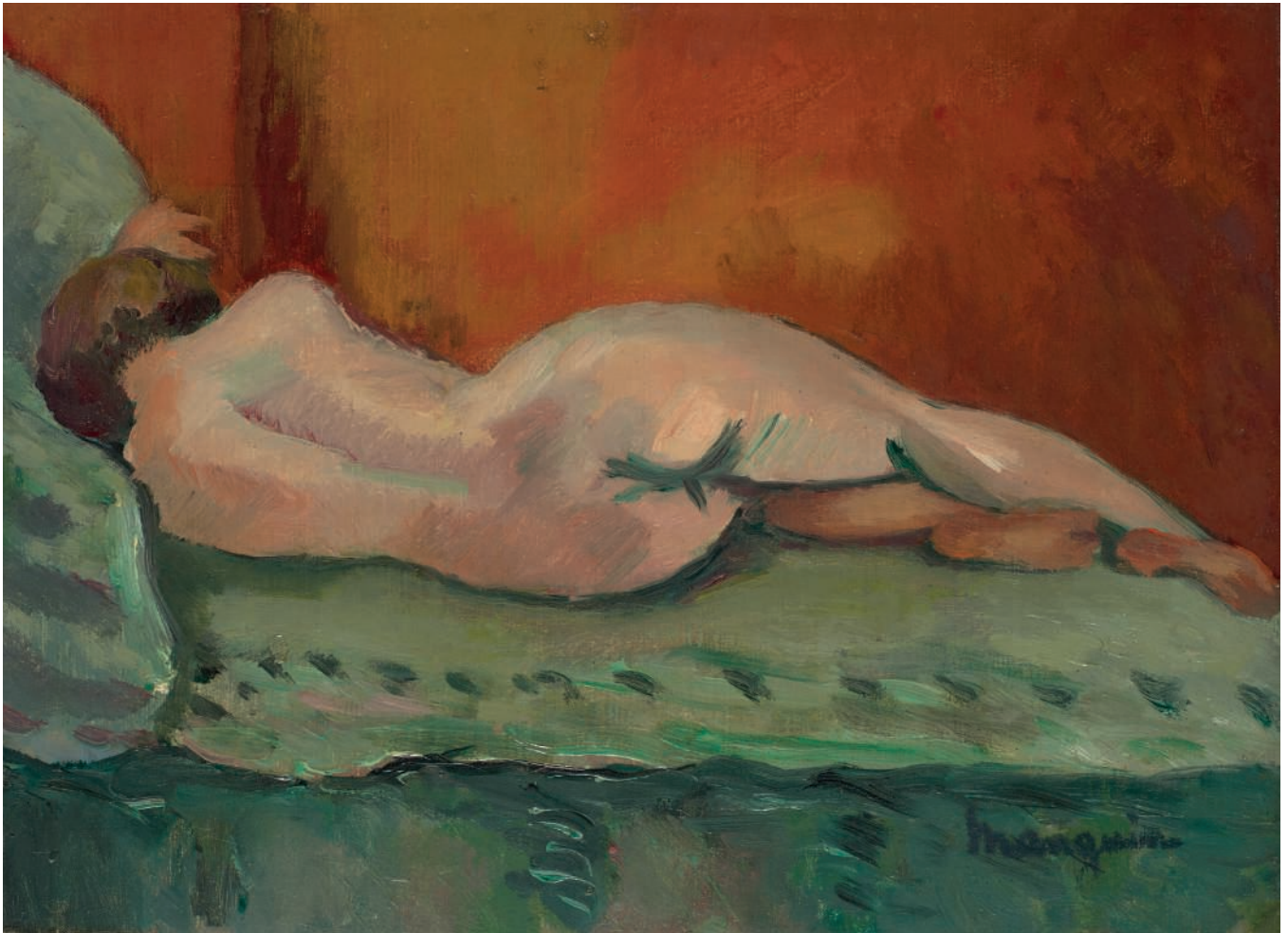
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PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ301

HENRI MANGUIN (1874-1949)

Nu couché de dos

signed 'Manguin' (lower right)
oil on canvas laid down on board
9½ x 13 in. (24 x 33 cm.)
Painted in 1903

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

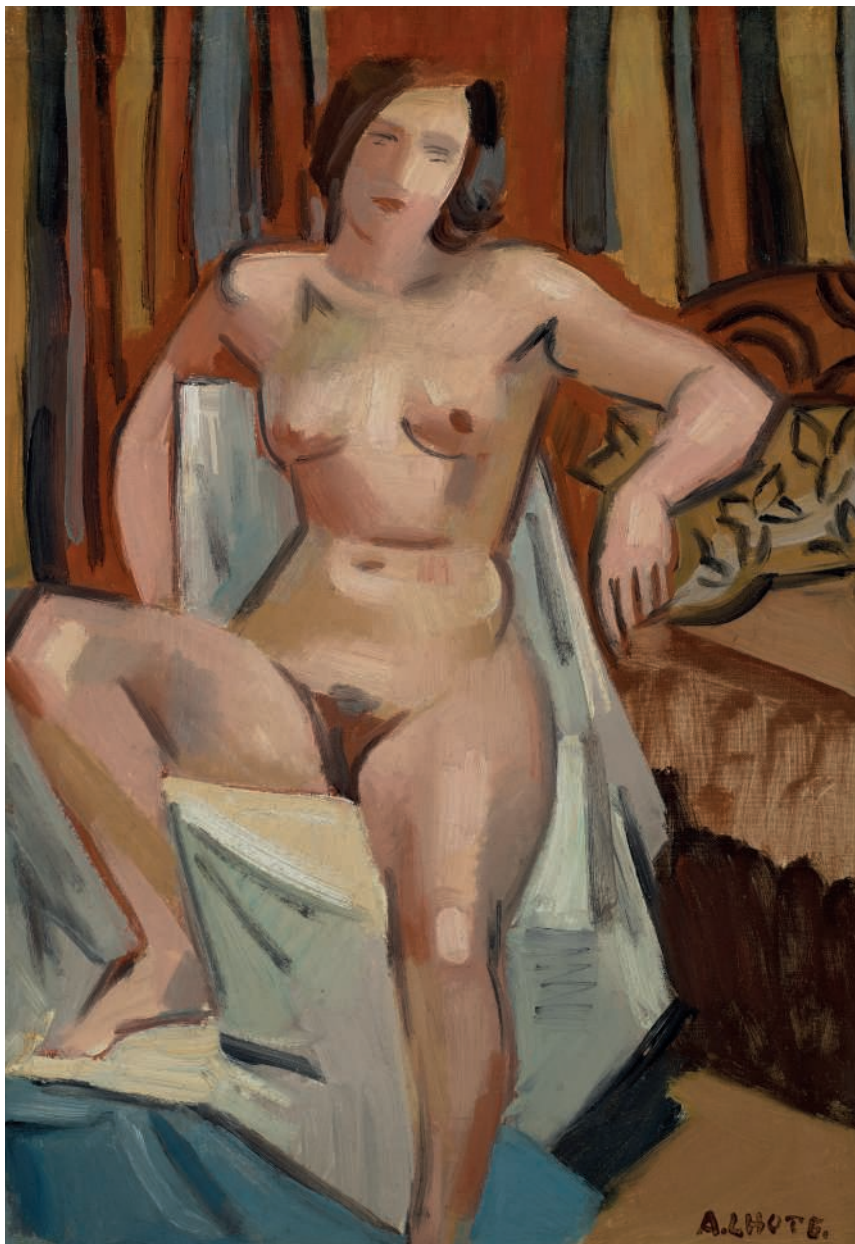
PROVENANCE:

Marcel Bernheim, Paris, by whom acquired from the artist in 1924.
Anonymous sale, Sotheby's, New York, 3 June 1970, lot 133.
Anonymous sale, Sotheby's, New York, 16 December 1970, lot 16.
Mme Manguin, Avignon.
Private collection, Paris, gift from the above, circa 1997.

LITERATURE:

L. & C. Manguin & M.-C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1980, no. 92, p. 66 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№302

ANDRÉ LHOTE (1885-1962)

Nu à la tenture

signed 'A. LHOTE' (lower right)
oil on canvas
19 x 13½ in. (48.2 x 33.3 cm.)
Painted in 1929

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

PROVENANCE:

Anonymous sale, Loudmer, Paris, 24 March 1997, lot 187.
Anonymous sale, Jean Dit Cazaux-Sahuquet, Bordeaux,
18 November 2007, lot 20.
Acquired at the above sale by the present owner.

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



λ*303

MOÏSE KISLING (1891-1953)

Jeune femme nue étendue

signed and dated 'Kisling 1938' (lower right)
oil on canvas
15 x 21 $\frac{5}{8}$ in. (38 x 55 cm.)
Painted in 1938

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

PROVENANCE:

Anonymous sale, Georges Blanche, Versailles, 22 March 1981, lot 64.
Anonymous sale, Sotheby's, London, 24 March 1983, lot 240.
Anonymous sale, Mainichi Auction, Tokyo, 20 January 2018, lot 346.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie le Niveau, *Exposition Kisling: œuvres récentes*,
May - June 1938, no. 16 (titled 'Nu couché').

LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 90, p. 314 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ304

MOÏSE KISLING (1891-1953)

Fleurs

signed 'Kisling' (lower left)
oil on canvas
16 $\frac{1}{8}$ x 13 in. (41 x 33 cm.)
Painted in 1944

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

PROVENANCE:

Bernard Danenberg Galleries, New York.
Acquired in May 1974; sale, Sotheby's, London, 9 December 1997, lot 285.
Galerie Fabien Boulakia, Paris.
Acquired from the above by the present owner on 23 September 1998.

LITERATURE:

J. Kisling & H. Troyat, *Kisling, 1891-1953*, vol. II, Turin, 1982, no. 117,
p. 219 (illustrated).



λ*305

ARMAND GUILLAUMIN (1841-1927)

Le Puy Barriou, Creuse

signed 'Guillaumin' (lower right)
oil on canvas
25¾ x 32 in. (65.3 x 81.5 cm.)
Painted *circa* 1900

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

PROVENANCE:

Private collection, Argentina, by *circa* 1975.
Acquired from the above by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE PROPERTY OF A GENTLEMAN

306

GUSTAVE LOISEAU (1865-1935)

La prairie à Rezé près de Nantes

signed 'G. Loiseau' (lower right)
oil on canvas
19 $\frac{7}{8}$ x 28 $\frac{7}{8}$ in. (50.4 x 73.5 cm.)
Painted *circa* 1909

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

PROVENANCE:

Campanile Galleries, Chicago, by 1971.
Anonymous sale, Sotheby's, London, 1 April 1987, lot 161.
Paisnel Gallery, London.
Private collection, London, by whom acquired from the above in 2000.

LITERATURE:

Connoisseur, November 1971 (illustrated).

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

Olga Neuberg (née Tcherniak) was born in Russia in 1899. She was the daughter of a forester, who managed the forests on a large estate outside of Smolensk, where the family lived. She was educated by private tutors and later attended law school in Moscow.

In the early 1920's, Olga left Russia and moved to Berlin, her family jewelry sewn into the lining of her skirts. In 1926, she married Hugo Neuberg, who was from Hanover. Hugo had fought in the Imperial Army in the First World War, and from 1920 served as a partner in the Bankhaus Comes & Co in Berlin. Olga was immersed in the bustling art scene of Berlin in the 1920s. She socialized with Vladimir Nabokov and Erwin Piscator, Henri Matisse, Max Liebermann and Boris Pasternak, among other important artists and writers. In the late 1920's, she persuaded Hugo to join a small group of friends working on a plan for an artists colony. They worked on this concept with the architect Eric Mendosoln, and purchased a piece of land in the south of France, sight unseen.

During this time, Hugo helped Olga collect paintings in Berlin; Olga found paintings she loved, and Hugo provided the funds. They bought works directly from artists' studios and from gallerists, including Paul Cassirer and Alfred Flechtheim, from whom they purchased the Liebermann painting *Blumenstauden am Gartnerhauschen nach Norden*, painted in 1928. Andre Newburg, Hugo and Olga's son, sold this painting in 1997 to the Staatliche Museen in Berlin, where it is now hanging.

In 1933, the family moved to Amsterdam, where Hugo founded the bank H. Neuberg & Co. Plans for the artist colony were abandoned, and, at the final meeting of the group, Olga's name was pulled from a hat and she was given the property. In 1939, Hugo and Olga left Amsterdam and moved to New York; on their arrival, they changed their family name to Newburg. Hugo died in February of 1945, and Olga remained in New York, where she maintained strong ties with European artists and intellectuals. She went on to write an account of her upbringing in Russia, *Across the Green Past*, under the pen name Olga Zhigalova, which was published in 1952. In 1966 she married Hans Hauser, from Biel, Switzerland.

Just before leaving for New York, Olga and her son Andre discovered a stone house on the property in France, on a hill overlooking the Mediterranean. For the rest of her life, Olga spent five months a year at this farmhouse, which she loved to say she'd won in a lottery, and the house remains in the family still. Olga had a life-long love of the arts, and a passion for creating art herself. She died in 1985 in Biel, after her last summer in France.



Top right: From the Estate of Andre Newburg:
Edgar Degas, *Trois danseuses*, circa 1897. Sold
Christie's New York, 13 May 2019 (\$3,615,000).

Bottom right: Photograph of Olga Newburg.
Photo: Courtesy of the family.



PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

307

MAX LIEBERMANN (1847-1935)

Bildnis Olga Neuberg

signed 'M. Liebermann' (lower right)

oil on canvas

43¼ x 33¾ in. (110 x 86 cm.)

Painted in 1928

£30,000-40,000

US\$39,000-51,000

€35,000-45,000

PROVENANCE:

Hugo Neuberg, Berlin, Amsterdam & New York, by whom acquired directly from the artist by 1929, and thence by descent to the present owner.

EXHIBITED:

Berlin, Preußischen Akademie der Künste, *Frühjahrsausstellung*, May - June 1929, no. 140 (illustrated; titled 'Damenbildnis').

New York, Schoenemann Galleries, *Exhibition of Paintings and Drawings by Max Liebermann*, March - April 1940, no. 16 (titled 'Portrait of Mrs. N.').

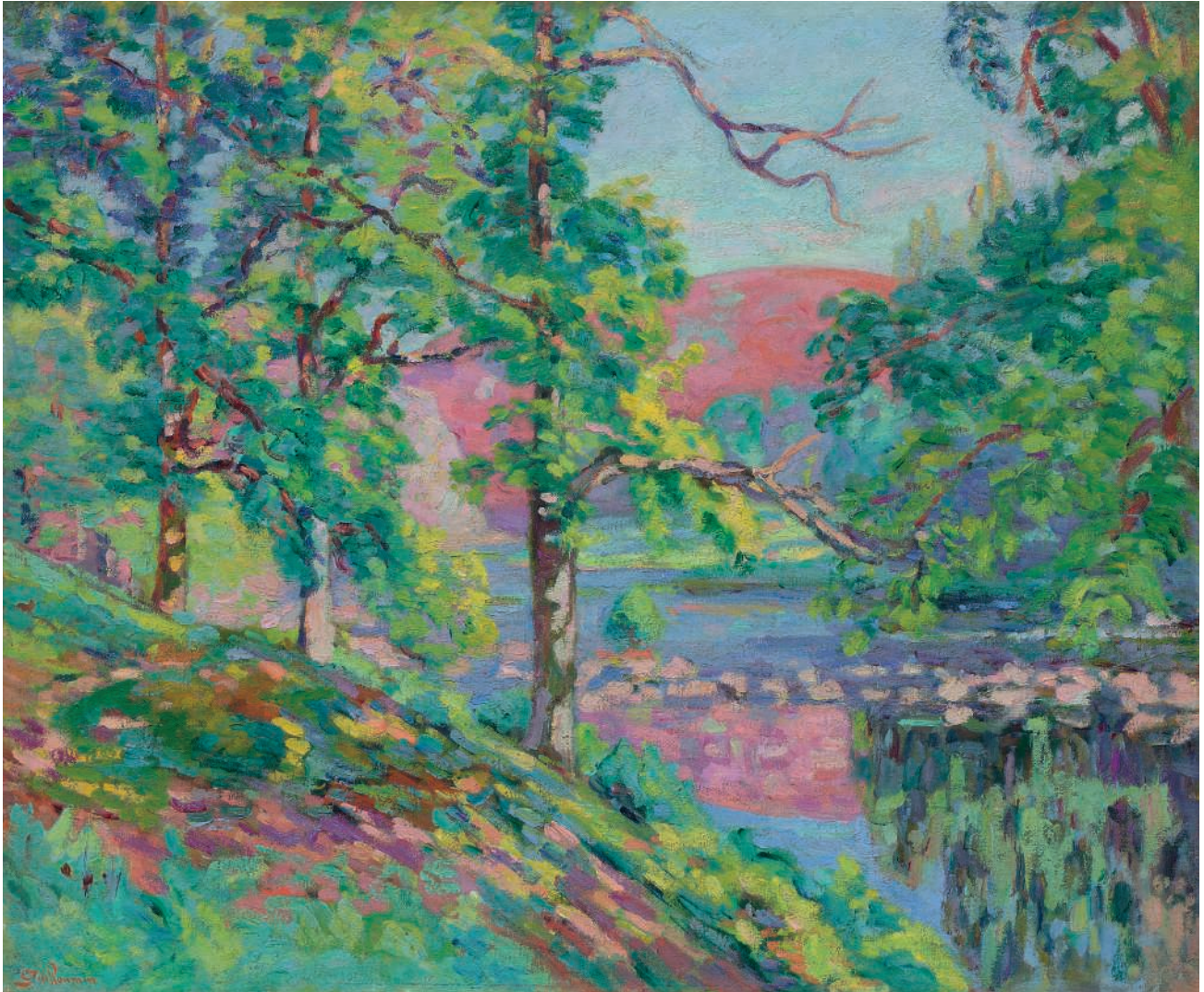
New York, Galerie St. Etienne, *Max Liebermann, Memorial Exhibition*, June 1944, no. 36 (titled 'Portrait of Mrs. N.').

LITERATURE:

M. Eberle, *Max Liebermann: Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1928/23, pp. 1199 & 1202 (illustrated p. 1201).

N. Bahrman, '...out of the private possessions of New Yorkers', in W. Fleckner, T.W. Gaehtgens & C. Huemer, eds., *Market und Macht: Der Kunsthandel Im "Dritten Reich"*, Berlin, 2017, pp. 178 & 190.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

λ308

ARMAND GUILLAUMIN (1841-1927)

Les bords de la Creuse

signed 'Guillaumin' (lower left)
oil on canvas
24 x 28¾ in. (61 x 73 cm.)
Painted *circa* 1910

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Hugo Neuberg, Berlin, Amsterdam & New York, and thence by descent to the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

309

MAURICE UTRILLO (1883-1955)

Le vieux moulin à Sannois (Val-d'Oise)

signed 'Maurice Utrillo. V.' (lower left)
oil on panel
15 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (38.5 x 55.1 cm.)
Painted in 1918

£45,000-65,000
US\$58,000-82,000
€52,000-74,000

PROVENANCE:

Alfred Flechtheim, Dusseldorf & Berlin, by 1926.
Hugo Neuberg, Berlin, Amsterdam & New York, by whom (probably)
acquired from the above in the late 1920s, and thence by descent to
the present owner.

LITERATURE:

C. Einstein, *Die Kunst des 20. Jahrhunderts*, Berlin, 1926, no. 260,
p. 561 (illustrated pl. 260).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ310

ALBERTO MAGNELLI (1888-1971)

Mouvement équilibré

signed and dated 'Magnelli 46' (lower right); signed, dated and inscribed 'MAGNELLI "MOUVEMENT EQUILIBRÉ" PARIS 1946 (NE PAS VERNIR)' (on the reverse)
oil on canvas
31½ x 25½ in. (80.3 x 64.7 cm.)
Painted in 1946

£35,000-55,000
US\$45,000-70,000
€40,000-62,000

PROVENANCE:

Guglielmo Achille Cavellini, Brescia, by 1957, until at least 1975.
Private collection, Milan, and thence by descent to the present owner.

EXHIBITED:

Rome, Galleria Nazionale d'Arte Moderna, *Pittori moderni dalla Collezione Cavellini*, May - July 1957, no. 127, p. 37 (illustrated pl. 47).

LITERATURE:

U. Apollonio, *Mondrian e l'Astrattismo*, Milan, 1970, no. XXV, p. 51 (illustrated).
A. Maisonnier, *Alberto Magnelli, L'œuvre peint, Catalogue raisonné*, Paris, 1975, no. 585, p. 133 (illustrated p. 132).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*311

JUAN GRIS (1887-1927)

Bol et pipe

signed 'Juan Gris' (lower right)

oil on panel

3 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (9.8 x 15 cm.)

Painted between August-December 1924

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Galerie Simon [Daniel-Henry Kahnweiler],
Paris (no. 8502).

Galerie Jeanne Bucher, Paris.

Galleria del Milione, Milan (no. H892/2).

Dr Riccardo Jucker, Milan, by 1977.

Anonymous sale, Sotheby's, New York,
12 May 1994, lot 208.

Acquired at the above sale by the present
owner.

EXHIBITED:

New York, Marie Harriman Gallery,
*Exhibition: Braque, Gris, La Fresnaye, Léger,
Lipchitz, Marcoussis, Picasso*, March - April
1935, no. 13.

LITERATURE:

J.A. Gaya-Nuño, *Juan Gris*, Paris, 1974,
no. 475, p. 245 (illustrated p. 225).

D. Cooper, *Juan Gris*, vol. II, Paris, 1977,
no. 488, p. 308 (illustrated p. 309).

PROPERTY OF A PRIVATE EUROPEAN COLLECTION

λ312

PABLO PICASSO (1881-1973)

Nature morte - Journal, verre et paquet de tabac

signed 'Picasso' (lower left)
oil on canvas
7 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (20 x 31 cm.)
Painted in 1921

£350,000-550,000
US\$450,000-700,000
€400,000-620,000

PROVENANCE:

Galerie Louise Leiris [Daniel-Henry Kahnweiler], Paris (no. 4214).
David-Weill Collection, Paris, by whom acquired from the above in 1951,
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.



Pablo Picasso, *Journal, verre et paquet de tabac*, 1921. Pola Museum of Art, Hakone





Pablo Picasso, *Nature morte*, 1921. Sold, Christie's, New York, November 7 2007 (\$735,400).

In 1921, the ever-innovative Pablo Picasso found himself at a crossroads. Having invented the groundbreaking language of Cubism in 1907 with Georges Braque, and having seen this style of representation from its initial Analytic phase into its subsequent Synthetic phase, Picasso now sought yet another original idiom. Ironically, this new form of expression would hark back to ancient history; his Neoclassical style would recall the balance, order and harmony of Greece and Rome. Thus, as Carsten-Peter Warncke points out, "one and the same artist was painting classicist nudes, portraits, scenes, and works in the spirit of Synthetic Cubism—at first sight quite incompatible" at the moment the present work was executed (Pablo Picasso: 1881-1973, *The Works 1890-1936*, 1995, vol. I, p. 245).

The present painting features many hallmarks of Synthetic Cubism. Starting in 1912, Picasso began to replace the fragmented forms and muddily monochromatic tones of Analytic Cubism with a more constructionist collage approach and a brighter palette. The dominant blocks of colour in the present composition look as though they could be snippets of paper glued onto the canvas. He has left a square of the canvas itself blank in the centre, showing its own weave as a similar texture to the fabric and the brown field—which suggests itself as the table upon which the objects are arranged—retains the texture of his paint brush, simulating *faux bois*, or simulated wood grain, that played a central role in the artist's *papiers collés*.

Just as Picasso mimics his own collages by simulating wallpaper and faux bois fragments in paint, the letters "AL" imitate the newspaper clippings commonly pasted into the artist's collages. Simon Morley describes how the words LE JOURNAL—French for newspaper—"undergo constant metamorphosis, becoming LE JOUR (the day), or LE JOU (which suggests the French word foreplay)" (*The Writing on the Wall: Word and Image in Modern Art*, Berkeley, 2003, p. 42). Although the reference for 'AL' in the present composition is unclear, it is likely a similar play on words and stands in as a cypher in reference to the full title of LE JOURNAL. As such, Picasso takes pleasure in literally playing the media of painting and collage against one another.

A similar composition on canvas exists in the Pola Museum of Art, Hakone, also from 1921, utilising the arrangement of objects and thus depicting Picasso's process of working through different configurations of the same objects. This work was also created the same year as Picasso's *Trois Musiciens* (Coll. The Museum of Modern Art, New York), the canvas that many believe to be the culminating composition of Synthetic Cubism. Like that seminal triple portrait, the present work rehearses the highlights of this stylistic period—a pasted paper aesthetic, a colorful palette, textual play—even as the elements of a new aesthetic make their debut.





*313

JEAN METZINGER (1883-1956)

Paysage avec arbre et maisons

signed 'Metzinger' (lower left)
oil on canvas
36¼ x 25½ in. (92.1 x 65.1 cm.)
Painted circa 1922

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

PROVENANCE:

Léonce Rosenberg [Galerie L'Effort Moderne], Paris.
Victor Serfranckx, Brussels.
Anonymous sale, Sotheby's, New York, 9 November 1979, lot 932.
Galerie Gmurzynska, Cologne.
Anonymous sale, Sotheby's, London, 24 March 1998, lot 68.
Guy Heytens, Belgium, by whom acquired at the above sale; sale,
Sotheby's, London, 28 June 2000, lot 162.
Acquired at the above sale by the present owner.

Bozena Nikiel confirmed the authenticity of this work in 1998.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



314

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Malromé; Sous-bois

oil on panel (recto); with a pen and ink sketch of a bull's head on the reverse
6 $\frac{3}{8}$ x 4 in. (16.8 x 10.2 cm.)
Painted *circa* 1883

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



(detail of the reverse)

PROVENANCE:

Comtesse Adèle de Toulouse-Lautrec (the artist's mother), Château de Malrômé.
G. Séré de Rivières (the artist's cousin), Paris, by descent from the above.
Private collection, by 1971.
Peter Nahum [The Leicester Galleries], London.
Anonymous sale, Hanson's Auctioneers, Etwall, 20 December 2017, lot 1411.
Acquired at the above sale by the present owner.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. II, New York, 1971, no. P.224, p. 98 (illustrated p. 99).
G.M. Sugana, *The Complete Paintings of Toulouse-Lautrec*, 1987, no. 209, p. 97.

UMBERTO BOCCIONI (1882-1916)

Campo con alberi

signed 'Boccioni' (lower left)
oil on panel
11 $\frac{5}{8}$ x 11 $\frac{7}{8}$ in. (29.7 x 30 cm.)
Painted in 1908

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

Galleria Milano, Milan.
Art for Architecture [Carla Panicali & Corrado Rava], New York,
by 1987.
Galleria Mareschalchi, Bologna.
Acquired from the above by the present owner in 1999.

LITERATURE:

'Art in America', September 1987 (illustrated).
M. Calvesi, 'Ester l'expert: Leggerezze su Boccioni', in *Storia dell'arte*, no. 119, 2008, p. 135, figs. 11-12 (illustrated p. 145).
M. Calvesi & A. Dambruoso, *Umberto Boccioni, Catalogo generale delle opere*, Turin, 2016, no. 52, p. 235 (illustrated).

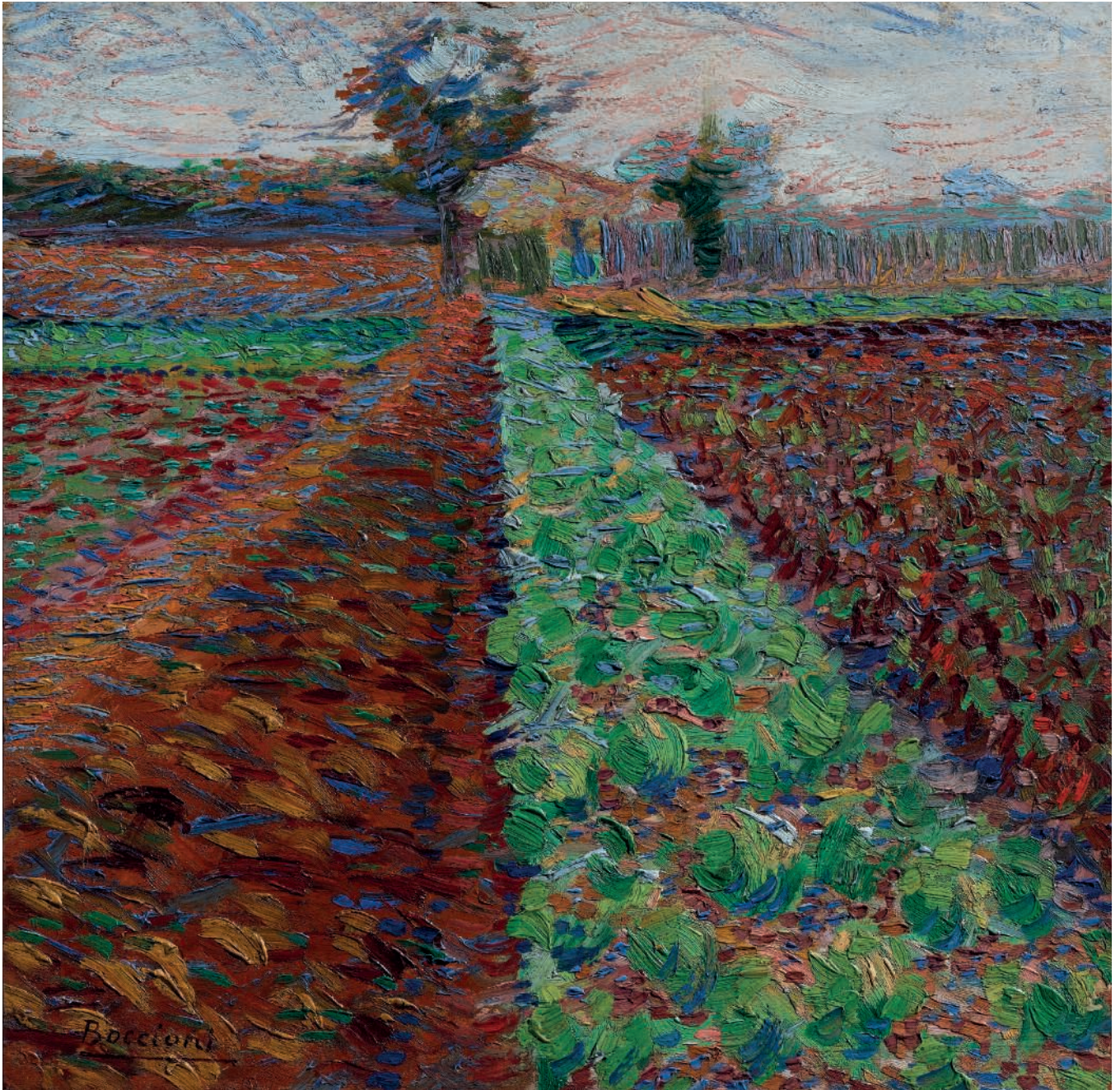


Umberto Boccioni, *Il mattino*, 1909. Collezione Mazzotta, Milan.

When Umberto Boccioni executed *Campo con alberi*, in 1908, he had recently moved to Milan, where the electricity and the frenzy of life in the modern metropolis immediately had a strong impact on his unique creative vision. While still embracing the Divisionist technique he had learned from Balla in Rome, Boccioni started to move away from the dense layers of overlapping brushstrokes that had defined this style, and to push the boundaries of his painterly method in new directions, by experimenting with fracture and the luminosity of colour, as evidenced in the present lot.

In 1906 Boccioni had travelled to Paris where he became acquainted with works of Impressionist artists such as Seurat, Signac and Pissarro. While he certainly shared the same passion for nature and painting *en plein air*, it is thought that pure Impressionism had left him rather dissatisfied. It is from artists such as Cézanne and Van Gogh that Boccioni more likely drew inspiration while living in Paris (M. Calvesi, *Boccioni prefuturista*, Milan, 1983, p. 23). This is evident in the present lot, where loose brushstrokes create spontaneous overlapping patterns in which the strokes of pigment appear to dance across the canvas, criss-crossing in a multitude of different directions; *Campo con alberi* thus becomes perfect synthesis of Boccioni's most iconic styles.

A year after executing the present work, Boccioni met Filippo Tommaso Marinetti, poet, editor and founder of the Futurist movement. Marinetti's bold, rebellious attitude appealed to Boccioni's own search for a new, modern way of painting, and he threw himself headlong into the movement, becoming one of its principal figures.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ316

FERNAND LÉGER (1881-1955)

Coquillage rouge

signed with the initials and dated 'F.L. 28' (lower right);
signed, dated and inscribed 'Coquillage rouge 1928
F. Leger' (on the reverse)
oil on board
15 x 21¼ in. (38 x 54 cm.)
Painted in 1928

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

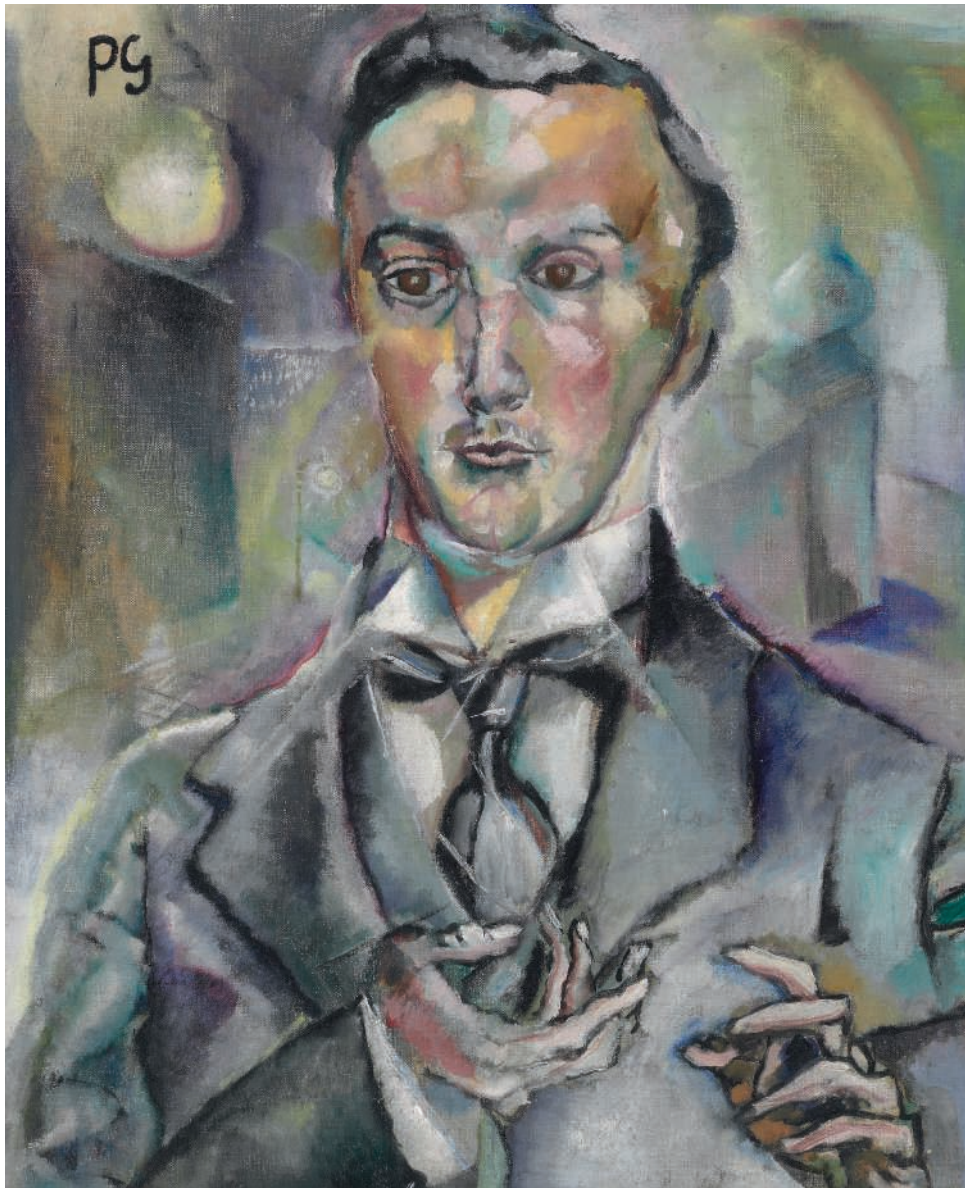
'I organise the opposition of contrasting values, lines, and curves. I oppose curves to straight lines, flat surfaces to moulded forms, pure local colours to nuances of grey. These initial plastic forms are either superimposed on objective elements or not, it makes no difference to me. There is only a question of variety.'

– FERNAND LÉGER

PROVENANCE:

Galerie Louise Leiris, Paris.
Anonymous sale, Sotheby's, New York, 25 February 1970, lot 67.
Private collection, Milan, and thence by descent to the present owner.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ317

ALBERT PARIS VON GÜTERSLOH (1887-1973)

Bildnis Felix Albrecht Harta

signed with the initials 'PG' (upper left)
oil on canvas
24 x 19¾ in. (61 x 50.2 cm.)
Painted *circa* 1912

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

PROVENANCE:

Private collection, Israel.
Private collection, Israel, by whom acquired
from the above *circa* 1970.
Private collection, United Kingdom, by whom
acquired from the above *circa* 1997.
Anonymous sale, Sotheby's, London, 9 February
2012, lot 323.
Acquired at the above sale by the present owner.

EXHIBITED:

Budapest, Művészház, *Bund Österreichischer
Künstler és Gustav Klimt*, 1913, no. 40.

Dr Heribert Hutter confirmed the
authenticity of this work.

Felix Albrecht Harta was a Hungarian
painter whom von Gütersloh had met
while studying cubist painting under the
tutelage of Maurice Denis. This portrait
of the painter likely refers to that period
spent together in Paris, as the influence
of cubism is strongly visible in the way
the composition is rendered, as if seen
through a refractive lens.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

THEO VAN DOESBURG (1883-1931)

Stained-Glass Composition VIII

stained glass
 31¼ x 13¾ in. (80.5 x 34 cm.)
 Conceived and executed in 1918-1919

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

PROVENANCE:

Acquired by the present owner directly from the Rotterdam housing association.

LITERATURE:

Theo van Doesburg, *De Stijl*, Vol. IV, no. 5, 1921, p. 78 (illustrated; titled 'Glas-in-lood compositie VII').

A. Novi, *Détails d'architecture intérieure*, Paris, 1929 (another example illustrated).

W.F. Gouwe, *Glas in lood*, Rotterdam, 1932, p. 57.

S. Polano, *Theo van Doesburg. Scritti di arte e di architettura*, Rome, 1979, no. ARCH16, pp. 540-41, (illustrated fig. 98; titled 'Vetrata compositone VIII').

H. Esser, 'J.J.P. Oud' in: C. Blotkamp, et al., *De beginjaren van De Stijl, 1917-1922*, Utrecht, 1982, p. 140.

H. Oud H., *J.J.P. Oud, Architect 1890-1963. Feiten en herinneringen gerangschikt*, The Hague, 1984, pp. 42-43.

A. Valstar, 'Een glas-in-loondontwerp van Theo van Doesburg' in *Jong Holland*, vol. 1, June 1985, no. 2, (the artist's images illustrated p. 6).

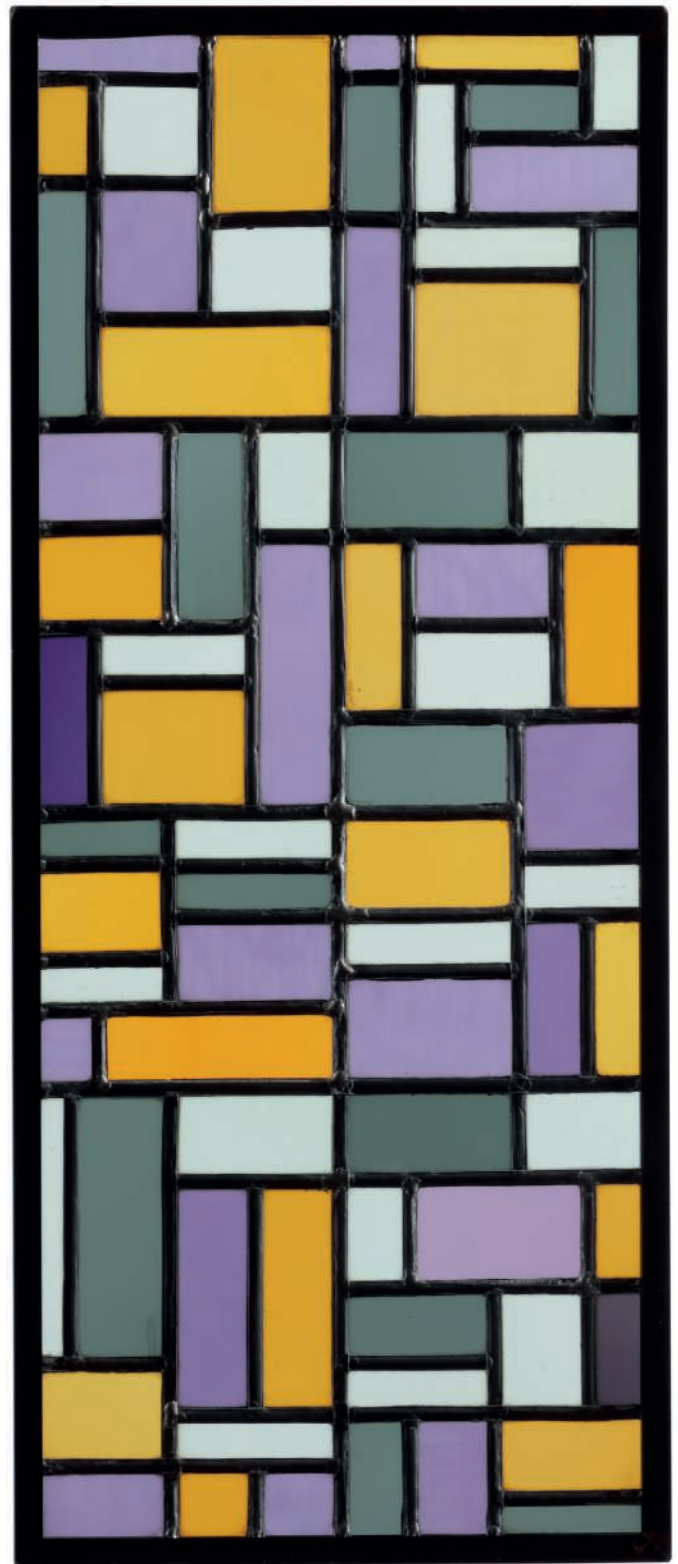
E. Van Straaten, *Theo van Doesburg. Schilder en architect (Painter and architect)*, The Hague 1988, pp. 60-61 (other examples illustrated figs. 45-49).

J. Beckett, *Colour theory and formations of the Dutch avant-garde 1900-1926*, diss., Courtauld Institute of Art, 1988, pp. 243-247 (another examples illustrated figs. 68-69).

A. de Jongh-Vermeulen & D. Wintgens-Hatte (eds.), 'Theo van Doesburg. Een avant-gardist in Leiden, 1916-1921' in *Dageraad van de Moderne Kunst. Leiden en omgeving 1890-1940*, Zwolle/Leiden, 1999, p. 246 (another example illustrated fig. 378).

E. Hoek (ed.), *Theo van Doesburg. Œuvre catalogus*, Utrecht, 2000, no. 612.I, pp. 242-243 (another example illustrated).

Between October 1918 and March 1919 Van Doesburg produced two designs for stained glass windows to go above the front doors of the Rotterdam Spangen housing project - blocks I and V were designed by the architect J.J.P. Oud. Van Doesburg settled on two designs titled *Composition VIII* (the present lot), and *Composition IX* - both were based on abstracted views from the artist's studio on the Kort Galgewater in Leiden. Five colour variations of *Composition VIII* are known. The windows were produced by the Atelier J.W. Gips in The Hague and were arranged above the doors in a series of cyclical shifts.



ALEXEJ VON JAWLENSKY (1864-1941)

Abstrakter Kopf: Sonnig beschwingt (Abstract head: Sunny Elated)

signed with the initials 'A.j.' (lower left); dated and inscribed 'Sonnig beschwingt 1922' (on the reverse of the board)

oil on linen-finish paper laid down on the artist's board

14 x 10¾ in. (35.8 x 27.5 cm.)

Painted in 1922

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

The artist's estate.

Galerie Alex Vömel, Dusseldorf, by whom acquired from the above in May 1960.

Anonymous sale, Galerie Motte, Geneva, 25-26 November 1966, lot 207.

Anonymous sale, Hôtel Drouot, Paris, 27 June 1986, lot 64.

Galerie des Ambassades, Paris, by whom acquired on 18 July 1986.

With Galerie Thomas, Munich, on consignment from the above, by 1989 (no. 8792).

Galerie des Ambassades, Paris, to whom returned by the above.

Galerie Marion Meyer, Paris, by 1996.

Private collection, Paris, by whom acquired from the above in the late 1990s, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Marion Meyer, *Portraits du XXème siècle*, 1996.

LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, no. 287, p. 248.

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky: Catalogue raisonné of the Oil Paintings*, vol. II, 1914-1933, London, 1992, no. 1197, p. 368 (illustrated).

Painted in 1922, *Abstrakter Kopf: Sonnig beschwingt (Abstract head: Sunny Elated)* is an early example of the series of "Abstract Heads" which Jawlensky began a few years after the end of the First World War, and which was to occupy him throughout the 1920s and 1930s. It was in this group of paintings that Jawlensky truly pared back all the superfluous details that had been in his earlier "Mystical Heads" and the "Saviour's Faces" of the preceding years. These simplified faces are characterised by a consistent compositional design which retains the main structure of the head, while translating features, such as the closed eyes and thin mouth, into geometric planes that surround the

central axis, creating a formalized template that allowed him to arrange colour systematically in his search for spirituality. Unlike many of the works from this series, where the face is often frontal, the composition here is more harmonious, with the visage slightly rotated and the lines arranged in a softly diagonal plane.

The joyful bright palette, suggested in the title of the work itself, 'Sunny Elated', also stands out among other works of the series, mainly marked by bold black outlines and darker, contrasting colours. Jawlensky's schematic approach to painting was closely related to the linear style of Paul Klee, Wassily Kandinsky and Lyonel Feininger, all of whom taught at the Bauhaus in the 1920s. Together with Jawlensky, they formed the Blue Four, an artist's group tirelessly promoted by Galka Scheyer and which first exhibited together at the Nassauischer Kunstverein in Wiesbaden in 1921, a year before the present work was painted. A great example of the artist's most iconic subject, *Abstrakter Kopf: Sonnig beschwingt*, was acquired in the late 1990s by the family of the present owner and has since remained in the same private collection.



Alexej von Jawlensky, *Heilandsgeschichte: Sternenlicht*, 1921. The Norton Simon Museum, Pasadena, California.



*320

ERNST LUDWIG KIRCHNER (1880-1938)

Im Palast der Prinzessinnen

signed 'EL Kirchner' (lower right); signed again 'EL Kirchner'
(on the reverse)
oil on canvas
10 x 12¾ in. (25.5 x 32.3 cm.)
Painted *circa* 1922

£130,000-180,000
US\$170,000-230,000
€150,000-200,000

PROVENANCE:

Ferdinand Oechsle and Carolina Pruss, Switzerland, *circa* 1930.
Private collection, Lima, by descent from the above, and thence by
descent to the present owners.

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

Im Palast der Prinzessinnen is derived from the legendary tale of
Middle Eastern folklore *A Thousand and One Nights*, in which a
virgin princess betrothed to a tyrannical prince relays a new
story to him every night for a thousand and one nights in order

to delay her imminent execution. The composition created by
Kirchner could be derived from any number of the featured
fables, as many incorporate fantastical imagery of princesses
and palaces—all pervaded by notes of eroticism. This sensual
and outlandish imagery no doubt appealed to Kirchner, as he
sought to explore these specific themes, believing that the
primal vulnerability of the nude figure had an unrivalled
potential for emotional expression. The women's billowing
pants and the suggested features of Islamic architecture
emphasize the Expressionists' tendency towards Orientalism, a
fascination with countries and cultures considered foreign by
the limited Western lens, which also deeply appealed to
Kirchner, who, especially after the horrors of the First World
War, sought to create art that would communicate themes and
imagery that could transport the viewer away from the reality,
into a world occupied by genies, magic carpets and lush
atriums filled with beautiful courtesans. The scene depicted in
Im Palast der Prinzessinnen also echoes Kirchner's everyday life,
parallel to his Berlin studio, which was full of muses, lovers and
collaborators joined through physical companionship as well as
free creative exchange.

The German Expressionists are perhaps best known for their
use of colour and primitive gesture as a vehicle for striking
expressiveness, and *Im Palast der Prinzessinnen* is of no
exception. A fine spectrum of ethereal turquoises, indigos,
ceruleans and sapphires meld to articulate the subjects'
surroundings and garments and stand in commanding contrast
to the ruddy, terracotta of sun-drenched flesh tones. The
breadth of colour imbues the scene with a depth that enhances
the narrative quality of the work, serving as a sort of window
that the viewer may gaze into, filled with unfolding, overlapping
layers of figures and hues.



Jean-Auguste-Dominique Ingres, *Le Bain Turc*, 1865. Musée du Louvre, Paris.





λ*321

CHARLES CAMOIN (1879-1965)

Pommes et poires dans un panier rond

signed 'Ch Camoin' (lower left)
oil on canvas
13 x 21 $\frac{5}{8}$ in. (33 x 55 cm.)
Painted in 1923

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

PROVENANCE:

Anonymous sale, Damien Leclere, Paris, 29 June 2013, lot 97.
Anonymous sale, Louiza, Brussels, 14 June 2014, lot 119.
Acquired at the above sale by the present owner.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ322

LÉON DE SMET (1881-1966)

Nature morte au panier de fruits

signed 'LEON DE SMET' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

£30,000-50,000

US\$39,000-63,000

€35,000-57,000

PROVENANCE:

Private collection, Deinze, by whom acquired by 1980, and thence by descent to the present owner.

Piet Boyens has confirmed the authenticity of this work.



λ*323

MAURICE DE VLAMINCK (1876-1958)

Vase de fleurs

signed 'Vlaminck' (lower right)
oil on canvas
18 $\frac{1}{8}$ x 13 in. (46 x 33 cm.)
Painted *circa* 1925-1930

£35,000-55,000
US\$45,000-70,000
€40,000-62,000

PROVENANCE:

Henry Potez, Paris; his sale, Hôtel Drouot, Paris, 19 March 1996, lot 11.
Acquired at the above sale by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ*324

MAURICE DE VLAMINCK (1876-1958)

Fleurs dans une cruche

signed 'Vlaminck' (lower right)
oil on canvas
21¼ x 15 in. (55.3 x 38 cm.)

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

PROVENANCE:
Galerie Montmartre, Paris.
Gustave Pfarr, Basel.

Galerie Rosengart, Lucerne (no. 1776), by whom acquired from the above in 1942.

Arthur Stoll, Arlesheim & Corseaux, by whom acquired from the above in 1945; sale, Galerie Kornfeld, Bern, 24 June 1994, lot 149. Acquired at the above sale by the present owner.

LITERATURE:

M. Fischer, *Sammlung Arthur Stoll, Skulpturen und Gemälde des 19. und 20. Jahrhunderts*, Zurich, 1961, no. 83, p. 19 (illustrated).

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



PROPERTY FROM A PRIVATE LONDON COLLECTION

325

ACHILLE LAUGÉ (1861-1944)

Verger en fleur

signed 'A. Laugé' (lower right)
oil on canvas
21¼ x 28¾ in. (54 x 73 cm.)
Painted *circa* 1920-1930

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Schiller & Bodo, New York.

Acquired from the above by the present owner in 2007.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Mrs Nicole Tamburini.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ326

MAURICE DE VLAMINCK (1876-1958)

La pointe du raz, Bretagne

signed 'Vlaminck' (lower right)
oil on canvas
21½ x 25⅝ in. (54.5 x 65.1 cm.)
Painted *circa* 1950

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

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 6 April 1987, lot 199.
Anonymous sale, Hôtel Drouot, Paris, 20 November 1988, lot 153.
Private collection, Paris.
Anonymous sale, Hôtel Drouot, Paris, 28 November 2003, lot 204.
Acquired at the above sale by the present owner.

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



327

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Effet de neige

signed 'Montézin' (lower right)
oil on canvas
23¾ x 28⅞ in. (60.2 x 73.2 cm.)

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

PROVENANCE:

Galerie Jean de Ruaz, Paris, by 1957.
Arthur Tooth & Sons, London (no. 6708).
Private collection, U.K., by 1996.

EXHIBITED:

Paris, Galerie Jean de Ruaz, *Exposition Montézin*, March - April 1957.

Cyril Klein-Montézin confirmed the authenticity of this work.



THE PROPERTY OF A LADY

328

ÉDOUARD VUILLARD (1868-1940)

Jeune femme lisant, Lucie Belin chez elle

signed 'E. Vuillard' (lower right)

oil on board

12 $\frac{1}{8}$ x 15 $\frac{7}{8}$ in. (31 x 39.8 cm.)

Painted in 1916

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Jos Hessel, Paris.

Gilbert Dreyfus, Paris.

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

Private collection, France, by whom acquired from the above in 1976.

LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. X-48, p. 1204 (illustrated).

*329

ALBERT MARQUET (1875-1947)

Notre-Dame vue des quais, le soir

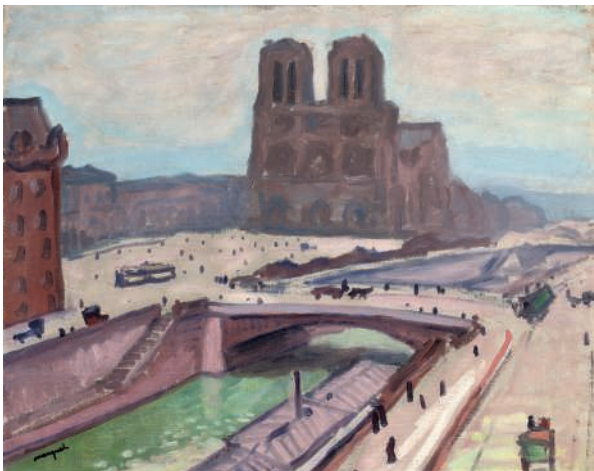
signed 'marquet' (lower right)
oil on canvas
21¾ x 25½ in. (54.3 x 64.8 cm.)
Painted in 1922

£140,000-200,000
US\$180,000-250,000
€160,000-230,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 10 April 1996, lot 72.
Acquired at the above sale by the present owner.

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



Albert Marquet, *Notre Dame de Paris*, 1907-08. Sold Christie's London, 6 February 2007 (£356,000).

Painted in 1922, *Notre-Dame vue des quais, le soir* captures one of the most iconic Parisian architectural monuments – the cathedral of Notre-Dame de Paris. Likely portraying the view from the window of Jean Launois, Marquet's fellow artist and friend, the present canvas marks the artist's departure from the Fauvist palette, exploring this well-known view with a more discreet and subdued range of colours. The subtle, muted hues of grey, green and blue convey the atmospheric evening light as the sun sets over Paris. The darker, dusky shades with which Marquet has rendered the cathedral itself lend it an air of solidity, the geometrical forms of the structure increasing its monumentality within the composition.

For much of his prolific career, Marquet sought to capture the ever-changing urban landscape of Paris, focusing on areas around the river Seine. Returning to certain buildings and landmarks time and time again in his *œuvre*, the artist observes the gradual transformation of the city around him with a keen eye for detail. Marquet masterfully contrasts the bustle of life in a modern city with the timelessness of its great architectural monuments, telling a compelling story of the urbanisation of Paris in the early 20th Century.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*330

RAOUL DUFY (1877-1953)

La place de Clichy

signed 'R Dufy' (lower right)
oil on canvas
23¾ x 28¾ in. (60.5 x 73 cm.)
Painted in 1904

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Felix Vercel, Paris.

Private collection, France, by whom acquired in 2000; sale, Sotheby's,
London, 25 June 2009, lot 142.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Berthe Weill, *Exposition particulière de peintures par
Monsieur Raoul Dufy*, 1906.

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



Place de Clichy, c. 1900.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY OF A GENTLEMAN

331

MAURICE UTRILLO (1883-1955)

La Belle Gabrielle, rue Saint-Vincent, Montmartre

signed 'Maurice.Utrillo.V.' (lower left);
inscribed 'Rue St Vincent Montmartre
Maurice aime Margot' (on the reverse)
oil on board
23 $\frac{7}{8}$ x 19 in. (59.6 x 48.2 cm.)
Painted circa 1916

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

PROVENANCE:

Dani Liebenfeld, Norrköping, Sweden, by
1943, until at least 1954.
Galerie de L'Élysée [Alex Maguy], Paris
(no. 1351).
Bo & Margareta Lindh, Stockholm, by whom
acquired from the above in 1968; sale,
Bukowskis, Stockholm, 21 November 2017.
Acquired at the above sale by the present
owner.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Cézanne
till Picasso, Fransk konst i svensk ägo*,
September 1954, no. 349, p. 93.

LITERATURE:

Konst i Svenska Hem, Stockholm, 1943, vol.
II, no. 2, p. 73 (illustrated).
B. Wirulf, ed., *Lexikon för konst*, Stockholm,
vol. III, 1960, p. 1637 (illustrated).

The Comité Utrillo has confirmed the
authenticity of this work.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ332

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Saint Philippe du Roule

signed 'Foujita' (lower left); signed again and dated 'Foujita 1951'
(on the stretcher)
oil on canvas
13 x 9 $\frac{1}{2}$ in. (33 x 23.7 cm.)
Painted in 1951

£80,000-120,000
US\$110,000-150,000
€91,000-140,000

PROVENANCE:

Anonymous sale, Christie's, New York, 13 May 1999, lot 245.
Acquired at the above sale by the present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 51.291,
p. 416 (illustrated).

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Chats et chaton

signed, dated and inscribed 'Foujita 1940 Paris',
and signed again in Japanese (lower left)
oil on canvas
18¼ x 31⅞ in. (46.4 x 81 cm.)
Painted in 1940

£180,000-250,000
US\$230,000-320,000
€210,000-280,000

PROVENANCE:

Acquired circa 1973; sale, Christie's, New York, 5 May 2005,
lot 293.
Acquired at the above sale by the present owner.

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001,
no. 40.22, p. 367 (illustrated).

Foujita's love for cats can be seen through the recurring motif spanning over his entire *œuvre*. He admired them for the beauty, intriguing personality and gracious movement, and willingly incorporated the animal's figure into compositions with women. In an interview for the *Milwaukee Journal* in 1935 Foujita claimed: 'I never look at men, only at women – they have, each one such marvellous possibilities of beauty. But unfortunately, most of them have not developed these possibilities because they have not learned the lessons cats can teach (...) Cats are never in a hurry, never angular. They move softly, gently, insinuatingly. Clever women live with cats... They study the animal's movements, habits and emotional reactions...'

In 1930 the painter published *The Book of Cats*, which included twenty prints of portraits of his beloved animals. Since the book was executed only in five hundred signed copies, it is a rare and valuable object on the market.



Leonard Tsuguharu Foujita, *Chatte et chaton*, 1932. Sold Christie's New York, 17 November 2016 (\$391,500).



PROPERTY FROM A PRIVATE JAPANESE COLLECTION

λ*334

MARIE LAURENCIN (1883-1956)

Deux femmes à la guitare

signed and dated 'Marie Laurencin 1929' (lower centre)
oil on canvas
32 x 25¾ in. (81.3 x 65.4 cm.)
Painted in 1929

£80,000-120,000
US\$110,000-150,000
€91,000-140,000

'I believe [Laurencin] has deliberately chosen to direct her art towards youthful originality, be it serious or joyful. Female aesthetic sensitivity, which has rarely stepped far beyond applied arts such as lacework and embroidery, needed first of all to express in painting the very originality of that feminine quality. In future, other women will go on to explore other feminine aspects of the universe.'

– GUILLAUME APOLLINAIRE

PROVENANCE:

Galerie Paul Rosenberg, Paris (no. 2281).
Winifred Dodge Seyburn, Grosse Pointe, Michigan, and thence by descent, by 1980; sale, Christie's, New York, 15 May 1986, lot 320.
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, circa 1990.

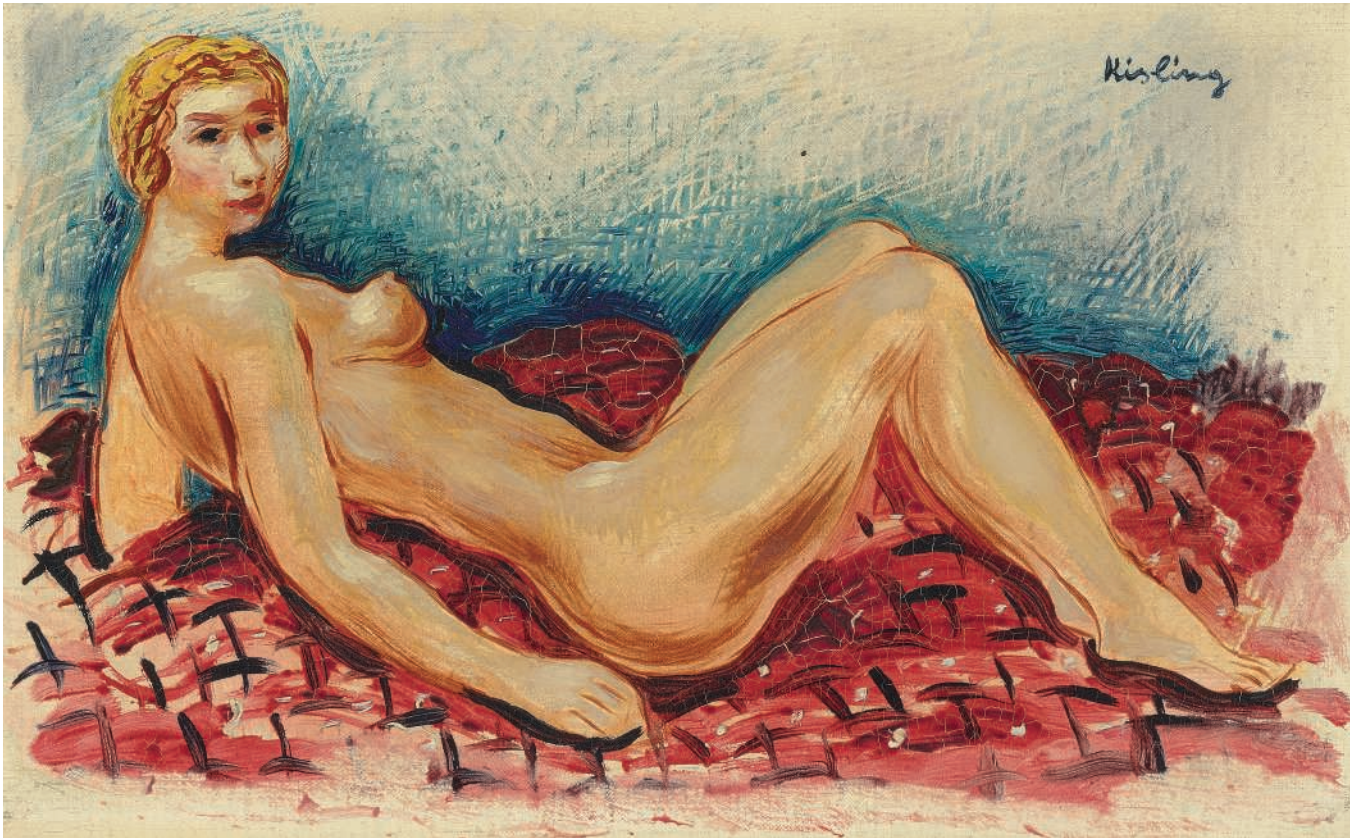
EXHIBITED:

On loan to the Philadelphia Museum of Art, May 1985 - February 1986.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre peint*, vol. I, Tokyo, 1986, no. 490 (illustrated).





λ*335

MOÏSE KISLING (1891-1953)

Nu allongée

signed 'Kisling' (upper right)
oil on canvas
5 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (14.2 x 22 cm.)
Painted in 1929

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

PROVENANCE:

Private collection; sale, Christie's, New York, 11 May 1979, lot 60.
Anonymous sale, Sotheby's, Tel Aviv, 26 May 1988, lot 15.
Acquired before 1996 by the present owner.

LITERATURE:

J. Dutourd & J. Kisling, *Kisling*, vol. III, Landshut, 1995, no. 63,
p. 377 (illustrated).

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№336

HENRI LAURENS (1885-1954)

La sirène (petite)

incised with the monogram and numbered 'HL 5 / 6' (on the front of the tail); stamped and with the foundry mark 'bronze C. Valsuani cire perdue' (on the back of the tail)
bronze with gold-brown patina
Height: 8 $\frac{7}{8}$ in. (22.7 cm.)
Conceived in 1945 and cast that year by Valsuani in an edition of 7, numbered 0 / 6 to 6 / 6.

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

PROVENANCE:

Private collection, Paris.
Anonymous sale, Sotheby's, London, 24 June 2003, lot 160.
Acquired at the above sale by the present owner.

LITERATURE:

Exh. cat., *Henri Laurens: Exposition de la donation aux Musées Nationaux*, Paris, 1967, no. 88 (another cast illustrated).
W. Hoffman, *The Sculpture of Henri Laurens*, New York, 1970, p. 197 (the larger bronze version illustrated).



PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN

337

ELIE NADELMAN (1882-1946)

Head of a woman

inscribed 'ALEXIS RUDIER. Fondateur. Paris.' (on the back of the neck)
bronze with dark brown patina
Height: 12 $\frac{7}{8}$ in. (32.5 cm.)
Conceived *circa* 1912-1913

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Helena Rubinstein, by whom acquired directly from the artist; her estate sale, Parke-Bernet Galleries, New York, 20 April 1966, lot 21. Robert Schoelkopf Gallery, New York.
Acquired from the above by the present owner on 27 May 1968.

EXHIBITED:

(Possibly) London, Wm. B. Paterson, *Exhibition of Sculpture by Eli Nadelman*, April 1911.
New York, Whitney Museum of American Art, *Eli Nadelman: Sculptor of Modern Life*, April - July 2003, p. 62 (illustrated fig. 66).
Brighton, Royal Pavilion Art Gallery, on loan, July 1989 until 2016.

LITERATURE:

A.T. Spear, 'Eli Nadelman's Early Heads', in *Allen Memorial Art Museum Bulletin*, vol. XXVIII, Spring 1971, pp. 210-211 (illustrated fig. 8; titled 'Female Head'; dated '*circa* 1907-1908').

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE SOLD BY THE EXECUTORS OF THE LATE SYBIL SHINE

λ338

PABLO PICASSO (1881-1973)

Tête de femme

signed 'Picasso' (on the back)
bronze with brown patina
Height: 4 $\frac{5}{8}$ in. (11.8 cm.)
Conceived in 1906-1907

£50,000-70,000
US\$64,000-89,000
€57,000-80,000

PROVENANCE:
O'Hana Gallery, London.
Barnett & Sylvia Shine, by whom
purchased *circa* 1960s, and thence by
descent to the present owner in 1978.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. II, *Œuvres de 1912 à 1917*, Paris, 1942, no. 574 (another cast illustrated pl. 266).
Brassaï & D.H. Kahnweiler, *Les Sculptures de Picasso*, Paris, 1949 (another cast illustrated, pl. 3).
W. Boeck & J. Sabartés, *Picasso*, London, 1961, no. 79, p. 489 (illustrated p. 433).
W. Spies, *Picasso Sculpture*, London, 1971, no. 12, p. 301 (another cast illustrated p. 40).
M.L. Besnard Bernadec, M. Ricket & H. Seckel, *Musée Picasso, catalogue sommaire des collections*, Paris, 1985, no. 278, p. 151 (another cast illustrated).
W. Spies & C. Piot, *Picasso, The Sculptures*, Stuttgart, 2000, no. 12, p. 394 (another cast illustrated pp. 41 & 346).

Claude Picasso has confirmed the authenticity of this work.



FORMERLY IN THE COLLECTION OF CHARLES AND RAY EAMES, LOS ANGELES

λ*339

PABLO PICASSO (1881-1973)

Tranche de melon

signed and dated '7.10.48. Picasso' (upper left)
oil on canvas
13³/₈ x 13³/₈ in. (34 x 34 cm.)
Painted on 7 October 1948

£350,000-550,000
US\$450,000-700,000
€400,000-620,000

PROVENANCE:

Galerie Louise Leiris, Paris (no. 6374).
Charles & Ray Eames, Los Angeles, by whom (possibly) acquired from the above, *circa* 1950.
Private collection, California, by whom acquired from the above; sale, Christie's, New York, 6 November 2013, lot 303.
Acquired at the above sale by the present owner.

EXHIBITED:

Shanghai, Global Harbour Museum, *The Legend of Art: Picasso*, October 2015 - January 2016, no. 5 (illustrated p. 43).

LITERATURE:

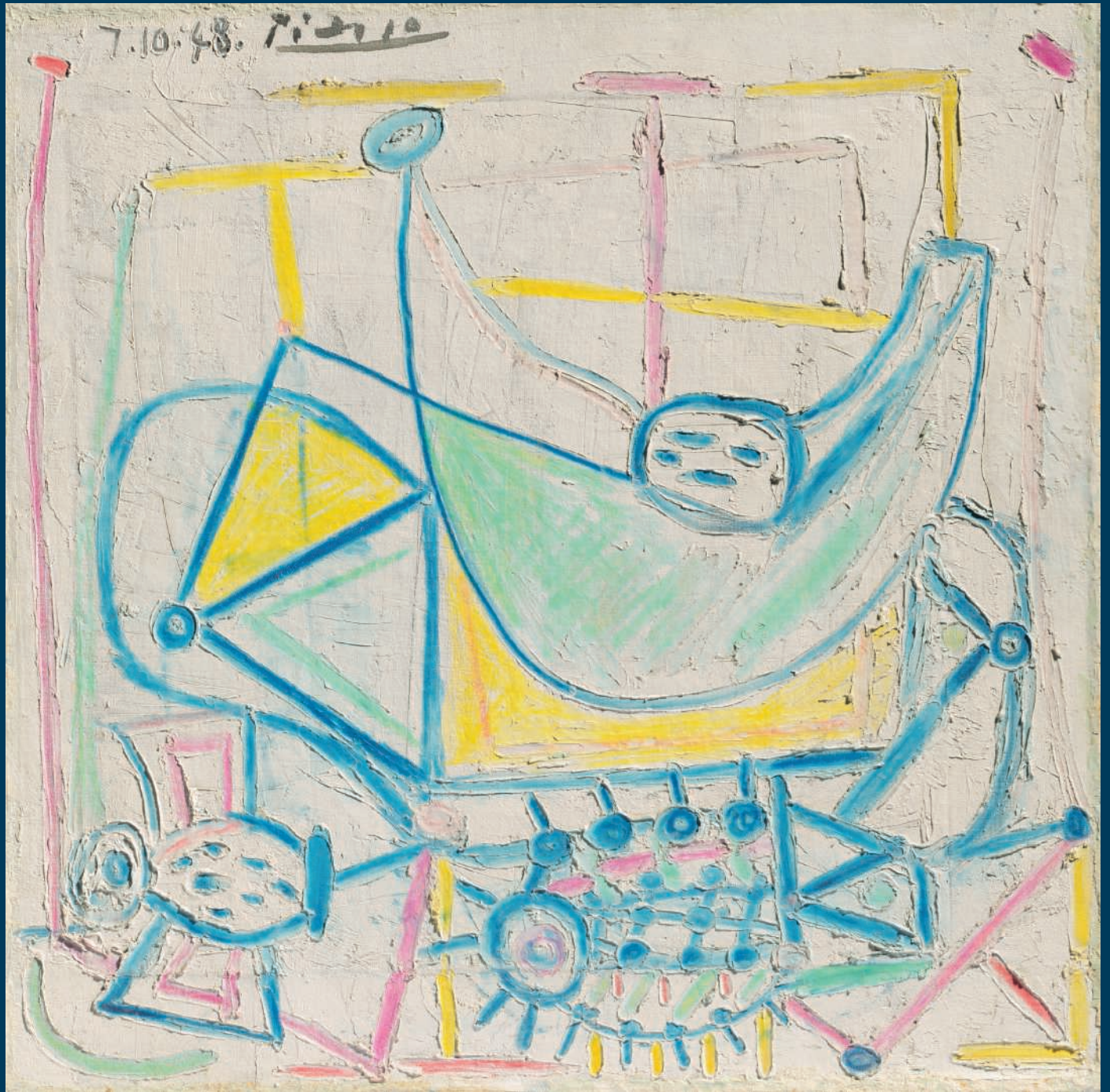
C. Zervos, *Pablo Picasso*, vol. XV, *œuvres de 1946 à 1953*, Paris, 1965, no. 100, pl. 56 (illustrated; with incorrect medium).

Although it was painted in October 1948, four years after the Liberation of Paris, *Tranche de melon* is profoundly indebted to the austere still-lives that Picasso produced during the Nazi Occupation about which he declared, 'I have no doubt that the war is in these paintings I have done' (quoted in *Picasso and the War Years*, New York, 1998, p. 13).

Picasso's statement attests to the expressive power that he accorded to his still life objects. In 1944, he confided to his companion Françoise Gilot: 'The objects that go into my paintings are common objects from anywhere: a pitcher, a mug of beer, a pipe, a package of tobacco, a bowl, a kitchen chair, a plain common table - the object at its most ordinary. I want to tell something by means of the most common object; for example, a casserole, any old casserole, the one everybody knows. For me it is a vessel in the metaphoric sense, just like Christ's use of parables' (quoted in F. Gilot, *Life with Picasso*, New York, 1964, p. 74). To Pierre Daix he declared, 'You see, a casserole too can scream' (quoted in *op. cit.*, 1998, p. 78).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

7.10.48. 7:27 10





Pablo Picasso, *Verre et pichet*, 25 July 1944. Centre Pompidou, Musée National d'Art Moderne, Paris.



Pablo Picasso, *La cuisine*, Paris, November 1948. Museum of Modern Art (MoMA), New York.

Marie-Laure Bernadac has concluded, 'Picasso was particularly attentive to the domestic and utilitarian aspect of objects, their familiar beauty, their humble yet necessary existence. In his view, things participated in their own way in the universal laws, the biological processes of life and death, the circulation of energy between objects and beings. His animistic concept of the world made him give a human status to whatever he saw and touched; all of these homely objects - and the rooms in which they were used - lived, moved, and expressed feelings' (*Picasso and Things*, exh. cat., Cleveland, 1992, pp. 25-26).

The diagrammatic representation of a slice of melon and prickly pears also recall the wire armatures of Picasso's earlier three-dimensional works created with the sculptor Julio González. The origin of these forms of line in Picasso's collaborations with González relates to a more general development that took place in his work during the late 1940s. In November of 1948, shortly after the present work was painted, Picasso created two versions of a large-scale picture entitled *La cuisine* (Zervos, vol. XV, nos. 106 & 107). In those works, he showed the interior of the kitchen at his apartment on the rue des Grands Augustins in Paris, rendered with a near monochrome background upon which were a number of lines, circles and grids, resembling a circuit board. These shapes in fact mark out the space of the kitchen, as well as the birdcages and Spanish plates within it; one of these pictures is now in the Museum of Modern Art in New York (Zervos, vol. XV, no. 106) while the other is in the Musée Picasso in Paris (Zervos, vol. XV, no. 107).

The armature-like forms, with lines leading from circle to circle as though tracing the movements of particles, recall diagrams of atomic movements, a pertinent subject during the late 1940s when the Cold War was becoming increasingly tense. Picasso must have been aware of this simmering conflict and of the escalation of the nuclear standoff in his capacity as a member of the Communist Party whose First International Peace

Conference he was due to attend in New York a few months after *Tranche de melon* was painted. However, the veneer of the scientific is deliberately disrupted by the intensely subjective and stylised manner of presentation. In 1948, Picasso had moved to the south of France and the pastel palette potentially attests to the new source of light, the fruit also relating directly to a ceramic service he created at the Madoura pottery studio entitled 'Fruits de Provence', suggesting cacti, melons and other fruits abundant in his new sun-drenched environment.

The first private owners of *Tranche de melon* were the renowned American designers Charles and Ray Eames. Among the most influential creative partnerships of the Twentieth Century, their rational yet playfully eloquent designs were emblematic of post-war optimism, yet robustly grounded in democratic pragmatism. Ray Eames, a painter who trained under Hans Hofmann, and her husband Charles, an architect who studied with and then taught for Eliel Saarinen at Cranbrook Academy, were pioneers in developing new technologies and compelling designs in furniture and diverse other arenas - ways of elevating the everyday objects of homes, much in the same way Picasso elevated the ordinary objects of his still-lives. The Eameses had a deep respect for the made object and felt strongly that beautiful design was not a matter of ornamenting a functional object, but demanding of themselves function and aesthetics simultaneously. Charles and Ray were great admirers of Picasso whom they met around the time they acquired *Tranche de melon*. They felt a kinship to the artist's creative approach - so much so that in a 1956 letter to crafts educator Wayne Chezem, Charles Eames wrote: 'I cannot conceive of Picasso thinking of a good chair being first made, and then made beautiful' (Letter from Charles Eames to Wayne Chezem, 29 November 1956, in C. & R. Eames, *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, Speeches*, New Haven & London, 2015, p. 154).



Charles and Ray Eames, a married team of architects and designers, on the floor in their living room, with their furniture and designs in the background, Vogue 1959. Photograph by John Bryson.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*340

BERNARD BUFFET (1928-1999)

Comptoir et bouteilles

signed and dated '49 Bernard Buffet' (upper left)
oil on canvas
23 $\frac{7}{8}$ x 36 $\frac{3}{8}$ in. (60.8 x 92.1 cm.)
Painted in 1949

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

PROVENANCE:

La Boétie, New York.
Crane Kalman Gallery, London.
Acquired from the above by the present owner in 1972.

This work is recorded in the Maurice Garnier Archives.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF PATRICIA KENNEDY LAWFORD

λ*341

BERNARD BUFFET (1928-1999)

Cascade

signed and dated 'Bernard Buffet 69' (upper centre)
oil on canvas
35½ x 52½ in. (90.1 x 133.3 cm.)
Painted in 1964

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

PROVENANCE:

Patricia Kennedy Lawford, New York, and thence by descent to the present owner.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

λ*342

BERNARD BUFFET (1928-1999)

Perros-Guirec

signed 'Bernard Buffet' (centre right) and dated '1990' (upper left)

oil on canvas

51¼ x 35 in. (130.3 x 89 cm.)

Painted in 1990

£80,000-120,000

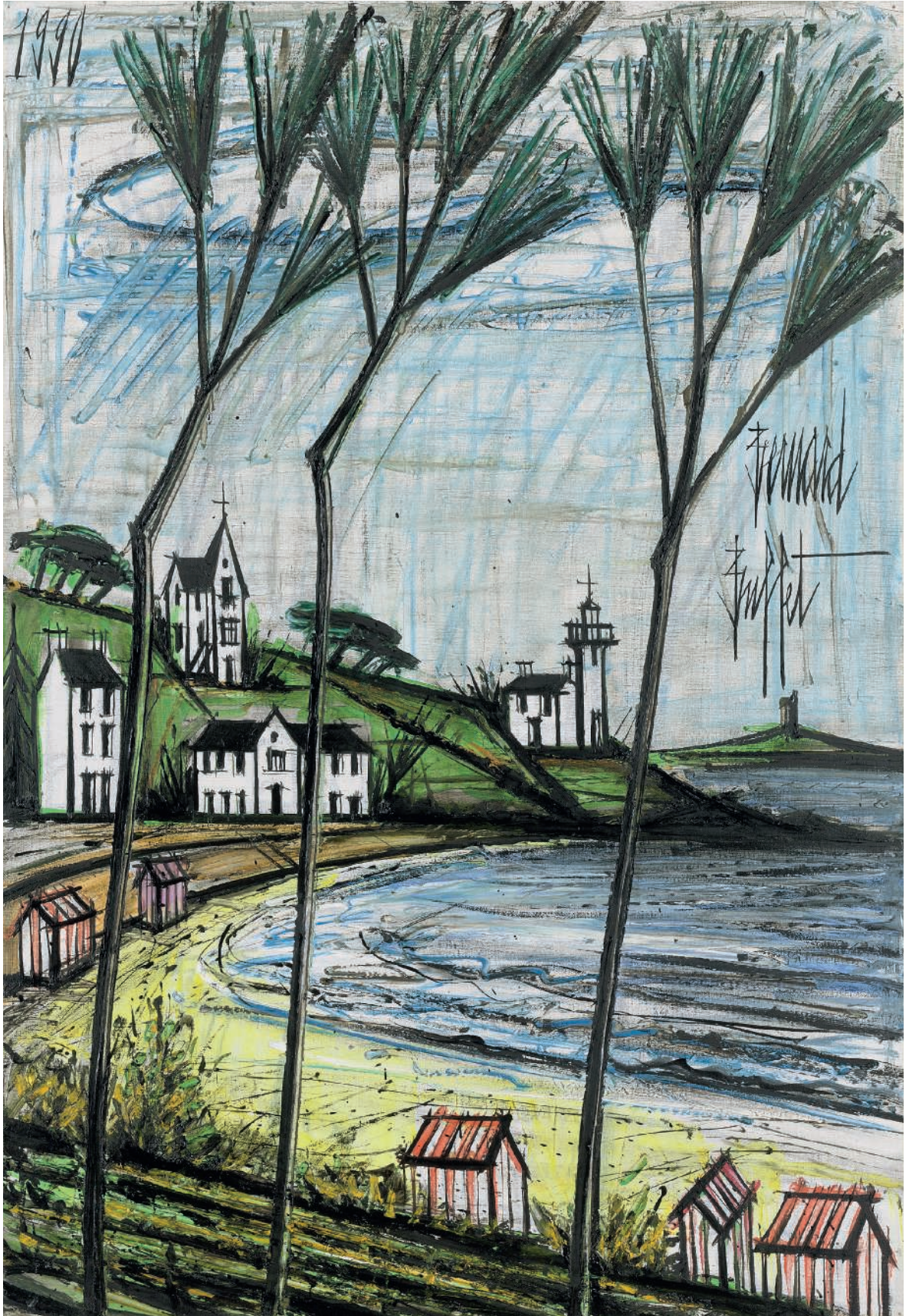
US\$110,000-150,000

€91,000-140,000

PROVENANCE:

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

This work is recorded in the Maurice Garnier Archives.





PROPERTY FROM A PRIVATE SWEDISH COLLECTION

343

RAOUL DUFY (1877-1953)

Le dépiquage bleu

signed 'Raoul Dufy' (lower left)
oil on canvas
13 x 16½ in. (33 x 41 cm.)
Painted in 1948

£30,000-50,000
US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Galerie Louis Carré et Cie, Paris.
Private collection, Sweden, by 1954, and thence by descent to the present owner.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Cézanne till Picasso. Fransk konst i svensk ägo*, September 1954, no. 116 (with incorrect dimensions).

LITERATURE:

M. Laffaille & F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint, Supplément*, Paris, 1985, no. 1951, p. 105 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*344

RAOUL DUFY (1877-1953)

Le violon

signed 'Raoul Dufy' (lower centre left)
oil on canvas
8¾ x 10¾ in. (22.1 x 27.2 cm.)

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

PROVENANCE:

Anonymous sale, Galerie Charpentier, Paris, 12 March 1956, lot 45.
Private collection, by whom acquired at the above sale, and thence
by descent; sale, Sotheby's, London, 23 June 1993, lot 350.
Acquired at the above sale by the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. IV,
Geneva, 1977, no. 1525, p. 100 (illustrated).



λ345

CARLOS NADAL (1917-1998)

Concierto

signed 'Nadal' (lower right); signed again and inscribed 'CONCIERTO' (on the reverse)
oil on paper laid down on canvas
21 x 25½ in. (54 x 64.8 cm.)

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

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

London, Solomon Gallery, *Carlos Nadal*, September - October 1987.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*, Harrogate, 2010, p. 238 (illustrated).

Leeds, The Stanley & Audrey Burton Gallery, University of Leeds, *Carlos Nadal, Paintings in Yorkshire Collections*, June - August 2011.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ346

CARLOS NADAL (1917-1998)

Chez l'amateur de l'art

signed 'Nadal' (lower right); signed again, dated and inscribed
'Chez De L'Amateur Nadal, 78' (on the reverse)
oil on paper laid down on canvas
19 $\frac{1}{2}$ x 24 in. (50 x 61 cm.)
Painted in 1978

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

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Harrogate, Duncalfe Galleries, *Expressionist Paintings*, 1989.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*, Harrogate, 2010, p. 278 (illustrated).

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



λ347

CARLOS NADAL (1917-1998)

Estación de Sitges

signed and dated 'Nadal 69' (lower right)
oil on board
23 $\frac{5}{8}$ x 28 $\frac{5}{8}$ in. (60 x 73 cm.)
Painted in 1969

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

PROVENANCE:

Private collection, Sweden, by whom acquired directly from the artist in the 1980s, and thence by descent to the present owner.

LITERATURE:

H. Nyssen, *Carlos Nadal*, Avignon, 1980, p. 209 (illustrated pl. 91).

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ348

CARLOS NADAL (1917-1998)

Mediterraneo

signed 'Nadal' (lower right); signed again and inscribed 'Mediterraneo'
(on the reverse)
oil on canvas
35 x 45½ in. (89 x 115.8 cm.)

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

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Harrogate, Duncalfe Galleries, *Expressionist Paintings*, 1989.

LITERATURE:

J. Duncalfe, *Carlos Nadal, 1917-1998, An English Perspective*, Harrogate, 2010, p. 116 (illustrated).

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

RAOUL DUFY (1877-1953)

L'estacade au Havre

signed 'Raoul Dufy' (lower left)
oil on canvas
18½ x 21½ in. (46 x 54.5 cm.)
Painted in 1905-1906

£300,000-500,000
US\$390,000-630,000
€350,000-570,000

PROVENANCE:

Private collection, London, by 1973, and thence by descent to the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. IV, Geneva, 1977, no. 1808, p. 312 (illustrated).

Raoul Dufy's *L'estacade au Havre*, 1905-1906 is awash with a kaleidoscopic haze of colour. The painting depicts a bustling beach scene in the artist's hometown, Le Havre: throngs of people mingle and meander across a pier which stretches out into the sea, as others sit pensively upon the sand, reflecting on the glistening water before them. Above them warm rays of sunlight burst through the clouds, shrouding the figures in atmospheric silhouettes. The sea and the sand have been painted with the same swirling brushstrokes; languorously, they dissolve into one another in hues of cobalt blue, crimson, lilac,

'Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that which is, that which exists for me, my reality?'

– RAOUL DUFY

teal and hints of white. Emerging at a time of important transition in Dufy's career, this work is one of the first canvases in which the artist began to explore a new, lustrous and free colouristic vocabulary inspired by the ground-breaking art of the Fauvist movement. Dufy had first come across the Fauves in the spring of 1905 at the Salon des Indépendants, where his encounter with Henri Matisse's seminal painting *Luxe, Calme, et Volupté*, 1904, had left him mesmerised. Its bold and imaginative use of pure colour encouraged Dufy to free himself from a direct representation of reality and instead push his art into new realms of subjective vision. 'At the sight of that picture,' he recalled, 'I understood the new *raison d'être* of painting, and Impressionist realism lost all its charm for me as I looked at this miracle of creative imagination at work in colour and line. I immediately grasped the mechanics of art' (Dufy, quoted in M. Giry, *Fauvism: Origins and Development*, New York, 1982, p. 135). Returning to his native Le Havre that summer, Dufy's depictions of life in the coastal hubs of Normandy became invigorated by a new sense of vibrancy and colour.





Raoul Dufy, *Les Bains Marie-Christine à Sainte-Adresse*, 1903. Fondation Bemberg, Toulouse.



Raoul Dufy, *Sainte-Adresse, La Jetée*, 1906. Milwaukee Art Museum.



Vacationers on the beach of Le Havre, between 1901 and 1925.

The Normandy coast had undergone a remarkable transformation during the first half of the nineteenth century as the development of fast rail connections to and from the capital led to the development of a thriving summertime tourist industry in the region. Traditional fishing villages along the Côte Fleurie quickly developed into seaside resorts, complete with new villas, grand hotels and casinos that catered to the fashionable Parisians who travelled in their droves for sojourns by the sea during the summer months. Eugène Boudin and Claude Monet were both drawn to the area in the 1860s and 1870s, and recorded life on the modern beach, painting the holidaymakers as they traversed the promenades and gathered on the sandy beaches to reap the health benefits of the fresh sea air. The works they produced helped to shape the identity of the Normandy coastline in the public imagination, influencing the perception of Parisians looking to escape the overwhelming heat and commotion of city life for the more relaxing seaside location. However, whereas many of the later Impressionist views of the area were selectively edited to emphasise the untouched, idyllic aspects of the landscape, Dufy's colourful beach scenes from the early 1900s revel in the bustling atmosphere of the holiday resorts. Focusing on the hotels, cafes, and cabanas for hire, as well as the stylish people that populated them, Dufy threw a spotlight on to the vibrant, energetic holiday mood of towns such as Le Havre, Trouville, Deauville, and Sainte-Adresse.

Dufy had shown great artistic promise from an early age. He came from a very musical family and, though an accountant by profession, his father's great passion lay in his role as an organist for the cathedral of Le Havre. Dufy regularly attended music concerts, and orchestras were amongst his most depicted subjects. A vital source of inspiration on his artistic career, something of the very essence of music can be felt within the artist's loose and fluid brushstrokes, and his resonating and iridescent use of colour. As Jan Lancaster notes, 'Dufy had a particular sensitivity to music which carried over into his painting, whether or not the subject was music-related' (J. Lancaster, *Raoul Dufy*, Washington, 1983, p. 5). This analogy to music is perhaps best exemplified in his uninhibited Fauvist paintings, and in the present work one can almost feel the rhythm of the undulating figures that rise and fall along the pier and the beachfront, and hear a melody arise from the melding rivulets of colour that shimmer across its pictorial surface. Speaking about this period of transition into Fauvism, Dufy explained: 'I had previously painted beaches in the manner of the Impressionists, and had reached saturation point, realising that this method of copying nature was leading me off into infinity, with its twists and turns, and its most subtle and fleeting details. I myself was standing outside the picture. Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that which is, that which exists for me, *my reality*?' (Dufy, quoted in D. Perez-Tibi, *Dufy*, London, 1989, pp. 22-23). It was this desire to translate his personal experience of the landscape onto canvas that drove Dufy to continue his experimentations with this new artistic vocabulary.





PROPERTY OF A GENTLEMAN

350

JUAN GRIS (1887-1927)

Le pêcheur

oil on canvas
13 in. x 9½ in. (33 x 24.2 cm.)
Painted in August - December 1924

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

PROVENANCE:

The artist's studio.
Galerie Simon, Paris.
With Buchholz Gallery [Curt Valentin],
New York, (no. 11442), by 1950.
Galerie Louise Leiris, Paris.
Svensk-Franska Konstgalleriet, Stockholm,
as agents for the above, by 1950.
Private collection, Sweden, by whom
acquired from the above, by 1954, and
thence by descent.
Acquired from the above by the present
owner.

EXHIBITED:

New York, Buchholz Gallery, *Juan Gris*, January -
February 1950, no. 27.
Stockholm, Svensk-Franska Konst-galleriet,
Fransk Konst, October - November 1950, no. 31.
Stockholm, Liljevalchs Konsthall, *Cézanne till
Picasso, Fransk konst i svensk ägo*, September
1954, no. 158, p. 78.

LITERATURE:

D. Cooper, *Juan Gris, Catalogue raisonné de
l'œuvre peint*, vol. II, Paris, 1977, no. 491, p. 310
(illustrated p. 311).
J.A.G. Nuño, *Juan Gris*, Barcelona, 1984, no. 490,
p. 245 (illustrated p. 225).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

*351

CARL MOLL (1861-1945)

Der Hamburger Hafen

signed 'C. Moll' (lower right); inscribed 'Der Hamburger Hafen'
(on the reverse)
oil on panel
13 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (33.4 x 35.3 cm.)
Painted *circa* 1924

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Erich Conrad, Hamburg.
Alex Conrad, Germany, a gift from the above.
Alfredo Conrad, Argentina, by descent from the above.
By descent to the present owner.

The authenticity of this work has been confirmed by Cornelia Cabuk, Belvedere Museum, and will be included in the forthcoming Carl Moll *catalogue raisonné*.

Carl Moll was a founding member of the Viennese Secession and one of the most important and most influential personalities in Viennese art life around 1900. Mainly a painter of landscapes, he took inspiration from the French Neo-Impressionists, often rendering bright open spaces with fresh, airy brushstrokes, as is the case for *Der Hamburger Hafen*.

EMILE CLAUS (1849-1924)

Les quais sous la pluie

signed, dated and inscribed 'Emile Claus 18 Londen' (lower right)
oil on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 1918

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Dr Van der Stricht, Antwerp.

Private collection, by 1986, and thence by descent to the present owner.

EXHIBITED:

Ostend, Museum voor Moderne Kunst, *Rétrospective Emile Claus*, June - October 1997, no. 146, p. 260 (illustrated p. 216).

Like Claude Monet who sought exile in London during the Franco-Prussian War, Emile Claus, together with several of his fellow Belgian artist, moved to England at the outbreak of the First World War. Settling first in Rhubina in Wales, he returned to London in 1915 and painted Kew, Upton Grey, and Hampstead. But it wasn't until 1916 that he found a subject he felt truly worthy of painting: the Thames. He took a studio on the fourth floor of Mowbray House on the corner of the former Norfolk Street and the Embankment at Temple, and from here painted a series of views which he titled *Réverbérations sur la Tamise*.

In his article, 'The Thames from my Tower Windows', published by *The Studio* in May 1917, Claus described his view as follows: 'on my left is Blackfriars Bridge; to the right, I see Waterloo Bridge and the silhouette of Westminster. These are the views which, day after day these past months, have provided me with varying and ravishing impressions of the River.' His acknowledged inspirations were the works of Turner, but they clearly echo the work of his contemporary Claude Monet, who painted similar views from his room at the nearby Savoy Hotel. While the latter's Thames views were almost abstract in feel, Claus never completely abandoned verisimilitude, with buildings, boats, and figures still clearly recognisable.

Selected to take part of the big retrospective dedicated to Claus by the Museum of Modern Art in Ostend in 1997, *Les quais sous la pluie* is one of the finest Thames scenes by the artist ever to come to the market. Purchased by the family of the present owner over thirty years ago, the painting has never been offered at auction before.



Emile Claus, *Réverbération sur la Tamise*, 1918. Museum voor Schone Kunste, Gent.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ353

HANS PURRMANN (1880-1966)

Kameliestilleben

signed 'H. Purrmann' (lower right)
oil on canvas
34¼ x 26½ in. (88.1 x 67.5 cm.)
Painted in Montagnola in 1949

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

PROVENANCE:

Galerie Vömel, Düsseldorf, by 1960.
Anonymous sale, Kunsthaus Lempertz, Cologne, 30 November -
1 December 1967, lot 627.
Private collection, German, and thence by descent to the
present owner.

LITERATURE:

C. Lenz & F. Billeter, *Hans Purrmann, Die Gemälde*, vol. II, 1935-1966,
Munich, 2004, no. 1949/19, p. 140 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



354

THÉO VAN RYSSELBERGHE (1862-1926)

A l'ombre du buisson

signed with the artist's monogram and dated '1920' (lower right)
oil on canvas
39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in. (100 x 81 cm.)
Painted in 1920

£30,000-40,000
US\$39,000-51,000
€35,000-45,000

PROVENANCE:

Anonymous sale, Galerie Georges Giroux,
Brussels, December 1932, lot 194.
Anonymous sale, Galerie Georges Giroux,

Brussels, 18 December 1959, lot 351.
Kunstgalerij De Vuyst, Lokeren; sale,
16 June 1982, lot 335.
De Mey-Lippens Collection, Fondation Sogefa.
Acquired from the above by the present
owner in October 2018.

EXHIBITED:

Brussels, Galerie Georges Giroux, *Œuvres de Théo Van Rysselberghe*, March 1922, no. 55.
Paris, Galerie E. Druet, *Œuvres de Théo Van Rysselberghe*, November 1923, no. 14.
Brussels, Galerie Georges Giroux, *Théo Van Rysselberghe, Exposition d'ensemble*, November - December 1927, no. 96, p. 29 (incorrectly date '1923').

LITERATURE:

G. Van Zype, 'TVR', in *Annuaire de l'Académie Royale de Belgique*, Brussels, 1932.
R. Feltkamp, *Théo van Rysselberghe, 1862-1926*, Brussels, 2003, no. 1920-008, pp. 427-428 (illustrated p. 427).

We thank Olivier Bertrand for providing additional information on this painting which will be included in his *Théo Van Rysselberghe Catalogue raisonné*.

KEES VAN DONGEN (1877-1968)

Paysage de Fleury-en-Bière (recto); Etude d'homme (verso)

signed 'Van Dongen.' (lower right), signed with the initials 'V.D' (upper left); signed and inscribed 'Kees van Dongen 35 Rue Lamarck' (on the reverse)
oil on canvas
25 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (65.2 x 54.5 cm.)
Painted in 1905

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Galerie Druet, Paris.
Private collection, Belgium, by 1964, and thence by descent to the present owner.

EXHIBITED:

(probably) Paris, Galerie E. Druet, Kees Van Dongen, October - November 1905.

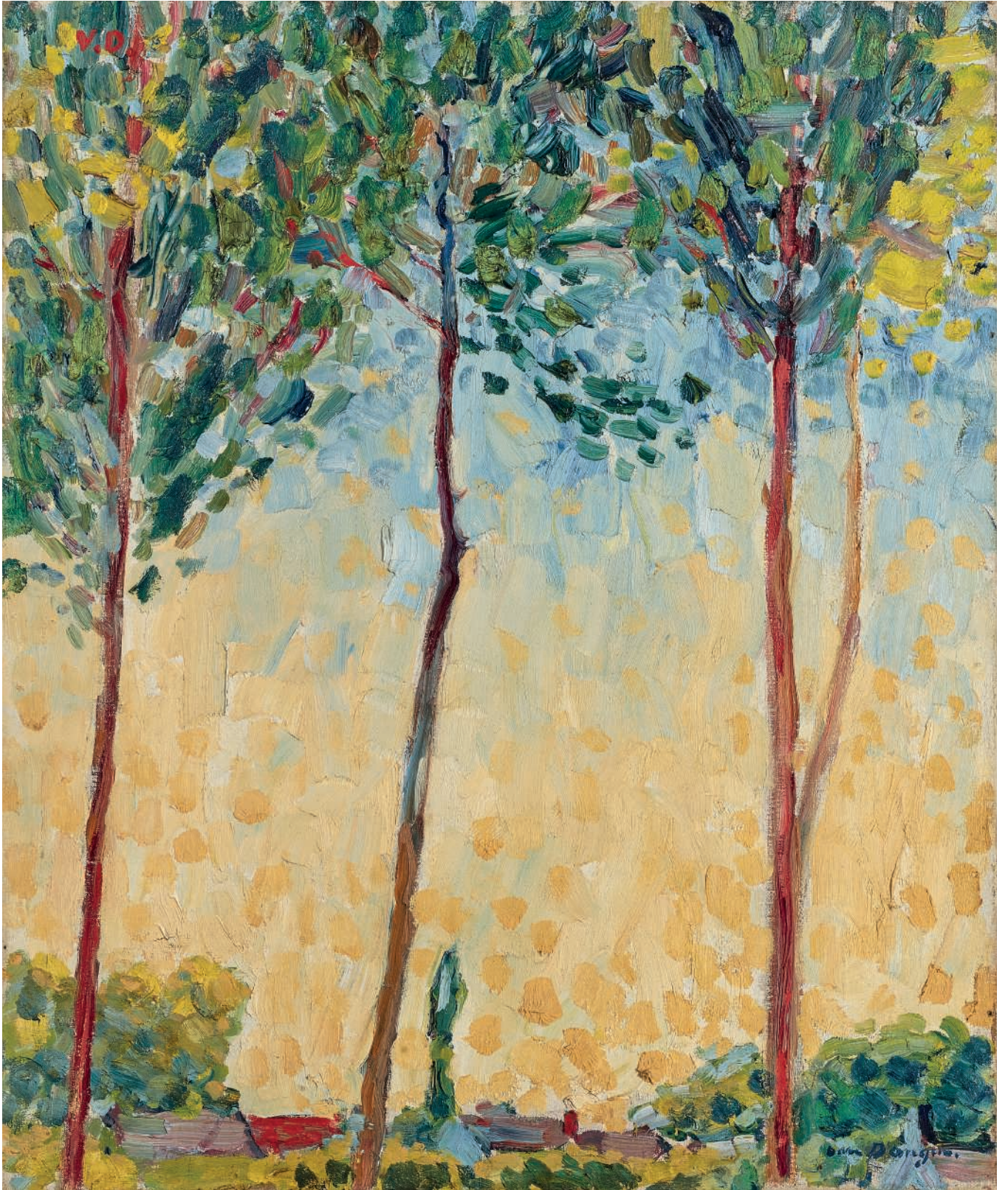
This work will be included in the forthcoming Van Dongen Digital *catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Paysage d'Île de France bears similarity to a series of works Van Dongen painted at Fleury-en Bière during his sojourn to the countryside outside of Paris during the summer of 1905. As Anita Hopmans observes: 'The flat rolling landscape prompted him to paint deep blue skies above a low horizon, on which he set down showy white clouds, giving them their own expression—Van Gogh style—with bold, swirling brushstrokes.' (Exh. cat., *All Eyes on Kees van Dongen*, Rotterdam, 2010, p. 24). Works from this time explore the artist's natural surroundings, with expansive skies articulated in loaded brushstrokes. Here, the bright blues and yellows of the central void of sky are cut through by vibrant zips of red articulating the trees which reverberate off one another, enlivening the surface.

The composition is arranged on a vertical canvas, an unusual format for a landscape, that enhances the sense of dynamic, upward force, which in conjunction with the vertiginous trees and low lying horizon, lends an almost spiritual or sublime, soaring quality. The three long slender tree trunks coarse through the composition, the power of their verticality recalling the organisation of trees seen in seminal works that led Mondrian into abstraction; whilst the tiny details of the village below pales in comparison to this mighty nature, enhancing the sense of timelessness of the landscape.



Reverse of the present lot.



CAMILLE PISSARRO (1830-1903)

L'Anse des Pilotes et le brise-lames est, Le Havre

signed and dated 'C. Pissarro. 1903' (lower right)
oil on canvas
18¼ x 21⅝ in. (46.2 x 55 cm.)
Painted in 1903

£600,000-800,000

US\$770,000-1,000,000

€690,000-910,000

PROVENANCE:

Galerie Georges Petit, Paris, by 1922.
Christian-Otto Zieseniss, Paris, by whom acquired from the above on
13 February 1924.
Charles-Otto Zieseniss, Paris, by descent from the above in 1938.
Private collection, Switzerland.
Wildenstein & Co., Inc., New York, by whom acquired from the above
in 1978.
Irwin Levy, Dallas, by whom acquired from the above in 1979.
Acquired from the above by the present owner in 2014.

EXHIBITED:

Dallas, Museum of Art, *Impressionist and Modern Masters in
Dallas: Monet to Mondrian*, September - October 1989, no. 82, p. 75
(illustrated p. 39; titled 'Outer Harbor of Le Havre').
Dallas, Museum of Art, *The Impressionist and the City, Pissarro's
Series Paintings*, November 1992 - January 1993, no. 150, p. 204
(illustrated; titled 'The Inner Harbour, Le Havre'); this exhibition later
travelled to Philadelphia, Museum of Art, March - June 1993; and
London, Royal Academy of Arts, July - October 1993.
Le Havre, Musée d'art moderne André Malraux, *Pissarro dans les
ports: Rouen, Dieppe, Le Havre*, April - September 2013, no. 70, p. 172
(illustrated fig. 105, p. 114).

LITERATURE:

G. Lecomte, *Camille Pissarro*, Paris, 1922, p. 102 (illustrated; titled
'Avant-port du Havre').
L.R. Pissarro & L. Venturi, *Camille Pissarro, son art—son œuvre*, vol. I,
Paris, 1939, no. 1312, p. 263 (illustrated, vol. II, pl. 255; titled 'Avant-
port du Havre').
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique
des peintures*, vol. III, Paris, 2005, no. 1512, p. 915 (illustrated).





Claude Monet, *Vue de l'ancien avant-port du Havre*, 1874. Philadelphia Museum of Art.

‘I decided to put down roots in Le Havre; I’m staying at the Hôtel Continental, across from the Le Havre jetty, the spot where all the ships go by... All day long I see great transatlantic steamers passing by in front of my window, and other [ships] from morning till evening, with the wharves, the traffic, it’s grand.’

– CAMILLE PISSARRO

In the summer of 1903, Camille Pissarro travelled to the bustling port of Le Havre, where he produced a series of views of the harbour, filled with energy. Le Havre, and especially its harbour, had been the subject of paintings by many other artists, including Eugène Boudin and Claude Monet. Although Pissarro found the harbour changed from their day, he was nonetheless intrigued by the endless movements of boats and people. This filled him with great enthusiasm, the scene constantly changing before his eyes as ships and workers came and left, each fleeting scene presenting the artist with a new subject matter. Pissarro painted the series of Le Havre pictures, of which *L’Anse des Pilotes et le brise-lames est* is one, from roughly the same vantage point: his room in the Hôtel Continental. This created a sequence of works that combines the rigorous discipline of the analysis of the same view with the ever-changing permutations of people, boats and the elements.

Pissarro’s pictures from Le Havre showed the artist, now approaching the end of his life, still fuelled with the thirst to innovate. Indeed, the series format that he used was itself more intensely focused than any of his previous series of Normandy port scenes. These works have often been the objects of praise, most recently in a perspicacious analysis from Joachim Pissarro, showing as they do Pissarro’s ability to reinvent himself and his art even in the last year of his life. Pissarro was the Impressionist par excellence. In *L’Anse des Pilotes et le brise-*

lames est, Le Havre, the billowing clouds and industrial urbanity of the scene show that he was willing to disrupt the traditional aesthetic sensibility so favoured by his companions, instead creating a work that is a lyrical paean to the real world, to real weather, and to modernity.



Camille Pissarro, *L’Anse des Pilotes, Le Havre, matin, soleil, marée montante*, 1903. Musée Malraux, Le Havre.



PIERRE-AUGUSTE RENOIR (1841-1919)

Femme aux longs cheveux

signed 'Renoir.' (lower left)
oil on canvas
18 $\frac{1}{8}$ x 15 in. (46 x 38.2 cm.)
Painted in 1895

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

PROVENANCE:

The artist's estate.
Paul Gadala, Paris.
Galerie Benezit, Paris.
Private collection, London, by whom acquired from the above
on 21 May 1955, and thence by descent to the present owner.

LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. I, Paris, 1931,
no. 87 (illustrated pl. 32).
G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux,
pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010,
no. 2229, p. 304 (illustrated).



Pierre-Auguste Renoir, *Jeune fille lisant*, circa 1896.
Christie's, New York, 14 May 2019 (\$759,000).

'I have taken up again, never to abandon it, my old style, soft and light of touch,' Renoir wrote to his dealer Durand-Ruel in 1888, full of enthusiasm for his latest efforts. 'This is to give you some idea of my new and final manner of painting - like Fragonard, but not so good.'

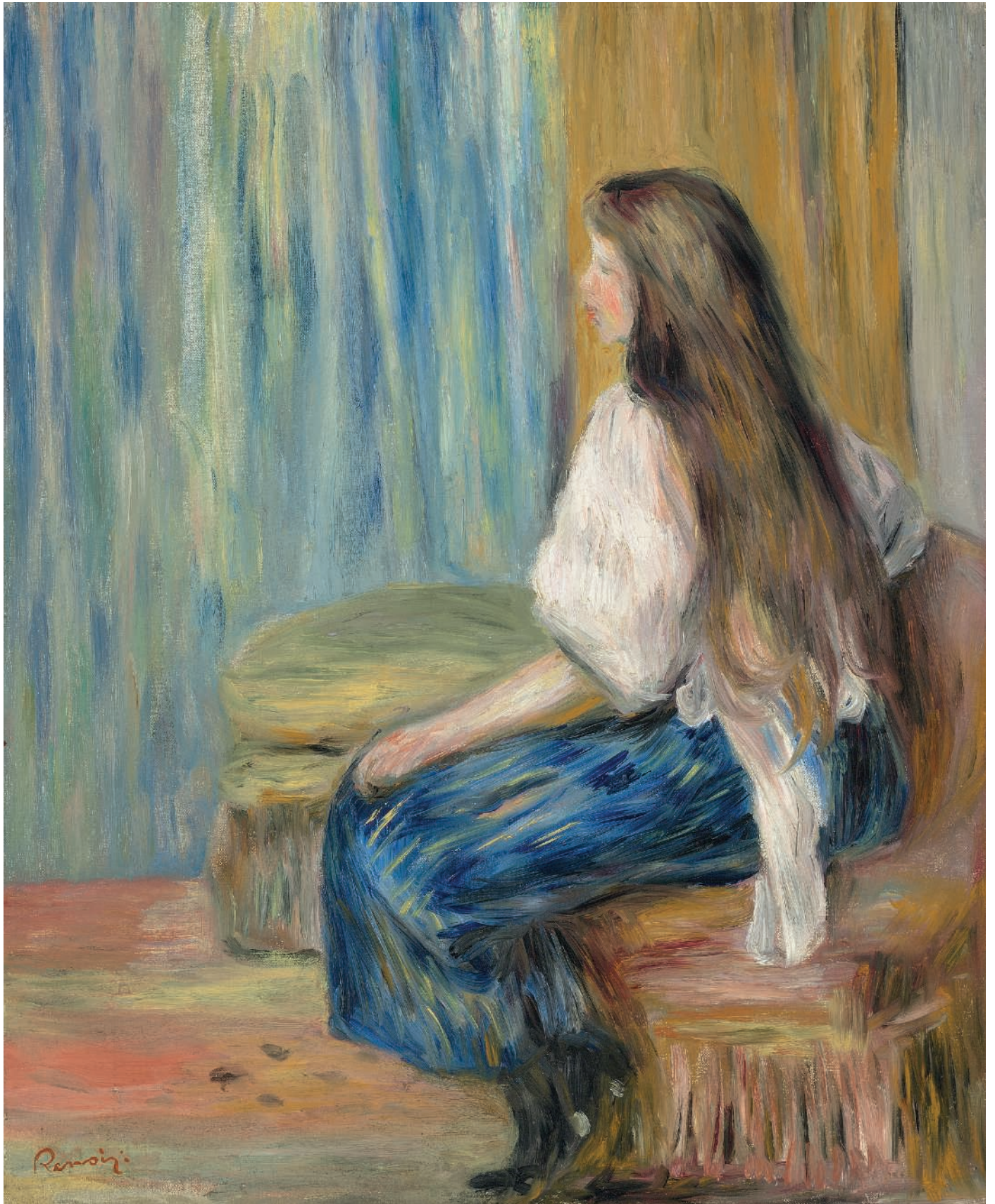
– PIERRE-AUGUSTE RENOIR

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

The approach here described by Renoir - which represented a sea-change after the controversial, Ingres-inspired method that the artist had cultivated in the previous decade - plainly informs the present painting. Although the model's identity is unknown, her youthful, rounded features conform closely to Renoir's preferred type during the 1890s, softer and more idealized than the naturalistic young *grisettes* or working girls whom he had portrayed during his Impressionist heyday. 'For me, a painting should be something pleasant, joyous, and pretty,' he now insisted, 'yes, pretty!' (*ibid.*, p. 16).

In the present scene, the young woman gazes out of image to the left, seemingly unaware of the artist's scrutinizing presence. Her luxuriant mane, glinting in the light, is captured in soft, feathery brushstrokes. The model's profile, pale and luminous, is set against a golden background which brings out the light reflecting off her luscious locks. The ground suggests a subtly variegated velvet curtain cloistering the boudoir space. The harmonious, integrated palette of vibrant blues, powdery pinks and shimmering golds - as well as the uniformly soft touch of Renoir's caressing brush, heighten the effect of a private, self-contained world.

The 'new and final manner' that Renoir described to Durand-Ruel was an immediate success, ushering in a decade of mounting prosperity and long-awaited fame for the artist. In 1890, just shy of his fiftieth birthday and secure at last that he could support a family, Renoir married Aline Charigot, his long-time companion and the mother of his young son Pierre. 'I'm in demand again on the market,' he wrote to the collector Paul Berard. 'If nothing happens to disturb my work, it will go like clockwork' (quoted in B. E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 189). In 1892, the French State purchased Renoir's *Jeunes filles au piano* for the Musée Luxembourg, a mark of official recognition that the artist himself counted as one of his crowning achievements.



AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Jean de Fiennes, vêtu, réduction

signed 'A. Rodin' (on the right side of the base); inscribed with foundry mark 'L. Perzinka Fondateur' (on the back of the base)
 bronze with brown patina
 Height: 18¼ in. (46.3 cm.)
 Conceived between 1887-1895; this bronze version cast in 1900

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

Private collection, Germany, by whom acquired in the early 1900s, and thence by descent to the present owner.

LITERATURE:

A.E. Elsen, *Rodin*, New York, 1963, pp. 70-85.
 B. Champigneulle, *Rodin*, London, 1967, p. 280, no. 26.
 I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, pp. 97-99 (plaster version illustrated, pls. 40-41).
 R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 111 (plaster version illustrated).
 J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 376-402 (plaster version illustrated, pp. 377-378).
 G. Marotta, ed., *Auguste Rodin*, New York, 1981, p. 49.
 I. Ross & A. Snow, eds., *Rodin, A Magnificent Obsession*, New York, 2001, pp. 54 and 59 (monumental version illustrated).
 A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, p. 72 (another cast illustrated, figs. 60 & 61).
 A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, pp. 39, 51, 81, 212-216 and 227 (other versions illustrated).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-5997B.

'I do not know, in any art, of an evocation of souls so splendidly compelling,' Octave Mirbeau declared in 1889, when Rodin first exhibited *Les bourgeois de Calais*, his earliest commission for a free-standing, public monument and one of the defining projects of his career (quoted in J.L. Tancock, *The sculpture of Auguste Rodin*, 1976, p. 388). Comprised of six individual figures set on integral bases, the group commemorates the heroism of six citizens of Calais who in 1347, during the Hundred Years' War, volunteered to surrender themselves to King Edward III of England in exchange for the liberation of their city, which had been besieged for nearly a year. In a radical departure from traditional heroic monuments, Rodin eschewed all allegorical trappings, instead depicting the moment that the burghers, clad in sackcloth and nooses as Edward demanded, began their painful leave, their emotions conflicted and their suffering agonizingly real.

The maquette for this project was delivered to the mayor of Calais in July 1885 and the finished monument inaugurated in the town square ten years later, after which Rodin continued to make use of the powerfully expressive statues, producing new bronze casts of individual figures and heads for eager collectors. The present lot features Jean de Fiennes, one of the six burghers, who was the captain of the town of Calais. Jean was responsible for opening the gates of the town, first approaching King Edward III with a rope around his neck, thus inspiring the five others to follow his lead. 'The monument swiftly moved beyond the context of local history to take its place alongside the great works of sculpture,' Le Normand-Romain has written. 'By rejecting the descriptive style of conventional public monuments in order to portray what real people felt...Rodin had created one of the masterpieces of a period that focused on man and his inner world' (*ibid.*, p. 214).



(alternate view)



PIERRE-AUGUSTE RENOIR (1841-1919)

Pêches

signed 'Renoir.' (lower right)
oil on canvas
7½ x 18¼ in. (19.2 x 46 cm.)
Painted *circa* 1904

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

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris, by whom acquired from the artist, in October 1910.
Claude-Émile Schuffenecker, Paris, by whom acquired from the above, in April 1912.
(Possibly) Galerie Bernheim-Jeune, Paris.
Georges Darier, Geneva.
Anonymous sale, Rudolf Bangel, G.m.b.H., Frankfurt, 29 June 1926, lot 166 (titled 'Pfirische').
Richard Semmel, Berlin and Amsterdam;
His sale, Frederik Muller & Cie, Amsterdam, 13 June 1933, lot 38 (titled 'Les onze pommes rouge') (unsold);
His sale, Galerie Moos, Geneva, 23 May 1936, lot 27 (titled 'Les onze pommes rouges').
Jacques Seligmann & Co., Inc., New York, by 1944-1945 (titled 'Peches sur une nappe').
C.S. Wadsworth Trust; sale, Parke-Bernet Galleries, Inc., New York, 11 December 1948, lot 76.

Anonymous sale, Sotheby's, New York, 21 May 1982, lot 309A.
Private collection, New York; sale, Christie's, New York, 16 November 1988, lot 270.
Private collection, Japan.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Renoir*, April - May 1912, lot 59.
New York, Arnold Seligmann-Helft Galleries, *French Still Life from Chardin to Cézanne: Loan exhibition for the benefit of the Quaker Emergency Service*, October - November 1947, no. 35 (dated 'circa 1895' and titled 'Pêches sur une nappe').

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

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

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Richard Semmel. This resolves any dispute over ownership of the work and title will pass to the buyer.



Pierre Auguste-Renoir, *Nature morte aux pommes, mandarines et citron*, 1911.
Sold Christie's, New York, 17 November 2016, lot 1302 (\$427,500).



PIERRE-AUGUSTE RENOIR (1841-1919)

Jeunes femmes dans un jardin

oil on canvas
18 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (46 x 55 cm.)
Painted *circa* 1895

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

PROVENANCE:

(Probably) Davidson, Coe Kerr, New York.
O'Hana Gallery, London, by whom acquired from the above, *circa* 1952.
Private collection, by whom acquired from the above by 1957, and
thence by descent; sale, Christie's, London, 3 April 1989, lot 14.
Acquired at the above sale by the present owner.

LITERATURE:

A. Volland, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*,
vol. I, Paris, 1918, no. 655 (illustrated p. 166 in its original state and
with signature).
G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels,
dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 2028, p. 186
(illustrated in its original state and with signature).

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



Pierre-Auguste Renoir, *Deux fillettes dans le jardin de Montmartre*, 1895. Sold, Christie's, London, 4 February 2002 (£498,750).

From 1893 to 1895, Renoir rented a studio in the Château de Brouillards in Montmartre; the garden of this château is likely the setting of *Jeunes femmes dans un jardin*. Renoir painted numerous canvases of his subjects in bourgeois settings such as the home, the park, and the garden, all which highlighted the leisure pursuits of French middle-class families at the end of the 19th century. As Colin Bailey has explained, "Renoir does more than come to terms with bourgeois values—he positively embraces them, with a sureness of touch, a peerless technique, and a depth of affection and good humor that resonate and give pleasure one hundred years later and will doubtless continue to do so in centuries to come" (exh. cat., *Renoirs Portraits, Impressions of an Age*, New Haven, 1997, p. 43).

The present work demonstrates Renoir's successful reconciliation of *plein-air* painting and artistic tradition in the landscapes and informal outdoor scenes that he executed during the early 1890s. He integrates the figures into their surroundings with a soft palette and feathery touches of paint, emphasizing the peaceful beauty of the setting and heightening the mood of harmony and contented relaxation. The scene of well-dressed women and children on their afternoon promenade is reminiscent of the *fêtes galantes* of French eighteenth century painting, even if it lacks the references to love and courtship these earlier works often contained. Renoir's admiration for painters such as Antoine Watteau and Jean-Honoré Fragonard was at its height in the early 1890s, and he defined his "light approach to painting" in this period as "a sequel to the paintings of the eighteenth century" (quoted in G. Adriani, *Renoir*, Cologne, 1999, p. 48). Renoir also looked to landscapes by Camille Corot as a model for his own outdoor scenes, praising the elder painter for his truthful vision and insistence on working indoors.



AUGUSTE RODIN (1840-1917)

Eternel Printemps, second état, 4ème réduction dite aussi 'no2'

signed 'Rodin' (on the right side of the base); inscribed with the foundry mark 'F. BARBEDIENNE Fondateur' (on the left side of the base) and workshop assistant stamps 'VL' and 'M' (to the interior and the rim of the base)

bronze with reddish-brown patina

Height: 9¾ in. (24.7 cm.)

Conceived in 1884 (and in this reduced size in 1898); this bronze version cast between 1905 and 1910

£120,000-160,000

US\$160,000-200,000

€140,000-180,000

PROVENANCE:

Private collection, Amsterdam.

Anonymous sale, Bonhams, London, 3 February 2015, lot 7.

Acquired at the above sale by the present owner.

LITERATURE:

L. Maillard, *Auguste Rodin*, Paris, 1899, no. 16 (another version illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 113 (another cast illustrated).

R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London, 1967, p. 134 (another cast illustrated).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, pl. 56-57 (another cast illustrated).

B. Champigneulle, *Rodin*, Paris, 1967, no. 34 (another version illustrated).

J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, nos. 32a, 32b, 32-4 (other casts illustrated pp. 242, 243, 246).

A. E. Elsen, *Rodin Rediscovered*, Washington D.C., 1981, fig. 3.13 (another version illustrated).

A. E. Elsen, *Rodin's Art*, New York, 2003, no. 413 (other casts illustrated pp. 494, 495, 496).

D. Finn & M. Busco, *Rodin and His Contemporaries: The Iris and B. Gerald Cantor Collection*, New York, 1991 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Vol. I, Paris, 2007, no. S. 777, p. 334 (other casts illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2014-4289B.

‘You would not believe my suffering... Death would be sweeter... I can’t go another day without seeing you. Atrocious madness, it’s the end. I won’t be able to work any more. Malevolent goddess! And yet I love you furiously.’

– AUGUSTE RODIN in a letter to Camille Claudel

L'éternel printemps was one of Rodin's most popular compositions and greatest commercial successes. Originally conceived as a figural grouping for *La porte de l'enfer*, an element intended to highlight 'all the stages of love', the joyous couple ultimately proved incongruous with the tragic tone of the larger composition and was not included in the final version (quoted in A.E. Elsen, *Rodin Rediscovered*, Washington, D.C., 1981, p. 494).

The present work may also reflect the emotional impact of Rodin's personal life, as he sculpted the blissful embrace while involved in an affair with the beautiful sculptor, Camille Claudel, who had entered his studio as a pupil the previous year. This new wellspring of romantic passion may have further induced Rodin to abandon the politesse of allegorical convention and instead depict romantic love in deeply intimate, individual terms. Rodin also claimed that the idea for the present bronze came to him while listening to Beethoven's sublime *Second Symphony*. He confided much later to Jeanne Russell, the daughter of the Australian painter John Russell: 'God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modeled it since' (quoted in *The Bronzes of Rodin*, Paris, 2007, p. 336). However, Rodin, having already experienced how artistic fidelity to the natural contours of the human body without reference to a readily identifiable subject greatly shocked contemporary critics, named the work *Zéphyr et la terre* and then exhibited the sculpture as *Cupidon et Psyché* in the Paris Salon of 1897 (small vestiges of Cupid's wings on the back of the male figure attest to this short-lived name). Finally loosened from mythological narrative, the work appeared under its present title at an exhibition in 1900.





*362

MAXIMILIEN LUCE (1858-1941)

Paris, la place du Théâtre du Châtelet

signed 'Luce' (lower right)
oil on canvas
25½ x 31½ in. (65 x 80 cm.)
Painted *circa* 1900

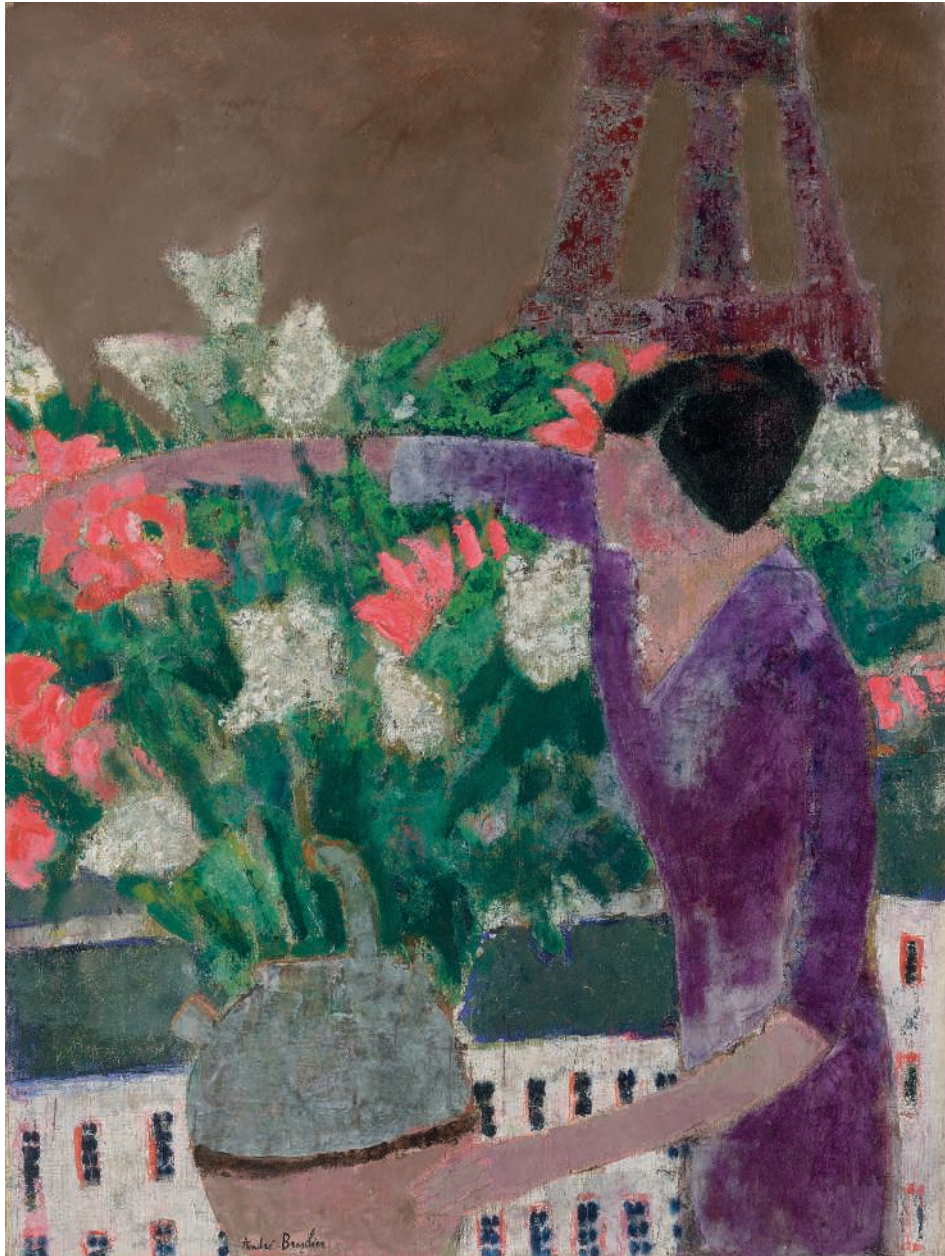
£60,000-80,000
US\$77,000-100,000
€69,000-91,000

PROVENANCE:

Private Collection, France
Anonymous sale, Hôtel Drouot, Paris, 16 June 2010, lot 209.
Acquired at the above sale by the present owner.

Denise Bazetoux has confirmed the authenticity of this work.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE COLLECTION

λ363

ANDRÉ BRASILIER (B. 1929)

Femme au bouquet devant la Tour Eiffel

signed 'André Brasilier' (lower left); signed again with the initials, dated and inscribed 'FEMME AU BOUQUET DEVANT LA TOUR EIFFEL A.B. 1961' (on the reverse)

oil on canvas

51 x 38¼ in. (129.7 x 97 cm.)

Painted in 1961

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

David B. Findlay Galleries, New York.

Private collection, by whom acquired *circa* 1970; sale, Christie's, New York, 16 May 2018, lot 442.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



Δλ*364

JEAN-PIERRE CASSIGNEUL (B. 1935)

La fleur rouge

signed 'CASSIGNEUL.' (lower left); signed and inscribed "'la Fleur Rouge" Cassigneul' (on the reverse)

oil on canvas
32 x 23¾ in. (81.2 x 60.2 cm.)
Painted in 1971

£35,000-55,000
US\$45,000-70,000
€40,000-62,000

PROVENANCE:

Galerie Taménaga, Tokyo (no. 1460).
Private collection, Japan, by 1992.
Acquired from the above by the present owners.

EXHIBITED:

Ito, Izu Lake Ippeki Museum, *Jean-Pierre Cassigneul*, November 1994,
no. 8 (illustrated; titled 'Boa').

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



ΔΛ*365

JEAN-PIERRE CASSIGNEUL (B. 1935)

Reflét

signed 'CASSIGNEUL.' (lower right); signed twice 'Cassigneul'
(on the reverse)

oil on canvas

36¼ x 25¾ in. (92 x 65.2 cm.)

Painted in 1970

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

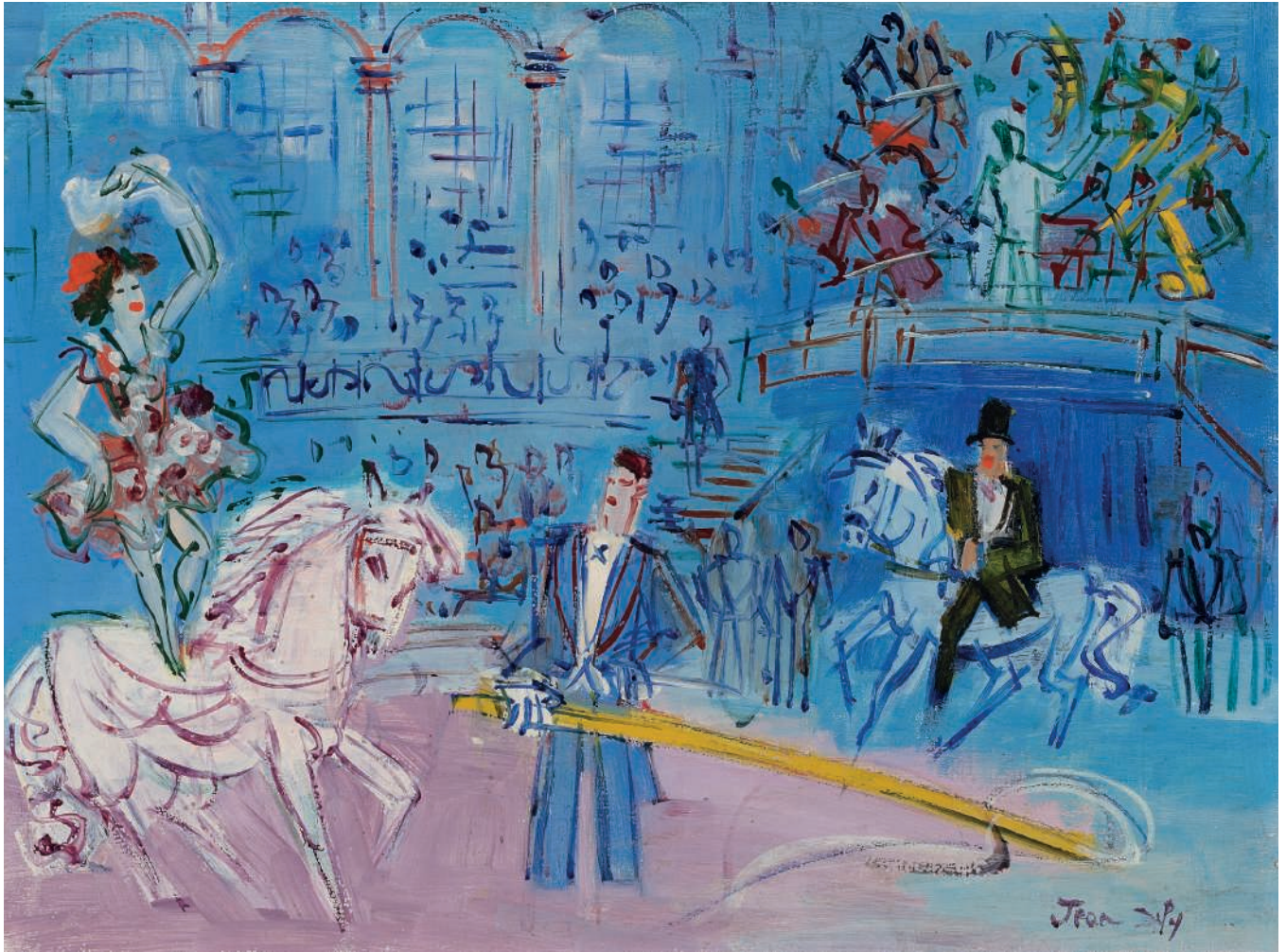
PROVENANCE:

Wally Findlay, New York.

Private collection, Japan, by 1993.

Acquired from the above by the present owners.

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



№366

JEAN DUFY (1888-1964)

L'écuycère à panneaux

signed 'Jean Dufy' (lower right)
oil on canvas
18 x 24 in. (45.8 x 61 cm.)
Painted circa 1951-1952

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Galerie Drouant, Paris.
Private collection, California, by whom acquired from the above on 22 September 1965, and thence by descent; sale, Christie's, Los Angeles, 7 June 2000, lot 5.
Anonymous sale, Rago Art, Lambertville, 10 November 2018, lot 61.
Acquired from the above sale by the present owner.

LITERATURE:

J. Bailey, Jean Dufy, *Catalogue raisonné de l'œuvre*, vol. I, Paris, 2002, no. B.485, p. 264 (illustrated).

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



№367

ANDRÉ BRASILIER (B. 1929)

La ronde des chevaux de cirque

signed 'André Brasilier' (lower right)
oil on canvas
33¼ x 47⅞ in. (84.4 x 120.5 cm.)
Painted in 1982

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Private collection, Japan.
Anonymous sale, Mainichi Auction, Tokyo, 19 April 2008, lot 197.
Acquired at the above sale by the present owner.



PROPERTY OF A PRIVATE ITALIAN COLLECTION

λ368

GIORGIO DE CHIRICO (1888-1978)

Cavalli in riva al mare

signed 'g. de Chirico' (lower left)
oil on canvas
12 x 15¼ in. (30.4 x 40 cm.)
Painted in 1955

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

PROVENANCE:

Galleria d'arte Sianesi, Milan, by 1971 (no. 5251).
Private collection, Italy, by 1980, and thence by descent to the
present owner.

LITERATURE:

C. Bruni Sakraischik, *Giorgio de Chirico 1951-1972, Catalogo generale*,
vol. I, *Opere dal 1951 al 1970*, Milan, 1971, no. 28 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№369

GIORGIO DE CHIRICO (1888-1978)

Cavallo

signed and inscribed 'g. de Chirico has painted' (on the reverse)

oil on board

3⅞ x 4⅞ in. (8.5 x 10.5 cm.)

Painted in the mid-1940s

£18,000-25,000

US\$23,000-32,000

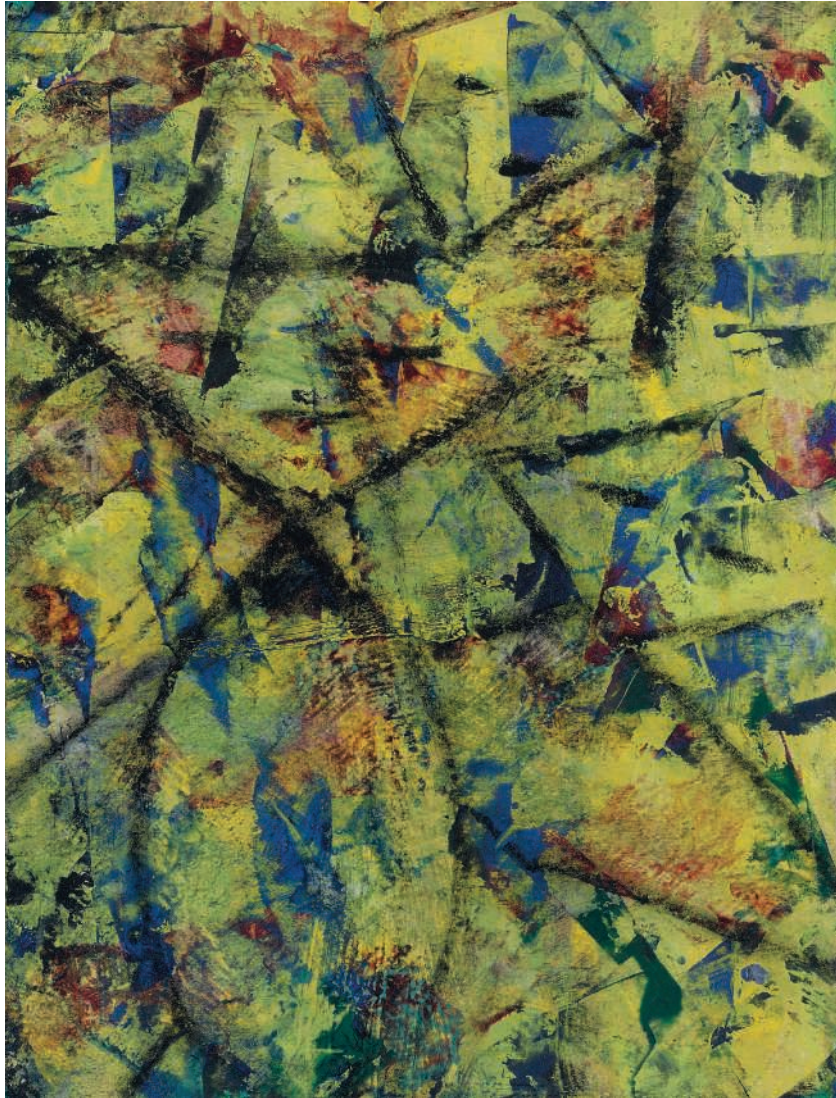
€21,000-28,000

PROVENANCE:

Major & Mrs. J.R. Howell, a gift from the artist.

Acquired from the present owner in 1997.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 072/11/16 OT.



λ370

MAX ERNST (1891-1976)

Ohne Titel

oil on paper laid down on panel
7½ x 5½ in. (18 x 13.8 cm.)
Painted *circa* 1957

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

PROVENANCE:

Private collection, Paris.
Anonymous sale, Versailles Enchères, Versailles, 3 July 2016, lot 107.
Acquired from the above sale by the present owner.

This work will be included in the forthcoming volume of the Max Ernst *Catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№371

VICTOR BRAUNER (1903-1966)

Sans titre

signed and dated 'Victor Brauner VII 1955' (lower right)
encaustic, pen and ink on paper laid down on canvas
19¾ x 25½ in. (50 x 65 cm.)
Executed in July 1955

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

PROVENANCE:

Private collection, Italy.
Anonymous sale, Il Ponte, Milan, 3 April 2012, lot 82.
Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.

MAX ERNST (1891-1976)

Grand paysage Américain - Arizona

signed 'max ernst' (lower right); signed and inscribed 'Max Ernst
grand paysage américain' (on the reverse)
oil on panel
9¾ x 13 in. (23.8 x 33 cm.)
Painted *circa* 1955

£80,000-120,000
US\$110,000-150,000
€91,000-140,000

PROVENANCE:

Aram D. Mouradian, Paris.
Redfern Gallery, London.
Anonymous sale, Sotheby's, London, 1 December 1965, lot 95.
Brook Street Gallery, London, by whom acquired at the above sale.
Private collection, Italy.
Acquired from the above by the present owner in the 1970s.

EXHIBITED:

Lucerne, Kunstmuseum Luzern, *Sonja Sekula, Max Ernst, Jackson
Pollock & Friends*, June - September 2016, no. 61, p. 159 (illustrated p. 102).

This work will be included in the forthcoming volume of the Max
Ernst *catalogue raisonné*, currently being prepared by Werner
Spies in collaboration with Sigrid Metken and Jürgen Pech.

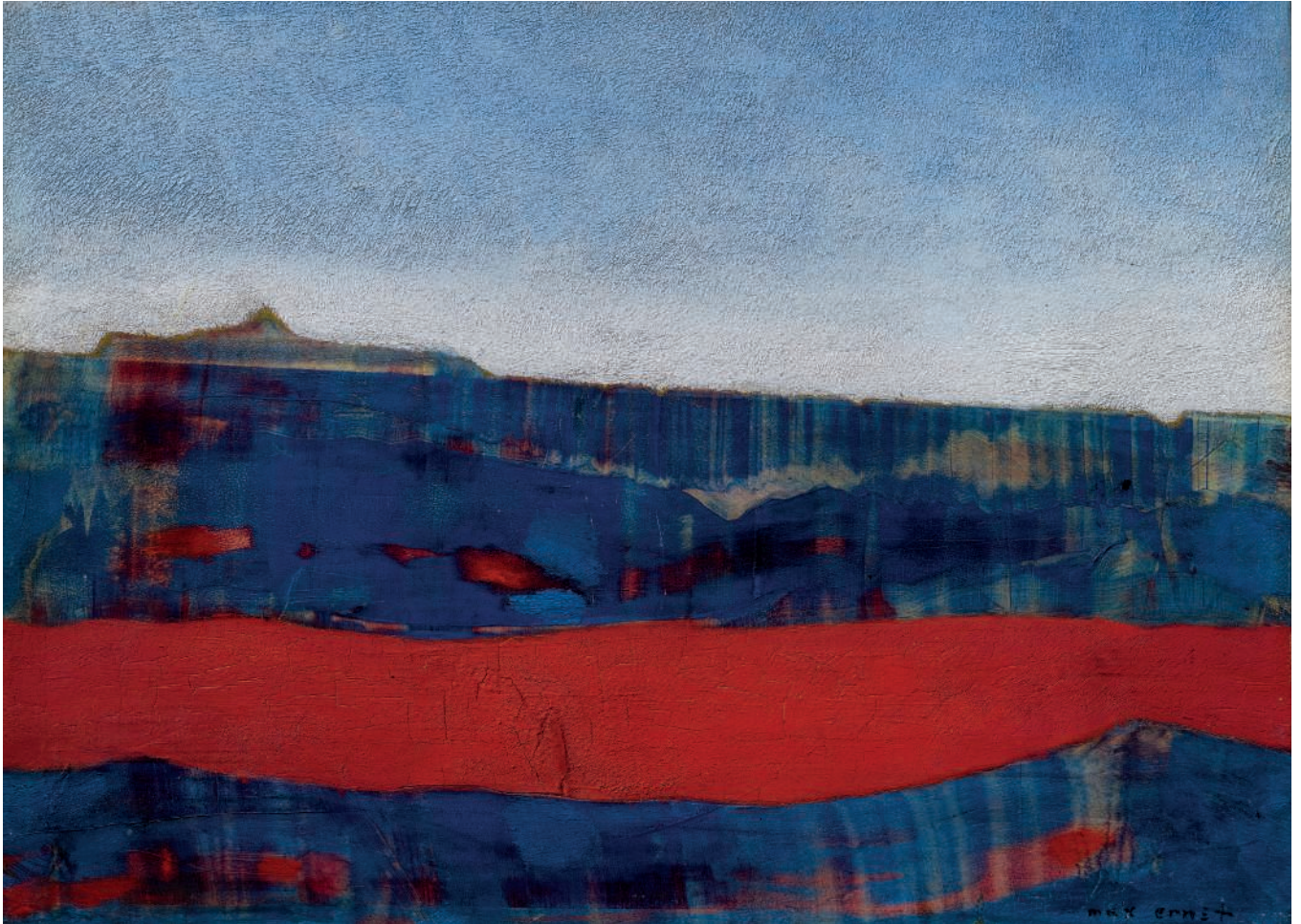


Max Ernst in Sedona, Arizona, USA 1946. Photograph by Lee Miller.

*Seen with the naked eye
this hill is twice as young
as its age*

*For your beautiful naked eyes
it decks itself in laden plumes
and a secret everyday sky
but
seen through a temperament
it turns to flame
turns purple
roars
trumpets and rumbles
in the silence of space
like
an enraged pyramid
which twice in every century laughs
laughs
its white and cloudy laugh
laughs
without rival or reason
It is then that its terrible song of love
explodes between two layers of ice.*

– MAX ERNST, *Sept microbes vus à travers un
tempérament*, 1953.



MARCEL DUCHAMP (1887-1968)

De ou par Marcel Duchamp ou Rose Sélavy (La Boîte-en-valise), Series B

signed, inscribed and dated 'chers Lewins cette boîte contient 68 items et toute mon affection. Marcel Duchamp N.Y. 1952' (on the interior of the case)
 leather case containing 68 miniature replicas and colour reproductions of works by the artist
 16 x 15 x 4 in. (40.7 x 38.1 x 10.2 cm.)
 Conceived in 1935-1941 and assembled in 1952, this is one of approximately 25-35 copies enclosed in a leather case (the total edition of Series B was 60-75).

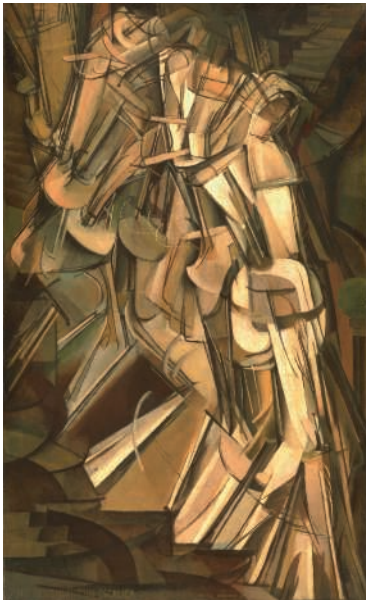
£300,000-500,000
 US\$390,000-630,000
 €350,000-570,000

PROVENANCE:

Albert Lewin, New York, by whom acquired directly from the artist; his sale, Sotheby's, New York, 17 December 1968.
 Peder Bonnier, Inc., New York.
 Beavan Davies Books, New York.
 Robert Shapazian, Beverly Hills, by whom acquired from the above in 1982, and thence by descent; sale, Christie's, New York, November 2010, lot 132.
 Acquired at the above sale by the present owner.

LITERATURE:

A. Schwarz, *The Complete Works of Marcel Duchamp*, vol. II, New York, 1997, no. 484, p. 762 (another example illustrated).
 E. Bonk, *Marcel Duchamp, The Portable Museum, The Making of the Boîte-en-valise: de ou par Marcel Duchamp ou Rose Sélavy*, New York, 1989, p. 299 (another example illustrated).



Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art.

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

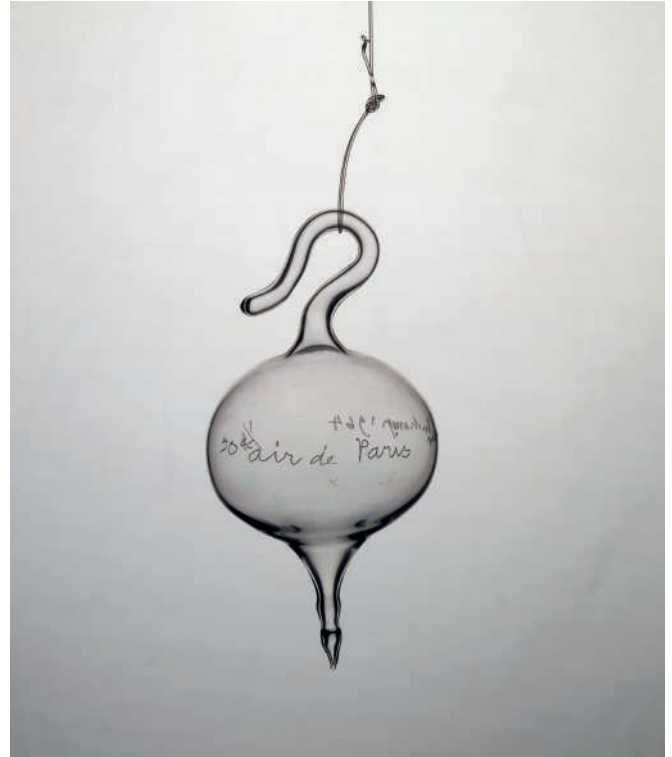
‘All of the functions of the museum, the social institution that transforms the primary language of art into the secondary language of culture, are minutely contained in Duchamp’s case: the valorisation of the object, the extraction from context and function, the preservation from decay and the dissemination of its abstracted meaning... [With it, Duchamp] also changes the role of the artist as creator to that of the collector and conserver, who is concerned with the placement and transport, the evaluation and institutionalisation, the display and maintenance of a work of art.’

– BENJAMIN BUCHLOH





Marcel Duchamp, *Fountain*, 1950 (replica of 1917 original). Philadelphia Museum of Art.



Marcel Duchamp, *Air de Paris*, 1919/1964. Staatliches Museum Schwerin.

La boîte en valise, Marcel Duchamp's infamous 'Portable Museum', is a compendium of miniature versions of his own *oeuvre*. The idea of creating *La boîte* preoccupied Duchamp for much of the 1930s – at the time when discussions surrounding institutionalisation of modern art as well as its role in the age of mechanical reproduction first came into focus. Functioning as an independent, original work of art, *La boîte* encapsulates the artist's take on the value of a work of art, the concept of an art museum, as well as the nature of creating multiples. Originally consisting of sixty-eight miniature replicas of his most important works, each painstakingly reproduced and assembled into a briefcase-sized box, Duchamp continued to reproduce and remake *La boîte* in a series of differing versions until his death in 1968.

The quality and methodology behind creating the reproductions of *La boîte* was of utmost importance to Duchamp. The facsimiles of painted works for the box were created by the old-fashioned method of collotype printing, with color applied by hand through *pochoirs*. Before each work was reproduced, Duchamp made extensive notes on their precise colouring to ensure each reproduction was as close to the original as possible. This time-consuming, antiquated method of reproduction blurred the precarious boundaries between a 'unique' or 'original' work of art, the 'multiple', and the 'reproduction'. Indeed, to add further ambiguity to what is to be considered as an 'original' work of art by Duchamp, the artist managed to certify some of his 'reproductions' as originals.

The first edition of *La boîte en valise* was already underway in 1938, however the outbreak of the Second World War delayed its completion. Duchamp continued to work on *La boîte* during the German Occupation, travelling across France to collect reproductions for the manufacture of the multiple editions of his portable museum. The idea of *La boîte* also functioning as a travelling exhibition of Duchamp's *oeuvre*, self-contained in a suitcase of a travelling salesman, therefore was prompted by circumstances created by the war. The present edition, assembled for Mr. and Mrs. Albert Lewin in 1952, features the same type of rectangular, brown leather suitcase. For later editions of seventy-five reproductions, Duchamp abandoned the leather suitcase in favor of either linen or leather boxes.

La boîte en valise is a brilliant embodiment of Duchamp's prolific career as an artist; however, much more than a mere collection of reproductions of the lifetime *oeuvre* of a single artist, it is a work whose importance as well as resonance extends far beyond of the lifetime of the artist himself. As Walter Conrad Arensberg commented when we first saw a finalised edition of *La boîte* in 1943: 'It has been difficult to know exactly what to say of such an epitome of a life work ... You have invented a new kind of biography. It is a kind of autobiography in a performance of marionettes. You have become the puppeteer of your past' (W. C. Arensberg, quoted in C. Tomkins, *Duchamp: A Biography*, New York, 1996, p. 316).

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FRANCIS PICABIA (1879-1953)

La fleur

signed 'Francis Picabia' (lower right)
oil on canvas
28¾ x 23⅝ in. (73 x 60 cm.)
Painted *circa* 1934-1936

£60,000-90,000
US\$77,000-110,000
€69,000-100,000

'The artistic career of Francis Picabia is a kaleidoscopic series of experiences. These barely appear to be related to one another from the outside, but they are all marked by a strong personality. Throughout his fifty year-long career, Picabia consistently avoided being labelled... he had the perfect tool: his tireless imagination.'

– MARCEL DUCHAMP

PROVENANCE:

Olga Picabia, Paris, by descent from the artist, by 1954, until at least 1974.
Private collection, a gift from the above; sale, Sotheby's, London, 22 October 1986, lot 157.
Acquired by the present owner in 1988.

LITERATURE:

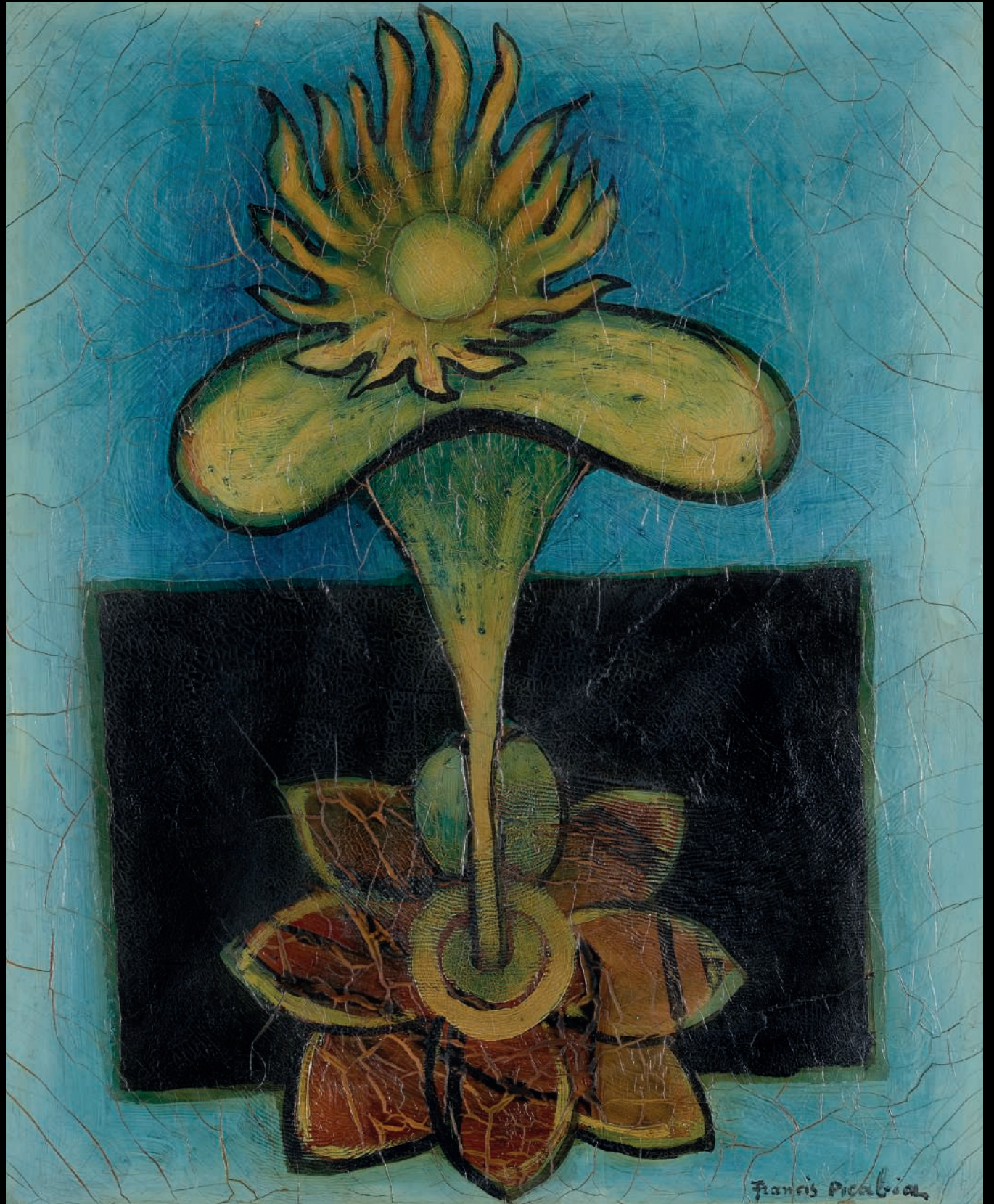
M. L. Borràs, *Picabia*, London, 1985, no. 796, p. 532 (illustrated fig. 988, p. 444; with incorrect medium; dated '*circa* 1943').
W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. III, 1927-1939, New Haven & London, 2019, no. 1340, p. 325 (illustrated).

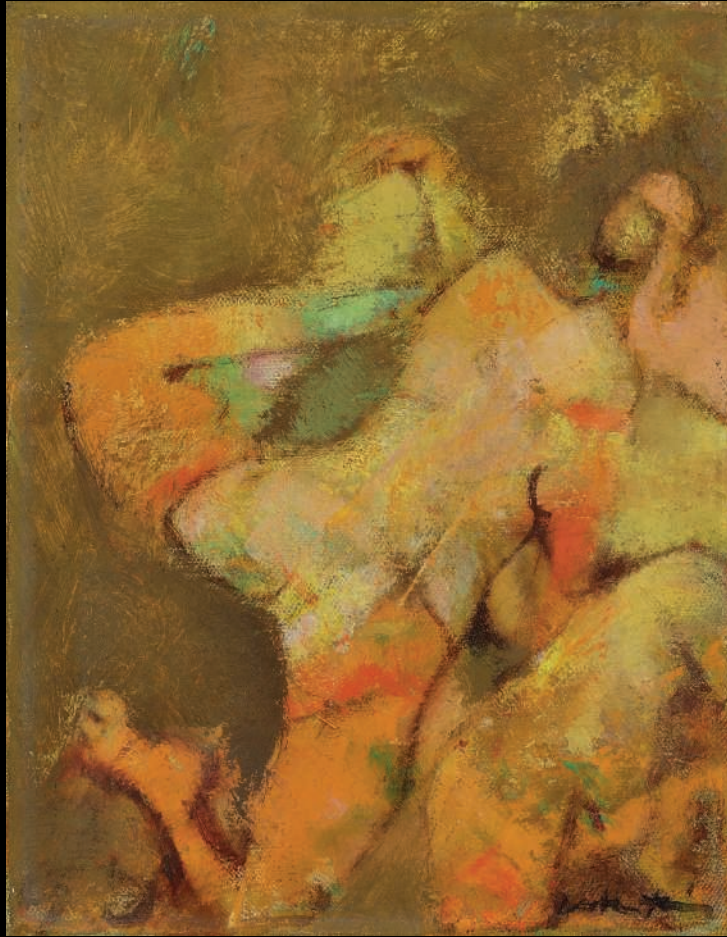
The Comité Picabia has confirmed the authenticity of this work.

La fleur, painted *circa* 1934-1936, perfectly conveys Picabia's incredible versatility, and it is therefore difficult to date this work with certainty. While the painting has been known for a long time as executed in 1943, the Comité Picabia has recently dated it as '*circa* 1934-1936'. The abstract style of the composition suggests it may have been created slightly later, towards the end of the Second World War, but it is evident that the palette and the rough surface are more typical of the earlier works of the 1930s, to which era the present work belongs.

Picabia did much to define Dada in Paris and New York, and his reputation as one of the movement's father figures has remained with him. But it is perhaps the spirit that the movement encouraged in him - his anarchic spirit and his disrespect for conventional abstract modern art - that has yielded his greatest legacy. The fact that Picabia worked in so many styles and techniques, and toward the end of his life did not seem to take any notice of distinctions between figurative and abstract, high and low, avant-garde and reactionary, does have a certain relevance to contemporary art making.

When painting *La fleur* Picabia made great use of his pictorial as well as plastic skills, adding layers upon layers of paint, to create a beautiful, thick surface that bears the artist's distinctive, complex craquelure, which can be seen in several paintings of this period. It is a combination of drying cracks, wide, open and amorphous, and brittle fracture cracks which appear as thin linear cracks, appearing as a great example of Picabia's mastery of the medium.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

375

DOROTHEA TANNING (1910-2012)

Naufrage quotidien

signed 'Dorothea Tanning' (lower right); signed and inscribed
'naufrage quotidien DOROTHEA TANNING' (on the reverse)
oil on canvas
7½ x 5½ in. (18.1 x 14 cm.)
Painted *circa* 1962-1965

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

PROVENANCE:

Vera Russell, a gift from the artist, and thence by descent to the present owner.

We are grateful to the Dorothea Tanning Foundation for their assistance in cataloguing this work.



Dorothea Tanning, John Russell, Vera Russell and Max Ernst
in the garden of Ernst's house near Tours, *circa* 1960.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ376

VOLKER BÖHRINGER (1912-1961)

Mackie and Friedericke

signed with monogram and dated '1941'
(upper left)
mixed media on card
49½ x 33 in. (125.5 x 83.7 cm.)
Executed in 1941

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

The artist's estate.
Acquired from the above by the present
owner in 1976.

EXHIBITED:

Stuttgart, Württembergischer Kunstverein,
1964.

Esslingen, Esslinger Kunstverein, *Volker Böhringer*, December 1975 - January 1976.
Basel, Art Fair, *Art 7 '76 - Volker Böhringer*,
45 Gemälde, Aquarelle, Gouachen und Zeichnungen, June 1976.

Berlin, Galerie Poll, *Volker Böhringer: Bilder und Zeichnungen 1934-1949*, *Otto Dix: Zeichnungen 1929-1939*, August - September, 1977.

Esslingen, Galerie der Stadt Esslingen am Neckar, *Villa Merkel, Volker Böhringer*, June - September 1987.

Volker Böhringer was an important figure in the Neue Sachlichkeit movement, dealing with socially critical themes in the same manner as his contemporaries George Grosz and Otto Dix. As a youth,

he was a member of the *Swingjugend*, a group admiring the Anglo-American way of life, defining themselves in swing and jazz music and opposing the National-Socialist ideology. Böhringer refused to join The League of German Painters (VBKD) and was thus banned from exhibiting his work. Despite his secluded life, he gained critical recognition and his work was shown in major public exhibitions of German modern art at the Kunstmuseum Basel in 1937 and in Zurich in 1949. His first solo exhibition took place in Esslingen in 1960, the same year he exhibited with Otto Dix at Kunstverein Heilbronn.



■*377

VALERIUS DE SAEDELEER (1867-1942)

Het bos in de winter (Forest in the Winter)

signed 'Valerius de Saedeleer' (lower right)
oil on canvas
67¼ x 75½ in. (171 x 191.6 cm.)
Painted in 1925

£50,000-70,000
US\$64,000-89,000
€57,000-80,000

PROVENANCE:

M.F. Cattier, Brussels.
Anonymous sale, Campo & Campo, Antwerp, October 1995.
Galerie Oscar de Vos, Sint-Martens-Latem, 1998.

EXHIBITED:

Antwerp, Campo & Campo, 1995.

LITERATURE:

J. Milo, *Valerius de Saedeleer*, Brussels, 1934, p. 18 (illustrated).
P. Boyens, *Valerius de Saedeleer - De tuin der afwezigen*, Tiel, 2007,
p. 114 (illustrated pl. VII).

Piet Boyens has confirmed the authenticity of this work.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ378

OTTO DIX (1891-1969)

Blick auf Öhningen und Stein am Rhein

signed with the monogram and dated '47' (lower right)
oil on canvas
20 $\frac{7}{8}$ x 34 $\frac{3}{8}$ in (53 x 87.3 cm.)
Painted in 1947

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Altheer, a gift from the artist in 1948.
Private collection, Lake Constance, by descent from the above.
Anonymous sale, Auktionshaus Geble Radolfzell, 18 March 2006.
Private collection, Switzerland.
Anonymous sale, Dobiaschofsky Auktionen AG, Bern, 12 November 2010, lot 512.
Acquired at the above sale by the present owner.

LITERATURE:

Letter from Otto Dix to Altheer, 10 January 1948.
R. Beck & R. Pfefferkorn, preparatory handlist, no. 1947 / 46.

The Otto Dix Foundation has confirmed the authenticity of this work.

MAN RAY (1890-1976)

Première promenade en 1912

signed, dated and inscribed 'Première Promenade en 1912 - Man Ray
1958' (lower centre)
oil on canvas
79 $\frac{7}{8}$ x 124 $\frac{1}{4}$ in. (203 x 315.5 cm.)
Painted in 1958

£50,000-70,000
US\$64,000-89,000
€57,000-80,000

PROVENANCE:

Georges Visat, Paris, by 1971.
Mr and Mrs Melvin J. Jacobs, by 1973, until at least 1991.
Private collection, Switzerland.
Anonymous sale, Koller, Zurich, 4 December 2009, lot 3505A.
Acquired at the above sale by the present owner.

EXHIBITED:

Rotterdam, Museum Boymans-Van Beuningen, *Man Ray*, September - November 1971, no. 52 (illustrated p. 52); this exhibition later travelled to Paris, Musée National d'Art Moderne, January - February 1972; and Humlebaek, Louisiana Museum of Modern Art, March - April 1972, no. 48.
Tokyo, Sezon Museum of Art, *Man Ray: Seitan hyakunen kinen*, September - November 1990, no. T-1 (illustrated); this exhibition later travelled to Amagasaki, Tsukashin Hall, November - December 1990; Fukuoka, Tenjin Daimaru, March 1991; Yokohama, Museum of Art, April - May 1991; Nagoya, City Art Museum, May - June 1991; Funabashi, Art Forum, July - August 1991; Kyoto, Daimaru Museum, August 1991; and Sapporo, Gobankan Seibu Akarenga Hall, August - September 1991.

LITERATURE:

Janus, *Man Ray*, Milan, 1973, p. 31 (illustrated pl. 111).
Janus, *Man Ray, œuvres 1909-1972*, Milan & Paris, 1990, no. 77 (illustrated).

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the catalogue raisonné of the Paintings and Works on Paper of Man Ray, currently in preparation.



Man Ray with *Première Promenade* in 1912, 1958. Photographer unknown.



Prometeo Promesado
em 1970 - Ivan Puly 1950c



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ380

MAN RAY (1890-1976)

La montagne en verre

signed and dated 'Man Ray - 1950' (lower right)
oil on canvas
31 $\frac{1}{8}$ x 23 $\frac{1}{2}$ in. (80.7 x 59.7 cm.)
Painted in 1950

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

PROVENANCE:

Galleria Alexander Iolas, Milan.
Roberto Scalabrini, Milan, by 1989.
Private collection, Switzerland.
Anonymous sale, Koller, Zurich, 19 June 2009, lot 3274.
Acquired at the above sale by the present owner.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the catalogue raisonné of the Paintings and Works on Paper of Man Ray, currently in preparation.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ381

FÉLIX LABISSE (1905-1982)

Viviane

signed 'LABISSE.' (lower left); signed again, dated and inscribed 'VIVIANE. LABISSE. 1972' (on the reverse)

oil on canvas
36¼ x 23¾ in. (92 x 60 cm.)
Painted in 1972

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

PROVENANCE:

Private collection, Tokyo, by 1979.
Anonymous sale, Mallet, Tokyo, 22 July 2011, lot 319.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie de Seine, *Les faiseuses d'histoire*, October 1972 (illustrated); this exhibition later travelled to Brussels, Galerie Isy Brachot, November 1972.

LITERATURE:

'Ultima hora', Rio de Janeiro, 24 October 1972 (illustrated).
I. Brachot, ed., *Labisse, Catalogue de l'œuvre peint, 1927-1979*, Brussels, 1979, no. 593, p. 301 (illustrated).

MAX ERNST (1891-1976)

Enseigne pour une école des cristaux

signed 'max ernst' (lower right)

oil on board

20½ x 70¼ in. (52 x 178 cm.)

Painted between 1956-1957

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

PROVENANCE:

The artist's estate.

Anonymous sale, Galerie Kornfeld, Bern, 19 June 1985, lot 179.

Anonymous sale, Galerie Kornfeld, Bern, 23 June 1989, lot 22.

Acquired at the above sale by the present owner.

EXHIBITED:Paris, Galerie Creuzevault, *Max Ernst*, January - February 1958.Paris, Musée National d'Art Moderne, *Max Ernst*, November - December 1959, no. 82.Cologne, Wallraf-Richartz-Museum, *Max Ernst*, December 1962 - March 1963, no. 101, p. 47; this exhibition later travelled to Zurich, Kunsthaus Zürich, March - April 1963.Sète, Musée Paul Valéry, *Deux visions du surréalisme*, June - November 2016, no. 54, p. 182 (illustrated).**LITERATURE:**J. Russell, *Max Ernst, Leben und Werk*, Cologne, 1966, no. 114, p. 347 (illustrated).W. Spies, S. & G. Metken, *Max Ernst, Œuvre-Katalog, Werke 1954-1963*, Cologne, 1998, no. 3169, p. 65 (illustrated).

From the 1950s, Max Ernst began to explore new avenues in his art. Although he was never an abstract artist, Ernst embraced a certain degree of abstraction in his work throughout the 50s, focusing on the ambiguous relationships between flat planes of rich colour and simplified, enigmatic forms to generate a series of otherworldly compositions in which the subject matter remains elusive. Instead of placing his imagery in a deep, illusionistic space, or using geometry or elements of cubism to compose the picture plane, he increasingly adopted the practice of American post-war abstraction in treating the canvas as an absolutely flat surface on which the artist posited marks or signs.

Enseigne pour une école des cristaux uses *grattage* in a dynamic hatching technique reminiscent of the artist's coquillage paintings of the 1920s to invoke a mystical sense of cosmology. Ernst scraped away the still wet white paint layer, revealing a great effect of relief, lending the surface impressive texture and substance. The intersecting straight lines build a series of three-dimensional jagged, recalling ice crystals, massive in scale on the large panoramic canvas, one is drawn into the world of icebergs or a sci-fi landscape of crystal castles on distant planets.

As for the enigmatic title, *Enseigne pour une école des cristaux* (*Sign for a crystal-school*), Ernst explained that such poetic names emerged only after the completion of his works, after he had time to muse on the forms which had emerged during his semi-automatic process: 'I never impose a title on a picture; I wait until a title comes to me. When I have completed a picture it often follows me around - often, for a very long time - and only stops tormenting me at the very moment when a title suggests itself, as if by magic' (Ernst, 'Woman's nakedness is wiser than the teachings of the philosophers,' in *Max Ernst: sculpture/sculptures*, exh. cat., Milan, 1996, p. 39).







GIORGIO DE CHIRICO (1888-1978)

Piazza d'Italia

signed 'g. de Chirico' (lower left)
oil on canvas
15¾ x 19¾ in. (40 x 50.1 cm.)
Painted in the late 1940s

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

PROVENANCE:

Galleria Schettini, Milan.
Galleria d'Arte Selezione, Milan.
Galleria dell'Annunciata, Milan, by 1959.
Private collection, Rome, by whom acquired by 1970;
sale, Bertolami Fine Art, Rome, 3 June 2014, lot 145.
Acquired at the above sale by the present owner.

LITERATURE:

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico, Catalogo generale, Opere dal 1912 al 1972*, vol. 2/2015, Rome, 2014, no. 641, p. 202 (illustrated).

Giorgio de Chirico invokes the magic and mystery of his childhood in Greece through the strange conjunction of classical fragments, marble statues and mundane objects drawn from the modern world. The present *Piazza d'Italia*, echoes de Chirico's early Ariadne series, such as *La ricompensa dell'indovino* of 1913 (Philadelphia Museum of Art) by centring the composition of the painting on the strangely animate encounter between a classical statue of Ariadne and other objects, such as the modern brick wall and the steam train in silhouette. There is an overt pictorial play between the animate and the lifeless within the picture. A hauntingly beautiful, but lifeless classical stone statue depicting a living human figure is contrasted with other inanimate but luminescent and, in pictorial terms, lively, elements and objects such as the illuminated tower, the distant couple and the puff of steam against the dark green night sky.



Giorgio de Chirico, *Gioie ed enigma di un'ora strana*, 1913, Private collection.

Piazza d'Italia displays the enigmatic dreamlike quality that de Chirico often bestowed upon Mediterranean antiquity, speaking of the fundamental 'mystery and melancholy' of human existence through the ages. Ariadne, the abandoned princess of Greek mythology, appeared in his work throughout his career, an ever-constant monument to loneliness and exile. The *Piazza d'Italia* series display a pervasive sense of a crisis of modernity conveyed in his pictorial articulation of a strange or disjunctive antiquity. In addition, like Wilhelm Jensen's story of *Gradiva* which so obsessed André Breton and many other Surrealists' imaginations, there is always in de Chirico's evocation of the antique a sense of mystic continuity between past and present. A sense that, not only is the fragmented and broken nature of the past somehow also a fundamental reflection of the disjointed nature of the contemporary world of the present, but also that, beyond and between these two temporal eras, there stretches another wider and unexplored landscape of lyrical mystery and enduring power.



JOAN MIRÓ (1893-1983)

Peinture (Mori el Merma)

aniline on cloth laid down on canvas
16 $\frac{1}{8}$ x 22 $\frac{1}{2}$ in. (43 x 57 cm.)
Painted *circa* 1977

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Private collection, by 2004.

Private collection, France; sale, Sotheby's, Paris, 4 December 2014, lot 31.

Acquired at the above sale by the present owner.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*.

Paintings, vol. VI, 1976-1981, Paris, 2004, no. 1836, p. 102 (illustrated).

The present work is a painting executed for one of the masks designed for the theatrical production *Merma Never Dies*. Conceived in 1978 by Joan Miró in collaboration with La Claca, an experimental theatre troupe from Barcelona headed by Joan Baixas, the show was created in response to the death of Franco three years earlier and the end of his autocratic regime in Spain. Originally titled *Mori el Merma* (Death to Merma), the pièce sought to reflect upon the trauma of Spain's recent history and also to celebrate the country's release from Franco's rule; this took the form of an avant-garde theatre production, using puppets designed by Miró to tell an allegoric tale of despotic rule characterised by greed and cruelty that was eventually overthrown by the public.

The plot revolved around the adventures and misadventures of the central character Merma, a fictional crazed king, representative not only of Franco but also of all tyrannical leaders throughout history. The production also featured an array of colourful supporting characters, including Merma's wife and court, and a mob of angry, oppressed peasants, who eventually succeed in bringing down King Merma. Ranging from seven-foot giants with heads of monsters to diminutive creatures that whispered and squealed, the entire production looked as though it had sprung from the canvas of one of Miró's paintings, of which the present work is one of very few examples.



Joan Miró and Joan Baixas at the studio of La Claca painting the horse of the Merma. Sant Esteve de Palautordera, 1977. Photograph by Francesc Català-Roca.





λ*385

SAMUEL BAK (B. 1933)

For Giorgio

signed 'BAK' (lower left)
oil on canvas
19 $\frac{1}{4}$ x 24 in. (50 x 61 cm.)
Painted in 1973

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

PROVENANCE:

Anonymous sale, Robert & Baille, 1 December 2008, lot 103.
Acquired at the above sale by the present owner.

This work is included in the digital *Catalogue raisonné* of the artist's work.

For Giorgio, as many other still life paintings by Bak, was created out of appreciation for an Italian master of the genre – Giorgio Morandi. His influences can be seen in the austere, symmetrical composition and shapes of the presented utensils. Bak commemorated the painter by inscribing the letters 'M' and 'G' into the objects visible in the left part of the composition.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ386

CARLO CARRÀ (1881-1966)

Natura morta

signed and dated 'c. carrà 947' (lower left)
oil on canvas
19 $\frac{3}{4}$ x 23 $\frac{3}{4}$ in. (49.8 x 60.3 cm.)
Painted in 1947

£30,000-40,000
US\$39,000-51,000
€35,000-45,000

PROVENANCE:

Sergio Colongo, Biella, Italy.
Acquired by the father of the present owner by 1968 and thence by
descent to the present owner.

LITERATURE:

M. Carrà, *Carrà, Tutta l'opera pittorica*, vol. II, 1931 - 1950, Milan, 1968,
no. 13/47, p. 703 (illustrated p. 603).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

λ387

HENRY MOORE (1898-1986)

Seated Figure: Thin Head

signed 'Moore' (on the back of the figure at the base) and stamped with a hallmark, inscribed and numbered '925S Hans Hansen 2 / 5' (on the underside)
sterling silver
Height: 5¼ in. (13.5 cm.)
Conceived in 1980 and cast in 1982 by Karl Gustav Hansen, silversmith, in an edition of five

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

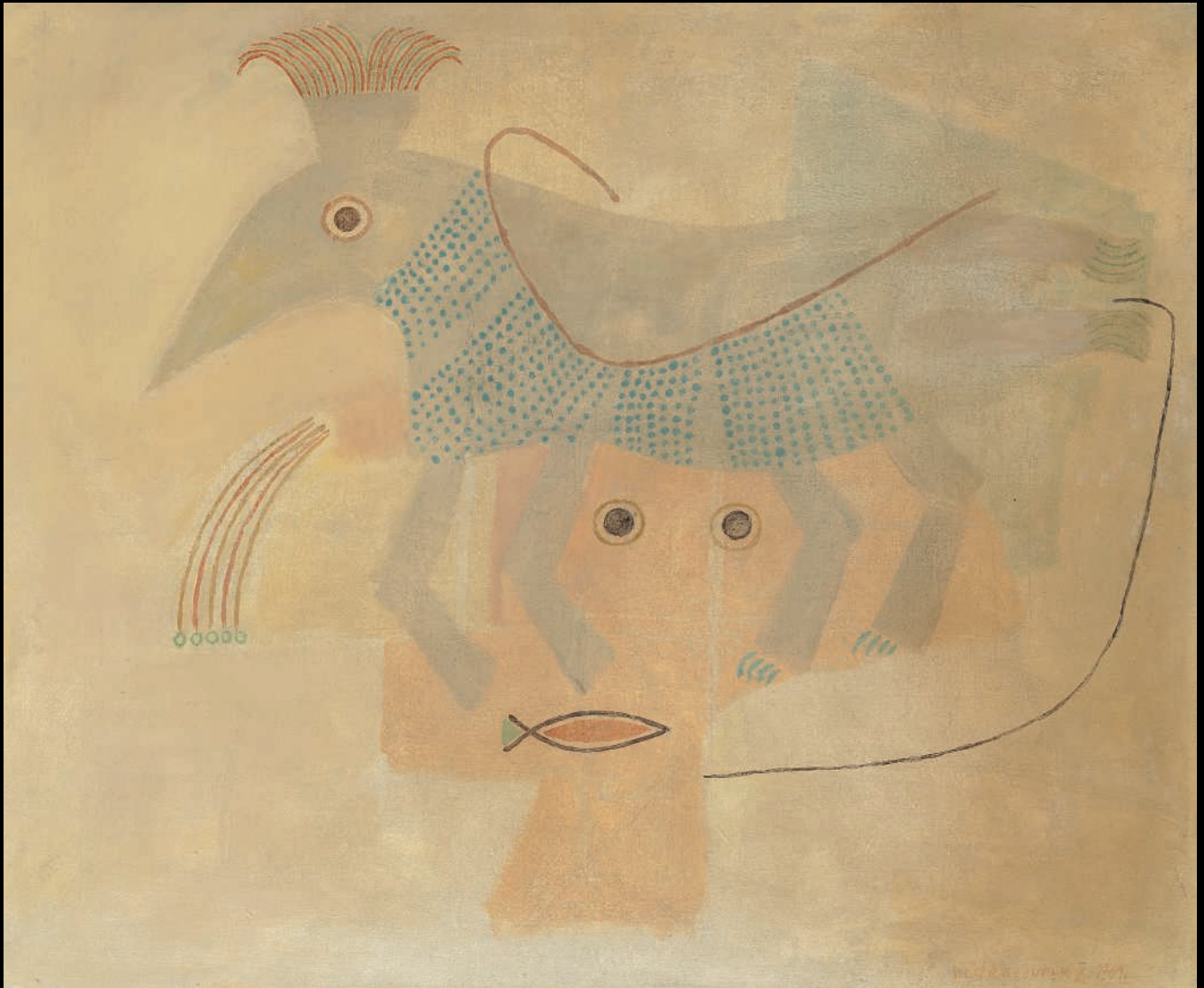
Hans Hansen, Kolding (who cast this piece).
Bo Boustedt, Stockholm; his collection sale,
Sotheby's, London, 30 November 1988,
lot 373.
Acquired at the above sale by the present
owner.

LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture
and drawings*, vol. VI, *Sculpture 1980-1986*,
London, 1988, no. 917 (one of the casts from
the bronze edition illustrated).

This sculpture is one of a few silver casts of works by Moore that were made by Hans Hansen, Kolding, Denmark. Hans Hansen also made silver editions of two other works by Moore, *Butterfly*, 1981 (LH 702) and *Reclining Figure: Wedge Base*, 1981 (LH 732). Bronze editions of all three sculptures also exist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№388

VICTOR BRAUNER (1903-1966)

Symboles endospagirique

signed and dated 'VICTOR BRAUNER X. 1961.' (lower right); signed, dated and inscribed '3 SYMBOLES ENDOSPAGIRIQUE VICTOR BRAUNER 1961' (on the reverse)

oil on canvas

23¾ x 28½ in. (60.2 x 73.2 cm.)

Painted in October 1961

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

PROVENANCE:

Jackson-Iolas Gallery [Alexander Iolas], New York.
Adam Eyal, Tel Aviv; sale, Matsa, Tel Aviv, June 2007.
Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

λ389

GIORGIO DE CHIRICO (1888-1978)

Cavalli in riva al mare

signed 'g. de Chirico' (lower left)
oil on canvas
19 $\frac{7}{8}$ x 27 $\frac{3}{4}$ in. (50.5 x 70.5 cm.)
Painted in the early 1960s

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Galleria Nettuno, Viareggio.
Private collection, by whom acquired from the above in 1966, and
thence by descent to the present owner.

The Fondazione de Chirico has confirmed the authenticity of
this work. It is recorded in the archives under the number
016/05/19 OT.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№390

GIORGIO DE CHIRICO (1888-1978)

Gentiluomo in villeggiatura

signed 'g. de Chirico' (upper right)
oil on panel
13 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (35.2 x 30.3 cm.)
Painted circa 1934-1935

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

PROVENANCE:

Galleria del Milione, Milan (no. 3356).
Galleria d'Arte del Naviglio [Carlo Cardazzo], Milan.
Galleria d'Arte del Cavallino [Carlo Cardazzo], Venice.
Robert T. Markson, Beverly Farms, Massachusetts, by whom
acquired from the above, by 1950.
Galleria dell'Annunciata, Milan (no. 3948), by April 1959.
Anonymous sale, Sotheby's, London, 4 December 1980, lot 582.
Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, *Esposizione d'Arte Contemporanea Italiana*, May - June 1947
(titled 'Il Cavaliere'; dated '1926').
Boston, Institute of Contemporary Art, *Contemporary Italian Paintings
from the Collection of Mr. and Mrs. Robert T. Markson*, September 1950.
New York, The Museum of Modern Art, on loan.
Tokyo, The Bunkamura Museum of Art, *Giorgio de Chirico, A
Metaphysical Life*, November 2000 - January 2001, no. 35 (illustrated
p. 91); this exhibition later travelled to Ishikawa, Prefectural Museum
of Art, June 2001; Oita, Art Museum, June - July 2001; and Kyoto,
Museum EKI Kyoto, September - October 2001.

LITERATURE:

C. Bruni Sakraischik, *Giorgio de Chirico, Catalogue Generale*, vol. VIII,
Opere dal 1931 al 1950, Milan, 1987, no. 691 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ391

GIORGIO DE CHIRICO (1888-1978)

Natura morta con melone, ortaggi e frutta

signed 'g. de Chirico' (lower left)
oil on canvas
17½ x 21½ in. (43.5 x 55 cm.)
Painted circa 1922

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

PROVENANCE:

Giorgio Castelfranco, Florence, by whom acquired directly from the artist.
Carlo Cardazzo [Galleria del Cavallino], Venice, by whom acquired from the above by 1937, and until at least 1941.
Private collection, Milan, by whom acquired from the above by 1987, and thence by descent to the present owner.

EXHIBITED:

Paris, Galerie Jacques Bonjean, *Giorgio de Chirico, vingt-deux peintures romantiques, sept autoportraits*, February - March 1930, no. 4 (titled 'Nature morte au melon').
New York, Balzac Galleries, *Exhibition of Paintings by G. de Chirico*, May - June 1930, no. 22 (titled 'Still Life: Melon').
Berlin, Galerie Flechtheim, *Giorgio de Chirico*, October - November 1930, no. 6 (titled 'Stilleben mit grünem Himmel' and dated '1919').
Rome, Galleria di Roma, *XLIII mostra, Opere della raccolta di Carlo Cardazzo*, 1941, no. 22 (titled 'Natura morta'; dated '1911').

LITERATURE:

G. Marchiori, 'Cronache: Venezia - La collezione Cardazzo', in *EMPORIUM - Rivista mensile illustrata d'Arte e di Cultura*, Bergamo, vol. LXXXVII, no. 571, year XLIV, no. 1, January 1938, pp. 47-48.
D. Cantatore, 'Pittura italiana d'oggi - Un suo collezionista' in *DOMUS*, no. 121, Milan, January 1938, pp. 47-48.
D. Valeri, 'Arte italiana in una raccolta veneziana', in *ATENELO VENETO*, December 1938.

'La collezione Cardazzo in una mostra a Roma', in *Il secolo XIX*, Genoa, 5 May 1941 (illustrated; titled 'Natura morta').
M. Fagiolo dell'Arco, *De Chirico al tempo di "Valori Plastici" 1918 / 1922*, Rome, 1980, no. 108, p. 68 (illustrated; dated 'circa 1921'; titled 'Pere [e altri frutti]').
M. Fagiolo dell'Arco, *L'opera completa di De Chirico 1908-1924*, Milan, 1984, no. 187, p. 111 (illustrated).
A. Fantoni, *Il gioco del Paradiso. La collezione Cardazzo e gli inizi della Galleria del Cavallino*, Venice, 1996, p. 48 (illustrated).
M. Fagiolo dell'Arco, 'Indice delle nature morte 1918-1937', in exh. cat. *Acqui Terme. Giorgio de Chirico. Vita silente - dalla Metafisica al Barocco*, Milan, 1997, no. 3, p. 41 (titled 'Frutta in un interno [melone, uva, pere]; dated '1919').
Exh. cat., *Giorgio de Chirico Romantico e Barocco. Gli anni Quaranta e Cinquanta*, Cortina/Prato/Milan, 2001 p. 13 (illustrated; dated '1919').
Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale*, vol. III, *Opere dal 1913 al 1976*, San Marino, 2016, no. 937, p. 51 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ392

GIORGIO DE CHIRICO (1888-1978)

Natura morta paese

signed 'g. de Chirico' (lower right)
oil on canvas
19½ x 27½ in. (49.8 x 70 cm.)
Painted in 1955-1956

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

PROVENANCE:

Galleria Giraldi, Livorno.
Private collection, Livorno, by whom acquired from the above in 1955,
and thence by descent to the present owner.

EXHIBITED:

Livorno, Galleria Giraldi, *Giorgio de Chirico*, November 1955.
Livorno, Municipio di Livorno, *50 Artisti degli ultimi 30 anni*,
January 1958, no. 23.
Genoa, Palazzo Ducale, *Giorgio de Chirico - Pictor Optimus*, March -
May 1993.
Rome, Palazzo delle Esposizioni, *La Natura Secondo de Chirico*,
April - July 2010, no. 141 (illustrated p. 250).

LITERATURE:

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico, Catalogo generale*, vol. 1/2014, *Opere dal 1912 al 1976*, Rome, 2014, no. 294,
p. 285 (illustrated).

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

FORMERLY IN THE COLLECTION OF PETER FEUCHTWANGER

λ393

GEORGES ROUAULT (1871-1958)

Christ et disciples

signed 'G.Rouault' (lower right)
oil on board laid down on canvas
15 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in. (39.8 x 30 cm.)
Painted between 1943-1944

£50,000-70,000
US\$64,000-89,000
€57,000-80,000

PROVENANCE:

A gift from the artist, and thence by descent; sale, Sotheby's, London, 22 June 2004, lot 275.

Peter Feuchtwanger, London & Munich, by whom acquired at the above sale, and thence by descent to the present owner.

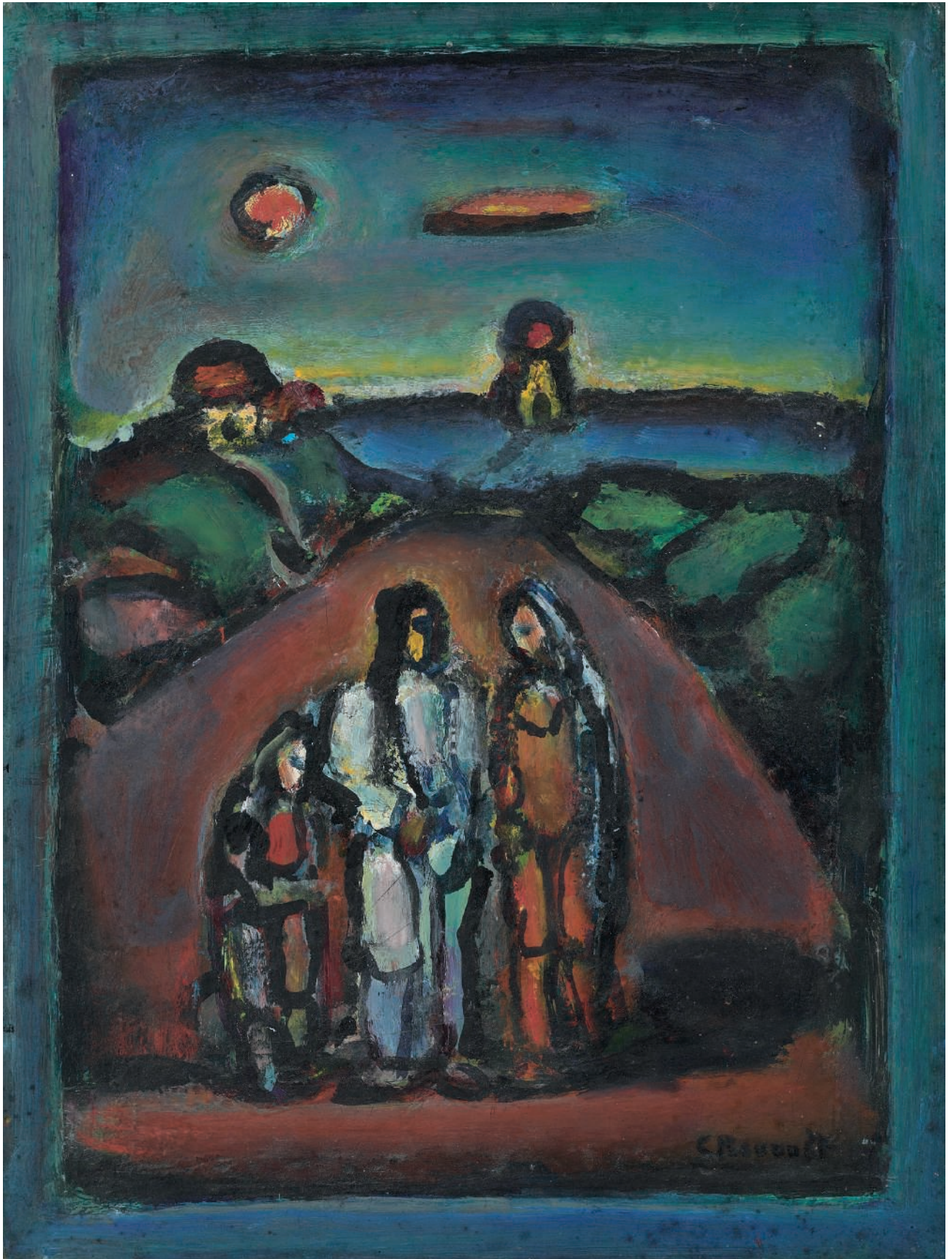
LITERATURE:

I. Rouault, *Rouault, l'œuvre peint*, vol. II, Monaco, 1988, no. 2356, p. 235 (illustrated).



Georges Rouault with the present lot.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY FROM THE COLLECTION OF DR WILHELM NIEMEYER, HAMBURG

‘Who ever entered the flat [...] had the chance to experience the power of images. A dark corridor led into a suite of three large, elegantly furnished rooms. On the walls painted in light-grey, pearl-grey and dark green glowed the most beautiful early Schmidt-Rottluff’s ever to be united in a private collection.’ (Niemeyer’s flat in Hartwicusstrasse, Hamburg, as described according to a previous visitor in G. Wietek, *Schmidt-Rottluff in Hamburg und Schleswig-Holstein*, p. 14).

Art historian, poet and intellectual Wilhelm Niemeyer was a formidable force within the milieu of the German Avant-Garde in Hamburg. The son of a pastor, Niemeyer was born in Thuringia and went on to pursue his studies in Heidelberg where he read Philosophy, History of Art and History, subsequently pursuing his doctorate in Leipzig which he was awarded in 1903. Niemeyer would go on to hold academic posts in at the School of Applied Arts in Dusseldorf, thence to Gottingen and Wroclaw, where he pursued a professorship in 1885, later travelling to Florence, where he worked with the Kunsthistorisches Institute. A crucial champion and fierce defender of the German Expressionist movement, Niemeyer was a crucial patron to Karl Schmidt-Rottluff and subsequently, Franz Radziwill.

Just like Paul and Martha Rauert, also Hamburg based Expressionist collectors, Niemeyer had amassed a large collection of paintings, drawings and graphic work by Schmidt-Rottluff, in whom he had first shown interest as early as 1910. By 1911, Niemeyer was already one of Schmidt-Rottluff’s most dedicated supporters and had begun to build what would come to be one of the finest and most comprehensive collections of works by Karl Schmidt-Rottluff ever assembled.

Christie’s is honoured to present these four exceptional examples from Dr Niemeyer’s collection which have remained within the family since his ownership. These exceptional pieces attest not only to Niemeyer’s critical eye but his friendships and the fierce support he showed for the artists of his time.

FRANZ RADZIWILL (1895-1983)

Elblandschaft (Elbufer bei Teufelsbrück)

signed with the initial and dated 'R25' (lower left); signed again with the initials and dated 'EFR 25' (lower right, on the boat)

oil on canvas

18½ x 25½ in. (46 x 65 cm.)

Painted in 1925

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Dr Wilhelm Niemeyer, Hamburg, by whom acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Oldenburg, Augusteum, Veranstaltung Vereinigung für junge Kunst, *Franz Radziwill*, October - November 1925, no. 49.

Hamburg, Altonaer Museum, Landschaftsgalerie, *Verzeichnis der Gemälde*, 1970, p. 51 (illustrated).

Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, on loan from the present owner, by 1995.

LITERATURE:

The artist's 4th handlist, no. 67.

W. Niemeyer, 'Der Maler Franz Radziwill', in *Hamburger Nachrichten*, 21 November 1930, cited in G. Wietek, *Franz Radziwill und Wilhelm Niemeyer - Dokumente einer Freundschaft (...)*, Oldenburg, 1990, p. 239.

G. Wietek, *Franz Radziwill und Wilhelm Niemeyer - Dokumente einer Freundschaft*, Oldenburg, 1990, no. 155, p. 385 (illustrated).

G. Wietek, *Maler sehen Blankenese und die Elbe*, Hamburg, n.d. (illustrated pl. 90).

A. Firmenich & R.W. Schulze, *Franz Radziwill, Monographie und Werkverzeichnis*, Cologne, 1995, no. 249, p. 345 (illustrated).

Franz Radziwill started painting in 1919 when he returned to Bremen from the front at the age of twenty-four and was accepted by the Berliner Freie Sezession artists the following year as the youngest and last member of their group. In 1921, on his twenty-sixth birthday, Radziwill visited the German seaside resort of Dangast for the first time. It was here eleven years earlier that Karl Schmidt-Rottluff painted his celebrated expressionist landscapes with their explosive colours and dramatic brushstrokes and it was Schmidt-Rottluff that had encouraged the self-taught Radziwill to make this artistic pilgrimage. Radziwill's crucial formative years as a painter clearly owe, in their vivid and striking colours, a great debt to the Brücke artists and it was perhaps this legacy that first brought the young artist to Dr Niemeyer's attention.

Elblandschaft was acquired directly from the artist by Niemeyer and has remained his family's collection ever since. Displaying a heightened sense of nature's sublime power, it bears the influence of Caspar David Friedrich and 19th Century German Romanticism and with an acute level of surreal detail, Radziwill instils a sense of intimate proximity to the environment, like a film still within a crucial moment, full of suspense, awe and terror. In describing another of his paintings, Roland März describes: "Through this fantastic realism, nature haunts as a juggernaut who threatens to devour everything around him... Even in his early Nocturnes, Radziwill provides imponderable situations of anticipatory expectation. Franz Radziwill has found his way to really make the real unreal and the unreal real". (Roland März, 'Franz Radziwill - ein visionärer Realist' in A. Firmenich & R.W. Schulze, *Franz Radziwill, Monographie und Werkverzeichnis*, Cologne, 1995, p. 19).



KARL SCHMIDT-ROTTLUFF (1884-1976)

Bildnis Rosa Schapire (recto); Landschaftstudie (verso)

signed and dated 'S.Rottluff 1915' (upper left); signed and inscribed 'Schmidt=Rottluff "Bildnis R.S" "gewachst"' (on the stretcher)
oil on canvas (*recto* and *verso*)
29 x 25½ in. (73.6 x 65.2 cm.)
Painted in 1915

£180,000-250,000

US\$230,000-320,000

€210,000-280,000

PROVENANCE:

Dr Wilhelm Niemeyer, Hamburg, by whom acquired directly from the artist, and thence by descent to the present owner.

EXHIBITED:

Venice, *XXX Biennale Internazionale d'Arte*, Summer 1960, no. 76,
p. 231.

Schleswig, Schleswig-Holsteinisches Landesmuseum,
Schloss Gottorf, *Karl Schmidt-Rottluff zum 100. Geburtstag -
Sonderausstellung*, June - August 1984, no. 28.

LITERATURE:

W. Grohmann, *Karl Schmidt-Rottluff*, Stuttgart, 1956, p. 289
(illustrated p. 261).

G. Wietek, *Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein*,
Neumünster, 1984, no. 12, p. 140 (illustrated).





Karl Schmidt-Rottluff, *Bildnis Rosa Schapire*, 1919. Tate Collection.



Karl Schmidt-Rottluff, *Frau mit Tasche*, 1915. Tate Gallery, London.

Rosa Schapire was one of the leading supporters of the Brücke group. An art historian from Hamburg she was also one of Schmidt-Rottluff's most important patrons and champions. She wrote numerous articles about him, catalogued his extensive output of prints and commissioned several projects for him, including at one time the complete furnishing of a room for her apartment (now destroyed).

Together, she and Dr Wilhelm Niemeyer comprised the two most prominent voices in the Hamburg art scene at the time. Writing for numerous art journals, they also collaborating on the short-lived periodical *Die Kündigung*, first published in 1921, which promoted art and design by *Die Brücke* artists in close connection with the Kunstbund Hamburg. The artists they championed, they also sat for to be painted on occasion and the present lot, Schmidt-Rottluff's extraordinarily powerful double-sided portrait *Bildnis Rosa Schapire* (recto); *Landschaftstudie* (verso), represents one such work of exceptional quality.

Schmidt-Rottluff painted Schapire at least three times during the early part of his career. The first of these paintings, now housed in the Brücke Museum in Berlin, dates from 1911 and depicts Schapire in a large floppy hat. The last of these works,

the *Porträt Dr Rosa Schapire* dates from 1919 and now belongs to the Tate Gallery, London. A further portrait, entitled *Woman with a Bag* also from the same year as the present lot, 1915, was gifted to the Tate Gallery by Schapire and bears close resemblance. The present painting, made in 1915 also served as the basis for a woodcut portrait that Schmidt-Rottluff made of Schapire at this time. This painting however was bought by Niemeyer and as such, represents the strong connection of the two art historians and the artist.

Niemeyer was a fiercely passionate collector who as early as 1911 had already begun to amass what would prove to be one of the finest and most comprehensive collections of paintings, drawings and graphic work by Karl Schmidt-Rottluff ever assembled. He was as important a patron to Schmidt-Rottluff during this period as Schapire, but unlike her who welcomed Schmidt-Rottluff's depictions of her, Niemeyer fell out with the artist when Schmidt-Rottluff painted him in 1921. Niemeyer's rejection of this portrait of him (now in the Nationalgalerie, Berlin) abruptly ended their friendship and he transferred his interest and patronage to Franz Radziwill, whose work he continued to support and collect with an equal intensity and dedication, providing significant momentum to the young artist from his patronage.



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MUSEUMS OF MODERN ART
NEW YORK

Schmidt-Rottluff, Bildnis R. S.

S.H.M. 1928/176

= gewachst =



PROPERTY FROM THE COLLECTION OF DR WILHELM NIEMEYER, HAMBURG

λ396

FRANZ RADZIWILL (1895-1983)

Bildnis Franz Haßler

oil on canvas
28 x 21½ in. (71 x 54.5 cm.)
Painted in 1925

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

PROVENANCE:

Franz Haßler, Hamburg.
Dr Wilhelm Niemeyer, Hamburg, by 1942,
and thence by descent to the present owner.

EXHIBITED:

(on loan) Schleswig-Holsteinisches
Landesmuseum Schloss Gottorf, Schleswig,
by 1986.
Emden, Kunsthalle, *Franz Radziwill*, February
- April 1995, no. 38 (illustrated).

LITERATURE:

G. Wietek, ed., *Schleswig-Holsteinisches
Landesmuseum Katalog*, Schleswig, 1986,
p. 57 (illustrated).
G. Wietek, *Franz Radziwill und Wilhelm
Niemeyer - Dokumente einer Freundschaft
(...)*, Oldenburg, 1990, no. 151, pp. 108, 110,
116, 271 & 380 (illustrated).

A. Firmenich & R.W. Schulze, *Franz Radziwill,
Monographie und Werkverzeichnis*, Cologne,
1995, no. 241, p. 344 (illustrated pl. 38,
pp. 131 & 344).

Franz Haßler (1864-1942) was an
analytical chemist and philosopher. He
was a passive member of Die Brücke,
and an important collector and supporter
of the young artist, whom he knew
through Dr Wilhelm Niemeyer.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF DR WILHELM NIEMEYER, HAMBURG

λ397

KARL SCHMIDT-ROTTLUFF (1884-1976)

Two Wooden Boxes and a Pillowcase

each box signed 'S. Rottluff' (underneath)
two carved, gesso-prepared pinewood boxes
with ornamental relief, painted in oil and
gouache; a cotton appliqué pillowcase
Boxes: 7 $\frac{7}{8}$ x 4 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in. (20 x 12 x 9.8 cm.);
4 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 5 $\frac{3}{8}$ in. (12 x 24 x 13.8 cm.)
Pillowcase: 20 $\frac{1}{2}$ x 13 in. (52 x 33 cm.)
All executed *circa* 1910-1911

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

PROVENANCE:

Dr Wilhelm Niemeyer, Hamburg, and thence
by descent to the present owner.

EXHIBITED:

(on loan) Schleswig, Schleswig-Holsteinisches
Landesmuseum Schloss Gottorf.

Schleswig, Schleswig-Holsteinisches
Landesmuseum, *Plastik und Kunsthandwerk
von Malern des deutschen Expressionismus*,
August - October 1960, nos. 289, 290 & 291
(illustrated); this exhibition later travelled to
Hamburg, Museum für Kunst und Gewerbe,
October - November 1960.

Schleswig, Schleswig-Holsteinischen
Landesmuseum, *Karl Schmidt-Rottluff
zum 100. Geburtstag: Verzeichnis der
ausgestellten Werke*, June - August 1984,
nos. 169, 171 & 172.

For additional exhibition history on this lot,
please visit www.christies.com

LITERATURE:

G. Wietek & P. Zubek, ed., *Kunst des 20.
Jahrhunderts im Schleswig-Holsteinischen
Landesmuseum*, 1979, nos. 332-334
(illustrated).

P. Raabe, *Die Autoren und Bücher des
literarischen Expressionismus*, Stuttgart,
1985, no. 221.

G. Wietek, *Schmidt-Rottluff: Oldenburger
Jahre, 1907-1912*, Oldenburg, 1994, pp. 258 &
273 (illustrated).

G. Wietek, *Schmidt-Rottluff - Oldenburger
Jahre 1907-1912*, Mainz, 1995, nos. 264, 265,
273, pp. 528, 529, 537 (illustrated).

G. Wietek, *Schmidt-Rottluff. Plastik und
Kunsthandwerk. Werkverzeichnis*, Munich,
2001, nos. 232, 233 & 313, pp. 342-343,
408 (illustrated).

For additional literature on this lot, please
visit www.christies.com

In 1914 Wilhelm Niemeyer wrote to Karl
Ernst Osthaus, founder of the Museum
Folkwang in Hagen: "The thoughts of the
artist are most purely expressed in his
painted boxes, of which I have two, and
chests. These are very precious to me."
(Wietek, *ibid.*, p. 528)

ALEXEJ VON JAWLENSKY (1864-1941)

Mädchen mit blauen Augen und dunklem Mund

signed 'A. Jawlensky.' (lower left)
oil and pencil on paper laid down on board
20½ x 14¼ in. (52 x 36.4 cm.)
Executed *circa* 1916

£300,000-500,000
US\$390,000-630,000
€350,000-570,000

PROVENANCE:

The artist's estate.
Galerie Alex Vömel, Dusseldorf, by whom acquired from the above in
June 1966.
Acquired from the above by the family of the present owner.

LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, no. 176, p. 240.
C. Weiler, *Alexej Jawlensky: Köpfe, Gesichte, Meditationen*, Hanau,
1970, no. 157, p. 143.
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von
Jawlensky: Catalogue raisonné of the Oil Paintings*, vol. II, 1914-1933,
London, 1992, no. 737, p. 114 (illustrated).





'For me the face is not just a face but the whole universe. In the face the whole universe becomes manifest.'

– ALEXEJ VON JAWLENSKY

Jawlensky painted *Mädchen mit blauen Augen und dunklem Mund* during his three-year exile from Germany during World War I. As a Russian national, he was forced to flee his adopted home in Munich to seek refuge in Switzerland in August of 1914. Travelling with his future wife, Hélène, their son Andrej and fellow artist Marianne von Werefkin, the artist settled in the secluded town of Saint-Prex on Lake Geneva. This transition was deeply unsettling for Jawlensky. Suddenly torn from his artistic circle and unable to carry a single painting with him to his new home, it is not surprising that the experience of displacement instigated a rupture in his approach to painting.

While in Switzerland, Jawlensky made a number of creative leaps and innovations in his paintings. His new-found solitude nurtured his interest in mysticism, and he spent much of his time at Saint-Prex painting highly abstracted landscape studies to extend his quest for a synthesis of colour and form, the felt and the seen. His *Variations*, semi-abstract, codified images of the view from his room in Saint-Prex, were bathed in colour, and came to inform his output for much of the rest of his life. The *Variations* provided a new painterly vocabulary for the artist's preferred subject: the female face. This is clear in the present work, in which the face is already showing the artist's interest in creating a reduced, formal language through which to express spiritual, rather than visual, dimensions.



Alexej von Jawlensky, *Das blasse Mädchen mit grauen Zöpfen*, circa 1916. Sold Christie's New York, 15 May 2017 (\$1,807,500).



Alexej von Jawlensky, *Mystischer Kopf: Kopf*, 1917. Long Beach Museum of Art.

‘My art is simply a meditation or prayer in colour.’

– ALEXEJ VON JAWLENSKY

In this light, *Mädchen mit blauen Augen und dunklem Mund* can be seen as a clear prefiguration of the more rigorous, stylized series that would later appear, first the *Mystischer Kopf* and *Heilandsgesicht* works from 1917, and subsequently the *Abstrakter Kopf* pictures. In all of the pictures showing the human face, Jawlensky was harking back to the revelatory moment of his youth in which he had seen an icon of the Madonna in one of the churches of his native Russia. Throughout his career, from his time in Germany as a leading light of German Expressionism and onwards until his death, Jawlensky would focus on the human head as a means of depicting and provoking an almost religious reaction in his viewer. This is accentuated in *Mädchen mit blauen Augen und dunklem Mund* by the intense luminosity of the composition, with its pools of colour used to build up a sense of form, echoing the earlier *Variations*. Unlike his later images of the human head,

though, where the composition is trained unscrupulously on the features of the head itself, in *Mädchen mit blauen Augen und dunklem Mund* Jawlensky has shown more character in his sitter. In this way, it reveals the artistic breakthroughs that Jawlensky was making at this time, as he explored the potential of serialisation in his picture, yet is clearly unique and individual, tethered around its rich sense of distinctive personality.

Reflecting on his time in Saint-Prex many years later, Jawlensky described his reinvention of the theme, which he felt truly conveyed the spiritual importance of his art: “I painted these ‘Variations’ for some years, and then I found it necessary to find a form for the face, for I realized that great art should only be painted with religious feeling. And that was something that I could bring only to the human face” (the artist in a letter to Pater Willibrord Verkade, Wiesbaden, 12 June 1938).

GABRIELE MÜNTER (1877-1962)

Der Brief (Krank)

with the *Nachlass* stamp (on the reverse)
oil on canvas
37 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in. (95 x 140 cm.)
Painted in 1917

£400,000-600,000

US\$510,000-760,000

€460,000-680,000

PROVENANCE:

The artist's estate (no. P 3).
Kunsthandel Resch, Gauting.
Eugen Eisenmann, Böblingen, by whom acquired in the 1960s.
Acquired by the present owner in the 1980s.

EXHIBITED:

(Possibly) Berlin, *Der Sturm*, 58. *Ausstellung*, Gösta Adrian-Nilsson, Paul Klee, Gabriele Münter. *Gemälde und Aquarelle, Zeichnungen*, December 1917, no. 88.
(Possibly) Copenhagen, Den Frie Udstilling, *Gabriele Münter. Oljemaalninger, Glastavler, Grafik*, March 1918, no. 95.
(Possibly) Copenhagen, Københavns Ny Kunstsals, *Maleriudstilling Gabriele Münter-Kandinsky*, October 1919, no. 47.
Munich, Städtische Galerie im Lenbachhaus, *Gabriele Münter, Gemälde, Zeichnungen...*, 1977, no. 69, p. 105.
Hamburg, Hamburger Kunstverein, *Gabriele Münter*, April - May 1988, no. 62 (illustrated pl. XLVIII); this exhibition later travelled to Darmstadt, Hessisches Landesmuseum, June - August 1988; and Aichtal-Aich, Sammlung Eisenmann, September 1988.
Munich, Städtische Galerie im Lenbachhaus, *Gabriele Münter, Retrospektive*, July - November 1992, no. 157 (illustrated); this exhibition later travelled to Frankfurt, Schirn Kunsthalle, November 1992 - February 1993; and Stockholm, Liljevalchs konsthall, April - May 1993.

LITERATURE:

Galerie Eisemann, *Kalender 1970*.
P. Lahnstein, *Münter, Ettal*, 1971, no. 34 (illustrated).
E. Pfeiffer-Belli, *Gabriele Münter. Zeichnungen und Aquarelle*, Berlin, 1979, p. 88 (illustrated).
K.-E. Vester, ed., *Gabriele Münter*, Hamburg, 1988 (illustrated pl. XLVIII).
G. Kleine, *Gabriele Münter und Wassily Kandinsky, Biographie eines Paares*, Frankfurt, 1990, p. 494.
S. Windecker, *Gabriele Münter. Eine Künstlerin aus dem Kreis des "Blauen Reiters"*, Berlin, 1991, pp. 162-163, 225 (illustrated pl. 15).
S. Schröder, *Gabriele Münter, Ein Leben zwischen Kandinsky und der Kunst*, Freiburg, 2018, ch. 32.





Gabriele Münter, *Frau in Stockholm*, 1917. The Cleveland Museum of Art, Ohio.



Wassily Kandinsky and Gabriele Münter in Stockholm, winter 1916-17.

When Gabriele Münter left Germany for Scandinavia, she also left the system of support that ranged from the companionship of Kandinsky to the milieu and landscapes of Munich and Murnau. She could however build on the championship of Herwarth Walden and his "Der Sturm" Gallery, which had previously arranged exhibitions in Scandinavia and which continued to send for work from the North, including *Der Brief (Krank)*, which probably was shown in Berlin at the end of 1917. She renewed her acquaintance with Carl Palme, a fellow Phalanx School student, and sought out Swedish artists who exhibited with Walden – especially Isaac Grünewald and his wife, Sigrid Hjertén who studied in Paris under Matisse.

So much is evident during Münter's Scandinavian period, her move to Stockholm in 1915 being prompted by the hope of reconciliation with Kandinsky in a neutral country. In early 1916, this was achieved briefly when separate exhibitions of their works were arranged at Carl Gummesson's gallery in Stockholm. However, their separation became permanent when Kandinsky married Nina Andrejewska in 1917 in Moscow.

Der Brief (Krank) captures the moment when news reached Münter in a letter; a woman reclines in bed with eyes lowered, while over a pot of coffee her companion reads, or re-reads, the letter that confirms her worst fears. There is no doubting the personal sadness that inspired the painting, but *Der Brief (Krank)* is also a confident summation of Münter's new style and technique that she developed whilst working in Stockholm. With its greater spaciousness and gentle stylization, the painting displays effects found in works by her fellow Swedish

Expressionists. Her approach to colour underwent a transformation as she began to favour a subtle palette and softer gradations of tonal contrast as seen here in the yellow-green dressing gown which flows into the undulating blue bedspread, recalling the blue mountains of Murnau where Münter spent happier days and would eventually return.

It is incorrect to consider Münter as inactive, withdrawn and demoralized in the Scandinavian period. She continued to work despite her intense personal anger and despair caused by Kandinsky's refusal to keep his promise, and despite her insurmountable lack of faith in her own art, she exhibited her work wherever possible. Her sketchbooks testify to her crisscrossing of the city in search of motifs. Aside from Murnau, no other urban space attracted so much of her attention. She achieved a degree of artistic activity the she had never before achieved and she did it now independently, without the support or preparation Kandinsky had earlier provided. In large figural works, such as *Der Brief (Krank)*, and her uplifting portraits *Woman in Stockholm* and *Sinnende* (both 1917), Münter asserted a seriousness of purpose unlike in her previous work, inserting emotion and allegorical content, allowing the surrounding objects and background to reflect the internal state of the sitter. Kandinsky's adherence to pure abstraction from the time of their separation onwards contrasts strongly with the representational commitments of her Scandinavian pictures and in this sense the paintings can be seen as a valediction to Kandinsky. Münter's series of women in interiors, touching on the themes of isolation, illness or thoughtful reflection, are among the most successfully mature and powerful of her *œuvre*.



PIERRE-AUGUST RENOIR (1841-1919)

Femme au chapeau

signed 'Renoir' (lower left)
oil on canvas
10½ x 9¼ in. (26.7 x 23.5 cm.)
Painted *circa* 1916

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

PROVENANCE:

Private collection, France, by whom acquired *circa* 1920s-1930s, and thence by descent; sale, Sotheby's, London, 6 February 2013, lot 324.

Acquired at the above sale by the present owner.

LITERATURE:

A. Vollard, *Tableaux, Pastels & Dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 462 (illustrated p. 116; titled 'Tête de femme').
G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, 1911-1919 & 1er supplément, 2014, no. 4114, p. 283 (illustrated; titled 'Tête de femme').



Pierre Auguste Renoir in his studio in Fontainebleau, *circa* 1900.

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

Throughout his career, one of Renoir's favourite themes was the visual pageantry of the everyday world, exemplified by women clad in elaborately decorated hats. As John House has written, 'his most often repeated subject was the fashionable modern costume piece -figures of girls often wearing fancy hats, some head and shoulders, some half-length, some full length' (*Renoir*, London, 1985, p. 251). Renoir's interest in women's fashion, especially millinery, is well documented. Suzanne Valadon, who posed for the painter intermittently between 1883 and 1887, recalled in her memoirs that he had a particular penchant for women's hats and had them made to order for his sitters. In a letter to an unidentified model dated 1880, Renoir wrote, 'come to Chatou tomorrow with a pretty summer hat. Do you still have that big hat you look so nice in? If so, I'd like that, the gray one, the one you wore in Argenteuil' (quoted in exh. cat., *Renoir*, Kunsthalle Tübingen, 1996, p. 204).

Renoir immediately looked for what was most living, and most personal. Indeed, what he sought to disclose when painting a woman was that which still remained in her from the child within - the luminous softness of the skin, her delicate flesh, and the character of her inner youth. As Georges Rivière was to comment, 'In Renoir's figure painting, portraiture deserves a place unto itself. For no other artist has looked so deeply into his sitter's soul, nor captured its essence with such economy' (C. Bailey, *Renoir's Portraits: Impression of an Age*, Ottawa, 1997, p. 1).





PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

λ401

MOÏSE KISLING (1891-1953)

Portrait

signed 'Kisling' (lower left)
oil on canvas
28¾ x 21¼ in. (73.4 x 54 cm.)
Painted in 1926

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

PROVENANCE:

Crane Kalman Gallery, London.
Acquired from the above by the previous owner in May 1964.

EXHIBITED:

London, Crane Kalman Gallery, *Œuvres choisies du XXème siècle*,
June - September 1964, no. 26 (titled 'The Red Hat' and dated '1920').

LITERATURE:

J. Kisling & H. Troyat, *Kisling, 1891-1953*, vol. II, Turin, 1982, no. 79,
p. 121 (illustrated).



λ*402

MOÏSE KISLING (1891-1953)

Jeune fille

signed 'Kisling' (lower left)
oil on canvas
21¾ x 15 in. (54.3 x 38 cm.)
Painted in 1914

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

PROVENANCE:

Private collection, New York.
Anonymous sale, Sotheby's, New York, 26 February 1990, lot 129.
Acquired at the above sale by the present owner.

EXHIBITED:

J. Dutourd & J. Kisling, *Kisling*, vol. III, Landshut, 1995, no. 7, p. 119
(illustrated).

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

ARISTIDE MAILLOL (1861-1944)

La douleur

signed with the monogram (on top of the plinth); numbered '3 / 6' (on the back of the plinth); stamped with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)
 bronze with green patina
 Height: 61 in. (155 cm.)
 Width: 27½ in. (70 cm.)
 Depth: 42½ in. (107 cm.)
 Conceived in 1920-1921; this bronze version cast in June 1967

£200,000-300,000

US\$260,000-380,000

€230,000-340,000

PROVENANCE:

Dina Vierny, by 1979.
 Acquired from the above by the present owner in 1980.

EXHIBITED:

Baden-Baden, Staatliche Kunsthalle, *Maillol*, June - September 1978, no. 59 (illustrated).
 Perpignan, Palais des Rois de Majorque, *Maillol au Palais des Rois de Majorque*, 1979, no. 77, p. 194 (illustrated p. 118).
 Stuttgart, Galerie Valentien, *Aristide Maillol, Bronzeskulpturen*, July - September 1980, p. 23 (illustrated p. 24).
 Berlin, Georg-Kolbe-Museum, *Aristide Maillol*, January - May 1996, no. 76, p. 213 (illustrated); this exhibition later travelled to Lausanne, Musée cantonal des Beaux-Arts, May - September 1996; Bremen, Gerhard Marcks-Haus, October 1996 - January 1997; and Mannheim, Städtische Kunsthalle, January - March 1997.

LITERATURE:

C. Zervos, 'Aristide Maillol', in *L'Art d'Aujourd'hui*, 1925 (another cast illustrated pl. XL).
 J. Cladel, *Maillol, sa vie, son œuvre, ses idées*, Paris, 1937, p. 118 (another cast illustrated p. 37).
 J. Rewald, *Maillol*, Paris, 1939, p. 165 (plaster version illustrated pl. 47).
 R. Linnenkamp, *Maillol. Die grossen Plastiken*, Munich, 1960, pp. 14-35.

G. Bresc-Bautier, A. Pingeot & A. Le Normand-Romain, *Sculptures des jardins du Louvre, du Carroussel et des Tuileries*, Paris, 1986, no. 245 (another cast illustrated p. 293).

B. Lorquin, *Aristide Maillol*, London, 1995, p. 84 (another cast illustrated p. 85).

R. Franke, 'Figuren von klassischem Ebenmaß', in *Berliner Morgenpost*, 14 January 1996 (illustrated).

C. Herchenröder, 'Deutschem Geschmack verbunden', in *Handelsblatt*, 19-20 January 1996 (illustrated).

K. Hansel, 'Klassisch-moderne Plastiken', in *Brandenburgisches Sonntagsblatt*, 25 February 1996 (illustrated).

Olivier Lorquin has confirmed the authenticity of this work.

La douleur was commissioned from Aristide Maillol by the Municipality of Céret in 1920 to commemorate its citizens who had perished in the First World War. By the time of this commission, Maillol was widely considered France's greatest sculptor and this was reflected in the numerous public commissions he received. Viewed by contemporary observers as diametrically opposed to the dramatic and expressive characteristic of the work of Auguste Rodin, Maillol's sculptures were, instead, seen to embody an innate classicism and timelessness. This is encapsulated in *La douleur's* compositional equilibrium, simplicity and sense of quiet dignity. Notwithstanding their differences of approach, Rodin greatly admired Maillol's sculptures. 'Maillol', Rodin is said to have declared, 'is one of the world's greatest sculptors ... His taste is impeccable and he reveals a great knowledge of life in simplicity ... the most admirable thing about Maillol, the eternal aspect, if I may express it thus, is his purity, his clarity, the limpid character of his craft and of his thought' (Rodin quoted in W. George, *Aristide Maillol*, London, 1965, p. 213).

Maillol himself said that two of Michelangelo's figures, *Night* of the Medici Tombs and the *Virgin*, provided the inspiration for the present work (A. Maillol, exh. cat., Buffalo, 1945, p. 21). The twisting, muscular forms of Michelangelo's *Night* however, contrast with *La douleur's* restrained composition, its elegant folds of drapery more reminiscent of a classical Greek *Grave stele* (see *ibid.*). Transcending these possible inspirations, the present sculpture remains true to Maillol's unique style, capable of expressing emotion through the purity of his classically-influenced lines.



Michelangelo Buonarroti, Tomb of Giuliano de' Medici, detail of *Night*, 1520-33. Cappelle Medicee, San Lorenzo, Florence.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ*404

MOÏSE KISLING (1891-1953)

Jeune femme à l'écharpe

signed 'Kisling' (lower left)
oil on canvas
31¾ x 23⅝ in. (80.8 x 60 cm.)
Painted in 1921

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

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 13 March 1972, lot 69.
Anonymous sale, Hôtel Drouot, Paris, 18 March 1986, lot 66.
Anonymous sale, Sotheby's, London, 29 November 1989, lot 271.
Galerie Pétridès, Paris.
Private collection.
Acquired from the above by the present owners in April 1993.

LITERATURE:

J. Dutourd & J. Kisling, *Kisling*, vol. III, Landshut, 1995, no. 47,
p. 130 (illustrated).



Moïse Kisling. Photographer unknown.

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

Painted in 1921, *Jeune femme à l'écharpe* is a quiet, delicate composition depicting an anonymous young girl in a seated position. Renowned for his highly stylised portraits, Kisling depicts the sitter in three-quarter length, with her loose blue robe and shawl cascading from her delicate frame. Set against a bold, yet simplistic backdrop, the sitter becomes the sole focus of this composition. Seated with her arms crossed in her lap, the languid, meditative pose of the young girl is indicative of a contemplative state of mind. In *Jeune femme à l'écharpe*, Kisling masterfully captures his subject's inner melancholy through the rendering of her wide-set eyes, subtly glancing sideways and down, completely disengaged from the artist as well as the beholder.

Widely acclaimed for his stylistically exaggerated depictions of the female body, Kisling's intimate nudes and portraits are the epitome of his unique manner of painting, establishing him as one of the leading portraitists of the early 20th Century.



λ*405

MARIE LAURENCIN (1883-1956)

Deux femmes au rideau

signed and dated 'Marie Laurencin 1924' (lower right)
oil on canvas
28¾ x 21¼ in. (73 x 54.1 cm.)
Painted in 1924

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

PROVENANCE:

Galerie Paul Rosenberg, Paris (no. 978).
Paul Bonner, New York.
Knoedler Gallery, New York, by whom acquired from the above in
December 1928 (no. A455).
Francis Lewis Wurzburg, New York, by whom acquired from the
above on 4 April 1929, and thence by descent; sale, Christie's,
New York, 12 November 1997, lot 246.
Acquired at the above sale by the present owner.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre
peint*, Tokyo, 1986, no. 307, p. 159 (illustrated).





λ*406

MAURICE DE VLAMINCK (1876-1958)

Scène de rue enneigée

signed 'Vlaminck' (lower left)
oil on canvas
15 x 18 $\frac{1}{8}$ in. (38 x 46 cm.)
Painted *circa* 1925

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Lucien Lefebvre-Foinet, Paris.
Private collection, New York, by whom acquired in the early 1950s,
and thence by descent; sale, Sotheby's, London, 2 December 1992,
lot 188.
Acquired at the above sale by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№407

MAURICE DE VLAMINCK (1876-1958)

Village sous la neige, en hiver

signed 'Vlaminck' (lower left)
oil on canvas
21½ x 25⅝ in. (54.3 x 65 cm.)
Painted circa 1930

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

PROVENANCE:

Private collection, Paris.
Anonymous sale, Tajan, Paris, 20 June 2001, lot 52.
Acquired at the above sale by the present owner.

EXHIBITED:

Seoul, Art Centre, *Maurice de Vlaminck*, June - August 2017; this exhibition later travelled to Hiroshima, Museum of Art, November - December 2017; Kitakyushu, Municipal Museum of Art, January - February 2018; Paramita, Museum, April - June 2018; and Shizukoa, City Museum of Art, July - September 2018.

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

λ*408

MAURICE DE VLAMINCK (1876-1958)

La route sous la neige

signed 'Vlaminck' (lower left)
oil on canvas
31¾ x 39⅝ in. (80.7 x 100.5 cm.)
Painted *circa* 1935

£80,000-120,000
US\$110,000-150,000
€91,000-140,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 22 June 1933, lot 98.
(probably) Mme Arpels, by whom acquired at the above sale.
Anonymous sale, Hôtel Drouot, Paris, 12 December 1936, lot 72.
Anonymous sale, Maître Martin, Versailles, 6 June 1971.
Anonymous sale, Hôtel Drouot, Paris, 28 November 1994, lot 32.
Acquired at the above sale by the present owner.

EXHIBITED:

Seoul, Art Centre, *Maurice de Vlaminck*, June - August 2017; this exhibition later travelled to Hiroshima, Museum of Art, November - December 2017; Kitakyushu, Municipal Museum of Art, January - February 2018; Paramita, Museum, April - June 2018; and Shizukoa, City Museum of Art, July - September 2018.

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





409

HENRY MORET (1856-1913)

Bretonnes jardinant près des chaumières

signed and dedicated 'à l'ami Casburn Henry Moret' (lower right)
oil on canvas
19 $\frac{7}{8}$ x 24 in. (50.8 x 61 cm.)
Painted circa 1898

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

PROVENANCE:

Charles Casburn [Galerie Durand-Ruel], Paris, by whom acquired directly from the artist.
Private collection, Paris.
Anonymous sale, Piasa, Paris, 30 November 2016, lot 13.
Acquired at the above sale by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Moret *catalogue raisonné*.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE PROPERTY OF A GENTLEMAN

410

ALBERT MARQUET (1875-1947)

Herblay, les toits rouges

signed 'Marquet' (lower left)
oil on canvas
21½ x 25¼ in. (54.6 x 65.4 cm.)
Painted in 1919

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

PROVENANCE:

Galerie Romanet, Paris (no. 15 F).
Anonymous sale, Sotheby's, London, 2 July 1974, lot 54.
O. Roy Chalk, New York.
Private collection, by circa 1996.
Anonymous sale, Christie's, London, 27 June 2000, lot 217.
Frost & Reed, London (no. 58406), by whom acquired at the above sale.
Private collection, London, by whom acquired from the above in
December 2000.

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



*411

RAOUL DUFY (1877-1953)

A bord de la flotte

signed 'Raoul Dufy' (lower left)
oil on panel
9 7/8 x 15 in. (23.2 x 38 cm.)
Painted in 1939

£35,000-55,000
US\$45,000-70,000
€40,000-62,000

PROVENANCE:

Nico Mazaraki, Venice, by 1957.
Leslie T. Good; estate sale, Sotheby's, London, 23 June 1965, lot 163.
Anonymous sale, Hôtel Drouot, Paris, 15 June 1990, lot 61.
Acquired at the above sale by the present owner.

EXHIBITED:

Lyon, Musée de Lyon, *Raoul Dufy*, June - October 1957, no. 62
(illustrated fig. 12).

LITERATURE:

P. Courthion, *Raoul Dufy*, Geneva, 1951, p. XIX (illustrated pl. 100;
dated '1938').
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. II,
Geneva, 1973, no. 491, p. 72 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



FORMERLY IN THE COLLECTION OF PAUL MELLON

*412

RAOUL DUFY (1877-1953)

Paysage au champ de blé aux bœufs

signed 'Raoul Dufy' (lower right)
oil on canvas
18¼ x 21¼ in. (46.3 x 55.3 cm.)
Painted *circa* 1935

£50,000-70,000
US\$64,000-89,000
€57,000-80,000

PROVENANCE:

Perls Galleries, New York (no. 3005).
Paul Mellon, New York, by whom acquired from the above in
November 1949; sale, Christie's, New York, 6 November 2014, lot 332.
Private collection, California, by whom acquired at the above sale.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts, *French Paintings from the
Collection of Mr. and Mrs. Paul Mellon*, April 1967 - June 1968.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. III,
Geneva, 1976, no. 993, p. 56 (illustrated).

RAOUL DUFY (1877-1953)

Bateaux

signed 'Raoul Dufy' (on the reverse)
oil on canvas
28¾ x 36½ in. (73 x 91.8 cm.)
Painted *circa* 1930

£300,000-500,000

US\$390,000-630,000

€350,000-570,000

PROVENANCE:

Eugénie Brisson (the artist's wife), Paris, by descent from the artist.

Marlborough Fine Art, London (no. LON5977), by whom acquired from the above.

Anonymous sale, Sotheby's, London, 31 March 1965, lot 99.

Anonymous sale, Sotheby's, New York, 21 October 1971, lot 98.

Feldman collection, Washington, by 1973.

Private collection, Maryland, by whom acquired from the above, and thence by descent; sale, Sotheby's, New York, 11 November 1999, lot 283.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Wildenstein & Co., *Raoul Dufy*, July 1961, no. 9 (titled 'Water-fête').

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. II, Geneva, 1973, no. 679, p. 218 (illustrated).



Raoul Dufy, *Régates à Cowes*, 1930-34. Sold Christie's London, 20 June 2018 (£1,321,004).

Referring to Dufy's nautical scenes, Dora Perez-Tibi points out how works such as *Bateaux* emphasise 'the expanse of the sea, leaving only a small amount of space to the sky that sometimes mingles with it. Giving the far distance the same degree of definition as the foreground, Dufy uses it as a vertical backdrop with sailboats and steamers attached to it, portrayed with precision, but with no variation in scale according to their real proximity or distance: for the painter it was enough that they should provide a rhythm to the composition with their flags and raised masts. The decorative harmony of the multicoloured flags and the smoke, mingling their coloured arabesques with those of the clouds, contributes to the evocation of an atmosphere of festivity and jubilation' (D. Perez-Tibi, *Dufy*, Paris, 1997, p. 152).





Raoul Dufy, *Fête nautique au Havre*, 1925. Paris, Musée d'Art Moderne de la Ville de Paris.

Born to a large family in Le Havre, France in 1877, Dufy expressed an interest in painting from a young age. His upbringing, on the banks of the estuary of the river Seine, had such a profound impact on his artistic vision that he was to later proclaim, 'I can see the light of the bay of the Seine wherever I am' (Dufy, quoted in *ibid.*, p. 158). Sure enough, the rich painterly surface of *Bateaux* has been imbued with a potent alchemy of nostalgia and hometown pride: the saturated blue palette and daintily bobbing boats convey a sense of childlike delight. The colour blue, a symbol of France in its own right, held great significance for Dufy. He provided deeper explanation for this hallmark of his work in a 1951 interview: 'Blue is the only colour which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, isn't red any more, but another colour: pink' (Dufy, quoted in P. Courthion, *Raoul Dufy*, Geneva, 1951, p. 52). Overwhelmed by the wondrous beauty of the Seine, and enamoured with the radiance of the sky, Dufy set out to capture the intensity of colour and light through the medium of paint.

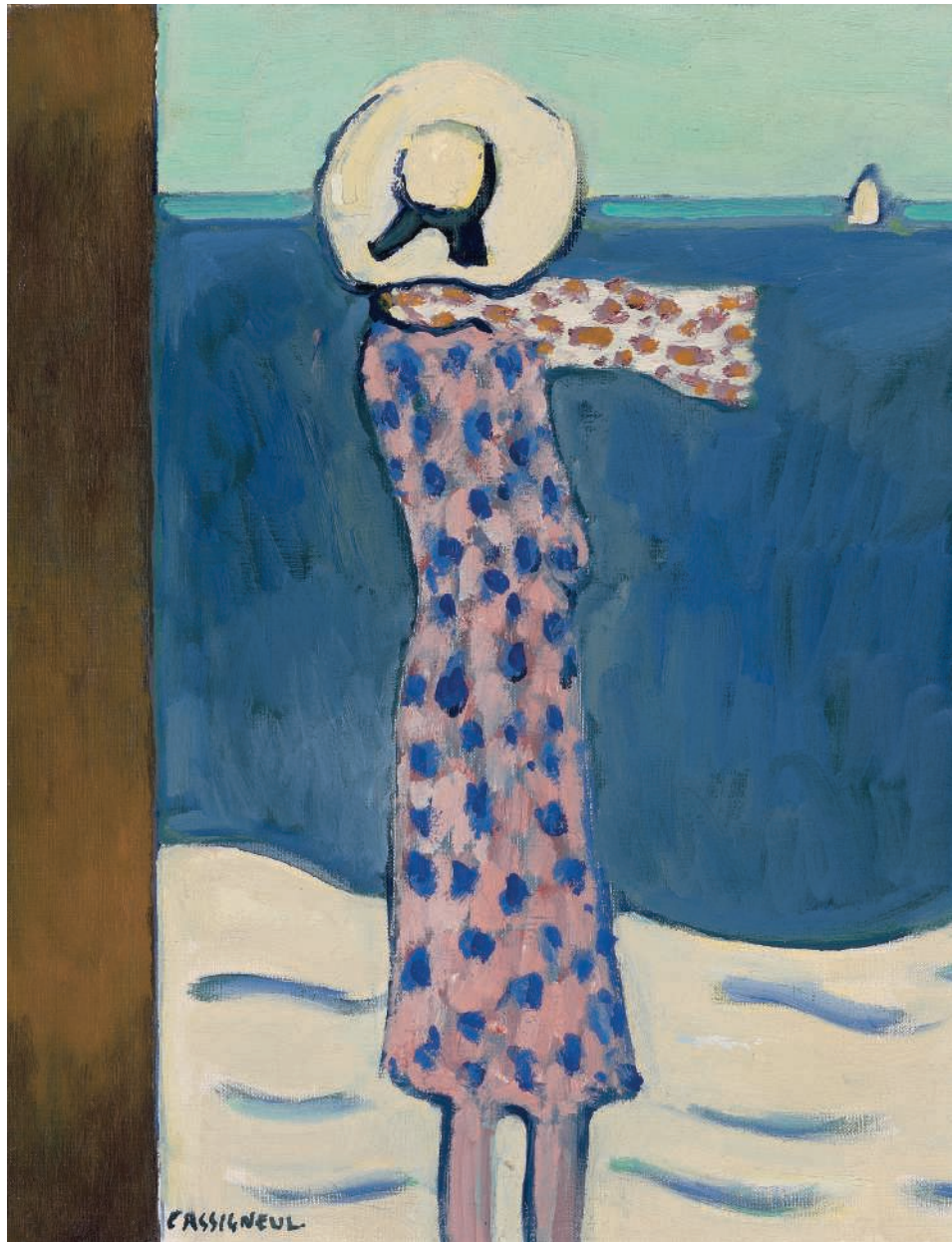
Light, for Dufy, was 'the soul of colour' (Dufy, quoted in J. Lancaster, *Raoul Dufy*, Washington, 1983, p. 5). He was greatly inspired by the Impressionists, none so much as Claude Monet and Camille Pissarro, and the influence of their rapid, hazy brushstrokes and melding pools of colours on his own sun-drenched leisure scenes is clear. Yet it was Henri Matisse who truly fascinated the artist when, in 1905, he first saw his seminal painting *Luxe, calme et volupté* of 1904, at the Salon des Indépendants. Seduced and emboldened by its bright and daring Fauvist tones, Dufy transformed the use of colour in his works, experimenting with vivid hues and bold contours, and instilling in his paintings a sense of luminosity. The incandescent brilliance of Dufy's earlier Fauvist compositions is

retained in his more mature style, evident in the vibrancy of colour and loose application of paint. In works such as the present, Dufy masterfully encapsulates the ungraspable, transmutable qualities of glimmering, shimmering water: the essence of its fluidity and movement can be traced within his broad and melting brushmarks. As the artist himself declared, 'Unhappy the man who lives in a climate far from the sea, or unfed by the sparkling waters of a river! ... The painter constantly needs to be able to see a certain quality of light, a flickering, an airy palpitation bathing what he sees' (Dufy, quoted in D. Perez-Tibi, *op. cit.*, p. 158).



Le Havre (Seine-Maritime), The Bassin du Commerce. Photograph by Henri Roger.





λ*414

JEAN-PIERRE CASSIGNEUL (B. 1935)

Au balcon

signed 'CASSIGNEUL.' (lower left)
oil on canvas
13¾ x 10⅝ in. (35 x 27 cm.)

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

PROVENANCE:

Wally Findlay Galleries, Chicago.
Anonymous sale, Christie's, New York, 12 November 1996, lot 76.
Private collection, Japan, by whom acquired at the above sale.
Anonymous sale, Mainichi, Tokyo, 10 November 2018, lot 938.
Acquired at the above sale by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE COLLECTION

415

MAXIMILIEN LUCE (1858-1941)

Honfleur, Pêcheurs sur le Port

signed 'Luce' (lower right)
oil on paper laid down on canvas
17 x 21¼ in. (43 x 54 cm.)

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

PROVENANCE:

Anonymous sale, Blache, Versailles, 5 December 1982, lot 61.
Anonymous sale, Sotheby's, London, 4 December 1985, lot 136.
Acquired at the above sale, and thence by descent to the present owner.

LITERATURE:

J. Bouin-Luce & D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. II, Paris, 1986, no. 1812, p. 438 (illustrated).



*416

ALBERT MARQUET (1875-1947)

Temps bouché à Hendaye

signed 'marquet' (lower right)
oil on canvas
19 $\frac{3}{4}$ x 24 in. (50 x 61 cm.)
Painted in 1926

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

PROVENANCE:

Marcelle Marquet, Paris (the artist's widow), by descent from the artist, after 1947.
Anonymous sale, Sotheby's, London, 29 June 1994, lot 318.
Acquired at the above sale by the present owner.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*417

ALBERT MARQUET (1875-1947)

Le Danube à Galatz

signed 'Marquet' (lower left)
oil on canvas
19 $\frac{3}{4}$ x 24 $\frac{1}{8}$ in. (50.3 x 61.2 cm.)
Painted *circa* 1933

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

PROVENANCE:

Anonymous sale, Sotheby's, London, 23 June 1993, lot 357.
Acquired at the above sale by the present owner.

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



418

MAURICE DENIS (1870-1943)

La Mangia, Sienne

signed and dated 'MAV.D.1907' (lower left)
oil on board
18¾ x 12¼ in. (46.6 x 31.2 cm.)
Painted in December 1907

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

PROVENANCE:

André Pératé, Versailles, by 1908, until at least 1945.
Anonymous sale, Le Houelleur & Bailleul, Deauville, 31 March 2002, lot 71.
Anonymous sale, Hôtel Drouot, Paris, 23 November 2016, lot 65.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie E. Druet, *Maurice Denis*, November - December 1908, no. 28.
Paris, Musée des Arts Décoratifs, *Exposition Maurice Denis, 1888-1924*, April - May 1924, no. 165 (titled 'Vue de Sienne').

LITERATURE:

A. Pératé, 'Maurice Denis', in *L'Art et les Artistes*, vol. 18, no. 41, November 1923, pp. 41-80 (illustrated p. 66).
S. Barazzetti-Demoulin, *Maurice Denis*, Paris, 1945, p. 285 (titled 'La Tour de Sienne').

Claire Denis and Fabienne Stahl will include this work in their forthcoming *Maurice Denis catalogue raisonné*.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE COLLECTION

№419

BERNARD BUFFET (1928-1999)

Ravenne, San Apollinare in Classe

signed 'Bernard Buffet' (upper centre) and dated '1990' (upper right)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in 1990

£70,000-130,000
US\$89,000-160,000
€80,000-150,000

PROVENANCE:

Opera Gallery, Singapore.

Acquired from the above by the present owner on 23 December 2004.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ420

ANDRÉ BRASILIER (B. 1929)

Soir dans le parc

signed 'André Brasilier.' (lower right); signed again, dated and inscribed 'Soir dans le parc. 60F André Brasilier. 2017' (on the stretcher)

oil and *sgraffito* on canvas
38½ x 51½ in. (97 x 130 cm.)
Painted in 2017

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

PROVENANCE:

Opera Gallery, Paris.
Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

'I care deeply about getting the spectator to follow me in my emotions, which are those of an artist, and share them with him. It is issues of aesthetics which lead me, these being compositions, colours, drawings, but with a great degree of freedom. All this thinking, that a picture is a message of poetry.'

– ANDRÉ BRASILIER





λ*421

MAURICE DE VLAMINCK (1876-1958)

Rue de village

signed 'Vlaminck' (lower right)
oil on canvas
13 x 16½ in. (33 x 41 cm.)

£30,000-50,000
US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Anonymous sale, Hauswedell & Nolte, Hamburg, 10 June 1994, lot 834.
Acquired at the above sale by the present owner.

EXHIBITED:

Seoul, Art Centre, *Maurice de Vlaminck*, June - August 2017; this exhibition later travelled to Hiroshima, Museum of Art, November - December 2017; Kitakyushu, Municipal Museum of Art, January - February 2018; Paramita, Museum, April - June 2018; and Shizukoa, City Museum of Art, July - September 2018.

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



№422

MAURICE DE VLAMINCK (1876-1958)

Nature morte, cruche et pommes de terre

signed 'Vlaminck' (lower left)
oil on canvas
19¾ x 25½ in. (50.2 x 65.4 cm.)
Painted circa 1942-1943

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

PROVENANCE:

Galerie André Weil, Paris.
Van Dieman-Lilienfeld Galleries, New York.
Karl Lilliefeld, New York, and thence by descent; sale, Sotheby's,
New York, 21 October 1971, lot 133.
Anonymous sale, Christie's, New York, 6 October 1988, lot 83.
Acquired at the above sale by the present owner.

EXHIBITED:

Seoul, Art Centre, *Maurice de Vlaminck*, June - August 2017; this
exhibition later travelled to Hiroshima, Museum of Art, November
- December 2017; Kitakyushu, Municipal Museum of Art, January -
February 2018; Paramita, Museum, April - June 2018; and Shizuko,
City Museum of Art, July - September 2018.

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

■λ423

**ROBERT MARC
(1943-1993)**

Untitled (9585)

signed 'ROBERT MARC' (lower centre);
signed again and inscribed 'ROBERT MARC'
(on the reverse)
oil on canvas
76½ x 38½ in. (194.3 x 97 cm.)

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

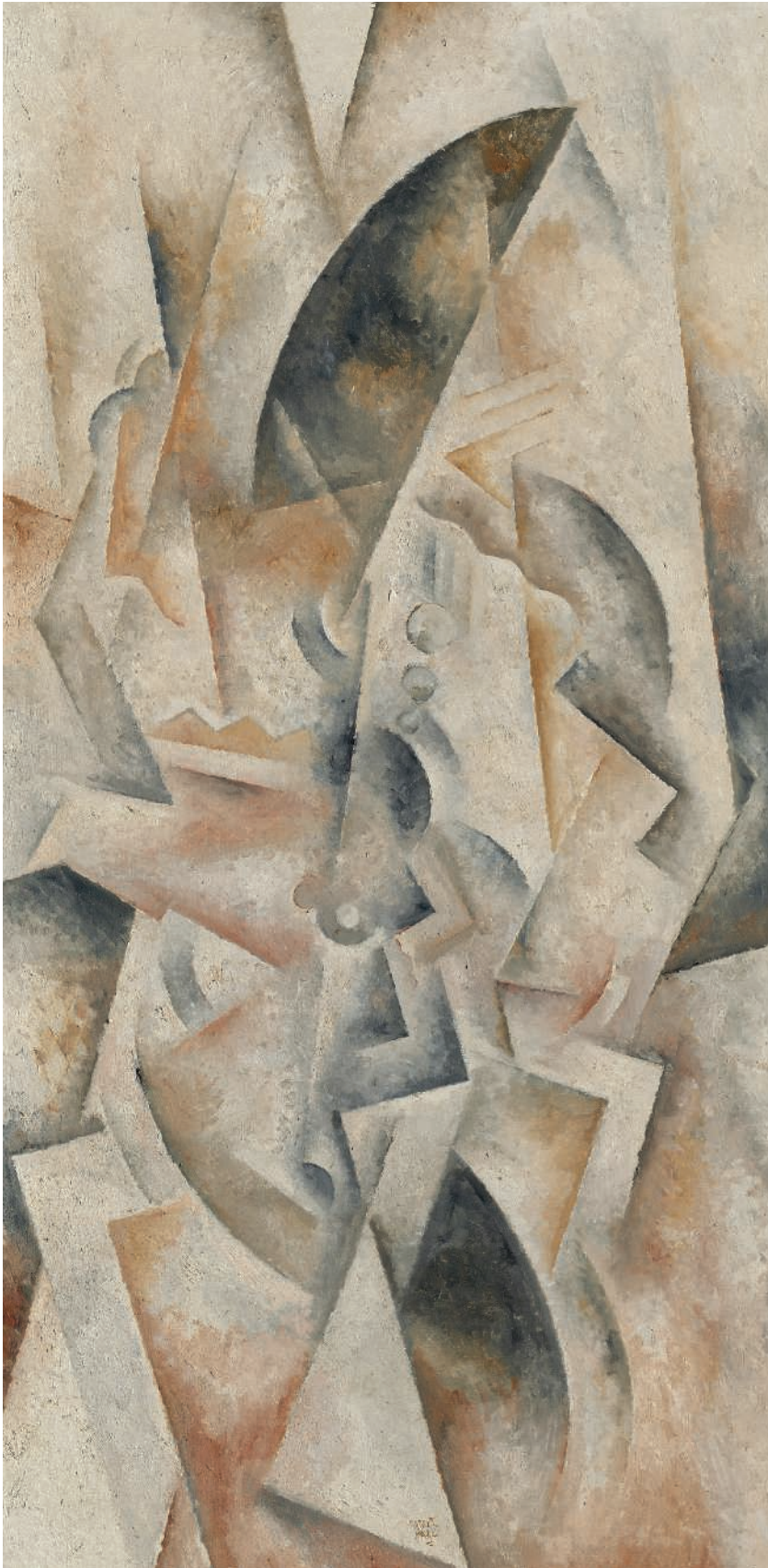
PROVENANCE:

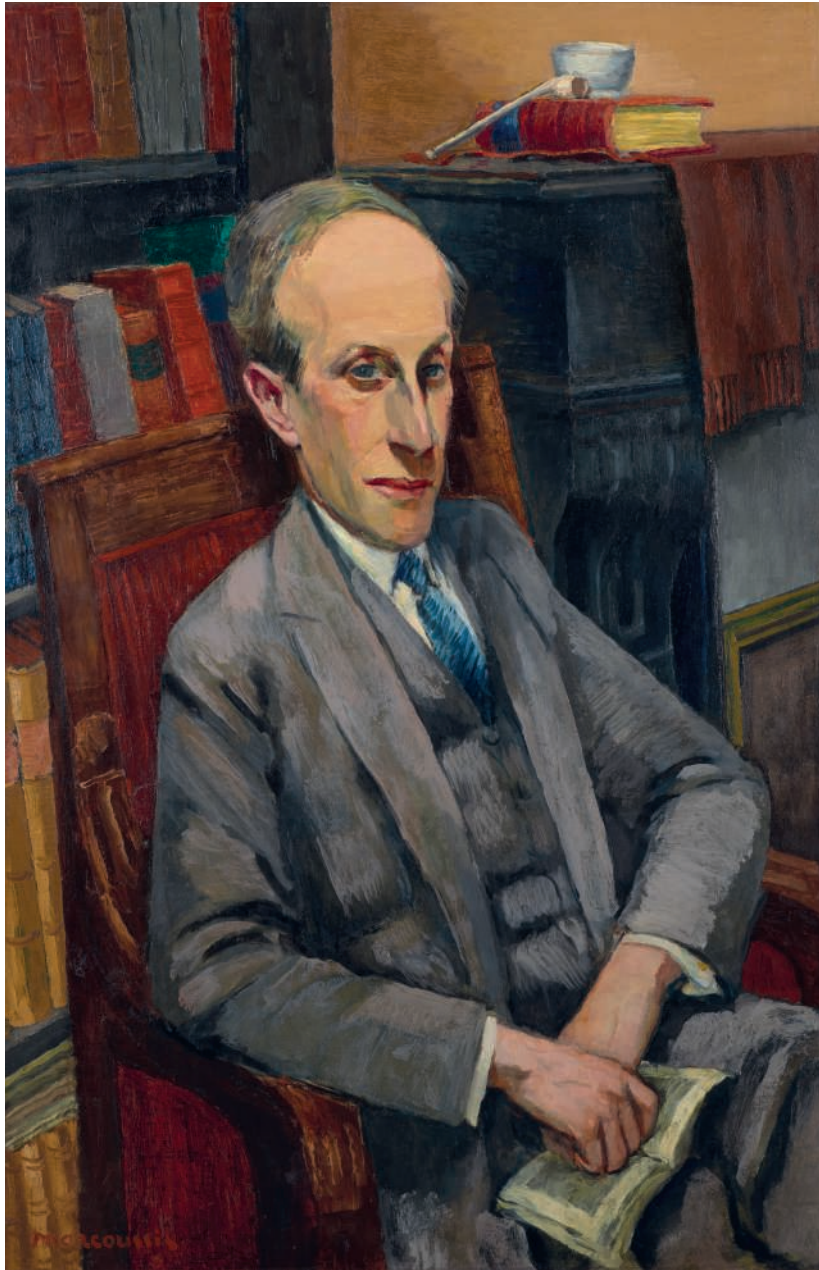
The artist's estate.
Forum Gallery, New York.
Barry Friedman Ltd., New York.
Acquired from the above by the present
owner.

LITERATURE:

S. Clidiere, *Robert Marc*, La Châtre, 1990,
p. 109 (illustrated p. 110).

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





PROPERTY FROM A PRIVATE FRENCH COLLECTION

424

LOUIS MARCOUSSIS (1883-1941)

Portrait de Ronald Davis

signed 'Marcoussis' (lower left)
oil on canvas
39 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in. (100 x 65.2 cm.)
Painted in 1924

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

PROVENANCE:

Ronald Davis, Paris, by whom commissioned from the artist in 1924.

Camille Marie Josephine Morel, Paris, by descent from the above in 1931, until at least 1961.

Acquired by the present owner in the 1980s.

EXHIBITED:

Paris, Palais de Bois (Porte Maillot), *Salon des Tuileries*, 1924, no. 1036.

LITERATURE:

W. George, *L'Amour de l'Art*, 1 May 1924, pp. 334-336.

Comœdia, 29 June 1924.

J. Lafranchis, *Marcoussis, Sa vie, son œuvre, catalogue complet des peintures, fixé sur verre, aquarelles, dessins, gravures*, Paris, 1961, no. P.52, p. 246 (illustrated).

Exh. cat., *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at The Art Institute of Chicago*, Chicago, 2003, p. 176.

425

**ACHILLE LAUGÉ
(1861-1944)**



Bouquet de roses

signed and dated 'A. Laugé 1918' (lower right)
oil on canvas
15 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (39.8 x 69 cm.)
Painted in 1918

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

PROVENANCE:

Anonymous sale, Hôtel Druout, Paris,
10 February 2017, lot 42.
Anonymous sale, Artcurial, Paris,
27 March 2018, lot 38.
Acquired at the above sale by the
present owner.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Mrs Nicole Tamburini.

426

**GUSTAVE CARIOT
(1872-1950)**



Paysage aux bottes

signed and dated 'G. Cariot 1925'
(lower right)
oil on canvas
19 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (50 x 64 cm.)
Painted in 1925

£8,000-12,000
US\$11,000-15,000
€9,100-14,000

PROVENANCE:

The artist's estate.
Mme D, by whom acquired from the above.
Private collection, Paris, by whom acquired
from the above, and thence by descent; sale,
Villanfray & Associés, Paris, 18 June 2018,
lot 138.
Acquired at the above sale by the
present owner.



Boccioni

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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 the **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 not 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 amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) 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

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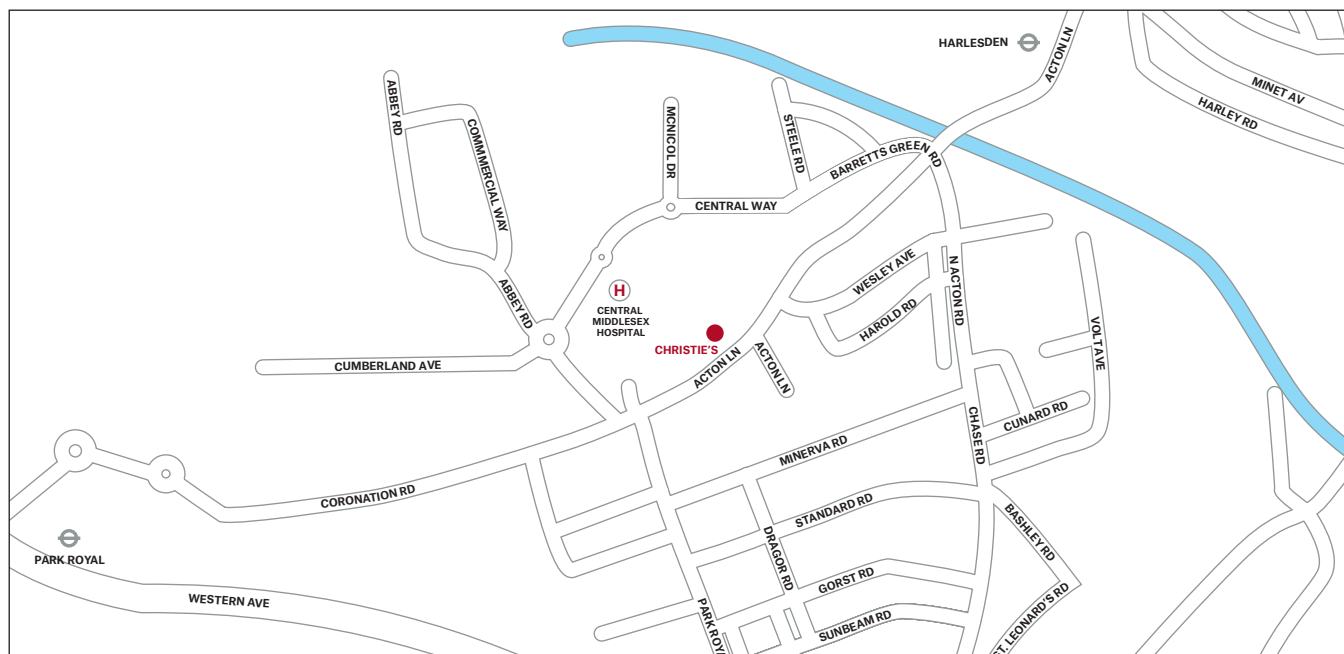
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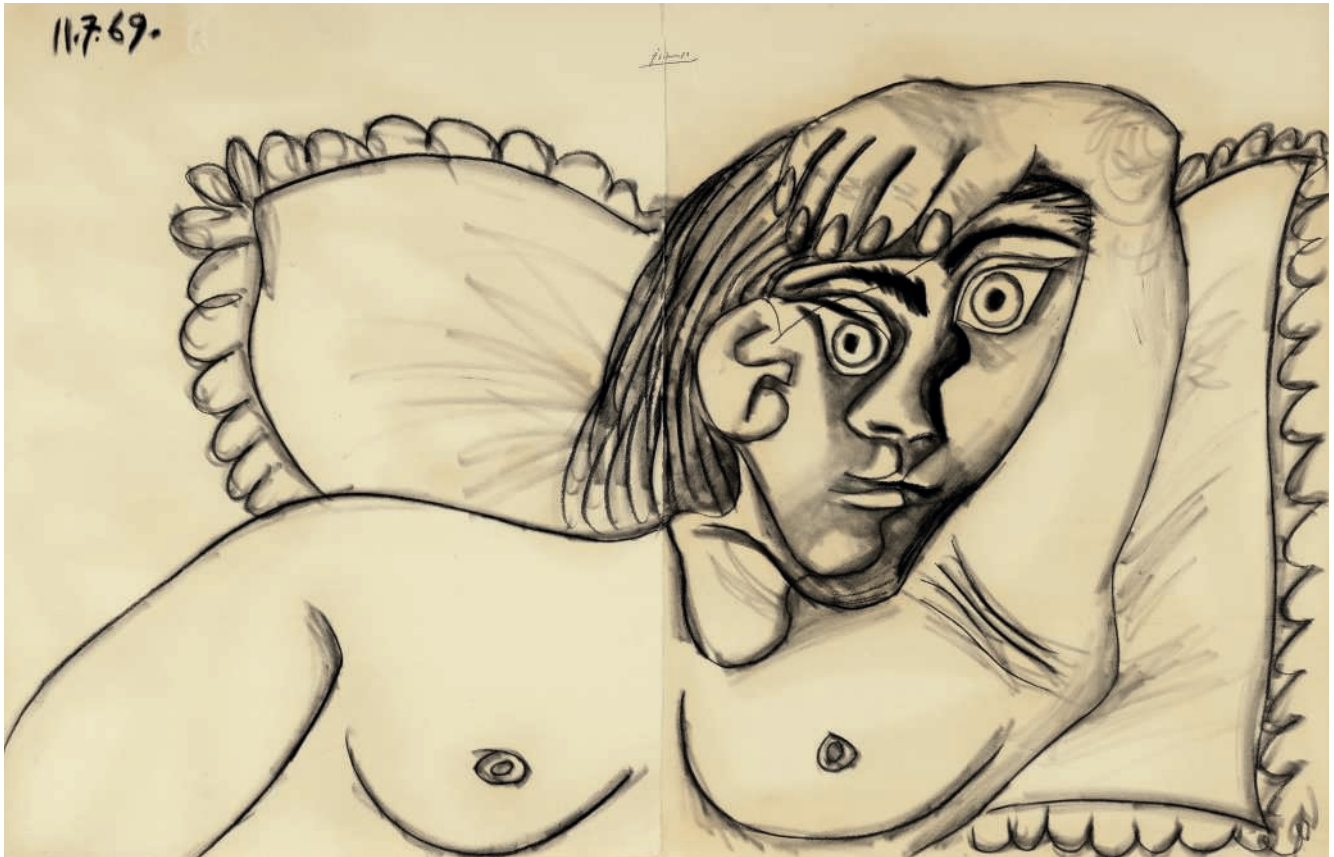
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Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





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

25 $\frac{5}{8}$ x 39 $\frac{3}{4}$ 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

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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

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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
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London, 18 June 2019

VIEWING

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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

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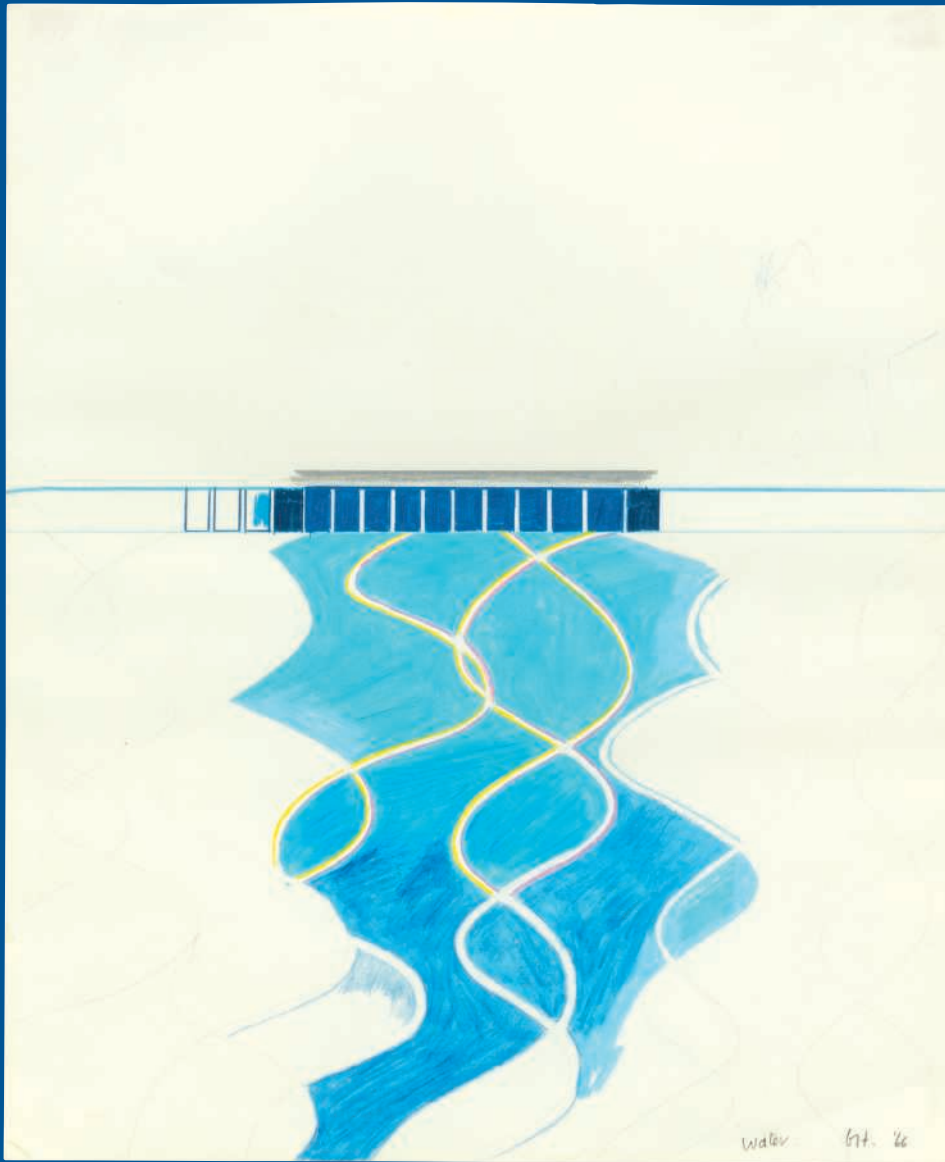
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CHRISTIE'S



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

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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

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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

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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
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