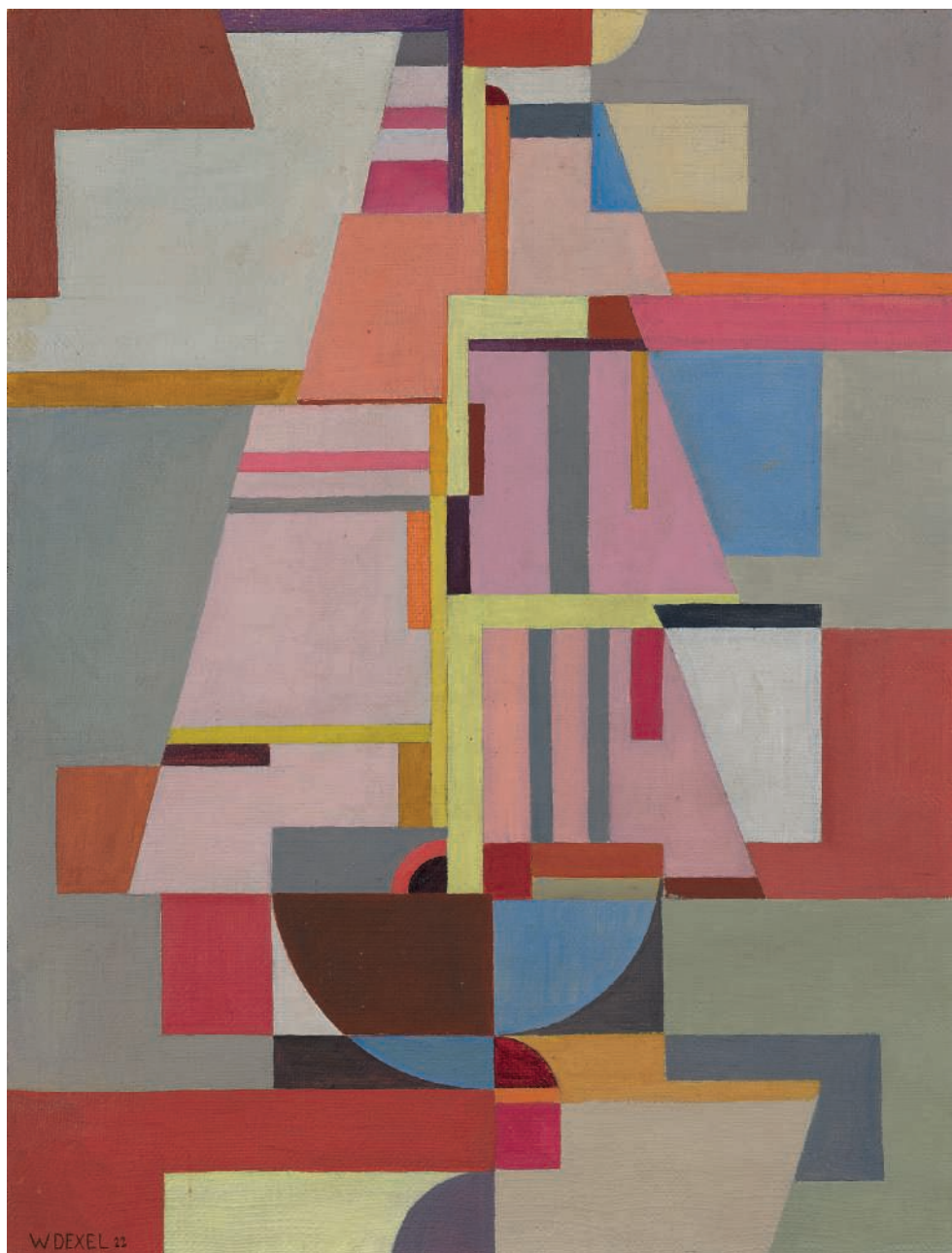


# IMPRESSIONIST AND MODERN ART

**WORKS ON PAPER AND DAY SALE**

LONDON, 6 FEBRUARY 2020



CHRISTIE'S







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# IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

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ART FOR FUTURE - SELECTED WORKS  
FROM THE UNICREDIT GROUP

## AUCTION

Thursday 6 February 2020

at 10.30 am (lots 101-220) and

at 2.00 pm (lots 301-475)

8 King Street, St. James's

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Thursday 30 January 10.00 am - 8.00 pm

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Sunday 2 February 11.00 am - 5.00 pm

Monday 3 February 9.00 am - 4.30 pm

Tuesday 4 February 9.00 am - 4.30 pm

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**IMMI-18341**

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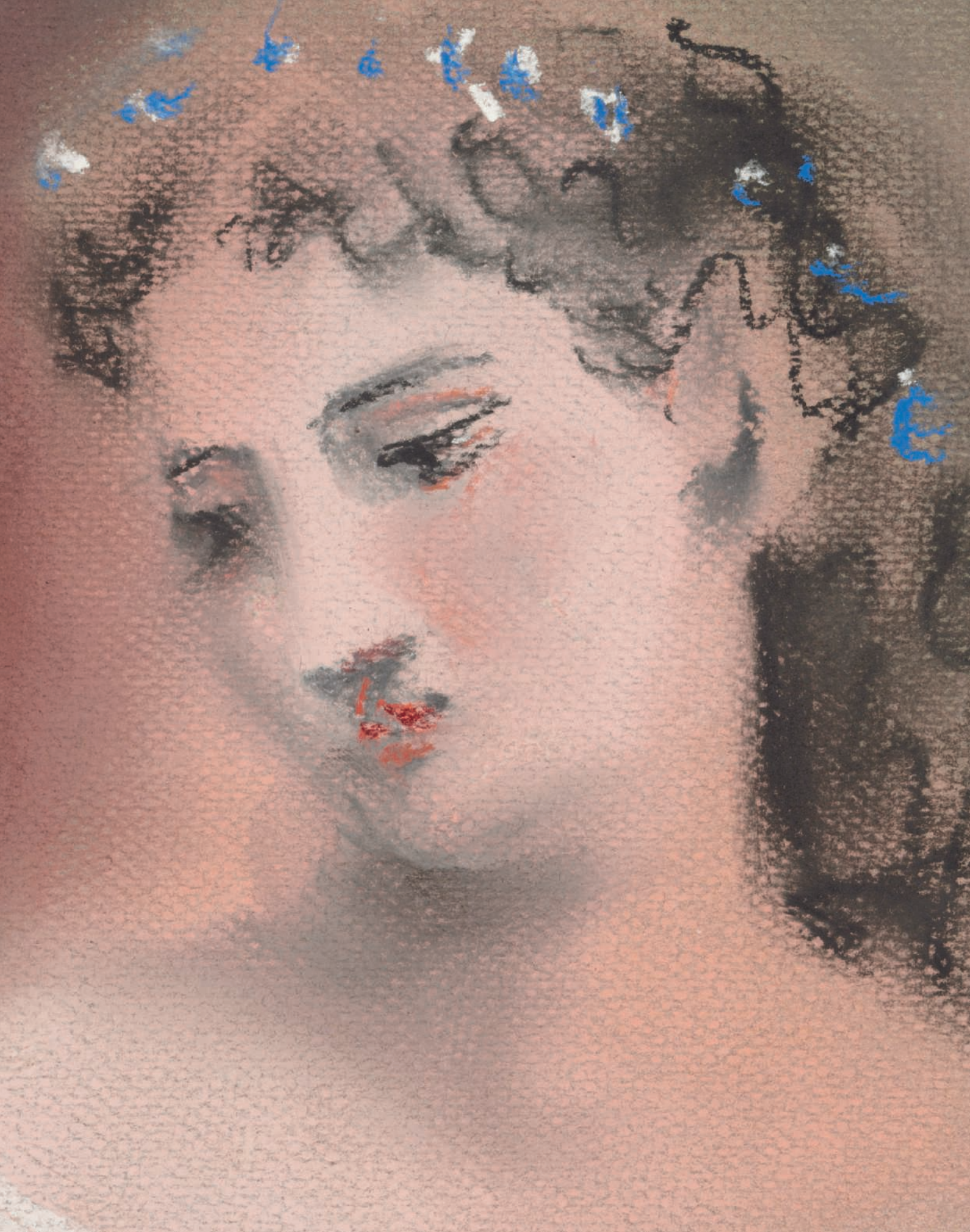
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# IMPRESSIONIST AND MODERN ART

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WORKS ON PAPER FROM A PRIVATE SWISS COLLECTION

λ\*101

## GIORGIO MORANDI (1890-1964)

### *Natura Morta*

signed 'Morandi' (lower centre)  
pencil on paper  
6 x 9 in. (15.3 x 22.9 cm.)  
Drawn in 1956

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

G.M. Gatti, Rome.

V. Zurlini, Rome.

Private collection, Rome.

Private collection, by whom acquired *circa* 1980, and thence by descent; sale, Christie's, New York, 8 November 2012, lot 130.

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

#### EXHIBITED:

Rome, Galleria Il Gabbiano, *Giorgio Morandi*, March - April 1980, no. 6*bis* (illustrated).

Sasso Marconi, La Casa dell'Arte, *Giorgio Morandi*, May - June 1981, p. 20 (illustrated).

#### LITERATURE:

E. Tavoni, *Morandi, Disegni*, Sasso Marconi, 1981, no. 164, p. 162 (illustrated).

E. Tavoni, *Morandi, Disegni, Catalogo generale*, Milan, 1994, no. 1956-6, p. 134 (illustrated).



THE PROPERTY OF A PRIVATE COLLECTOR, MILAN

λ102

## MARINO MARINI (1901-1980)

### *Giocolieri e cavallo*

signed and dated '1944 MARINO' (lower right)  
gouache and pen and ink and wash on paper  
19¾ x 13½ in. (49.2 x 34.3 cm.)  
Executed in 1944

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

### PROVENANCE:

Galerie XXème siècle, Paris.  
Acquired from the above by the father of the present owner in  
the 1960s.

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



PROPERTY FROM A PRIVATE GERMAN COLLECTION

103

## OTTO FREUNDLICH (1878-1943)

### *Landschaft*

signed with the initial and dated 'F 18.' (lower right); signed and inscribed 'Landschaft Otto Freundlich' (on the artist's mount)  
pen and brush and ink on paper laid down on the artist's mount  
image: 10¼ x 7⅞ in. (26.1 x 17.9 cm.)

artist's mount: 15⅞ x 11¼ in. (38.5 x 29.8 cm.)

Executed in 1918

**£8,000-12,000**

US\$11,000-16,000

€9,400-14,000

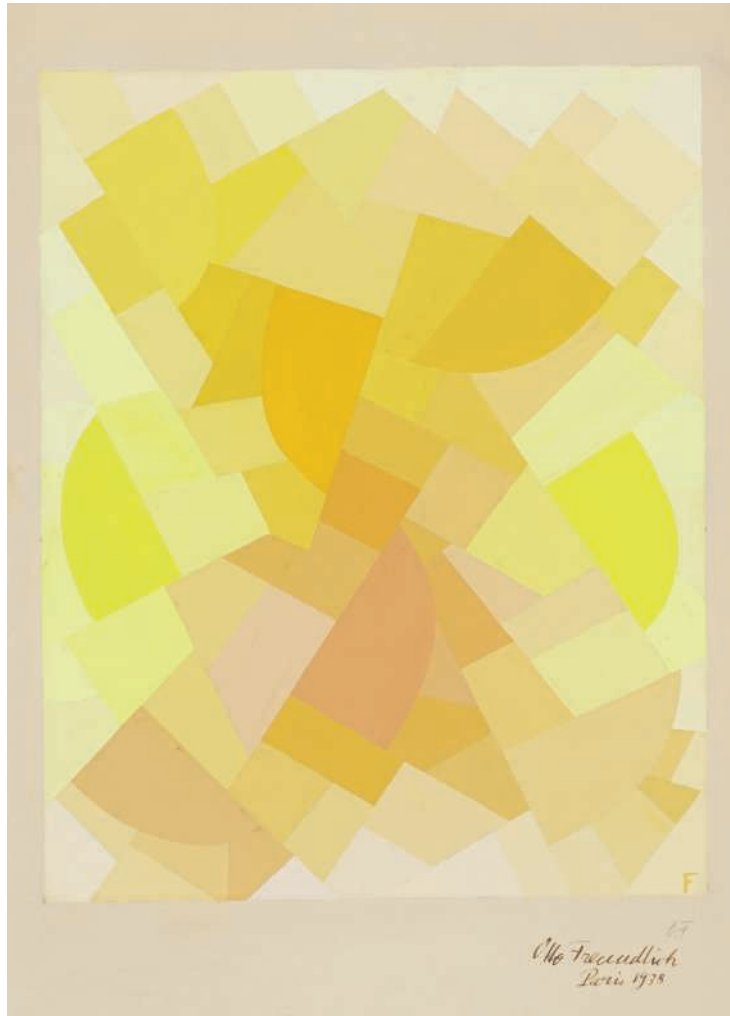
### PROVENANCE:

Anonymous sale, Hauswedell & Nolte, Hamburg, 9 June 1972, lot 593.  
Private collection, Germany, by whom acquired at the above sale, and  
thence by descent to the present owners.

### LITERATURE:

J. Heusinger von Waldegg, *Otto Freundlich: Monographie mit Dokumentation und Werkverzeichnis*, Bonn, 1978, no. 292, p. 99  
(illustrated fig. 277, p. 200).





PROPERTY FROM A PRIVATE GERMAN COLLECTION

104

## OTTO FREUNDLICH (1878-1943)

### *Komposition*

signed with the initial 'F' (lower right); signed with the initials, signed, dated and inscribed 'O.F. Otto Freundlich Paris 1938' (on the support)  
gouache on board  
image: 19¾ x 15¾ in. (50 x 40 cm.)  
board: 24¾ x 18½ in. (63 x 47 cm.)  
Executed in 1938

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

### PROVENANCE:

Fernand Graindorge, Liège.  
Private collection, Germany, circa 1960s, and thence by descent to the present owners.

### EXHIBITED:

Amsterdam, Stedelijk Museum, *Surréalisme et Abstraction, Choix de la collection Peggy Guggenheim*, January - February 1951, no. 59; this exhibition later travelled to Brussels, Palais des Beaux Arts, March 1951. Verviers, Musée de Verviers, *Deutsche Maler in Paris*, February - March 1958.  
Cologne, Wallraff-Richartz-Museum, *Otto Freundlich, Gemälde, Graphik, Skulpturen*, May - July 1960, no. 26.  
Copenhagen, Musée de Lyngby, 1965.

### LITERATURE:

L. Dégand, *Langage et signification de la peinture*, Paris, 1956, p. 133.  
G. Aust, 'Otto Freundlich, Aus Anlass einer Ausstellung im Wallraff-Richartz-Museum in Köln', in *Deutsche Zeitung und Wirtschaftszeitung*, Stuttgart & Cologne, 2 June 1960.  
J. Heusinger von Waldegg, *Otto Freundlich: Monographie mit Dokumentation und Werkverzeichnis*, Bonn, 1978, no. 193, p. 92 (illustrated p. 182).



THE PROPERTY OF A PRIVATE FRENCH COLLECTOR

λ105

## DORA MAAR (1907-1997)

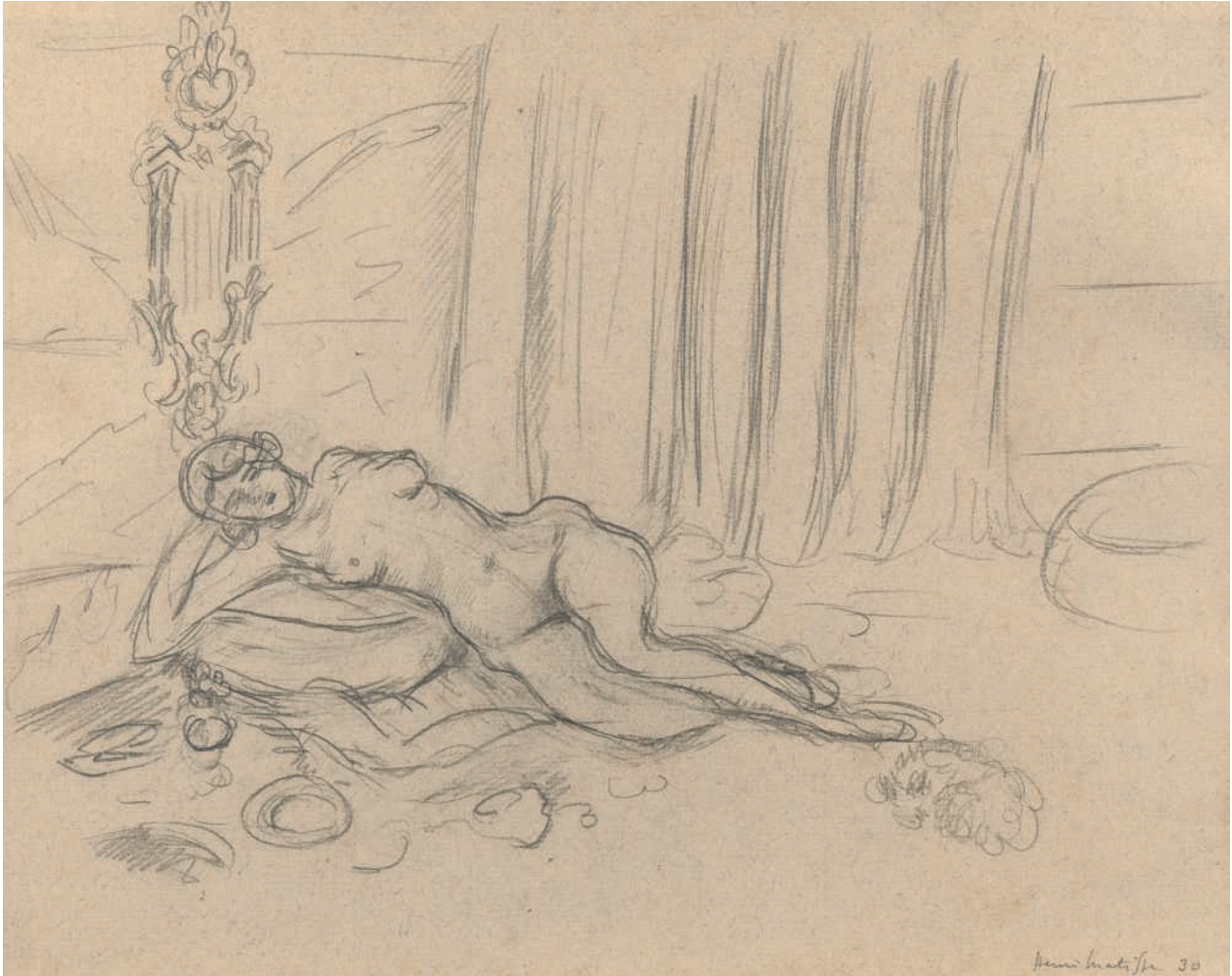
### *Autoportrait au manteau*

pastel and charcoal on paper  
41½ x 28½ in. (104.6 x 72.7 cm.)

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

The artist's estate; sale, Piasa, Paris, 26 November 1998, lot 82.  
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE LONDON COLLECTION

106

## HENRI MATISSE (1869-1954)

### *Odalisque dans une chambre ornementale*

signed and dated 'Henri Matisse 30' (lower right)

pencil on paper

9½ x 12½ in. (24 x 31.6 cm.)

Drawn in 1930

**£35,000-45,000**

US\$47,000-59,000

€42,000-53,000

#### PROVENANCE:

The artist's estate.

Victor Waddington Galleries, London.

Anonymous sale, Christie's, New York, 20 November 1986, lot 160.

Saidenberg Gallery, New York, by whom acquired at the above sale.

Acquired from the above in February 1989; sale, Christie's, New York, 9 May 2013, lot 170.

Acquired at the above sale by the present owner.

#### EXHIBITED:

London, Victor Waddington Galleries, *Henri Matisse, Paintings, Drawings, Colour Crayons*, June - July 1976, no. 4 (illustrated; titled 'Nu dans un intérieur').

Georges Matisse has confirmed the authenticity of this work.

# Art for Future | Selected Works from the UniCredit Group

'Its essence is absolute uninhibitedness and impartiality... Merz means forging relationships, preferably between all things in the world'

- Kurt Schwitters

Christie's is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further roll-out of the Group's Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of emerging artists.

Following the excellent results of a selection of artworks already presented at various Christie's international salerooms in 2019, 2020 will begin with the first pieces being offered in London on 6 February as part of the Impressionist & Modern Art Day and Works on Paper sales. UniCredit will also look to replace the masterpieces sold with works of young and emerging artists.

The offering is led by Walter Dexel's *Segelschiff I*, one of only five known avant-gardist representations of sailing boats within the German artist's series of works on technical modern inventions. Completed in 1922, this superb example of Dexel's distinct Constructivist idiom dates from a key period when the artist came into close contact with a network of influential figures of the early 20th-century art circuit namely Jean (Hans) Arp, El Lissitzky and contemporaries associated with the Bauhaus movement including the likes of Paul Klee, László Moholy-Nagy and Walter Gropius. Another star lot from this outstanding group is a work by a member of Dexel's circle – Kurt Schwitters' *Ohne Titel (Gute Laune)*, circa 1945. The painting combines large areas of delicately painted geometric shapes, organic abstract forms and collage elements – exemplary of Schwitters' growing interest in the raw and

tactile physicality of paint during the late period of his artistic career. An exceptional selection from the Works on Paper sale completes the grouping, with three other fantastic works by Schwitters, Dexel's *Quadrat und Kreis* (circa 1926) and Franz Radziwill's *Strandszene mit Krüppeln* (1922).

Social Impact Banking is part of UniCredit's commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. In 2019 SIB focused on further roll-out in additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its fourteen core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another eighteen countries worldwide.

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## KURT SCHWITTERS (1887-1948)

### *Mz 221. Dramatik*

signed, dated and inscribed 'Mz 221. Dramatik K. Schwitters. 1921.'  
(on the artist's mount); inscribed 'mz 221' (on the reverse of the  
artist's mount)

fabric, gouache, card and paper collage on paper  
image: 5¼ x 4⅞ in. (13.3 x 10.5 cm.)

artist's mount: 12⅝ x 9¼ in. (32 x 23.3 cm.)

Executed in 1921

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

#### PROVENANCE:

(possibly) Leo Castelli, New York.

Mr & Mrs Solomon Ethe, New York, by whom acquired in 1962.

Gertrude Stein Gallery, New York, by whom acquired in 1988.

Arnold Herstand & Company, New York, by whom acquired in 1990.

Achenbach Kunsthandel, Dusseldorf, by whom acquired in 1990.

Acquired from the above by the present owner on 25 November 1996.

#### EXHIBITED:

Los Angeles, University of California, *Constructivist Drawings and  
Posters*, January 1927, no. 33.

San Antonio, Marion Koogler McNay Art Museum, *Kurt Schwitters*,  
April - May 1962, no. 21; this exhibition later travelled to the Pasadena  
Art Museum, June - July 1962; Manchester, The Currier Museum  
of Art, September - October 1962; Washington, D.C., The Phillips  
Collection, November 1962; Minneapolis, University of Minnesota,  
January - February 1963; and Louisville, J.B. Speed Art Museum,  
February - March 1963.

Taipei, Taipei Fine Arts Museum, *The World According to Dada*, June -  
August 1988, no. 122, p. 297 (illustrated fig. 51, p. 127).

Cologne, Galerie Stolz, *Schöne Tage im Hause Dixel - Das Gästebuch  
- Walter Dixel zum 100. Geburtstag*, February - April 1990, no. 78, p.  
254 (illustrated p. 243).

New York, Michel Werner, *Kurt Schwitters*, October - November 1990,  
no. 3 (illustrated).

Dusseldorf, Achenbach Kunsthandel, *Kurt Schwitters*, November  
1993 - January 1994.

Berlin, Martin-Gropius-Bau, *Die Epoche der Moderne: Kunst im 20.  
Jahrhundert*, May - July 1997, no. 229 (illustrated p.337).

Basel, Kunstmuseum, *Schwitters - Arp*, May - August 2004, no. 107,  
p. 250 (illustrated p. 35).

Vienna, Bank Austria Kunstforum, *Past, Present, Future: Highlights  
from the UniCredit Art Collection*, October 2009 - January 2010; this  
exhibition later travelled to Verona, Palazzo della Ragione, February -  
June 2010, and Istanbul, Yapi Kredi Culture Centre, November 2010  
- January 2011.

Herford, Museum MARTa, *Things are queer. Highlights from the  
UniCredit Art Collection*, February - June 2011, p. 37 (illustrated).

Zurich, Hauser & Wirth, *Schwitters, Miró, Arp*, June - September 2016,  
no. 107, pp. 188 & 193 (illustrated pl. 24).

#### LITERATURE:

K. Orchard & I. Schulz, eds., *Kurt Schwitters: Catalogue Raisonné*,  
vol. I, 1905-1922, Hannover, 2000, no. 822, p. 394 (illustrated).

'Its essence is absolute uninhibitedness and impartiality... Merz  
means forging relationships, preferably between all things in the  
world' (Kurt Schwitters quoted in F. Lach, *Kurt Schwitters: Das  
literarische Werk*, vol. V, Cologne, 1973-1981, p. 187).

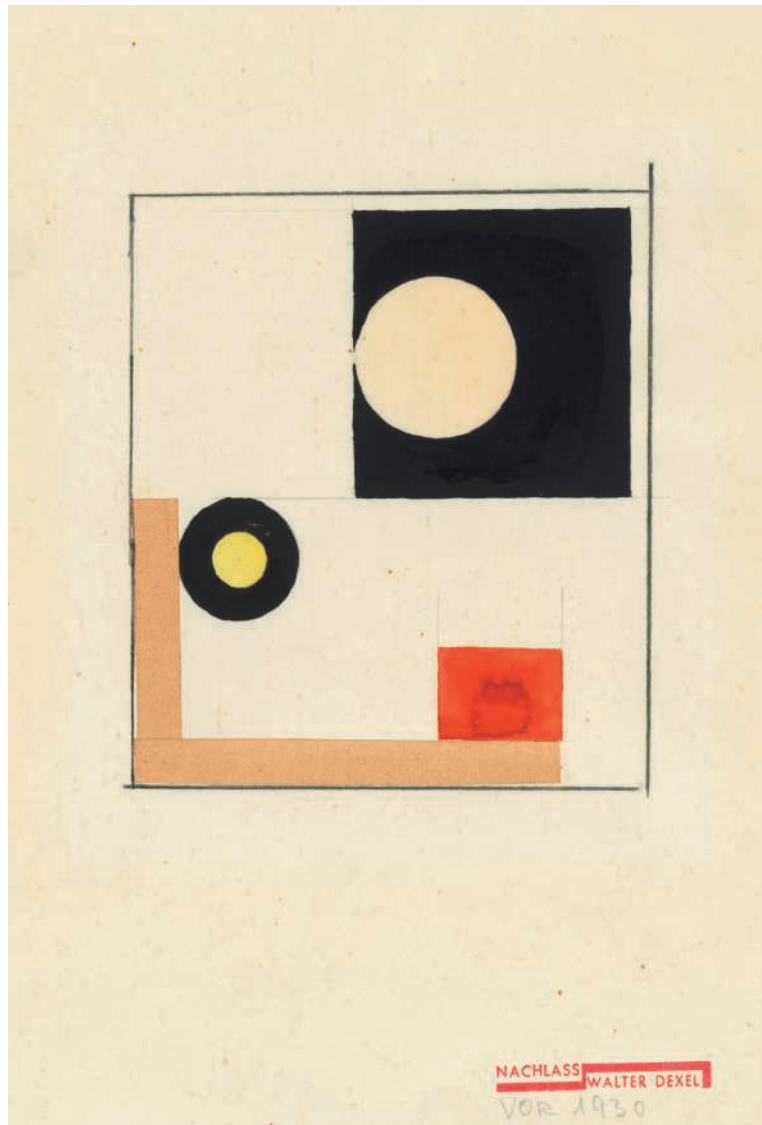
'Merz', a made-up word which takes its name from a fragment  
of the words 'Kommerz und Privatbank', was an artistic  
revolution in which art and life were to be merged through the  
'business' of assembling fragments and detritus of modern life  
into new glorified forms and expressions of the triumph of the  
human spirit. As Schwitters' friend and neighbor in Hanover,  
Kate Steinitz, recalled, during this period Schwitters was  
frequently to be seen on the streets of Hanover, 'a crazy, original  
genius-character, carelessly dressed, absorbed in his own  
thoughts, picking up all sorts of curious stuff in the streets...  
always getting down from his bike to pick up some colourful  
piece of paper that somebody had thrown away' (K.T. Steinitz,  
*Kurt Schwitters: A Portrait from Life*, Berkeley, 1968, p. 68). From  
these fragments, Schwitters constructed poetic and miraculous  
constellations that expressed a new formal language and  
seemed to hint at a hidden order among the apparent chaos of  
the times.

Executed in 1921, *Mz 221. Dramatik* is an early *Merz* collage  
made at a time of hyper-inflation, revolution and counter-  
revolution in Germany following the end of the First World War.  
In this era of complete moral, political and financial bankruptcy,  
when paper currency had lost its value and only food, work or  
lodging remained commodities of real value (other than gold or  
foreign currency), Schwitters, alone in Hanover, established his  
own one-man avant-garde and 'cure' for the current age which  
he declared to be the 'Merz' revolution.



Kurt Schwitters, *Mz 250, Grosser Tanz*, 1921.  
Sold, Christie's, London, 8 February 2012 (£870,050).





λ108

## WALTER DEXEL (1890-1973)

### *Quadrat und Kreis*

with the *Nachlass* stamp (lower right)  
gouache, watercolour, brush and India ink and paper collage on paper  
8 $\frac{3}{8}$  x 5 $\frac{3}{4}$  in. (21.8 x 14.5. cm.)  
Executed *circa* 1926

£6,000-8,000  
US\$7,900-11,000  
€7,100-9,400

#### PROVENANCE:

The artist's estate.  
Galerie Stolz, Cologne, by whom acquired from the above by 1984.  
Acquired from the above by the present owner by 1995.

#### LITERATURE:

R. Wöbkemeier, W. Vitt & W. Hofmann, *Walter Dexel, Werkverzeichnis, Gemälde, Hinterglasbilder, Gouachen, Aquarelle, Collagen, Ölstudien, Entwürfe zu Bühnenbildern*, Heidelberg, 1995, no. 324, p. 255 (illustrated).





1109

## KURT SCHWITTERS (1887-1948)

### *Ohne Titel (20 ØRE, mit Koranseiten)*

signed 'Kurt Schwitters' and bears date '1936' (on the artist's mount)  
collage on paper laid down on the artist's mount  
image: 5¾ x 4½ in. (14.4 x 11.5 cm.)

artist's mount: 12½ x 9¾ in. (31.8 x 25 cm.)

Executed in 1936

**£16,000-24,000**

US\$22,000-32,000

€19,000-28,000

#### PROVENANCE:

Ernst Schwitters, Lysaker, by descent from the artist, 1948-1976.  
with Lord's Gallery, London, 1959-1976.  
Galerie Klewan, Vienna, by whom acquired in 1976.  
Galerie Enrico G. Peyer, Zurich, by whom acquired in 1990.  
Achenbach Kunsthandel, Dusseldorf, by whom acquired in 1995.  
Acquired from the above by the present owner on 25 November 1996.

#### EXHIBITED:

London, Lord's Gallery, *A New Selection of Collages by Kurt Schwitters*, August - October 1959.

Cambridge, Arts Council Gallery, *Kurt Schwitters*, November - December 1959, no. 31; this exhibition later travelled to Swansea, Glynn Vivian Art Gallery, January 1960; Sheffield, Graves Art Gallery, January - February 1960; Leicester, Museum and Art Gallery, February - March 1960; Coventry, Herbert Temporary Art Gallery, March - April 1960; and the Glasgow University Print Room, April - May 1960.

New York, Galerie Michael Werner, *Kurt Schwitters*, October - November 1990, no. 13 (illustrated).

Dusseldorf, Achenbach Kunsthandel, *Kurt Schwitters*, November 1993 - January 1994, no. 2.

Herford, Museum MARTa, *Things are queer. Highlights from the UniCredit Art Collection*, February - June 2011, p. 37 (p. 36, illustrated).

Bologna, MAMbo, *La Grande Magia, Selected works from the UniCredit Art Collection*, October 2013 - February 2014, p.210 (illustrated, p. 66).

Mettingen, *Draiflessen Collection, Die Kunst des Aufbewahrens*, January 2016, no.15.

#### LITERATURE:

H. Hutton, *The Technique of Collage*, London & New York, 1968, p. 115 (illustrated).

K. Orchard & I. Schulz, eds., *Kurt Schwitters: Catalogue Raisonné*, vol. II, 1923-1936, Hannover, 2003, no. 2062, p. 494 (illustrated).

## KURT SCHWITTERS (1887-1948)

### *Mz x 21 Street*

signed with the initials, dated, numbered and inscribed 'KS 47 Merz x  
21 Street' (on the artist's mount)  
paper collage on paper laid down on the artist's mount  
image: 5½ x 4 in. (12.8 x 10 cm.)  
artist's mount: 7¼ x 5. ⅝ in. (18.5 x 14.5 cm.)  
Executed in 1947

£25,000-35,000  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

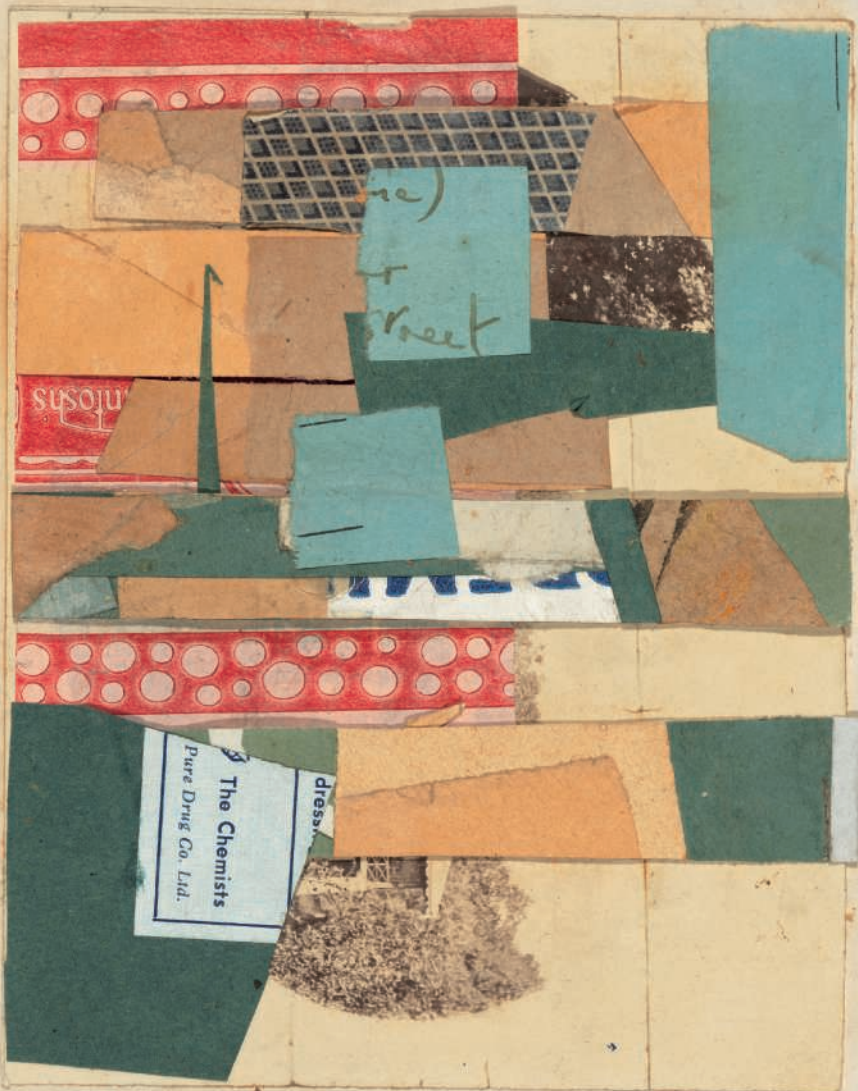
with The Pinacotheca (Rose Fried Gallery), New York, 1947-1948.  
Ernst Schwitters, Lysaker, by descent from the artist, 1948-1985.  
with Lord's Gallery, London, 1961-1985.  
with Annely Juda Fine Art, London, until 1982.  
with Carus Gallery, New York, 1982.  
Anonymous sale, Christie's, London, 3 December 1985, lot 465.  
La Boetie [Helen Serger], New York, by whom acquired at the  
above sale.  
Graphisches Kabinett, Kunsthandel Wolfgang Werner, Bremen,  
1987-1989.  
Anonymous sale, Sotheby's, London, 4 April 1990, lot 160.  
Galerie Michael Werner, Cologne, by 1990-1995.  
Achenbach Kunsthandel, Dusseldorf.  
Acquired from the above by the present owner on 25 November 1996.

#### EXHIBITED:

New York, The Pinacotheca, *Kurt Schwitters*, January - February 1948,  
no. 9.  
London, Hayward Gallery, *Dada and Surrealism Reviewed*, January -  
March 1978, no. 17.38a (with incorrect illustration).  
Chicago, Worthington Gallery, *Kurt Schwitters: Dada, Collages,  
Drawings, Objects*, 1982 (illustrated, p. 37).  
Beverly Hills, Louis Newman Galleries, *Kurt Schwitters: Collages and  
Other Works on Paper*, July 1988 (illustrated).  
New York, Galerie Michel Werner, *Kurt Schwitters*, October -  
November 1990, no. 30 (illustrated).  
Dusseldorf, Achenbach Kunsthandel, *Kurt Schwitters*, November  
1993 - January 1994, no. 7.  
Zurich, Galerie Lelong, *Kurt Schwitters*, April - June 1994, no.7.  
New York, Galerie Michael Werner, *Kurt Schwitters: Late Paintings  
and Collages*, May - June 1995, no. 2.  
Leipzig, Museum der Bildende Künste, *Kurt Schwitters: Eine  
Retrospektive / Kurt Schwitters. Ich ist Stil. I is Style. Ik is Stijl.*,  
February - March 2000, no. 204 (illustrated, p.197); this exhibition  
later travelled to Amsterdam, Stedelijk Museum, April - August 2000.  
Vienna, Kunstforum, *Schwitters*, March - June 2002, no. 151  
(illustrated, p. 233).  
Bologna, MAMbo, *La Grande Magia, Selected works from the  
UniCredit Art Collection*, October 2013 - February 2014, p.210  
(illustrated, p. 66).

#### LITERATURE:

Kunsthandel Wolfgang Werner & H. Serger, *Graphisches Kabinett :  
Kunsthandel Wolfgang Werner KG*, Bremen & New York, 1987-1989  
(illustrated).  
Orchard & I. Schulz, eds., *Catalogue Raisonné: Kurt Schwitters*, vol. III,  
1937-1948, Hannover, 2006, no. 3451, p. 595 (illustrated).  
M. R. Luke, *Kurt Schwitters, Space, Image, Exile*, Chicago, 2014, no. 87,  
p. 236 (illustrated).



KS 47

me x 21

street.

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## FRANZ RADZIWILL (1895-1983)

### *Strandszene mit Krüppeln*

signed with the initials 'FR' (lower left)  
watercolour and pencil on card  
9¾ x 11¼ in. (22.4 x 28.7 cm.)  
Executed in 1922

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

Galerie Michael Hasenclever, Munich.  
Levy Galerie, Hamburg, by whom acquired from the above in 1980.  
Acquired from the above by the present owner in 1984.

#### EXHIBITED:

Munich, Galerie Michael Hasenclever, *Realismus der Zwanziger Jahre: Bilder, Zeichnungen, Druckgraphik*, October - November 1980, no. 83.  
Hamburg, Levy Galerie, *Nummer 6, Herbst' 83*, 1983, no. 98 (illustrated).  
Moscow, Contemporary Art Center Winzavod, *People and the City, Highlights from the UniCredit Art Collection*, October - December 2011.



## MARC CHAGALL (1887-1985)

### *Le violoniste*

signed 'Marc Chagall' (lower left)  
gouache, India ink and wash on Japan paper  
33¼ x 25½ in. (84.5 x 64.5 cm.)  
Executed in 1961

**£150,000-250,000**  
US\$200,000-330,000  
€180,000-290,000

#### PROVENANCE:

Marlborough Fine Art, Ltd., London.  
Galerie Cassirer, Berlin.  
Private collection, Monaco.  
Acquired from the above by the present owner.

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

The figure of the violinist in Marc Chagall's oeuvre is among the best-known and most widely reproduced of his quintessential images. In Chagall's time, the life of the village musician was intimately bound up in the daily life and rituals of his community. He represented the sole expression of art that many poor village people would ever experience, as he presided over get-togethers of all kinds, celebrating births, birthdays and other anniversaries, bar mitzvahs and weddings. As such, the violin player was associated with catharsis in moments of suffering, yearning and mourning but also celebration and joy as an omnipotent presence in the pertinent memories of Chagall's youth.



Marc Chagall, *Musicien*, circa 1928-1929. Private collection.

Chagall's original, defining, composition *Le violoniste* from 1912-1913, now resident in the Stedelijk Museum and created during Chagall's first sojourn to Paris, was a revelation, as Meyer further extols, 'Everything is kept in movement in a delicate, wondrous fashion, as if spellbound by the music.' The second version 1919-1920 was then painted back in Russia and the large *Violoniste* now in the The Solomon R. Guggenheim Museum, which was probably painted soon after Chagall returned to Paris, in late 1923 or 1924 (A.Z. Rudenstine, *The Guggenheim Museum Collection, Paintings 1880-1945*, New York, 1976, p. 74). Chagall also used the green fiddler to represent 'Music' in a series of four vertical panels on the arts, executed for the State Jewish Kamerny Theater in Moscow, which are now housed in the State Tretiakov Gallery, Moscow.

Drawing on these highly significant works from the artist's early career, *Le violoniste* from 1961 comes during the artist's twilight years in the bountiful South of France, a period of calm, joy and invigoration for Chagall after having endured two world wars and significant personal tragedy. Evoking a surreal and dream-like sense of memory within the framework of the artist's by now well-known visual language, the enlarged face of the fiddler in *Le violoniste* emerges amidst the swirling, overlapping forms of the rooster, the violin, dense foliage and Chagall's hometown of Vitebsk, immersed in the deep, romantic blue of the artist's iconic twilight. Although the old world that Chagall's fiddler inhabited may have to some degree disappeared from his life, the memory of his significance is as present and strong as ever, imbued with the potency of nostalgia in the distance of time.



## HELENE SCHJERFBECK (1862-1946)

*Madonna Immaculata, after El Greco*

signed with the artist's initials and inscribed 'Efter Greco HS' (upper right); inscribed 'Efter Greco "Helgon"' (on the reverse)  
gouache, watercolour, brush and ink and charcoal on paper  
14 x 11½ in. (35.6 x 28.7 cm.)  
Executed in 1945

**£60,000-80,000**  
US\$79,000-110,000  
€71,000-94,000

## PROVENANCE:

Stenmans Konstsalong, Stockholm, by 1953.  
Acquired from the above by the present owner in 1958-1959.

## EXHIBITED:

Stockholm, Stenmans Konstsalong, *Helene Schjerfbeck In Memoriam*, 1946, no. 131, p. 12.  
Stockholm, Stenmans Konstsalong, *Helene Schjerfbeck*, 1954, no. 150, p. 13.  
Stockholm, Stenmans Konstsalong, *Helene Schjerfbeck*, 1958, no. 137, p. 12.  
Modum, Stiftelsen Modums Blaafarvevaerk, *To Malerinner, Helene Schjerfbeck, Asta Nørregaard*, May - September 1998, no. 102, p. 151.

## LITERATURE:

H. Ahtela, *Helena Schjerfbeck*, Helsinki, 1953, no. 1001, p. 372.

We are grateful to Leena Ahtola-Moorhouse for her assistance in cataloguing this work.



El Greco, *Pentecost*, circa 1600.  
Museo del Prado, Madrid.

Helene Schjerfbeck executed works on the themes of El Greco most fervently during her final years of painting, however, her interest in the proto-expressionist El Greco started in the early part of the twentieth century. As Jeremy Lewison has noted, Schjerfbeck's 1907 painting *Silence* 'appears to mark the first time that El Greco made an impact on her work' (J. Lewison, 'The Mask and the Mirror', in A.-M. von Bonsdorff, R. Bray, D. de Chair & J. Lewison, *Helene Schjerfbeck*, London, 2019 p. 45). It was the dramatic nature of El Greco's works and their sense of excessive tension that appealed to Schjerfbeck, as to many other European expressionist artists of the time.

Schjerfbeck's first painting constructed explicitly after El Greco's work, which she had only seen as a black-and-white reproduction, was completed in 1928. Before this, aspects of El Greco can be detected in many of her portraits, and the image of the Madonna after El Greco was dominant in Schjerfbeck's series of work from the 1940s onwards. Altogether Schjerfbeck interpreted this mild and benevolent image of the Madonna more than ten times, and this gouache and watercolour of *Madonna Immaculata, after El Greco* is one of her last interpretations on the theme. It is also different from the majority of her Madonnas as in this example we see her Madonna looking upwards, however, for most of Schjerfbeck's Madonnas the eyes tend to be downcast. The work is titled *Madonna Immaculata*, but the face is even more reminiscent of El Greco's Madonna from the painting *Pentecost*, circa 1600, in the Museo del Prado, Madrid. One cannot help but admire how Schjerfbeck was able to still imbue her work with such a continued emotional poignancy throughout her career; with her typical use of black rimming between the veil and forehead, skilfully placed to sharpen the atmosphere of the portrait, the Madonna's trance suggests that she is reaching out to a world beyond.





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## GUSTAV KLIMT (1862-1918)

### *Schwebende vor dunklem Hintergrund*

with the *Nachlass* stamp and numbered '8.' (lower right; indistinctly)  
pencil and white chalk on paper  
17¼ x 12¾ in. (45 x 32 cm.)  
Executed *circa* 1896

**£80,000-120,000**

US\$110,000-160,000

€94,000-140,000

#### PROVENANCE:

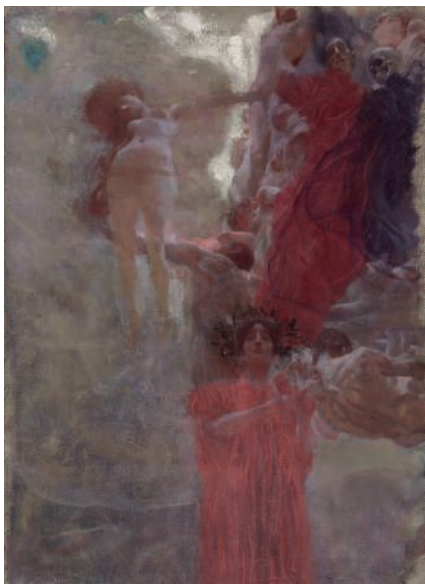
The artist's estate.  
Serge Sabarsky, New York.  
Private collection, New York, by May 2009.  
Wienerroither & Kohlbacher, Vienna.  
Antal Post De Bekessy, Pennsylvania, by whom acquired from the above; sale, Sotheby's, London, 6 February 2014, lot 530.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

New York, Neue Galerie, *Gustav Klimt, The Ronald S. Lauder and Serge Sabarsky Collections*, October 2007 - June 2008, no. D26, p. 294 (illustrated).  
Seoul, Hangaram Art Museum, *Gustav Klimt. In Search of the Total Artwork*, February - May 2009, no. 37, p. 101 (illustrated).

#### LITERATURE:

S. Sabarsky, *Gustav Klimt, Cent dessins*, Milan, 1983, no. 11, p. 130 (illustrated pl. 11).  
A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. I, 1878 - 1903, Salzburg, 1980, no. 530, p. 174 (illustrated p. 175).



Gustav Klimt, *Die Medizin (Kompositionsentwurf)*, 1897-1898. Israel Museum, Jerusalem.

In 1894 the Austrian Ministry of Culture and Education commissioned Gustav Klimt and his partner Franz Matsch to paint monumental allegories of the various schools of learning for the Great Hall at the then new University of Vienna. The contract specified that there was to be a large central canvas devoted to Enlightenment with the theme of the triumph of light over darkness and four surrounding paintings depicting Philosophy, Medicine, Jurisprudence and Theology. All five panels were to vindicate and glorify rational science and its usefulness to society. Klimt chose to paint Philosophy, Medicine and Jurisprudence.

The present work is a study for the female nude floating in space above Hygieia, on the left side of the final painting of *Medizin*, now destroyed. Within the final composition, the figure portrayed in the present work acted as a symbol of life and health. When Klimt presented his studies for the commission to the Ministry of Education and the University of Vienna on 26 May 1898, they were not well received. Among the critiques, it was reported that one committee member threatened to resign if Klimt did not change the nude female figure to a male youth. Others demanded the figure be clothed, or a certain leg be turned a different way. Discouraged, Klimt wanted to quit, but his friend Baron Weckbecker mediated with the Ministry of Education, which eventually granted him complete artistic freedom.

When the final version of *Medizin*, completed in 1901, was shown at the Tenth Vienna Secession exhibition from March 15-May 12 1901 the public and especially the medical doctors in attendance were infuriated. The controversy over the paintings continued and in 1905 the University decided that Klimt's paintings would not be installed and Klimt secured the return of the works to his studio. Sadly the final version of *Medizin*, along with the final panels for *Philosophy and Jurisprudence*, were destroyed in May 1945 when the retreating German SS forces set fire to Schloss Immendorf, a castle in Lower Austria, where they had been storing them after confiscating them from their owners. Only the studies remain, including the present lot and a study in oil – likely the first oil study for *Medizin* – belonging to the Israel Museum of Art in Jerusalem.



## EMIL NOLDE (1867-1956)

*Phantasie*

signed 'Nolde.' (lower right)  
 watercolour, brush and pen and India ink on Japan paper  
 17¾ x 23¾ in. (45 x 60.5 cm.)  
 Executed between 1931-1935

**£150,000-250,000**

US\$200,000-330,000

€180,000-290,000

**PROVENANCE:**

Dr Carl Hagemann, Frankfurt, and thence by descent; sale, Christie's, London, 5 February 2015, lot 221.  
 Acquired at the above sale by the present owner.

**EXHIBITED:**

Frankfurt, Städelsches Kunstinstitut und Städtische Galerie, *Sammlung Hagemann*, September 1948 - November 1948.  
 Essen, Museum Folkwang, *Gemälde und Aquarelle aus der Sammlung Hagemann*, October 1950.

Dr. Manfred Reuther has confirmed the authenticity of this work.

On 13 May 1933 the President of the Prussian Academy of Arts called on ten members, all elected as recently as 1931, to tender their voluntary resignation. Emil Nolde was asked but refused, and from this time on suffered censorship and persecution from

the National Socialist Party. During the period of the worst persecutions, when he was actually forbidden to paint, he preserved his inner freedom by secretly executing hundreds of watercolours in his studio in Seebüll. These he called his *Ungemalte Bilder*, in which he used the technique of 'wet on wet' as in his earlier watercolours, allowing wet paint to flow over wet paper, in order to create spontaneous, evocative images in fluid transparent colours. Most of these works resemble illustrations of some invented story-line, spawned as they were from the artist's fertile imagination. Almost all are figurative, including the cycle of *Phantasien* to which the present work belongs.

Letting the brush freely merge and expand the colours on the paper, in his *Phantasien*, Nolde let chance guide his imagination. Images and figures would emerge from the iridescent surface of the watercolours, evoking a world dominated by bizarre creatures, mysterious figures and stories from German folklore. Peter Selz writes, 'By this time Nolde had learned more about human relationships, and in this great cycle he gave a passionate visual form to his wisdom. There are figures that appeal, reject, wail, smile and contemplate... This world is peopled with beautiful and desirable young women, blindly groping old men, grimacing gnomes and compassionate demons... The imagination often here recalls the dramatic personae of *The Tempest*, *Peer Gynt*, or Munch's anxious fantasies, although it is much less perturbed than that of Munch. Indeed, Nolde's private world has been transfigured into a serene realm of human actors whose chief function is their subservience to the colour which gave them birth' (P. Selz, *Emil Nolde*, exh. cat., New York, 1963, pp. 72-73).

A favourite theme of Nolde's *Phantasien* is the relationship between men and women. In the present work, the overlaying of the faces and the blending of colours creates an extremely mystical conception. The present work testifies how masterfully Nolde developed the medium of watercolour, making the most of its evocative qualities to create unique images with informality and spontaneity. 'In art I fight for unconscious creation,' he wrote to his friend Hans Fehr, reiterating elsewhere that 'the quicker a painting is done, the better it is' (Emil Nolde, *Jahre der Kämpfe: 1902-1914*, Berlin, 1934, p. 95.)



Emil Nolde, *Alter Mann und Junge Frau II (Phantasie)*, 1931-1935. Sprengel Museum, Hannover.





PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

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## ALFRED KUBIN (1877-1959)

### *Die Löwenjagd*

signed 'AKubin' (lower right) and inscribed 'Die Löwenjagd'  
(lower left)

watercolour and pen and India ink on cadastre paper  
12 x 14¾ in. (30.2 x 37.5 cm.)

Executed *circa* 1922

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

#### PROVENANCE:

Serge Sabarsky, New York, by 1970.  
Hedwig & Helmut Goedeckemeyer, Frankfurt, by 1980.  
Zevi collection, Milan.  
Private collection, Milan.  
Anonymous sale, Christie's, London, 19 June 2013, lot 105.  
Acquired at the above sale; sale, Sotheby's, London, 2 March 2017,  
lot 158.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Göttingen, Kunstsammlung der Universität, *Alfred Kubin  
Mappenwerke, Bücher, Einzelblätter aus der Sammlung Hedwig und  
Helmut Goedeckemeyer*, January - March 1980, no. 32; this exhibition

later travelled to Kunstverein Wolfsburg, April - May 1980; and  
Hamm, Gustav-Lübcke-Museum, July - September 1980.  
Bolzano, Museo d'Arte Moderna, *Il sogno rivela la natura delle cose*,  
1991, no. 90 (illustrated p. 120); this exhibition later travelled to Milan,  
Museo della Permanente and Naples, Accademia di Belle Arti.  
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo,  
Da Klimt a Wols*, April - July 1994, no. 120, p. 424 (illustrated p. 205;  
dated 'circa 1914')  
Milan, Fondazione Antonio Mazzotta, *Il Cavaliere Azzurro, Kandinsky,  
Marc e i loro amici*, October 2003 - January 2004, no. 61 (illustrated  
p. 134).  
Milan, Fondazione Antonio Mazzotta, *Visioni del Fantastico e del  
Meraviglioso*, October 2004 - January 2005, no. XX.11 (illustrated  
p. 431).  
Milan, Fondazione Antonio Mazzotta, *Paul Klee, Teatro magico*,  
January - April 2007, no. 95 (illustrated p. 162).  
Siena, Complesso Museale Santa Maria della Scala, *La lente di Freud,  
Una galleria dell'inconscio*, November 2008 - February 2009, p. 250  
(illustrated; dated '1918').

Dr Peter Assmann has confirmed the authenticity of this work.

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



PROPERTY FROM A PRIVATE GERMAN COLLECTION

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## OTTO DIX (1891-1969)

### *Hure, Mädchen mit roter Schleife*

signed, dated and numbered 'DIX 22/158' (lower right)  
watercolour, pen and ink and pencil on paper  
19 1/8 x 14 3/8 in. (48.6 x 36.5 cm.)  
Executed in 1922

**£40,000-60,000**  
US\$53,000-79,000  
€47,000-70,000

#### PROVENANCE:

Private collection, Germany, circa 1960s, and thence by descent to the present owners.

#### EXHIBITED:

Berlin, Galerie Nierendorf, November 1922.  
Hamburg, Kunstverein, *Meister des Aquarells aus der deutschen Kunst des 20. Jahrhunderts*, August - September 1963, no. 15.  
Berlin, Kongerhalle, *Otto Dix: Ögemälde, 1913-1963, Aquarelle, Das graphische Werk*, October 1963, no. 104.  
Hamburg, Kunstverein, *Otto Dix: Gemälde, Aquarelle, Zeichnungen, Graphik*, December 1966 - January 1967, no. 74; this exhibition later travelled to Frankfurt, Kunstverein, February - March 1967.  
Stuttgart, Galerie der Stadt, *Otto Dix zum 80. Geburtstag: Gemälde, Aquarelle, Gouachen, Zeichnungen, Radierfolge, Der Krieg*, October - November 1971, no. 169.

Munich, Museum Villa Stuck, *Otto Dix 1891-1969*, August - October 1985, no. 304, p. 309 (illustrated p. 175).

Genoa, Centro per le Arti Visive e Museo d'arte Contemporanea di Villa Croce, *Otto Dix*, July - September 1986, no. 89.

Naples, Accademia delle Belle Arti, *Otto Dix*, December 1986 - February 1987, no. 89.

Berlin, Staatliche Kunsthalle, *Otto Dix*, March - April 1987, no. 100.

Stuttgart, Galerie der Stadt, *Otto Dix*, September - November 1991, no. 67; this exhibition later travelled to Berlin, Nationalgalerie, November 1991 - February 1992; and London, Tate Gallery, March - May 1992.

Ravensburg, Städtische Galerie, *Otto Dix Aquarelle der 20er Jahre*, October - December 2002, no. 20, p. 113 (illustrated p. 52).

New York, Metropolitan Museum of Art, *Glitter and Doom: German Portraits from the 1920s*, November 2006 - February 2007.

Hamburg, Bucerius Kunst Forum, *Geisterbahn und Glanzrevue Otto Dix, Aquarelle und Gouachen*, June - September 2007, no. 89 (illustrated).

#### LITERATURE:

B. Barton, *Otto Dix and Die neue Sachlichkeit 1918-1925*, Ann Arbor, Michigan, 1981, p. 141.

S. Pfäffle, *Otto Dix: Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, no. A 1922/66, p. 159 (illustrated pp. 116 & 159).

## PABLO PICASSO (1881-1973)

### *Nu sur un divan*

signed and dated '18-6-20- Picasso' (lower right)  
pencil on paper  
9¼ x 13¾ in. (23.5 x 34 cm.)  
Drawn in Paris on 18 June 1920

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

#### PROVENANCE:

Werner & Nelly Bär, Zurich, by whom acquired in 1936; their sale, Sotheby's, London, 30 March 1977, lot 83.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Winterthur, Kunstmuseum, *Die Plastiksammlung Werner Bär*, September - November 1951, no. 138.  
Zurich, Kunsthaus, *Zwei Zürcher Sammlungen: Werner Bär Plastik, Kurt Sponagel Graphik*, August - September 1959, no. 158, p. 26.  
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, da Klimt a Wols*, April - July 1994, no. 66, p. 429 (illustrated p. 142).

#### LITERATURE:

C. Zervos, *Pablo Picasso*, vol. IV, *Œuvres de 1920 à 1922*, Paris, 1951, no. 75 (illustrated pl. 24).

The classical spirit of *Nu sur un divan* and the monumental simplicity of Picasso's lines are a demonstration of the artist's Neo-Classical style. Moving away from Synthetic Cubism, Picasso had resorted to weighty, sculptural figures, bearing the serious stare and dignified elegance of the Classical Age. Questioned as to why he had stopped dedicating himself wholeheartedly to Cubism, Picasso had replied: 'a man does not live by, cannot live by a single invention, a single discovery. It's not that he could not make do with it, but exhaustion would rapidly create public indifference. And it's not necessarily that he actively *wants* to make new progress in the researches he has undertaken; it is, on the contrary, that anyone of above-average sensibility is driven by the propensity to renew himself. Only mediocrity can endure a succession of days which are all the same' (quoted in E. Cowling, *Picasso: Style and Meaning*, New York, 2002, pp. 392-393). Signalling a new departure in Picasso's career, artworks such as *Nu sur un divan* witness to the artist's necessity to explore new paths and to his growing interest in the human form that, in the 1920s, would absorb all his attention.



Pablo Picasso, *Cinq Baigneuses*, 1920. Musée Picasso, Paris.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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## PAUL KLEE (1879-1940)

### *Garten am Fluss*

signed and dated '1921 Klee' (upper right); dated, numbered and inscribed '1921 219 Garten am Fluss' (on the artist's mount)  
pen and ink on paper laid down on the artist's mount  
image: 2½ x 11¾ in. (6.5 x 29 cm.)  
artist's mount: 9¼ x 15¼ in. (23.5 x 38.8 cm.)  
Drawn in 1921

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

#### PROVENANCE:

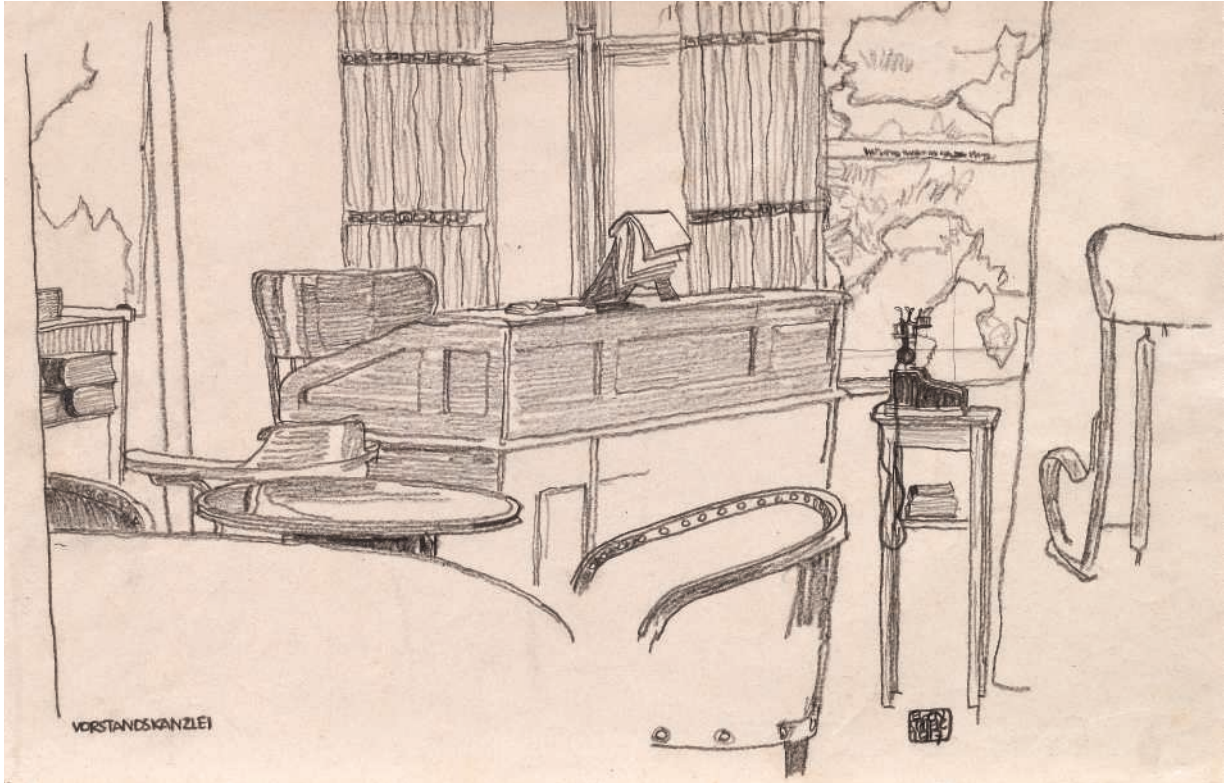
Lily Klee (the artist's wife), Bern, by descent from the artist in 1940.  
Klee-Gesellschaft, Bern, by whom acquired from the above in 1946.  
Buchholz Gallery [Curt Valentin], Berlin & New York, by whom acquired in 1948.  
R. Sturgiss Ingersoll, Philadelphia, Pennsylvania, and thence by descent; sale, Sotheby's, New York, 2 May 1974, lot 120.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Zurich, Graphische Sammlung, *Gedächtnisausstellung Paul Klee 1879-1940*, October - December 1940, no. 13.  
New York, Buchholz Gallery, *Fifty Drawings by Paul Klee*, October - November 1948, no. 9.

#### LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen 1921-1930*, Berlin, 1934, no. 79.  
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. III, 1919-1922, Bern, 1999, no. 2810, p. 356 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

120

## EGON SCHIELE (1890-1918)

### *Vorstandskanzlei der k. u. k. Konsumanstalt Wien*

signed and dated 'EGON SCHIELE 1917' (lower right) and inscribed 'VORSTANDSKANZLEI' (lower left)  
 black crayon on paper  
 11¾ x 18½ in. (29.8 x 46 cm.)  
 Drawn in 1917

**£40,000-60,000**  
 US\$53,000-79,000  
 €47,000-70,000

#### PROVENANCE:

Dr Hans Rosé, Vienna, by whom acquired directly from the artist in 1917, and thence by descent; sale, Sotheby's, London, 27 June 1990, lot 323.  
 Acquired at the above sale by the present owner.

#### EXHIBITED:

London, Marlborough Fine Art, Ltd., *Egon Schiele, Drawings and Watercolours: 1907-1918*, February - March 1969, no. 44, p. 18 (illustrated p. 38).

#### LITERATURE:

W. Fischer, 'Zur Rückseite von Egon Schieles Porträt Edith Schiele und die Berichtigung einer Datierung', in *Albertina-Studien*, vol. 4, no. 2, 1966, p. 72.  
 J. Kallir, *Egon Schiele: The Complete Works*, London, 1998, no. 2163, p. 601 (illustrated).



Egon Schiele photographed in his studio, 1916. Photographer unknown.

THE PROPERTY OF A GENTLEMAN

λ121

## PABLO PICASSO (1881-1973)

### *Tête de femme penchée*

signed and dated 'Picasso 23' (upper right)  
pastel on paper  
8¾ x 7¾ in. (22.3 x 19.8 cm.)  
Executed in 1923

**£250,000-350,000**

US\$330,000-460,000

€300,000-410,000

#### PROVENANCE:

Baron Napoléon Gourgaud, Paris.  
Galerie Daniel Malingue, Paris.  
Private collection, London, by whom acquired from the above,  
*circa* 1980s, and thence by descent.

#### LITERATURE:

C. Zervos, *Pablo Picasso*, vol. V, *Œuvres de 1923 à 1925*, Paris, 1952,  
no. 126 (illustrated pl. 63).  
J. P. i Fabre, *Picasso, From the Ballets to Drama*, Cologne, 1999,  
no. 1333, p. 517 (illustrated p. 367).



Sandro Botticelli, *La Primavera* (detail), *circa* 1480.  
Galleria degli Uffizi, Florence.



Executed in 1923, Pablo Picasso's *Tête de femme penchée* is a magisterial, elegant and enigmatic neo-classical portrait from a series the artist had been producing throughout the early 1920s. With her dark hair, pensive, melancholic gaze, and classically featured, perfectly symmetrical face, this portrait is immediately reminiscent of depictions of Picasso's wife of the time, the Russian-born ballet dancer, Olga Khokhlova. This exquisite and rare pastel epitomises the mode of classicised, refined and coolly sensual style of portraiture that the artist's wife had inspired in him since they had met in Italy in 1917.

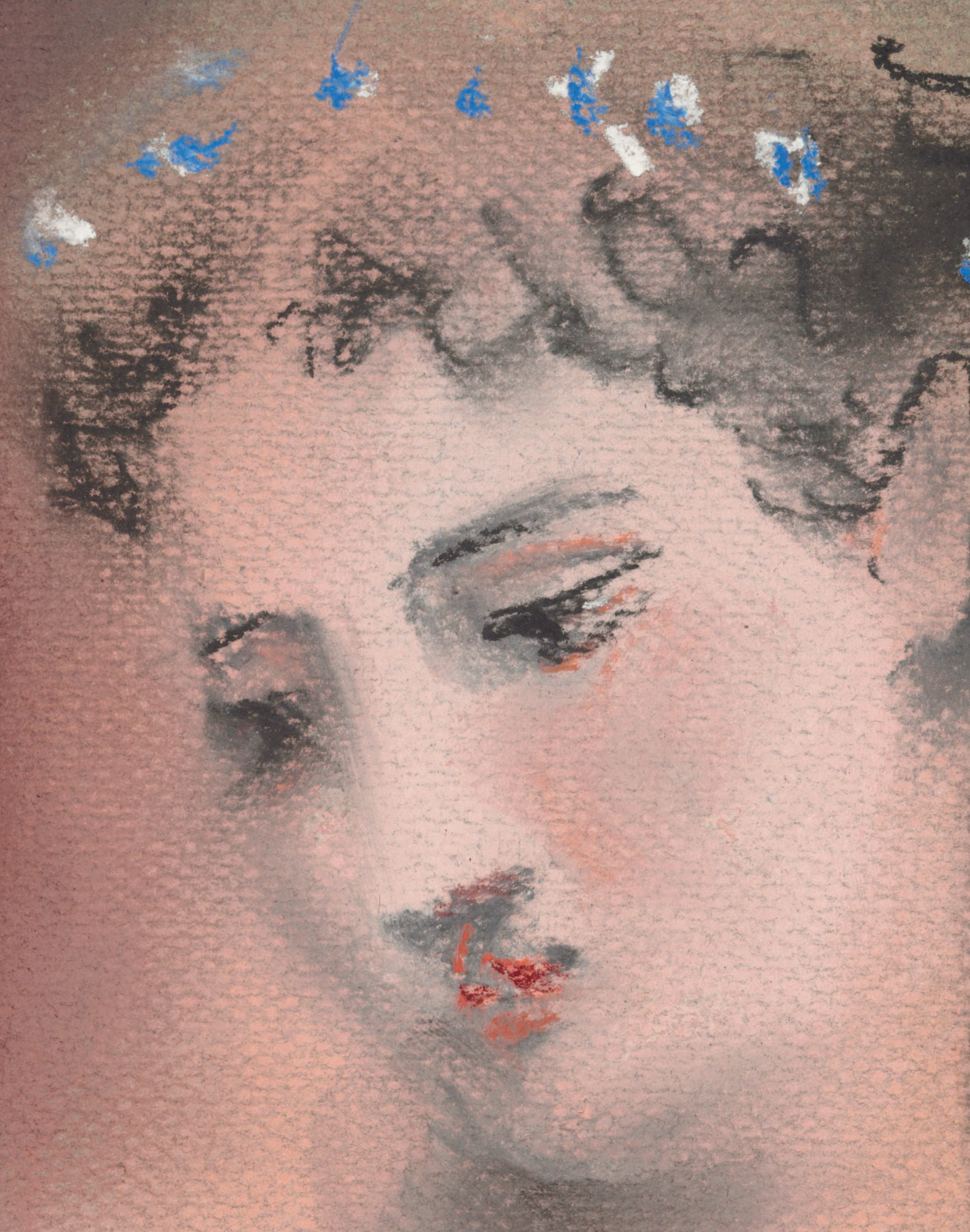
Bathed in a poetic and profound sense of melancholy, *Tête de femme penchée* stands towards the end of Picasso's remarkable Neo-Classical phase. Since the years of the First World War, the artist had been working simultaneously in both a cubist and a figurative, classically-inspired style, able to switch effortlessly between these seemingly distinct artistic idioms. Within this wartime and post-war period, this look backwards, to the art of antiquity and Classicism was prevalent across the European avant-garde. Known as *le rappel à l'ordre* or the 'Return to Order', a term coined by the poet Jean Cocteau, this cultural movement manifested itself through the increasing appearance of classical themes, motifs and styles; from Antiquity and the Italian Renaissance, to the great French masters, Poussin, David and Ingres, a host of artists mined the past in order to fulfil the overwhelming cultural and ideological need for unity, order and stability to counteract and heal the unimagined horror and destruction wrought by four years of all-out war.

Beginning with a series of meticulously detailed, Ingres-inspired line drawings, over the years that followed, Picasso adopted an astonishing array of classically inspired subjects and styles in an eclectic, explicit and determinedly self-conscious display of artistic virtuosity, invention and, perhaps most importantly, independence. In varied ways, Ancient Greek and Roman sculpture, the painting of Raphael, Ingres, Corot, Renoir, among others, all fed the voracious vision of the artist, much of which was catalysed by his involvement with the Ballets Russes and nourished by his trips to the Mediterranean coast of France, as well as to Italy in 1917. Picasso employed a purposeful plurality as well as parody to create his own form of unequivocally modern Neo-Classicism. In its inherent diversity and multivalence of styles, Picasso's versatility was unmatched by his contemporaries at this time; as Kenneth Silver has written, '[Picasso] now appears as a lone artist with multiple personae. This is the Renaissance conception of a solitary, protean, overwhelming genius; Picasso in the 1920s becomes a modern Michelangelo' (K. Silver, *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, London, 1989, p. 316).

*Tête de femme penchée* exemplifies the sheer diversity and multivalence of styles and influences that have come to characterise this period of Picasso's career. A number of different sources can be seen to play a part in this bust length portrait. Cloaked in a delicate white dress— its sweeping neckline brushing against the immaculate skin of her chest, rendered in varying shades of pink, and creating a sense of ethereal beauty, Picasso's expertly gentle handling of the pastel medium, with a supremely delicate, restrained touch invites comparisons with Quattrocento depictions of the female form, such as the figure's enigmatic, yet intense and wistful gaze in the Three Graces, from Sandro Botticelli's painting *La Primavera*, circa 1480, in the Uffizi Gallery, Florence which the artist had likely seen on his trip there in 1917. As Josep Palau i Fabre has written of these deeply poetic, neo-classical works, 'Picasso's poetry verges on the unreal, in the sense that it often manages to situate the present in the past of the future, one step away from legend. Here we are not in rue la Boétie in 1923 but in Florence, or at least in the Italian Renaissance' (J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 364). *Tête de femme penchée* is an illustrative case in point, replete with sources in the history of art and from a very short series completed by the artist, it is rare to see a pastel of this nature come to the market. Acquired by family of the present owner in the 1980s, it has been cherished within the same collection for decades.



Pablo Picasso and choreographer, Leonid Massine, in Pompeii in 1917. Photograph by Jean Cocteau.





PROPERTY FROM A PRIVATE LONDON COLLECTION

λ122

## MARC CHAGALL (1887-1985)

### *Le violoniste au coq rouge*

signed 'Marc Chagall' (lower left)  
monotype in colours, heightened with gouache  
plate size: 15½ x 11¼ in. (39.1 x 29.6 cm.)  
sheet size: 26⅞ x 20¼ in. (66.5 x 51.5 cm.)  
Executed in 1975

**£40,000-60,000**  
US\$53,000-79,000  
€47,000-70,000

#### PROVENANCE:

Galerie de la Bouquinerie de l'Institut, Paris.  
Acquired from the above in 2011; sale, Christie's, New York, 9 May 2013,  
lot 180.  
Acquired at the above sale by the present owner.

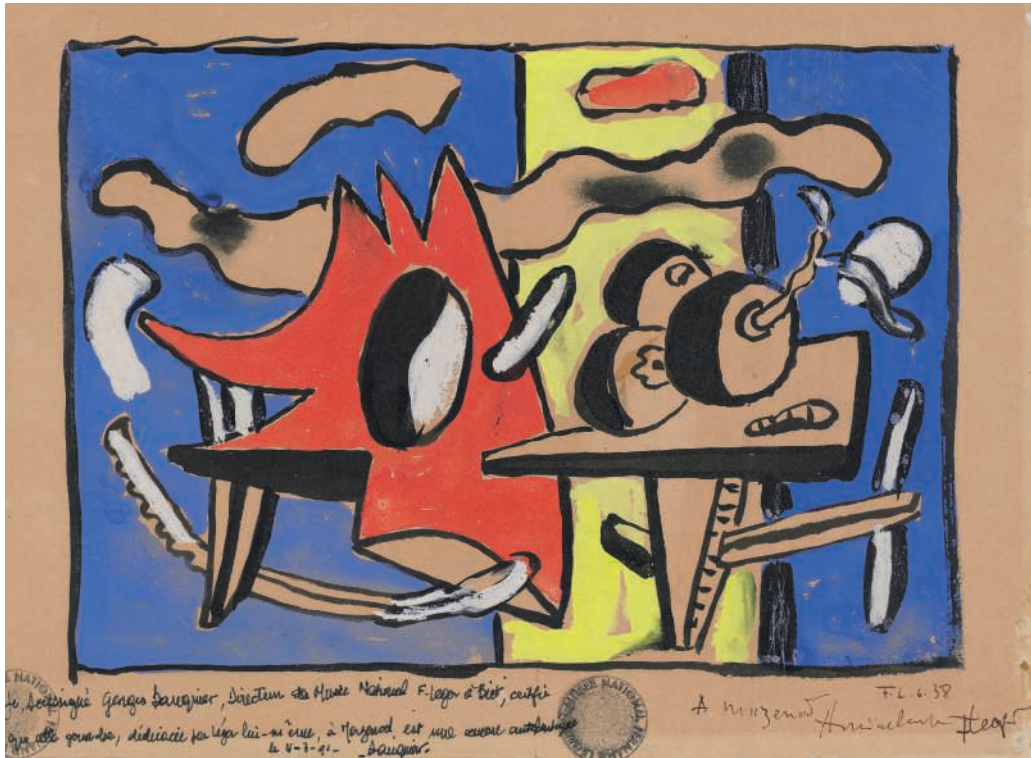
#### EXHIBITED:

Paris, Galerie de la Bouquinerie de l'Institut, *Marc Chagall Monotypes*,  
October-December 2011 (illustrated).

#### LITERATURE:

J. Leymarie, *Marc Chagall Monotypes 1966-1975*, Geneva, 1976,  
no. 264, p. 74 (illustrated p. 75).





λ\*123

## FERNAND LÉGER (1881-1955)

### Composition

signed with the initials, signed dated and inscribed 'FL 6.38 A Mazonod Amecament FLeger' (lower right)  
gouache and brush and India ink on card  
8¾ x 11½ in. (22.2 x 29.5 cm.)  
Executed in June 1938

**£30,000-40,000**  
US\$40,000-53,000  
€36,000-47,000

### PROVENANCE:

Lucien Mazonod, Paris, by whom acquired directly from the artist in 1938, and until at least 1972.  
Anonymous sale, Hôtel Drouot, Paris, 18 November 2004, lot 139.  
Acquired at the above sale by the present owner.

### LITERATURE:

J. Cassou & J. Leymarie, *Fernand Léger, Dessins et gouches*, Paris, 1972, no. 190, p. 132 (illustrated p. 133).

## PABLO PICASSO (1881-1973)

*Le peintre et son modèle*

signed, dated and inscribed 'Pour le Docteur Jean Stéhelin son ami Picasso le 16.11.70.' (lower right)  
pen and India ink on paper  
11 $\frac{3}{8}$  x 16 $\frac{3}{8}$  in. (29.1 x 42.2 cm.)  
Drawn on 16 November 1970

£200,000-300,000  
US\$270,000-390,000  
€240,000-350,000

## PROVENANCE:

Dr Jean Stéhelin, Paris, a gift from the artist in 1970.  
Galerie Bailly, Paris.  
Anonymous sale, Sotheby's, New York, 12 May 1993, lot 319.  
Private collection, by whom acquired at the above sale; sale,  
Christie's, New York, 9 May 2000, lot 378.  
Galerie di Meo, Paris.  
Acquired from the above; sale, Christie's, London, 19 June 2013,  
lot 145.  
Acquired at the above sale by the present owner.

Claude Picasso has confirmed the authenticity of this work.



Pablo Picasso, *Nu assis et tête*, 13 October 1969. Sold, Christie's, New York, 8 May 2013 (\$663,750).

Apart from a few occasions in his early career, Pablo Picasso, unlike Henri Matisse, did not employ professional models. A passionate emotional attachment was virtually a prerequisite for Picasso for him to paint a female model, and Picasso's female subject is almost always the woman in his life at the time. Jacqueline Roque had filled the dual role of lover and muse since 1954, and they were married in 1961, when the artist was almost eighty years old. During this late Indian summer in Picasso's career, all poses, costumes and accessories existed purely in the mind of the artist, and could be retrieved at will to suit whatever mood possessed him at the moment. 'Picasso never paints from life: Jacqueline never poses for him, but she is there always, everywhere. All the women of these years are Jacqueline, and they are rarely portraits. The image of the woman he loves is model imprinted deep within him, and it emerges every time he paints a woman' (M.-L. Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 78).

The painter in works such as *Le peintre et son modèle*, however, is very rarely Picasso himself, but rather a surrogate who, in this case, assumes a caricatured artist's pose, with pen and sketchbook which has been squarely planted between himself and the model. Here, Picasso has created an artificial scene of whimsy via which he can explore the more existential questions of what it means to be an artist and to create: does the painter possess semi-divine powers, or is he simply a voyeur who knows only how to look? What becomes even more curious, adding another layer to such musings, is the third figure, perhaps a vision of the artist's younger self, looking in on this scene with purposeful gaze, perhaps placed here by way of compounding the idea of the artist's vision becoming reality as it exists on the canvas.

Executed in 1970, *Le peintre et son modèle* with all its graphic virtuosity poignantly characterises Picasso's final feat as a draughtsman. Drawn entirely in crisp India ink, the sheet illustrates the prodigious versatility and playful expressivity of Picasso's line and was fondly dedicated by the artist to the first owner of this work, Dr Jean Stéhelin, Picasso's physician for many years. Jacqueline had called Dr Stéhelin when the artist was stricken by a heart attack on the 8th April 1973, but the physician himself was ill and unable to leave his home, with Dr Stéhelin then passing away just a few weeks later.



Pour le Docteur  
Spantehalin  
son ami  
Picasso  
le 16.11.70.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ125

## JOAN MIRÓ (1893-1983)

### *Les essencies de la terra*

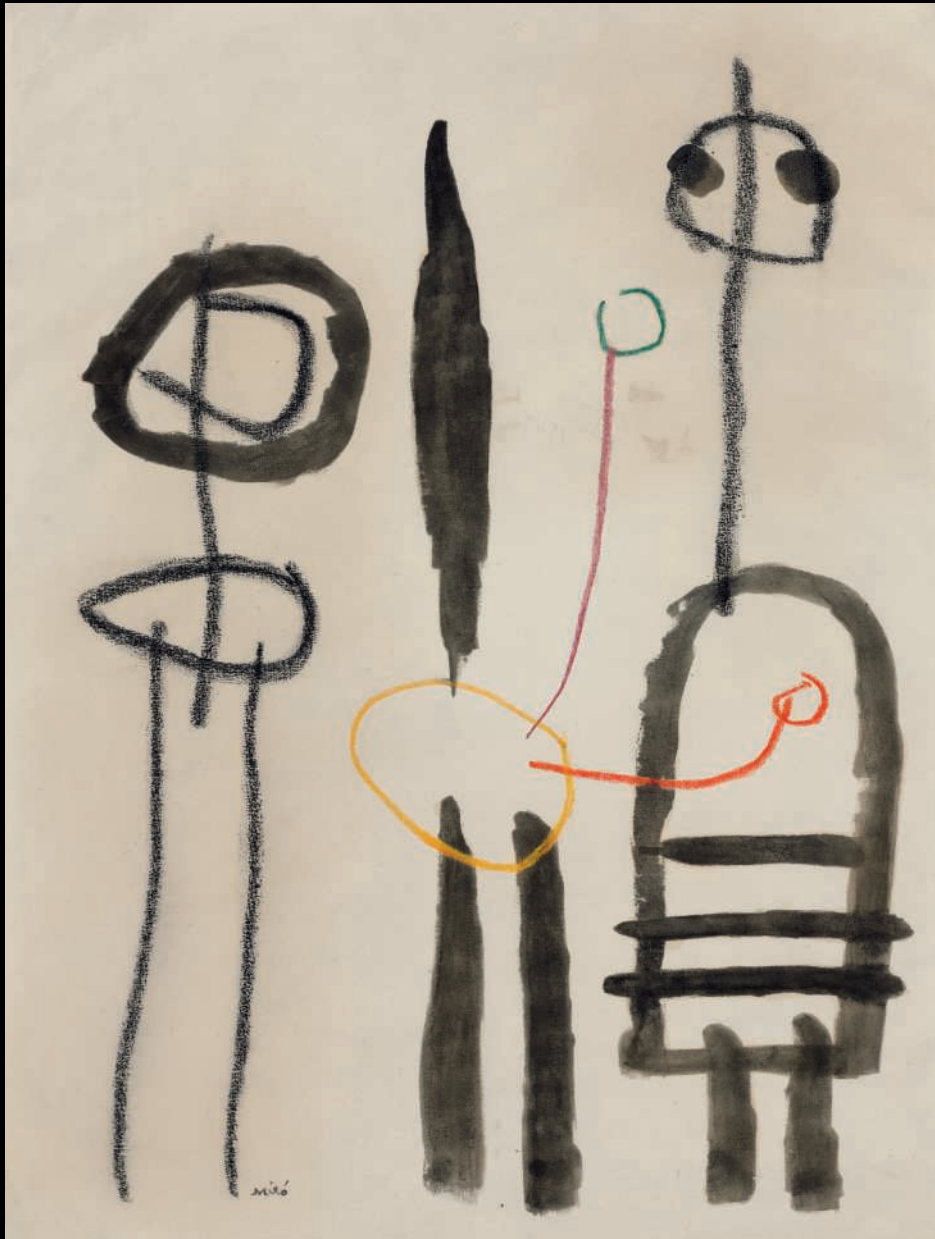
signed 'Miró.' (lower right)  
watercolour on lithograph on Japan paper  
19¼ x 14½ in. (49.8 x 35.7 cm.)  
Executed in November 1968

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

### PROVENANCE:

Ediciones Polígrafa, Barcelona.  
Private collection, Spain.  
Acquired from the above; sale, Sotheby's, London, 6 February 2013,  
lot 394.  
Mount Street Galleries, London.  
Acquired from the above by the present owner on 19 March 2013.

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



λ\*126

## JOAN MIRÓ (1893-1983)

### *Untitled*

signed 'Miró' (lower left); signed and dated 'Miró/1949'  
(on the reverse)  
oil and oil pastel on paper  
24 $\frac{3}{8}$  x 18 $\frac{1}{4}$  in. (62.5 x 46.5 cm.)  
Executed in 1949

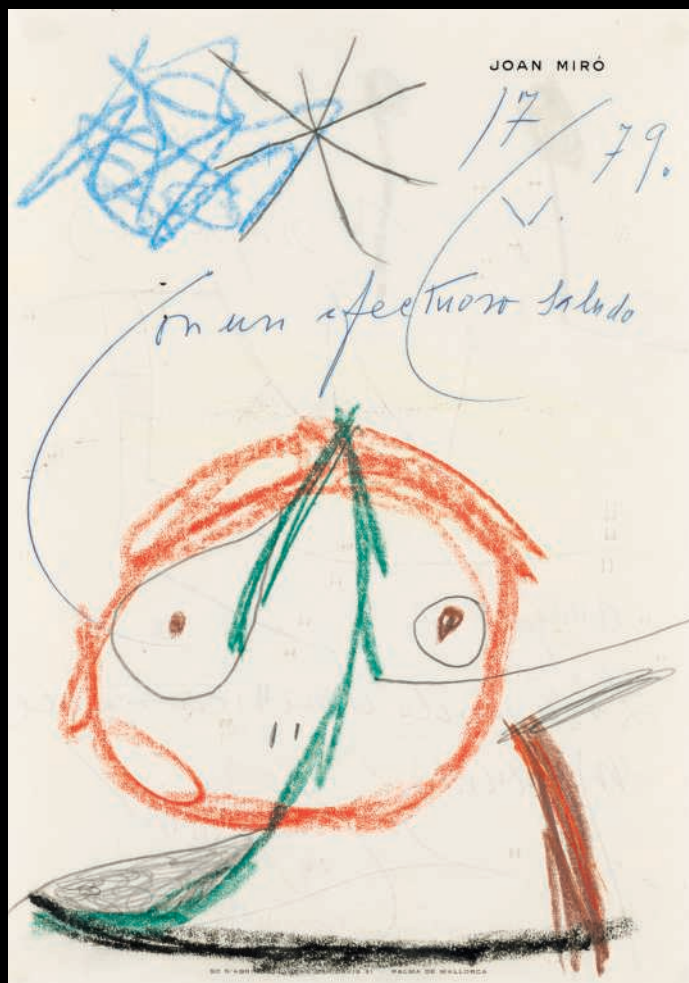
**£45,000-55,000**  
US\$60,000-72,000  
€53,000-65,000

### PROVENANCE:

Galerie Maeght, Paris.  
Galleria Bixio 2, Milan.  
Anonymous sale, Farsettiarte, Prato, 27 November 2010, lot 860.  
Private collection, Milan.  
Acquired from the above by the present owner.

### LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné*.  
*Drawings*, vol. II, 1938-1959, Paris, 2010, no. 1142, p. 169 (illustrated).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ127

## JOAN MIRÓ (1893-1983)

### *Personnage*

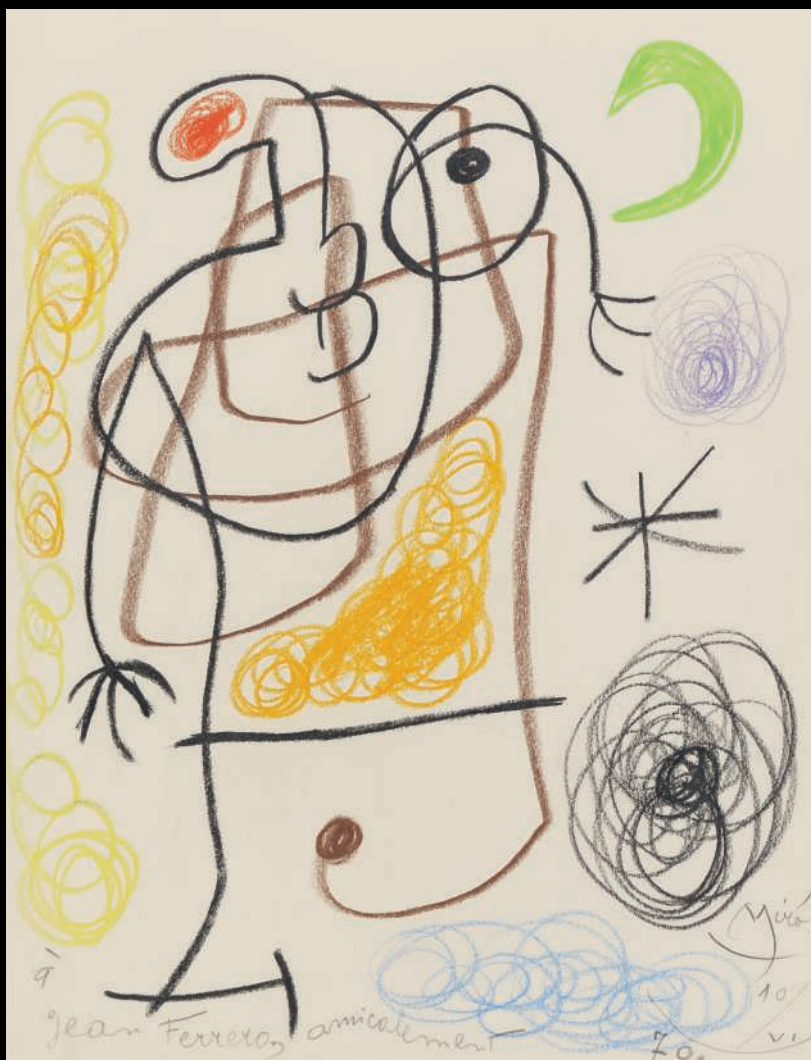
signed and inscribed 'a mis simpáticos amigos de la Escuela americana de Madrid, Miró.' (within the composition), dated '17/79.v.' (upper right) and inscribed 'Con un afectuoso saludo' (upper centre)  
wax crayon, ball-point pen and pencil on paper  
11¾ x 8¼ in. (29.5 x 21.3 cm.)  
Drawn on 17 May 1979

**£7,000-10,000**  
US\$9,300-13,000  
€8,300-12,000

### PROVENANCE:

A gift from the artist to the present owner in 1979.

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



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

128

## JOAN MIRÓ (1893-1983)

### *Sans titre*

signed and dated 'Miró. 10/VI/70.' (lower right) and inscribed  
'à Jean Ferrero, amicalement' (lower left)

wax crayon on paper  
12 $\frac{5}{8}$  x 9 $\frac{5}{8}$  in. (32 x 24.5 cm.)  
Executed on 10 June 1970

**£35,000-45,000**  
US\$47,000-59,000  
€42,000-53,000

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

# Salvador Dalí's *Odyssey*

From the frescos in the Library of the Vatican showing *The Laestrygonians Attacking Ulysses's Ships* dating from 40-30BC, to Henry Moore's *Odyssey* from 1944, the story of Odysseus and his long journey home at the end of the Trojan War has captured the imagination of artists from the ancient world to the present day. Commissioned from the artist by the family of the present owner in the 1960s, Salvador Dalí's *Odyssey* now joins this artistic canon.

The commission for this series closely followed the completion of Dalí's masterpiece *Tuna Fishing* (Descharnes 1267; Ile de Bendor, Fondation Paul Ricard), which he completed in the summer of 1967. This painting 'combined all the styles he had worked in: Surrealism, "refined Pompierism", pointillism, action painting, tachism, geometrical abstraction, Pop art, Op art and psychedelic art' (R. Descharnes, *Salvador Dalí, The Paintings 1904-1989*, Cologne, 1994, p. 567).

Indeed the present group of works reflects the same formal and conceptual concerns, which the artist himself described as 'a revival of representational art, which was underestimated by everyone except the Surrealists throughout the period of so-called 'avant-garde' art' (Dalí, quoted in *op.cit.*).

Throughout his career, Dalí executed illustrations for editions of classical literature, including *Don Quixotte*, *The Divine Comedy* and *Macbeth*. However unlike these, his *Odyssey* has remained a private commission and has not been published. Thus this group of works offers new and exceptional insight into Dalí's original and fecund relationship with classical and literary tradition, and his constant search for an avant-garde re-interpretation of myths and iconographies.

λ129

## SALVADOR DALÍ (1904-1989)

### *Ulysse et son fils Télémaque*

signed with the monogram and dated 'DALÍ 1970'  
gouache and watercolour on paper  
17 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (44.9 x 38.5 cm.)  
Executed in 1970

£100,000-150,000  
US\$140,000-200,000  
€120,000-180,000

#### PROVENANCE:

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

#### EXHIBITED:

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 112 (illustrated).

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







λ130

## SALVADOR DALÍ (1904-1989)

### *Le voile de Pénélope*

signed with the monogram and dated 'G DALÍ 1970' (lower right)  
gouache, watercolour, and brush and ink on paper  
17½ x 15½ in. (44.6 x 38.4 cm.)  
Executed in 1970

£60,000-80,000  
US\$79,000-110,000  
€71,000-94,000

#### PROVENANCE:

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

#### EXHIBITED:

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 113 (illustrated).

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



λ131

## SALVADOR DALÍ (1904-1989)

### *Pénélope et Ulysse*

signed and dated 'Dalí 1970' (upper left)  
oil, gouache, watercolour, pen and ink and felt-tip pen on paper  
17½ x 15 in. (44.7 x 38 cm.)  
Executed in 1970

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

#### PROVENANCE:

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

#### EXHIBITED:

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 58 (illustrated).

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



λ132

## SALVADOR DALÍ (1904-1989)

*Antinoos transpercé par la flèche d'Ulysse*

signed with the monogram and dated 'G DALÍ 1970' (upper left)  
oil, gouache, watercolour and felt-tip pen on paper  
17½ x 15½ in. (44.7 x 38.4 cm.)  
Executed in 1970

**£60,000-80,000**  
US\$79,000-110,000  
€71,000-94,000

## PROVENANCE:

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

## EXHIBITED:

Augsburg, Römisches Museum, *Dalí, Mara e Beppe: Bilder einer Freundschaft*, September - November 2000, p. 122 (illustrated).

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



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ133

## SALVADOR DALÍ (1904-1989)

*Figure aux tiroirs, trois autres figures et carcasse de bateau, danseurs pour le premier projet de ballet 'Tristan fou'*

signed and dated 'Gala Salvador Dalí 1938' (lower right)

pen and ink on paper

18 x 22¾ in. (45.5 x 57.7 cm.)

Drawn in 1938

**£40,000-60,000**

US\$53,000-79,000

€47,000-70,000

### PROVENANCE:

Edward James, London, by whom acquired directly from the artist.  
The Mayor Gallery, London.

Private collection, Pennsylvania; sale, Freeman's, Philadelphia,  
20 May 2007, lot 57.

Acquired at the above sale; Christie's, New York, 7 May 2014, lot 158.

Acquired at the above sale by the present owner.

### EXHIBITED:

London, Robert Fraser Gallery & The Mayor Gallery, *Fifty Drawings by Salvador Dalí from the Edward James Collection*, November - December 1983, no. 40.

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

## DOROTHEA TANNING (1910-2012)

### *Untitled (recto); An Amaryllis (verso)*

inscribed 'Love Dorothea' (on the reverse)  
paper collage on postcard (*recto*); pen and ink on postcard (*verso*)  
5 7/8 by 4 1/4 in. (15.1 by 10.6 cm)  
Executed in 1998

£800-1,200  
US\$1,100-1,600  
€940-1,400

#### PROVENANCE:

Jean Stein, New York, a gift from the artist in 1998; his sale, Sotheby's, New York, 20 November, 2017, lot 13.  
Acquired at the above sale by the present owner.

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

Accompanied by an invite to a Summer Solstice party given by Dorothea Tanning.



## KURT SCHWITTERS (1887-1948)

### *sssssssseinem Freunde Roland Peppenrose [Penrose]*

signed, dated and inscribed 'ufffff (Pfiff) von Kurt Schwitters 5.9.1940' (lower centre) and inscribed 'sssssssseinem Freunde Roland Peppenrose' (upper centre)  
pencil on card  
2 7/8 x 5 3/4 in. (7.3 x 14.6 cm.)  
Drawn on 5 September 1940

£800-1,200  
US\$1,100-1,600  
€940-1,400

#### PROVENANCE:

Roland Penrose, London & Farley Farm, East Sussex, a gift from the artist in 1940.

The Mayor Gallery, London.

Dr Arthur Brandt, New York, by whom acquired from the above in 1996; his sale, Sotheby's, Paris, 24 March 2018, lot 337.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Edinburgh, City Art Centre, *Worlds in a Box*, May - July 1994, no. 122 (illustrated p. 80); this exhibition later travelled to Sheffield, Graves Art Gallery, July - September 1994; Norwich, Sainsbury Centre for Visual Arts, October - November 1994; and London, Whitechapel Art Gallery, December 1994 - February 1995.

#### LITERATURE:

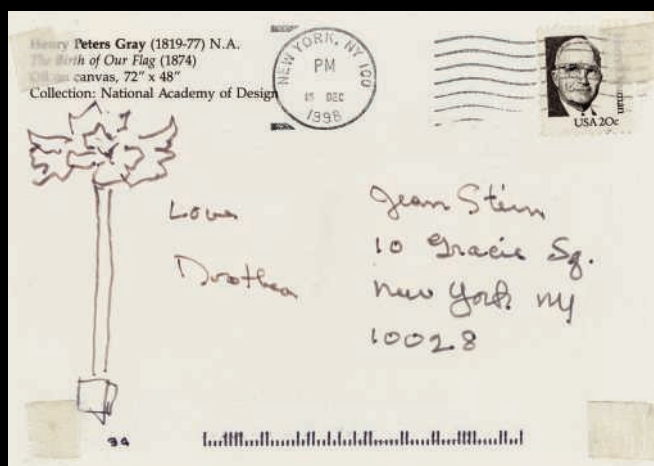
R. Penrose, *Scrap Book 1900-1981*, London, 1981, no. 318, p.131 (illustrated).

Exh. cat., *Kurt Schwitters*, Paris, 1994, p. 297 (illustrated).

Exh. cat., *Kurt Schwitters*, Valencia, 1995, p. 318 (illustrated).

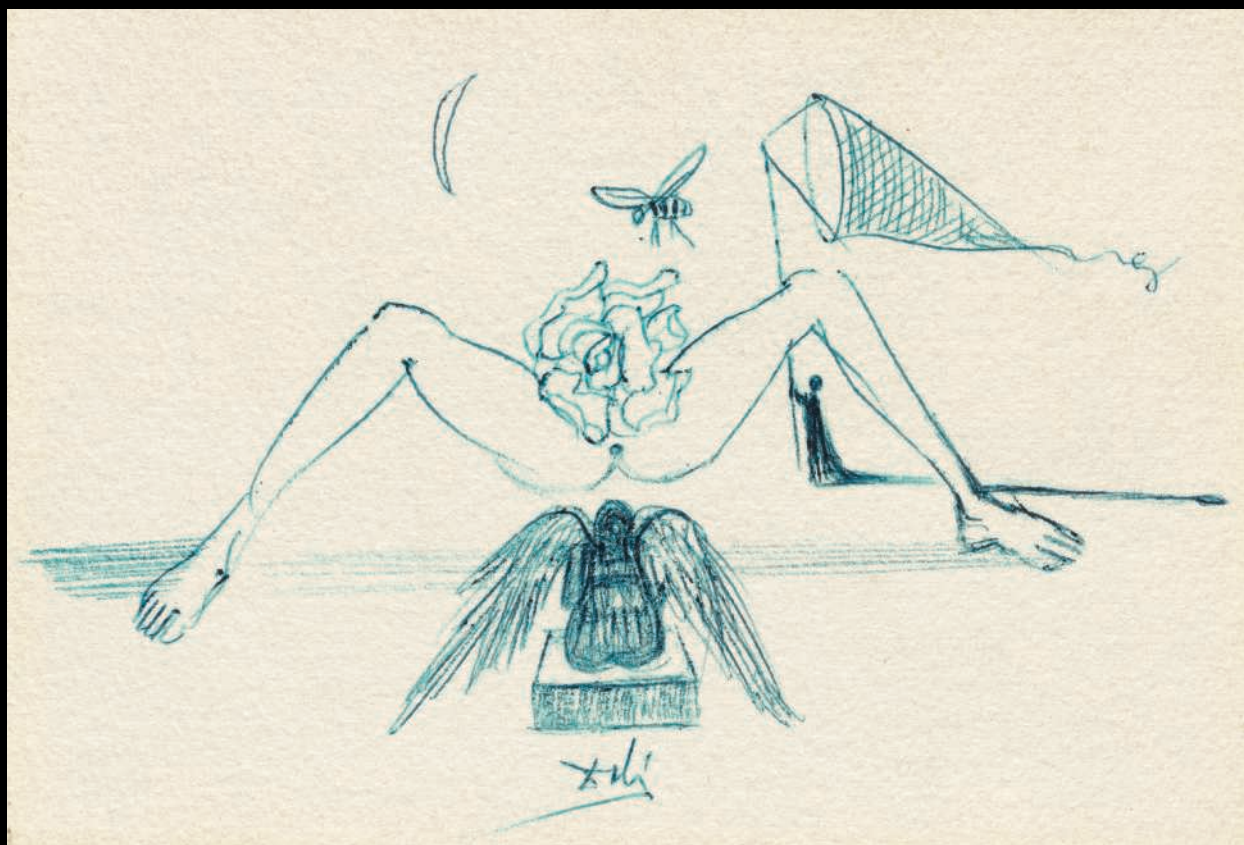
K. Orchard & I. Schulz eds., *Kurt Schwitters: Catalogue Raisonné*, vol. III, 1937-1948, Hannover, 2006, no. 2716, p. 276 (illustrated).

This work is executed on the reverse of a cigarette packet.



(verso image)





THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

°136

## SALVADOR DALÍ (1904-1989)

### *Illustration de Casanova*

signed 'Dalí' (lower centre)  
ball-point pen on card  
5½ x 8½ in. (14.1 x 20.5 cm.)

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

### PROVENANCE:

Galerie Isy Brachot, Brussels.  
Acquired from the above by the present owner in November 1975.

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ137

## MAX ERNST (1891-1976)

### *La débutante*

paper collage and pencil on paper  
5 5/8 x 4 1/2 in. (13.1 x 11.6)  
Executed in 1939

£8,000-12,000  
US\$11,000-16,000  
€9,400-14,000

#### PROVENANCE:

Dimitri Petrov, New York.  
Private collection, United States, by descent from the above in 1986.

#### EXHIBITED:

Stockholm, Moderna Museet, *Surrealism*, March - April 1970, p. 32; this exhibition later travelled to Gothenburg, Göteborgs Konst-hall, April - May 1970; Sundsvall, Sundsvalls Museum, May - June 1970; and the Malmö Museum, June 1970.  
Zurich, Kunsthaus, *Max Ernst: Frottagen, Collagen, Zeichnungen, Graphik, Bücher*, August - October 1978, p. 148; this exhibition later travelled to Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, November 1978 - January 1979; and Munich, Städtische Galerie im Lenbachhaus, February - April 1979.

#### LITERATURE:

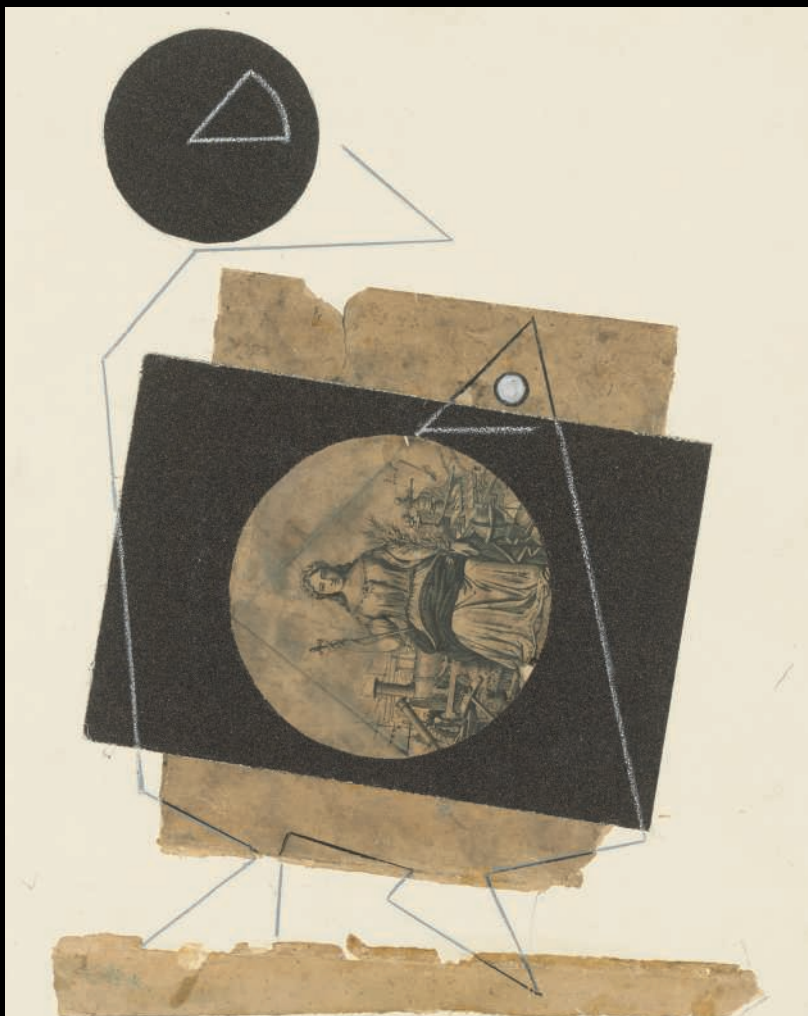
L. Carrington, *La dame ovale*, Paris, 12 May 1939, p. 21.  
W. Spies, *Max Ernst - Collagen, Inventar und Widerspruch*, Cologne 1974, no. 480, p. 421.  
W. Spies, S. & G. Metken, *Max Ernst Œuvre-Katalog, Werke 1939-1953*, Cologne, 1987, no. 2320, p. 9 (illustrated).

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.



Leonora Carrington with her mother, Maurie, at the presentation at the court of King George V. Photographer unknown.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1138

## MAX ERNST (1891-1976)

### *Loplop*

paper and sand paper collage and pastel on card  
18¾ x 14¼ in. (46.8 x 37.4 cm.)  
Executed in 1969

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Lucie Weill, Paris.  
Anonymous sale, Sotheby's, London, 2 December 1987, lot 528.  
Redfern Gallery, London.  
Galerie Dieter Brusberg, Berlin, by whom acquired from the above  
in 1988.  
Acquired from the above by the present owner.

#### EXHIBITED:

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Max Ernst: Collagen*, February - April 1989, no. 249.  
Halle, Staatliche Galerie Moritzburg, *Max Ernst: Eine Ausstellung aus dem Sprengel Museum Hannover*, October - November 1989, no. 20 (illustrated p. XV); this exhibition later travelled to Dresden, Zentrum für Kunstausstellungen der DDR, January - February 1990.  
São Paulo, Museu Brasileiro da Escultura Marilisa Rathsam, *Max Ernst: Esculturas, obras sobre papel, obras gráficas*, July - September 1997, no. 93, p. 131 (illustrated).

#### LITERATURE:

W. Spies, S. & G. Metken & J. Pech, *Max Ernst, Werke 1964-1969*, Cologne, 2007, no. 4490, p. 325 (illustrated).



(i)



(ii)

λ\*139

## GIORGIO DE CHIRICO (1888-1978)

*i) Il primo a traversarlo fu l'Ippogrifo quando portò Ruggero...*

*ii) ... Ma quasi in grembo a Ruggero*

i) signed and inscribed 'g. de Chirico Il primo a traversarlo fu l'Ippogrifo quando porto Ruggero.....' (on the artist's mount)

ii) signed and inscribed 'g. de Chirico.....Ma quasi in grembo a Ruggero.' (on the artist's mount)

each watercolour and pencil on paper laid down on the artist's mount

i) image: 8¼ x 6⅞ in. (21 x 15.5 cm.)

artist's mount: 10½ x 8 in. (26.8 x 20.2 cm.)

ii) image: 8¼ x 6⅞ in. (21 x 15.5 cm.)

artist's mount: 10⅞ x 6⅞ in. (25.7 x 16.2 cm.)

Executed circa 1940-1941

(2)

### PROVENANCE:

Alberto Mondadori, Milan, by whom acquired directly from the artist.

Anonymous sale, Sotheby's, London, 5 December 1984, lot 393.

Acquired at the above sale by the present owner.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the numbers 067/11/16 and 068/11/16.

£12,000-18,000

US\$16,000-24,000

€15,000-21,000



λ\*140

## GIORGIO DE CHIRICO (1888-1978)

### *Il palafreniere*

signed 'G. de Chirico' (lower right)  
gouache and watercolour on paper  
10 $\frac{3}{8}$  x 13 $\frac{3}{8}$  in. (26.3 x 34.7 cm.)  
Executed in 1936-1937

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

Private collection, Paris, a gift from the artist in the 1930s; sale,  
Sotheby's, London, 29 November 1989, lot 526.  
Acquired at the above sale by the present owner.

The Fondazione de Chirico has confirmed the authenticity of  
this work. It is recorded in the archives under the number  
079/11/16 OT.

## GINO SEVERINI (1883-1966)

*Sortie Nord-Sud*

signed 'G. Severini' (lower left)  
gouache, pastel and black crayon on paper  
17 $\frac{1}{2}$  x 13 $\frac{1}{2}$  in. (44.8 x 34.5 cm.)  
Executed circa 1913

£400,000-600,000  
US\$530,000-790,000  
€470,000-700,000

## PROVENANCE:

Galleria La Medusa, Rome.  
Lewis Kaufmann, California.  
Leopold Stendhal, Hollywood.  
The Pace Gallery, New York.  
M. Knoedler & Co., Inc., New York.  
Stephen Mazoh, New York; sale, Christie's, New York, 7 November 1979, lot 26.  
Galerie Zak, Paris.  
Molina collection, Pavia.  
Private collection, Milan, by 1988.  
Galleria Fonte D'Abisso, Milan, by April 1990.  
Private collection, Europe; sale, Dorotheum, Vienna, 24 November 2015, lot 513.  
Acquired at the above sale by the present owner.

## EXHIBITED:

Modena, Galleria Fonte D'Abisso, *Archivi Futuristi*, April - July 1990, no. 135, p. 186 (illustrated p. 165).  
Naples, Palazzo Reale, *Futurismo e Meridione*, July - October 1996, no. A.1.5, p. 166 (illustrated p. 165).  
Milan, Fondazione Stelline, *Wunderkammer, Meraviglie d'arte in una stanza moderna*, June - July 1999, no. 63 (illustrated).

## LITERATURE:

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 159, p. 155 (illustrated).



Gino Severini, *Il Treno Nord-Sud*, 1912. Pinacoteca di Brera, Milan.

‘We have no more use for forests and blossoming bushes in our Futurist pictures. We seek for subjects in landscapes that are thick with black factory chimneys, in streets that are thick with moving throngs, in cafes that are thick with the cosmopolitan crowd. Henceforward we are unmoved by the spectacle of the sea, and of the mountains. But we understand the tragedy and the lyricism of electric light, of motor-cars, of locomotives, and of aeroplanes.’

– GINO SEVERINI

Transforming the streets of Paris into a dazzling vision of light and colour, *Sortie Nord-Sud* belongs to an important series of works that Gino Severini created at the end of 1912 and the beginning of 1913, which focused on a central aspect of the rapidly modernising twentieth century city: modes of transport, especially buses and the underground. This theme allowed Severini to explore not only the quintessential Futurist themes of speed, simultaneity and dynamism, but also the human figure, and the experience of life within the modern metropolis: the sense of intoxicating movement, colour, hordes of people and overwhelming sound.

Here, Severini has portrayed one of the exits of the Nord-Sud train line, a part of the underground railway network, the Paris Métro. With the same language that he used to depict the sparkling stage-lights, elaborate costumes and frenetic movement of the stars and dancers he saw in the city's cabaret and café-concerts, Severini has, with a combination of gouache, pastel and black crayon, masterfully conjured the sensation of life in cosmopolitan Paris, picking the moment when the pedestrian emerges from the dark bowels of the underground into the bright light and bustling commotion of the street. As is typical in this series, in the present work, Severini has captured the different letters and colours of the signs that dominated the underground station. Here, SORTIE and NORD SUD are legible, rendered in a typically cubist-inspired form of fragmentation, suggesting to the viewer that this is a scene of one of the exits of a metro station. This was a novel theme within the avant-garde; while street scenes had become ubiquitous subjects, the idea of the human impression of a train station – itself a very novel part of modern life in the city – was new. An oval form emerges at the heart of the composition, perhaps evoking the presence of a figure, who stands at the centre of this





Place Pigalle and boulevard de Clichy. Paris (IXth arrondissement). Photographer unknown.

kaleidoscopic cacophony of colour, line, pattern and light, dwarfed by the unceasing chaos of arresting sensations that characterises life in the metropolis.

Having moved to Paris in 1906, Severini was immediately captivated by the City of Lights, depicting the feverish energy of the people-filled boulevards and the whirling movement and colours of the nocturnal performers, as well as the immersive sensation of travelling around the city on the underground and buses. For the artist and his Futurist comrades, these multi-sensory experiences served as powerful subject matter. 'Heavy powerful motorcars rushing through the streets of our cities', Severini declared, 'dancers reflected in the fairy ambience of light and colour, airplanes flying above the heads of the excited throng... These sources of emotion satisfy our sense of a lyric and dramatic universe, better than do two pears and an apple' (Severini, *The Futurist Painter Severini Exhibits his Latest Works*, exh. cat., London, 1913, p. 6). Depicting a series of simultaneous sensations in a single canvas, in the present work, Severini perfectly encapsulated the Futurist creed: 'The simultaneousness of states of mind in the world of art; that is the intoxicating aim of our art... In order to make the spectator live in the centre of the picture, as we express it in our manifesto, the picture must be the synthesis of what one remembers and what one sees. You must render the invisible which stirs and lives beyond intervening obstacles...and not merely the small square of life artificially compresses, as it were, by the wings of a stage' ('The Exhibitors to the Public', in exh. cat., Sackville Gallery, London, 1912, in H.B. Chipp, *Theories of Modern Art*, Berkeley, Los Angeles & London, 1968, pp. 295-296).

In addition, that Severini chose to depict the Nord-Sud station was not mere coincidence. The Nord-Sud line, which had opened in 1910, linked the two predominant artistic centres of the city: Montmartre in the north, and Montparnasse in the south. As a result, this line became synonymous with the avant-garde; its name was even used a few years later as the title for Pierre Reverdy's wartime literary publication. Severini often invokes this line in this series of underground and bus compositions, a reflection perhaps of his desire to align his pioneering works with this new beacon of modernity in his adopted home.



Gino Severini, *Impressions Simultanées*, 1913. National Gallery of Modern & Contemporary Art, Rome.





PROPERTY FORMERLY IN THE COLLECTION OF JACQUES DAMASE

λ142

## SONIA DELAUNAY (1884-1979)

### *Rythme couleur*

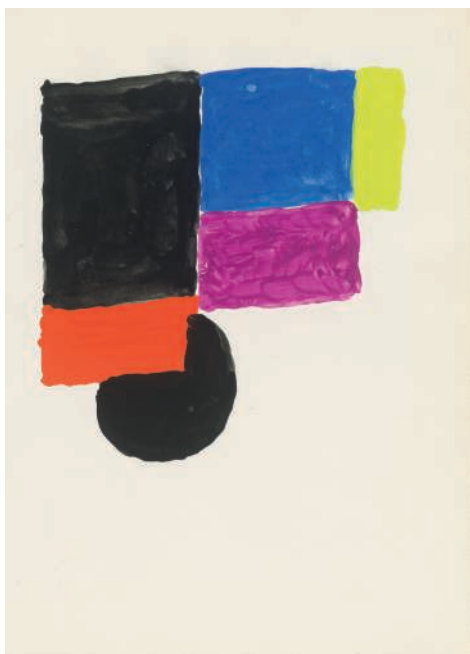
signed and dated 'Sonia Delaunay 10-3-72'  
gouache and pencil on paper  
11¼ x 9 in. (28.7 x 22.9 cm.)  
Executed on 10 March 1972

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

#### PROVENANCE:

Jacques Damase, Paris, a gift from the artist, and thence by descent.  
Private collection, Europe, by whom acquired from the above.  
Anonymous sale, Cornette de Saint-Cyr, Paris, 27 June 2019, lot 22.  
Acquired at the above sale by the present owner.

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



PROPERTY FORMERLY IN THE COLLECTION OF JACQUES DAMASE

λ143

## SONIA DELAUNAY (1884-1979)

### *Rythme couleur*

gouache on paper  
11¼ x 9 in. (28.7 x 23 cm.)  
Executed circa 1970

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

#### PROVENANCE:

Jacques Damase, Paris, a gift from the artist, and thence by descent.  
Private collection, Europe, by whom acquired from the above.  
Anonymous sale, Cornette de Saint-Cyr, Paris, 27 June 2019, lot 19.  
Acquired at the above sale by the present owner.

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





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## GIACOMO BALLA (1871-1958)

### *Linea di velocità + vortice*

signed and dated 'FUTUR BALLA 1912'  
charcoal and pencil on paper  
5 7/8 x 8 in. (14.2 x 20.4 cm.)  
Executed circa 1913

**£35,000-45,000**  
US\$47,000-59,000  
€42,000-53,000

#### PROVENANCE:

Giovanni Prini, Genoa and Rome, a gift from the artist.  
Andrea Contini, Genoa.  
Private collection, Switzerland.  
Acquired from the above by the present owner in the 1980s.

The authenticity of this work has been confirmed by Doctor  
Elena Gigli (22 June 2007, no. 313).

Although the present work is dated '1912' by the artist, Doctor  
Elena Gigli believes it was executed in 1913.

## GEORGES BRAQUE (1882-1963)

### *Violon*

charcoal and paper collage on paper  
18¾ x 12¼ in. (47.5 x 31 cm.)  
Executed in 1912-1913

**£200,000-300,000**  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Galerie Kahnweiler, Paris; sale, Hôtel Drouot, Paris, 7-8 May 1923, lot 45.  
Raoul La Roche, Paris & Basel, by whom acquired at the above sale.  
Private collection, Paris & Zurich, a gift from the above in 1956, and thence by descent to the present owners.

#### EXHIBITED:

Paris, Galerie Maeght, *Georges Braque, Papier collé, 1912-1914*, May 1963, no. 15 (illustrated).  
Oslo, Kunstneres Hus, *Georges Braque*, November 1964 - January 1965; this exhibition later travelled to Bergen Kunstforening, January - February 1965.  
Ferrara, Palazzo dei Diamanti, *Il cubismo, Rivoluzione e tradizione*, October 2004 - January 2005, no. 45, p. 198 (illustrated p. 199; dimensions inverted and illustrated incorrectly).

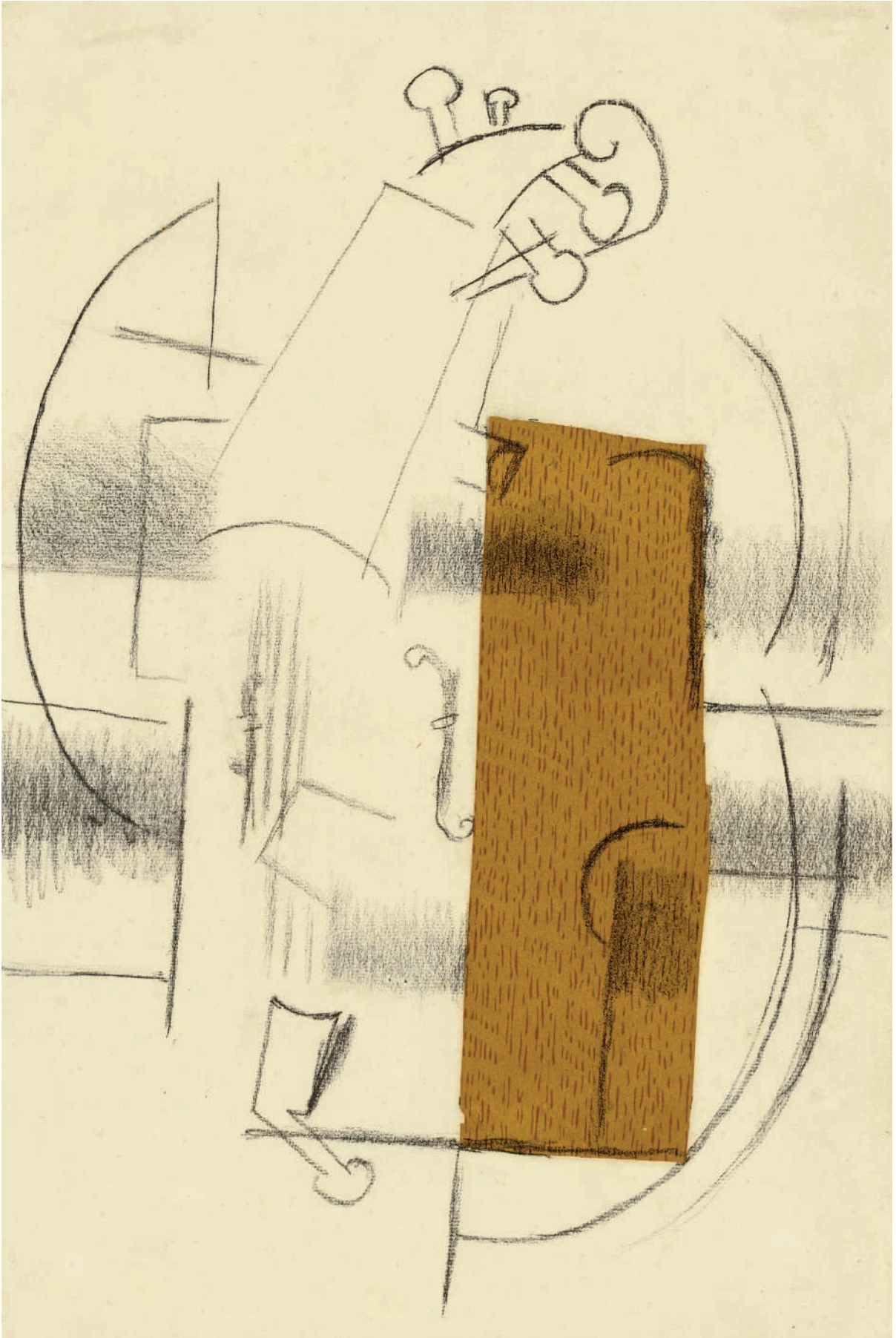
#### LITERATURE:

S. Fumet, 'Georges Braque, Papiers collés 1912-1914', in *Derrière le miroir*, Paris, 1963, no. 15 (illustrated).  
N.W. de Romilly & J. Laude, *Braque, Le cubisme fin 1907-1914*, Paris, 1982, no 168, p. 280 (illustrated p. 188).  
Exh. cat., Georges Braque, *Les papiers collés*, Centre Georges Pompidou, Paris, 1982, no. 14, p. 92 (illustrated).

*Violon* was executed in 1912, at the height of Braque's friendship with Picasso and at the climax of an intense debate and rivalry concerned with painting and the ideas of Cubism. It was in Sorgues in September 1912 that Braque, working alongside Picasso, had made the discovery of the *papier-collé* technique, where materials from everyday life, such as newspaper, wallpaper and oilcloth were placed on the paper and canvas surfaces. As Golding has observed, 'after their positions had been carefully noted the...elements would be removed and the actual painting begun... Most of the objects in Braque's pre-war synthetic Cubism continue to be easily recognisable, but occasionally pictures contain iconographic elements which it is impossible to identify with certainty. At times objects seem to be themselves and yet simultaneously not themselves. In these respects certain canvases of the time look forward to the profoundly philosophical works of Braque's later years.' (Exh. cat., *Braque Still-Life and Interiors*, London, 1990, p. 12).



Georges Braque, *Violon et journal fete*, 1913.  
Philadelphia Museum of Art.



The use of the *papier-collé* technique composing Braque's canvases was also explored in seminal works on paper such as *Violon* where the artist employs minimal means to maximum effect. The present composition relates closely to *Hommage J.S. Bach* (Romilly, 122), completed earlier that same year, now in the Museum of Modern Art, New York. In the latter picture, Braque depicts a violin using the language of high analytic cubism, tightly compressed and delineated, broken into intersecting planes, producing a three-dimensional image on a two-dimensional surface. In the present work, the same composition of the violin is rediscovered and powerfully simplified, reflecting an exciting new development with the artist's return to the subject. Where previously the flat surface was painted with muted colour, the introduction of a rectangle of applied *faux* wood veneer, introduces and element from the external world, imposing upon the representational plane a figment of the actual. Despite the fact that this remains the slice of a painted representation—a technique of woodgraining from a repertoire of surface treatments that Braque had learned as a craftsman-decorator—its physical imposition with the collage technique evokes another immediate visual reality. This development allowed Picasso and Braque to actively construct rather than deconstruct their subjects, treating the image in the more coherent, legible, language of synthetic cubism. This revolutionary new style which would bridge the realms of sculpture with painting was given form through the lessons learned in *papiers-collés* such as *Violon* which enabled Braque to experiment with layering of materials, lending tension and depth to his compositions.

The created effect emphasised flat areas, planes of colour or substance distinct from the drawn or painted elements. Larger compositions were developed in drawings, collages and small paper sculptures, and provided a dramatic and revolutionary way of making a painting without referring to the formulae of conventional subjects, be it still life or portrait. It released both the spatial quality of Picasso's architecture and the sensual

beauty of Braque's surfaces. Braque drew the content of the image on and between the layers defined by the cut papers. As Douglas Cooper described the revolutionary effect of the *papiers-collés*, 'it reinforced the idea of the *tableau-objet*. It also transformed the ideas of Braque and Picasso as to the relationship between colour and form. More importantly, it led them to the conclusion that they could create their own pictorial reality by building up towards it through a syntheses of different elements. Thus in the winter of 1912-13 a fundamental change came about in the pictorial methods of the true Cubists. Whereas previously Braque and Picasso had analysed and dissected the appearance of objects to discover a set of forms which would add up to their totality and provide the formal elements of a composition, now they found that they could begin by composing with purely pictorial elements (shaped forms, planes of colour) and gradually endow them with an objective significance.' (D. Cooper, *The Cubist Epoch*, London, 1971, p. 188).

Wilhelm Uhde insisted that 'Cubism owes much to Braque... Hand in hand [Picasso and Braque] left behind the world of simple appearances and laid siege to another which had been glimpsed earlier by Cezanne...the two friends worked toward the solution of the same problems, now one, now the other finding the means to achieve seemingly identical goals.' (W. Uhde, *Picasso et la tradition française: Notes sur la peinture actuelle*, Paris, 1928). Uhde compared Picasso's love of spatial architecture with Braque's emphasis of the picture surface, which he tries to make 'tangible'. He said that Braque 'has a particular musicality in his blood' whose 'accents were known earlier to Chardin and Corot.' (quoted in W. Rubin, exh. cat., *Picasso and Braque: Pioneering Cubism*, New York, 1989, p. 46). Guillaume Apollinaire wrote 'He is a serious craftsman, expressing a beauty full of tenderness, and the pearly lustre of his pictures pleases our senses like a rainbow' (*ibid.*, p. 42). The subtle tonality and delicate handling of the restricted palette and form of *Violon* illustrates Apollinaire's observation.



Georges Braque, *Hommage à J.S. Bach*, 1912. Museum of Modern Art, New York.



Georges Braque, *Guitare et bouteille*, 1913. Museum of Modern Art, New York.



## PABLO PICASSO (1881-1973)

*Homme au mouton, nu et musicien*

signed, dated and numbered '7.1.67. III Picasso' (upper right)  
coloured crayon on paper  
19½ x 23¾ in. (49.5 x 60.5 cm.)  
Executed on 7 January 1967

**£200,000-300,000**

US\$270,000-390,000

€240,000-350,000

## PROVENANCE:

Galerie Louise Leiris, Paris.

Galleria La Bussola, Turin.

Acquired from the above by the present owner on 28 December 1974.

## LITERATURE:

C. Zervos, *Pablo Picasso*, vol. XXV, *Œuvres de 1965 à 1967*, Paris, 1972, no. 262, pl. 120 (illustrated).

'You are in every way a pure Mediterraneanist, a relative of Ulysses, terrible in cunning.' (E. d'Ors, 'Open Letter to Picasso', 1936, in J. Richardson, exh. cat., *Picasso: The Mediterranean Years, 1945-1962*, New York, 2010, p. 11).

Composed within the idyllic surroundings of southern France that Picasso made his home after the Second World War, *Homme au mouton, nu et musicien* presents a Mediterranean arcadia, drawing on iconic motifs from throughout the artist's long career. Like Titian, Rembrandt, Matisse or de Kooning, in the final years of his career Picasso had a great flourishing of artistic activity, during which he produced an astonishing number of paintings and drawings, driven by an unstoppable urge to create. Here, Picasso contemplates this eternal lineage of artistic creation, plundering the endless depths of history of art and asserting his presence within that canon.



Pablo Picasso, *Nu, faune et musquetaire*, 6 September 1967.

Sold, Christie's, New York, 3 November 2010 (\$1,314,500).

*Homme au mouton, nu et musicien* comes within a series of works on paper that depict and reconfigure three protagonists; the voluptuous female nude to the left, who is being softly serenaded by a bearded, flute-player at the centre, confronted by a man carrying a sheep from the right. These characters have a distinct resonance within the artist's personal lexicon of mythological and historical signs and symbols, immersed in a bucolic, classical idyll.

The unmistakable, hieratic profile of the seated nude in the present work – her large, almond-shaped eyes and flowing dark hair – can only be that of one woman: Jacqueline Roque whom Picasso would marry on 2 March 1961, less than one month after the present work was created. Jacqueline would become Picasso's final lover, wife, muse, model and companion, and from her first appearance in Picasso's work in 1954, her image permeated every aspect of his art until his death in 1973. Hélène Parmelin, a writer and friend of the artist, recalled, she 'peoples Notre Dame-de-Vie with a hundred thousand possibilities... She takes the place of all the models of all the painters on all the canvases. All the portraits are like her, even if they are not like each other. All the heads are hers and there are a thousand different ones. All the eyes are black, all the breasts are rounded... She is that enormous nude or that delicate one, that epitome of woman or that long exposition of femininity. She is sitting, lying, standing, everywhere. She is dreaming, thinking, playing... The enormous vitality of the painter feeds on this face which is itself painting, and vice versa' (H. Parmelin, *Picasso Says...*, London, 1966, p. 68). Picasso did not need to paint Jacqueline directly from life, instead her image was indelibly imprinted in his mind, and with her constant presence beside him her image flooded his works on paper and canvases. Termed by John Richardson as 'L'Époque Jacqueline', it is this period that immortalises her presence in the artist's life.



Picasso famously believed that Jacqueline's profile resembled the rightmost model from Jean-Auguste-Dominique Ingres' masterpiece *Les femmes d'Alger*, and proceeded to appropriate its imagery in a series of significant works during the mid-1950s, shortly after their courtship began. He would furthermore appropriate Ingres' seminal work *Le bain turc* which is referenced here in the nude to the left, whose necklace echoes those of Ingres' *odalisques*, her seductively red-painted fingernails touching her clavicle as her voluptuous body remains exposed. There is an inescapable sense of eroticism in these gestures, as is customary of Picasso's late work. Her heavily-worked face is replicated in coloured lines, suggesting the pertinence of her profile, the recurring memory of her face, and furthermore, harking back to Picasso's own iconic harem scene, albeit of a very different kind, *Les demoiselles d'Avignon* from that crucial year of 1907; his cubist origins evident here in evoking the mask or visage.

In *Homme au mouton, nu et musicien*, the figure of Jacqueline thus assumes the figure of ancient goddess, or perhaps the nymph, serenaded by the melodious music of the flute-playing figure of Pan, the god of shepherds, hunters, meadows and forests, whose home was Arcadia and who was known for his potent virility. This mythological male figure had often appeared throughout the artist's career, particularly following the Second World War. Returning to the south of France, it was in Antibes that Picasso first began to conjure an idyllic, mythological world, depicting images of dancing satyrs, pipe-playing fauns, nymphs and centaurs. 'It's strange,' Picasso mused at the time, 'in Paris, I never draw fauns, centaurs or heroes from mythology... it's as if they live only here' (Picasso, quoted in M. McCully, 'Painter and Sculptor in Clay', in exh. cat. *Picasso Painter and Sculptor in Clay*, London, 1998, p. 28).

The figure that completes Picasso's trifecta comes in the guise of the man carrying a sheep from the right. This figure immediately evokes the image of one of Picasso's best-known sculptures, *Homme au mouton*, first sculpted in 1943 during the darkest period of the wartime Occupation of Paris (Spies, no. 280). In October 1950 a bronze cast of *Homme au mouton* was unveiled in the central square of Vallauris, during a ceremony in which Picasso was made an honorary citizen of the town. When the wartime *Homme au mouton* was first exhibited at the Salon d'Automne in October 1944, shortly after the liberation of Paris, it appeared to call for a return to compassion and the nurturing spirit of humanism, and for many viewers this sculpture served as a powerful symbol of optimism and hope for the post-war future. Picasso, however, was perhaps being deliberately ambiguous, and he does not outwardly reveal the true nature of the man's purpose, and the act that is about to unfold. As in the classical convention of this subject, the man in his sculpture is actually delivering up the animal for ritual sacrifice. As Werner Spies has noted, the theme

would seem to allude not least of all to the motif of the Good Shepherd, yet we must be careful with this simple interpretation' (exh. cat., *op. cit.*, 2000, p. 236). In *Homme au mouton, nu et musicien*, and in the subsequent 1961 sheet metal sculpture of *Homme au mouton* (Spies, no. 602) that Picasso made shortly afterward, the man carries the sheep over his shoulders, behind his head, rather than carrying it in front of him. The head of the animal appears to move rapidly; drawn, rubbed out and redrawn with varied expressions suggesting struggle and pain, the man seeming to offer the animal to his goddess as the archetypal provider or a sign of worship, a sacrifice in reverence to her divinity. Picasso surely identified himself with the figure of the shepherd in each iteration of *Homme au mouton*. Albert Elsen believed that the 1943 sculpture 'permitted Picasso to covertly express two simultaneous and contradictory tendencies in his own being: the needs to love and to destroy' ('Picasso's Man with a Sheep' in *Art International*, Lugano, vol. XXI, no. 2, March-April 1977, p. 14).



Pablo Picasso, *Homme au mouton*, 1961. Sold, Christie's, New York, 4 May 2011 (\$7,138,500).







THE PROPERTY OF A PRIVATE LONDON COLLECTOR

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## EDOUARD VUILLARD (1868-1940)

### *Square Berlioz*

stamped with the initials 'E.V.' (Lugt L.909c; lower right)  
pastel on paper  
5¾ x 7½ in. (13.5 x 19 cm.)  
Executed *circa* 1915

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

### PROVENANCE:

The artist's estate.  
Katia Pissarro, Paris, by 1984.  
J.P.L. Fine Arts, Ltd., London.  
Acquired from the above by the present owner on 26 May 1988.

### EXHIBITED:

London, J.P.L. Fine Arts, Ltd., *Edouard Vuillard: Paintings, Pastels, Watercolours and Drawings*, February - April 1988.

### LITERATURE:

A. Salomon & G. Cogeval, *Vuillard, Catalogue critique des peintures et pastels*, vol. III, Paris, 2003, no. X-108, p. 1228 (illustrated).



WORKS ON PAPER FROM A PRIVATE SWISS COLLECTION

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## GEORGES SEURAT (1859-1891)

### *La Source, d'après Ingres*

pencil on paper  
15 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in. (39.7 x 23.5 cm.)  
Drawn circa 1878

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

#### PROVENANCE:

Emile Seurat, Paris.  
Anonymous sale, Hôtel Drouot, Paris, 13 March 1939, lot 41.  
Józef Pankiewicz, Marseille, by 1940.  
John Rewald, New York.  
M. Knoedler & Co., Inc., New York.  
Racolin Foundation, New York; sale, Christie's, New York, 8 May 2000, lot 4.  
Private collection, California, by whom acquired at the above sale;  
sale, Christie's, New York, 9 May 2013, lot 109.  
Acquired at the above sale by the father of the present owner.

#### LITERATURE:

A. Basler, 'Le problème de la forme depuis Cézanne', in *L'Amour de l'Art*, September 1930, p. 362 (illustrated).  
R. Rey, *La Renaissance du Sentiment Classique dans la peinture française à la fin du XIXe siècle - Degas...Seurat*, Paris, 1931, p. 101 (illustrated pl. 26).  
J. Rewald, *Georges Seurat*, New York, 1946, p. 23 (illustrated pl. 6, p. 4).  
J. Rewald, *Georges Seurat*, Paris, 1948, p. 23 (illustrated fig. 6).  
P. Bonnet, 'Seurat et le Néo-Impressionnisme', in *Le Crocodile, Bulletin de l'Association Générale de l'Internat des Hospices Civils de Lyon*, vol. 4, October - December 1957, p. 8.  
C.M. de Hauke, *Seurat et son œuvre*, vol. II, Paris, 1961, no. 313, p. 30 (illustrated p. 31).  
A. Chastel & F. Minervino, *L'opera completa di Seurat*, Milan, 1972, no. D86, p. 112 (illustrated p. 113).



PROPERTY FROM A PRIVATE COLLECTION

\*149

**MAX LIEBERMANN  
(1847-1935)**

*Rohrflechter*

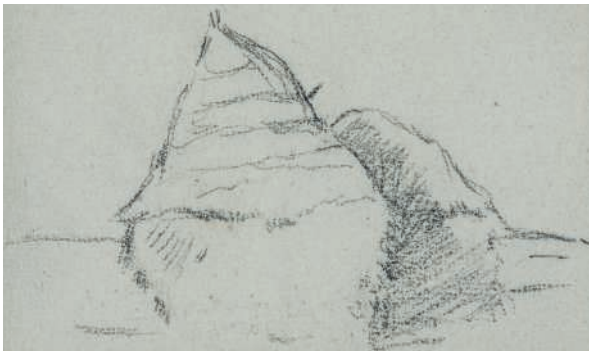
signed 'M Liebermann' (lower right)  
pastel on paper  
12 x 18¾ in. (30.7 x 47.6 cm.)

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

**PROVENANCE:**

Private collection, Lausanne, and thence by descent to the present owner in 2017.

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



(i)



(ii)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

150

**CAMILLE PISSARRO (1830-1903)**

*(i) Meules de foin;*

*(ii) Une maison*

(ii) signed with the initials 'C.P.' (lower right)  
(i) charcoal on tinted paper;  
(ii) charcoal on paper  
(i) 4 x 5½ in. (10 x 14.4 cm.);  
(ii) 3¾ x 6¼ in. (9.7 x 15.7 cm.)  
(i) Drawn *circa* 1872-1874;  
(ii) Drawn *circa* 1884-1885

(2)

**£2,500-3,500**  
US\$3,300-4,600  
€3,000-4,100

**PROVENANCE:**

J.P.L. Fine Arts, Ltd., London.  
Anonymous sale, Christie's, London, 21 March 2002, lot 18.  
Acquired at the above sale by the present owner.

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

151

## CAMILLE PISSARRO (1830-1903)

### *Paysanne assise*

signed with the initials 'C.P.' (lower left)  
charcoal on paper  
18½ x 13½ in. (46.1 x 33.5 cm.)  
Drawn circa 1882

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

#### PROVENANCE:

Anonymous sale, Artcurial, Paris, 8 December 2015, lot 112.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

152

## CAMILLE PISSARRO (1830-1903)

### *St Luke's Church, Lower Norwood*

stamped with the initials 'C.P.' (Lugt 613e; lower right) and inscribed  
'Lower Norwood-London' (lower left)  
pen and ink and pencil on paper  
6¼ x 7¾ in. (15.8 x 20 cm.)  
Drawn in 1871

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

#### PROVENANCE:

Hirschl & Adler Galleries, New York.  
Browse & Darby, London.  
J. Masters, by whom acquired from the above in July 1988; sale,  
Christie's, London, 24 May 2002, lot 84.  
Acquired at the above sale by the present owner.

#### LITERATURE:

N. Reed, *Camille Pissarro at the Crystal Palace*, London, 1987, no. 27  
(illustrated p. 13).

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



## CAMILLE PISSARRO (1830-1903)

### *La récolte*

signed and dated 'C. Pissarro. 1880.' (lower right)  
gouache on silk  
11½ x 18½ in. (29.4 x 47 cm.)  
Executed in 1880

**£250,000-350,000**

US\$330,000-460,000

€300,000-410,000

#### PROVENANCE:

Eugène Murer, Auvers-sur-Oise.  
Auguste Théron, Le Tréport, a gift from the above.  
Jacques Théron, Mers-les-Bains, by descent from the above.  
Acquired by the family of the present owner *circa* 1990, and thence  
by descent.

#### EXHIBITED:

Paris, Grand Palais, Galerie Hopkins-Thomas, *XVI<sup>e</sup> Biennale  
internationale des antiquaires*, September - October 1992,  
p. 577 (illustrated).

#### LITERATURE:

D. Brisson, *Les Impressionnistes autour de Paris*, Auvers-sur-Oise,  
1993, p. 37 (illustrated).

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



Camille Pissarro, *La Récolte des betteraves*, 1881. Minneapolis Institute of Arts.



*La récolte* presents the modest yet idyllic scene of four rural workers at harvest time. Along with apple-picking, the production of hay was one of Pissarro's favourite manifestations of communal rural labour, which Ralph Shikes has called the artist's 'most philosophically significant theme' (R. Shikes, 'Pissarro's Political Philosophy and his Art', in C. Lloyd, ed., *Studies on Camille Pissarro*, London, 1986, p. 41). Pissarro's paintings of rural labour counter the 'realist' notion that labour was difficult, demeaning, and without leisure as previously pictured in the more fatalist depictions of workers by Jean-Baptiste-Camille Corot. Pissarro instead pictures a tranquil scene, in which the rural worker and the landscape exist in harmony with one another, the movement of the brushstrokes across the silk little distinguishing the sky, field, and figures. The visual rhythm of Pissarro's flowing lines reflects the rhythm of the land, which sees its culmination and starting point with the harvest, a continuity that has led Arsène Alexandre to identify the artist as a 'historian of the fields' (A. Alexandre, *l'Exposition Camille Pissarro*, Durand-Ruel, Paris, 1896, p. 14, in Richard R. Brettell, *Pissarro and Pontoise*, London, 1990, p. 131).

In 1872, Pissarro moved with his family to Pontoise, where he stayed until 1882. The abundance of paintings and sketches he produced during the period to capture rural labourers, showing him regularly re-work the motif of a figure bent down to the

ground, is evidence of his familiarity with contemporary rural life. Simultaneously, the lack of individuality in the figure's faces uplifts Pissarro's images of communal labour towards utopian myth in line with his increasingly anarchist sympathies.

The apparent modesty of *La récolte* belies the distance between Pissarro's immediate perception and the image that he ultimately produced in the studio through progressive stages of study. Pissarro increasingly defined observation from nature as a preliminary step in his painterly process. Joachim Pissarro commented on his great-grandfather's practice: 'Contrary to a cliché which has long persisted, Pissarro, largely following Degas's impulse, cultivated the changed effect produced by memory, i.e., he let time elapse before he returned to his records of his immediate visual perceptions. The result for both artists was that they were working further from the objective truth but closer to truth of their own sensations' (J. Pissarro, *Camille Pissarro*, New York, 1993, p. 198). Late in life, Camille wrote to his son Lucien: 'I stand more than ever for the impression from memory: you get less of the thing itself, but vulgarity goes also, to let the truth, half seen and felt, emerge' (quoted in *ibid.*, p. 165). In Éragny, where Pissarro moved in 1884, Pissarro translated his many loose sketches into tightly-worked canvases depicting scenes of hay-making. The delicate touch of *La récolte* preserves on silk the intimacy of Pissarro's study of the land and its labourers.



Camille Pissarro in his studio, Éragny, circa 1890–1895.  
Photograph by Antonin Personnaz.  
Photograph courtesy of the Musée Camille Pissarro, Pontoise.





## LOUIS ANQUETIN (1861-1932)

### *Au foyer du théâtre*

signed and dated 'Anquetin 92' (lower right)  
pastel on paper  
35½ x 27⅞ in. (90.2 x 71 cm.)  
Executed in 1892

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

#### PROVENANCE:

Anonymous sale, Christie's, London, 25 March 1986, lot 3.  
Hazlitt, Gooden & Fox, Ltd., London, by whom acquired at the  
above sale.  
Hirschl & Adler Galleries, New York, by whom acquired from the  
above in July 1986.  
Private collection, Canada, by whom acquired from the above in  
April 1988.  
Hammer Galleries, New York.  
Acquired from the above by the present owner in July 2009.

#### EXHIBITED:

Bordeaux, Société des amis des arts de Bordeaux, *Quarante et  
unième exposition*, March 1893, no. 12, p. 18 (titled 'Rue').  
London, Hazlitt, Gooden & Fox, *French Drawings*, June - July 1986,  
no. 35, p. 13 (illustrated pl. 34).  
New York, Hammer Galleries, *19th & 20th Century European &  
American Masters: Recent Acquisitions*, October - November 2008,  
p. 32 (illustrated p. 33).

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



Louis Anquetin, *Femme dans la rue*, circa 1890-1932.  
Musée d'Orsay, Paris.



‘His friends, especially Lautrec, admired the ease and forcefulness with which he expressed himself as an artist as well as the passion with which he set out to invent painting all over again. Lautrec went so far as to say that since Manet no painter had been so richly gifted as Anquetin.’

– JOHN REWALD

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

During the late 1880s and early 1890s, Anquetin stood out from this group. John Rewald has noted that 'His friends, especially Lautrec, admired the ease and forcefulness with which he expressed himself as an artist as well as the passion with which he set out to invent painting all over again. Lautrec went so far as to say that since Manet no painter had been so richly gifted as Anquetin' (in *Post-Impressionism*, New York, 1978, pp. 29-30). Having evolved through his celebrated Cloisonnist period whereupon he created seminal masterpieces such as *Avenue de Clichy* from 1887 that inspired the likes of van Gogh, Lautrec and Bernard, Anquetin gained such profile that critics assumed he was the leader of this new and growing movement, having misattributed the achievements and role of Gauguin, who was frustrated at having been thus overlooked.

Executed in 1892, *Au foyer du theatre* shares with Anquetin's best work the combination of pictorial dynamism and social commentary that not only defines his style but his place and time of a rapidly changing Paris in the late 19th Century. In the present work, we see Anquetin's subjects assembling for the theatre, gathering with a sense of suspense in anticipation of the production, however this social engagement also provides an opportunity for the protagonists of the Parisian social scene to gather and interact. As such, the focal point of the scene remains the present moment, caught in advance of the main spectacle that will ensue. *Femme dans la rue*, now resident in the Musée D'Orsay and created after 1890 shares with *Au foyer du theatre* a radical viewpoint, like a film still capturing a spontaneous moment cropped from daily cosmopolitan life. The perspective of both works is intriguing, the vantage point centring up-close on the back of the foremost figure, leading the eye into the composition insinuating that the focal event takes place further within the pictorial space of which we, the viewer, can see only a fragment. There is a dramatic sensibility in this visual device whereupon the viewer is incorporated into the picture as if they are taking part.

An intense *chiaroscuro* pervades Anquetin's dramatic scene, the palette reduced to a velvety black with a few pertinent streams of light that enhance concentration upon the expressions of the figures. The direction of the eyes and expressions of the two women become pertinent, suggesting interpersonal engagement and intrigue for what is being said, what is about to occur. The fruit and bows on the women's hats burst with colour like jewels shining from the darkness, animating the entire surface in their Cloisonnist potency. Adorned in the latest fashions of the time, this captured moment of social interaction speaks to the changing times not only literally, through the modernity evident in the casual interactions, the hats, hairstyles and clothing worn by Anquetin's subjects, but pictorially, through its inventive and engaging compositional and chromatic dynamics.



\*155

## EDGAR DEGAS (1834-1917)

### *Cinq danseuses sur scène*

pastel and black chalk on paper  
17 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in. (45.5 x 54.8 cm.)  
Executed *circa* 1906-1908

**£200,000-300,000**  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Roland Nepveu de Gas, Paris, by descent from the artist.  
Marlborough Fine Art, Ltd., London.  
Elaine Blond, London.  
Anonymous sale, Christie's, London, 4 April 1989, lot 326.  
Acquired at the above sale by the present owner.

Theodore Reff has stated that, to his opinion, this work is by the hand of Edgar Degas.

No subject matter captured Degas' interest as profoundly as the ballet. In the early 1900s, he frequently returned to previous themes, seeking to thoroughly explore motifs and poses until he felt he had exhausted all their artistic possibilities. As Richard Thomson has written: 'Degas seems to have admired the dancers

for their submission to the private, rigorous discipline that was the essential preparation for the seemingly effortless grace displayed to the public in the ballet. The dance rehearsal formed a sympathetic parallel to his own beliefs as an artist, founded on constant study of the paradigms and rudiments of his own art' (R. Thompson, *The Private Degas*, London, pp. 47-48).

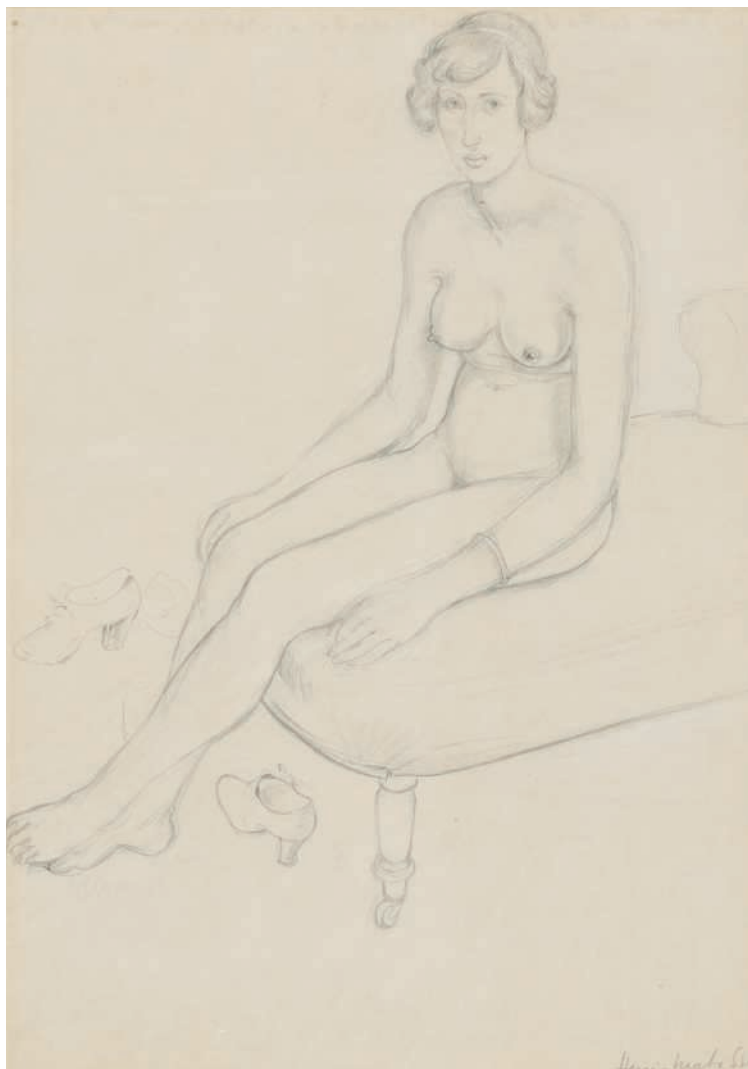
The National Gallery of Scotland's *Groupe de danseuses* (Lemoisne 770) has been identified as a later exploration of pastels executed in the 1880s (Lemoisne 768). It depicts a group of dancers at rest and chatting, with two clearly drawn foreground figures retaining the poise of the dance lost in the indistinct figures behind them. Working in oil, Degas focuses here on the depiction of form, often blocking in patches of colour with his own fingers and leaving fingerprints in the surface of the painting. The composition is reworked to create a bold diagonal of figures balanced by the open space of the rehearsal stage awaiting their return.

The present pastel further explores this elegantly structured composition and bold handling of form, and is part of a series of drawings reworking this motif from the early 1900s (Lemoisne 1461, 1462). These drawings were related to one another in a letter dated 17 June 1986, by Prof. Theodore Reff, in agreement with Messrs. Brame and Lorenceau, in which the authenticity of this work, *Cinq danseuses sur scène*, was also confirmed.



Edgar Degas, *Quatre Danseuses au Foyer*, 1884.  
The National Gallery of Scotland, Edinburgh.





λ\*156

## HENRI MATISSE (1869-1954)

### *Le modèle nu assis*

signed 'Henri Matisse' (lower right)  
pencil, gouache and wash on paper  
14 $\frac{1}{8}$  x 10 $\frac{3}{8}$  in. (37.2 x 26.3 cm.)  
Executed in Nice in 1919

**£40,000-60,000**  
US\$53,000-79,000  
€47,000-70,000

#### PROVENANCE:

J.K. Thannhauser, New York.  
M. Knoedler & Co., Inc., New York.  
Felix Landau Gallery, Los Angeles.  
Mr & Mrs Leslie L. Johnson, Dayton, Ohio, by whom acquired from the above on 9 December 1959, and thence by descent.  
Anonymous sale, Tajan, Paris, 18 December 2003, lot 40.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Elsah, Illinois, Principia College, October - December 1962.  
University of Dayton, *Art Exhibition of 100 Sculptures, Paintings Drawings and Prints from the Mr and Mrs Leslie L. Johnson Collection*, September - October 1965.  
Cincinnati, University Club, April 1966.  
Fort Wayne, Indiana, Art Institute Museum of Art, May 1967.  
Columbus, Ohio State University, School of Art, *Drawings from the Leslie Johnson Collection*, December 1967.  
Springfield, Art Center, Summer Arts Festival, July 1968.  
Evansville, Indiana, Museum of Arts and Science, *Leslie Johnson Collection*, July 1969.  
San Diego, Fine Arts Gallery, *Leslie Johnson Collection, A Selection of Graphics*, January - March 1972.  
Little Rock, Arkansas, Arts Center, June - July 1973.  
Tyler, Texas, Tyler Museum of Art, *Selections from the Collection of Mr and Mrs Leslie Johnson*, July - August 1973.

The late Wanda de Guébriant confirmed the authenticity of this work in 2003.





λ\*157

## HENRI MATISSE (1869-1954)

### *Nu allongé (Odalisque)*

signed 'Henri-Matisse' (lower right)  
pencil on paper  
9 $\frac{5}{8}$  x 12 $\frac{5}{8}$  in. (24.5 x 31.9 cm.)  
Drawn in 1920-1921

**£45,000-65,000**  
US\$60,000-85,000  
€53,000-76,000

#### PROVENANCE:

Galerie Gaston Jacquart, Paris, by whom acquired directly from the artist *circa* 1928.  
M. Knoedler & Co., Inc., New York.  
Rosalynd C. Pflaum, by whom acquired in October 1956, and thence by descent; sale, Christie's, New York, 6 November 2014, lot 111.  
Acquired at the the above sale by the present owner.

#### EXHIBITED:

On loan to Smith College, Northampton, Massachusetts, no. 133.

The late Wanda de Guébriant confirmed the authenticity of this work in 2015.



λ\*158

## HENRI MATISSE (1869-1954)

### *Femme au chapeau*

signed 'Henri Matisse' (lower left)  
charcoal on paper  
10½ x 8¼ in. (26.5 x 21 cm.)  
Drawn circa 1900

**£15,000-25,000**  
US\$20,000-33,000  
€18,000-29,000

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 15 March 2007, lot 82.  
Acquired at the above sale by the present owner.

The late Wanda de Guébriant confirmed the authenticity of this work in 2006.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1159

## HENRI MATISSE (1869-1954)

### *Nu debout*

signed 'Henri Matisse' (lower left)  
charcoal on paper  
13¼ x 8⅝ in. (33.5 x 22 cm.)  
Drawn in Paris circa 1900-1903

**£15,000-25,000**  
US\$20,000-33,000  
€18,000-29,000

### PROVENANCE:

Anonymous sale, Sotheby's, London, 1 July 1987, lot 440.  
Anonymous sale, Sotheby's, London, 26 June 1991, lot 231.  
Collection Jacquatt, Paris.  
Knoedler Gallery, London.  
Anonymous sale, Christie's, London, 29 May 1997, lot 3.  
Acquired at the above sale; sale, Bonhams, London, 23 June 2014, lot 6.  
Acquired at the above sale by the present owner.

Georges Matisse has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ160

## HENRI MATISSE (1869-1954)

### *Étude pour intérieur, Nice*

signed 'Henri Matisse' (lower right)  
pencil on paper  
15½ x 10½ in. (39.5 x 26.5 cm.)  
Drawn in 1919

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

Galerie Hodebart, Paris, by whom acquired directly from the artist in 1923.  
Heinz Berggruen, Paris, by 1973.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

#### EXHIBITED:

Valencia, Institut Valencià d'Art Modern, *Henri Matisse*, October 2003 - January 2004.

Georges Matisse has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ161

## HENRI MATISSE (1869-1954)

### *Notre Dame*

signed 'H. Matisse' (lower right)  
pencil on paper  
10 x 12¼ in. (25.4 x 31 cm.)

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 8 December 1998, lot 343.  
Acquired at the above sale by the present owner.

Georges Matisse has confirmed the authenticity of this work.





PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ162

## HENRI MATISSE (1869-1954)

### *Madame Jacqueline Leriche*

signed, dated and inscribed 'J.L. H.Matisse 2/43' (lower right)  
pencil on paper  
20 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (52.8 x 40.4 cm.)  
Drawn in February in 1943

**£40,000-60,000**  
US\$53,000-79,000  
€48,000-71,000

#### PROVENANCE:

The artist's estate.  
Marguerite Duthuit, Paris, by descent from the above.  
Agnes Widlund (Konstsalongen Samlaren), Stockholm, a gift from the above.  
Theodor Ahrenberg, Stockholm.  
Helene Ahrenberg, Stockholm, by descent from the above, 1970.  
Anonymous sale, Bukowskis, Stockholm, 27 April 1998, lot 273.

Anonymous sale, Christie's, London, 10 February 2005, lot 716.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

#### EXHIBITED:

Darmstadt, Institut Mathildenhöhe, *Sonderausstellung Gustav Klimt, Henri Matisse: 3. Internationale der Zeichnung*, August - November 1970, no. 54, p. 150.  
Liege, *Musée des beaux-arts, Apollon, Collection Theodor Ahrenberg*, May - July 1958, no. 11.  
Gothenburg, Konsthallen, *Henri Matisse ur Theodor Ahrenbergs samling*, March - April 1960.  
Lund, Konsthallen, *Ahrenbergs Samling i Stockholm*, January 1961, no. 119; this exhibition later travelled to Odense, Fyns Stiftsmuseum, February - March 1961, and Copenhagen, Frederiksberg Rådhus, March - April 1961.

Georges Matisse has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ163

## HENRI MATISSE (1869-1954)

### *Environs de Tanger*

signed and inscribed 'Environs de Tanger H. Matisse' (lower right)  
pencil on paper  
7¼ x 10 in. (19.6 x 25.3 cm.)

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 8 December 1998, lot 348.  
Acquired at the above sale by the present owner.

Georges Matisse has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ164

## HENRI MATISSE (1869-1954)

*Issy*

signed and inscribed 'Issy H Matisse' (lower left)  
pen and ink on paper  
13¼ x 8¾ in. (34.8 x 22 cm.)

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 8 December 1998, lot 342.  
Acquired at the above sale by the present owner.

Georges Matisse has confirmed the authenticity of this work.



165

## ALBERTO GIACOMETTI (1901-1966)

### *Voitures à un carrefour*

dated and numbered '27.9.60 3' (lower right)  
lithographic pencil on paper  
16% x 12% in. (41.7 x 31.5 cm.)  
Drawn on 27 September 1960

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

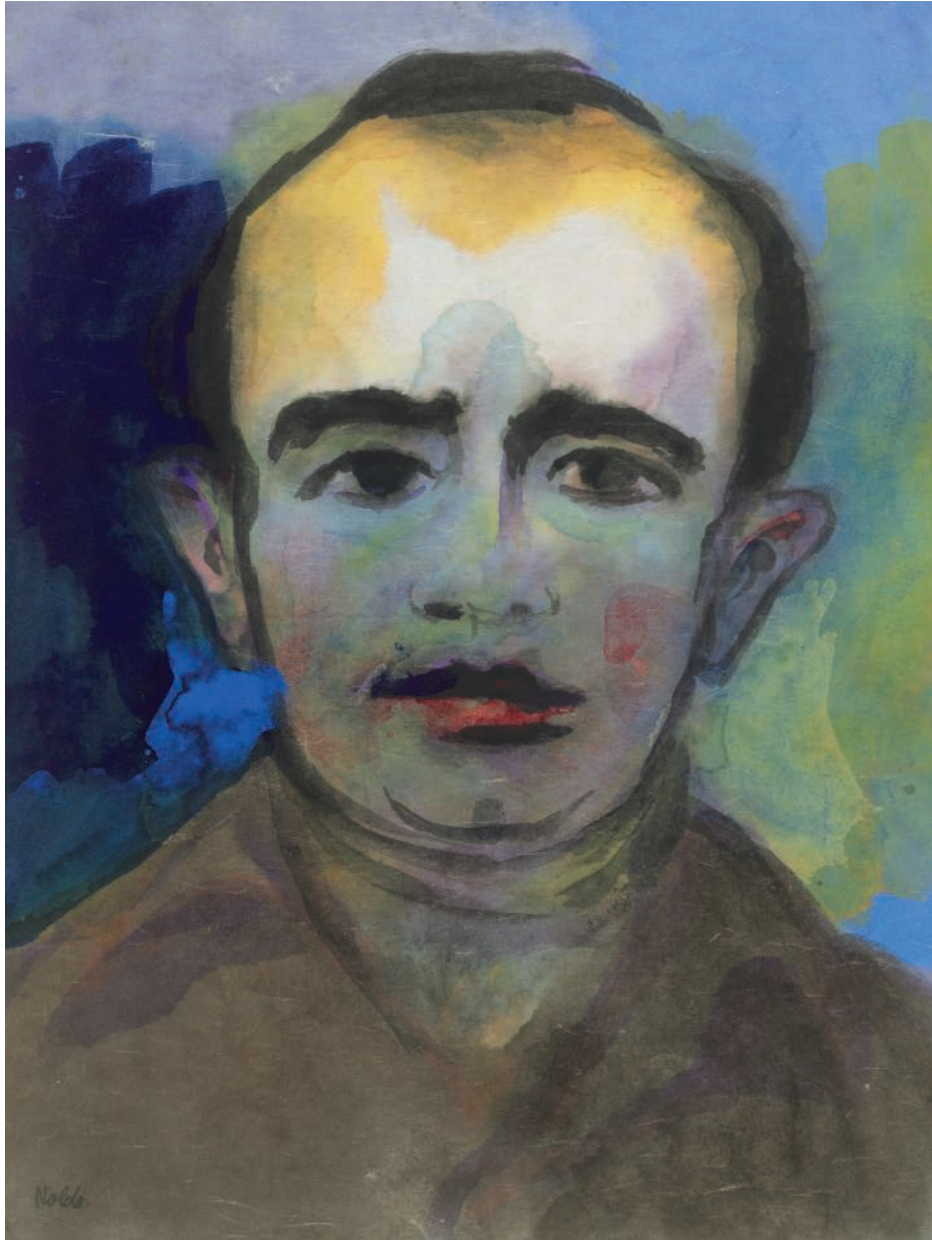
### PROVENANCE:

Tériade, Paris, and thence by descent; sale, Bonhams, London,  
1 March 2018, lot 10.  
Acquired at the above sale by the present owner.

### LITERATURE:

The Alberto Giacometti Database, no. 3858.





λ166

## EMIL NOLDE (1867-1956)

### *Portrait eines Mannes*

signed 'Nolde.' (lower left)  
watercolour on Japan paper  
18 $\frac{1}{8}$  x 13 $\frac{7}{8}$  in. (46 x 35.2 cm.)

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Galerie Commeter, Hamburg.

Acquired from the above by the present owner in 1964-1965.

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



PROPERTY FROM A PRIVATE LONDON COLLECTION

λ167

## EMIL NOLDE (1867-1956)

### *Mädchenkopf*

signed 'Nolde.' (lower right)  
watercolour, brush and pen and India ink on paper  
14 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in. (36 x 27.5 cm.)  
Executed *circa* 1920

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

Galerie Nierendorf, Berlin.  
Private collection, Germany, by whom acquired from the above in 1967.  
Anonymous sale, Christie's, London, 9 October 1997, lot 242.  
Private collection, Germany, by whom acquired at the above sale; sale,  
Christie's, London, 5 February 2014, lot 266.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Frankfurt, Frankfurter Kunstkabinett Hanna Bekker vom Rath, *Hanna Bekker vom Rath, Zum 100. Geburtstag, Künstler des Expressionismus*, September - November 1993 (illustrated).  
New York, John McEnroe Gallery, *Emil Nolde, Watercolors and Graphics*, May - July 1995, no. 90 (illustrated); this exhibition later travelled to Galerie Michael Beck, Leipzig, August - September 1995.

Dr. Manfred Reuther has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ\*168

## EMIL NOLDE (1867-1956)

### *Blumen*

signed 'Nolde.' (lower left)  
watercolour on Japan paper  
18½ x 14 in. (46.7 x 35.5 cm.)

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

### PROVENANCE:

Thannhauser Galleries, Berlin.  
Acquired from the above by the grandfather of the present owner in  
1931, and thence by descent.

Dr. Manfred Reuther has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF THE LATE PROFESSOR  
ERNST SONDHEIMER: SOLD BY ORDER OF THE EXECUTORS

λ169

## EMIL NOLDE (1867-1956)

### *Klatschmohn*

signed 'Nolde.' (lower right)  
watercolour on Japan paper  
13¾ x 18½ in. (35 x 47 cm.)  
Executed *circa* 1950

**£40,000-60,000**  
US\$53,000-79,000  
€47,000-70,000

### PROVENANCE:

Galerie Vömel, Düsseldorf.  
Acquired from the above in 1960; sale, Christie's, London, 17 October  
2000, lot 49.  
Acquired at the above sale by the late owner.

The late Dr. Martin Urban from the Nolde Stiftung, Seebüll,  
confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF THE LATE PROFESSOR  
ERNST SONDHEIMER: SOLD BY ORDER OF THE EXECUTORS

2170

## EMIL NOLDE (1867-1956)

### *Sonnenblumen*

signed 'Nolde.' (lower left); dedicated and inscribed 'Wir  
Sonnenblumen neigen uns herzlichst vor dem Silberhochzeitspaar -  
uns grüssen von Ihren A. und E.N.' (on the artist's mount)  
watercolour on Japan paper on the artist's mount  
image: 13 $\frac{1}{8}$  x 18 $\frac{1}{4}$  in. (33.3 x 46.5 cm.)  
artist's mount: 19 $\frac{1}{2}$  x 26 in. (66 x 49.5 cm.)  
Executed *circa* 1925-1928

**£50,000-70,000**  
US\$66,000-92,000  
€59,000-82,000

### PROVENANCE:

Private collection, Switzerland, a gift from the artist and his wife Ada  
for their silver wedding anniversary in 1929, and thence by descent;  
sale, Christie's, London, 8 October 1998, lot 38.  
Acquired at the above sale by the late owner.

The late Dr. Martin Urban from the Nolde Stiftung, Seebüll,  
confirmed the authenticity of this work.

λ\*171

## FRANTIŠEK KUPKA (1871-1957)

### *Disques et arabesques*

stamped 'Kupka' (lower right); with the studio stamp (on the reverse)  
gouache and watercolour on paper  
15 x 15½ in. (38 x 39 cm.)  
Executed *circa* 1922-1925

**£70,000-100,000**  
US\$93,000-130,000  
€83,000-120,000

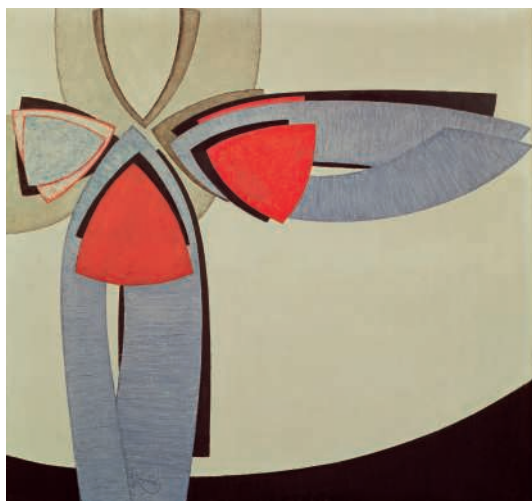
#### PROVENANCE:

Redfern Gallery, Ltd., London.  
Collection Poppe, Hamburg.  
Carl Laszlo, Basel.  
Galerie Von Barthe, Basel.  
Private collection, France.  
Acquired from the above by the present owner.

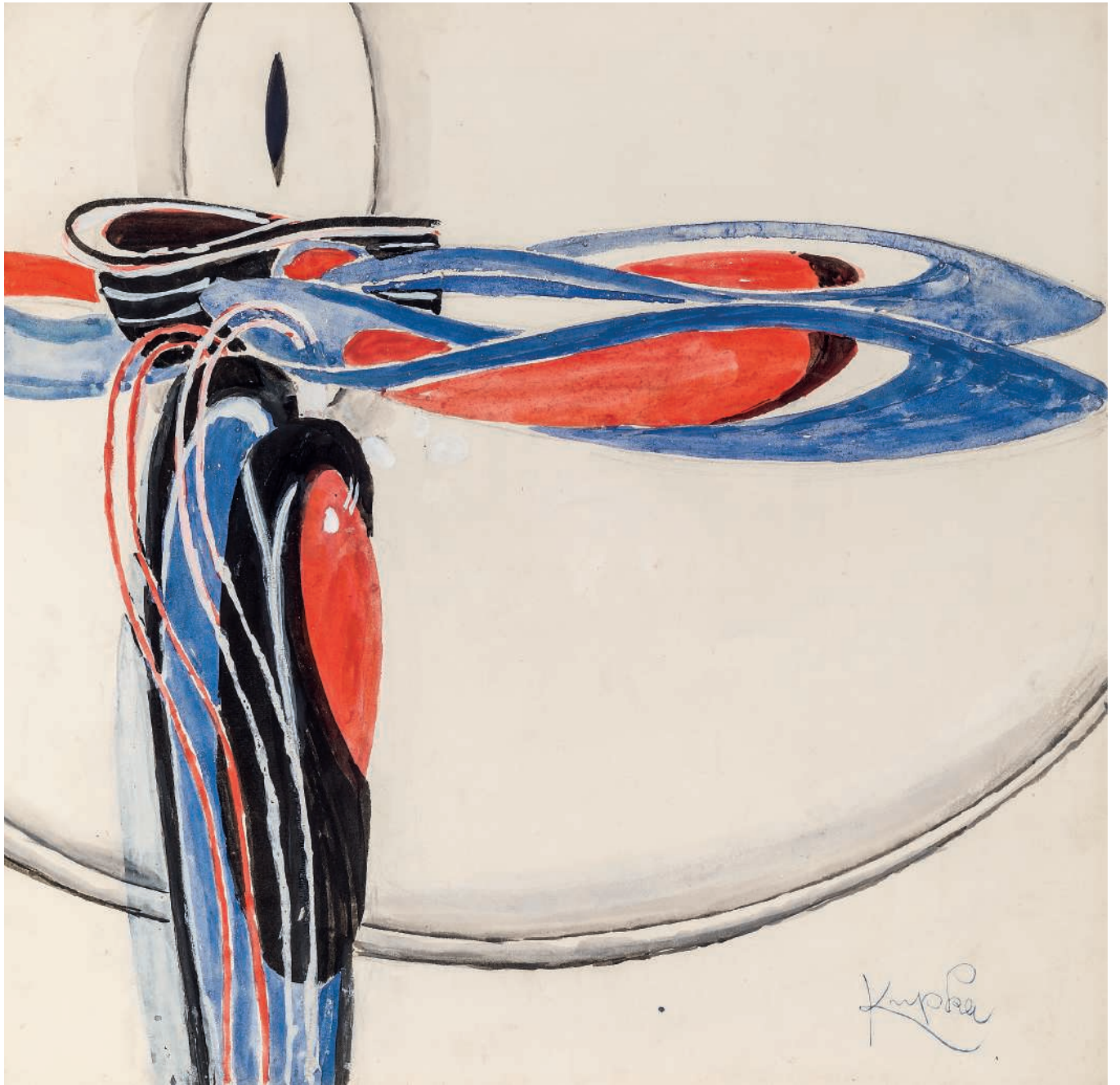
Pierre Brullé has confirmed the authenticity of this work.

'Where do I really stand? I want to continue the journey I embarked upon when I freed myself from traditional painting, based on the use of natural forms... To define a painting means to see it as an appeal to read plastic forms. A painting achieves its end if those forms are presented as fully organic and logical identities... I tried to paint without nature. The result was chaos. I took refuge in elimination, getting rid of the trompe l'oeil, of the atmosphere, of every illusion of a third dimension. Afterwards I spent my time proving that it was possible to create freely. Geometric plans, correct defining of frontiers, nothing else. The break-up of painting made new forms and new configurations possible. Then came the lesson of 'machinism' and I was back where I started in 1912 with a new spirit and a new technology' (F. Kupka, 'Contribution to the annual *Abstraction-Création*, 1932' quoted in L. Vachtová, *Frank Kupka*, London, 1968, p. 259).

Kupka, as his friend Marcel Duchamp was at pains to point out in his introduction to the Czech artist's later exhibition in New York in 1951, has a significant claim, alongside the Russian painters Wassily Kandinsky and Kazimir Malevich, to be regarded as a 'founding father' of modern painterly abstraction. Indeed, Kupka's abstract paintings of 1911-1913 are arguably the very first complete, pictorial abstractions in the history of modern art. But, more importantly, it was the simple themes outlined in Kupka's pioneering early abstractions that were to lay the foundation for almost all of his paintings that followed. From this moment onwards, Kupka would always produce predominantly abstract paintings in a series of ever-developing cycles or families of paintings. These groups of paintings, often based around specific themes, were to have no strict chronology, but were worked on until their theme became exhausted or it morphed into and gave rise to another.



Frantisek Kupka, *Plate VI Composition*, 1947-1950. Private collection.



## WASSILY KANDINSKY (1866-1944)

### *Transmission*

signed with the monogram and dated '35' (lower left)  
gouache, watercolour, and pen and India ink on paper  
19 $\frac{7}{8}$  x 18 $\frac{3}{4}$  in. (50.5 x 47.7 cm.)  
Executed in May 1935

**£90,000-120,000**

US\$120,000-160,000

€110,000-140,000

### PROVENANCE:

Nina Kandinsky, Paris, until 1957.

Galerie Maeght, Paris.

Anonymous sale, Lempertz, Cologne, 21 May 1965, lot 451.

Kaare Berntsen Galeri, Oslo.

Private collection, Canada, by whom acquired in the late 1960s,  
and thence by descent; sale, Christie's, London, 10 February 2005,  
lot 633.

Acquired at the above sale by the present owner.

### EXHIBITED:

Paris, Cahiers d'art, *W. Kandinsky: nouvelles toiles, aquarelles, dessins*,  
June - September 1935.

### LITERATURE:

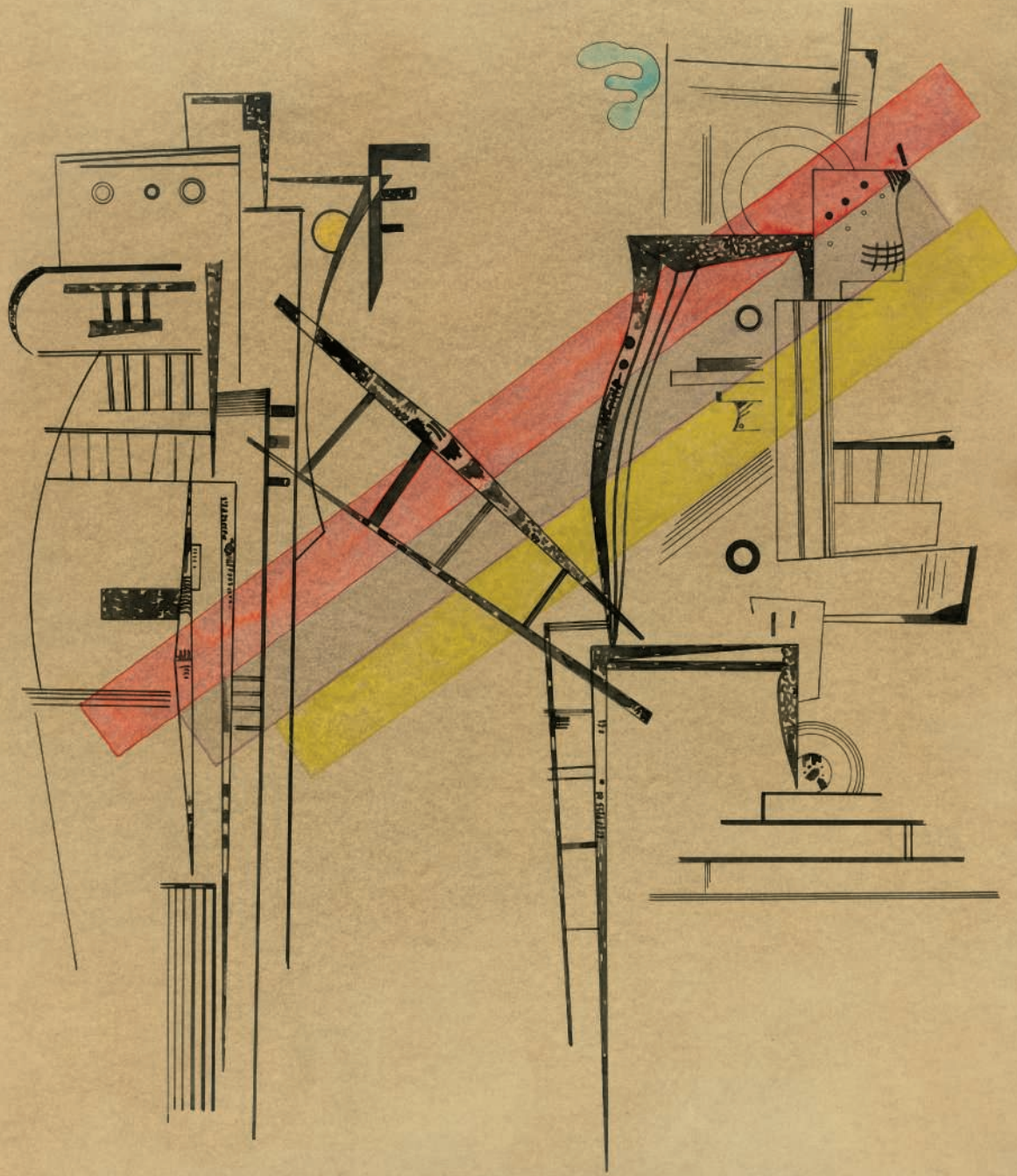
The artist's handlist of watercolours, 1935, no. 554.

V. Endicott Barnett, *Kandinsky Watercolours, Catalogue Raisonné*,  
vol. II, 1922-1944, New York, 1994, no. 1183, p. 409 (illustrated).

‘Some of our current “abstract” paintings are, in the best sense of the word, endowed with artistic life: they possess the throbbing of life, its radiance, and they exert an influence on man’s inner life via the eye.’

– WASSILY KANDINSKY





15/4

## PAUL KLEE (1879-1940)

### *Bildnis in der Laube*

signed 'Klee' (upper left); numbered, dated, numbered again and titled 'VIII 1930. 7. Bildnis in der Laube' (on the artist's mount)  
gouache on paper laid down on the artist's mount  
image: 13½ x 9½ in. (33.3 x 24.1 cm.)  
artist's mount: 22¾ x 18¼ in. (57.5 x 46.4 cm.)  
Painted in 1930

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

#### PROVENANCE:

Alfred Flechtheim, Dusseldorf, until 1931.  
Daniel-Henry Kahnweiler, Paris.  
The Mayor Gallery, London, by 1935.  
Marlborough Fine Art Ltd., London, by 1966.  
Saidenberg Gallery, New York, by 1969.  
Galerie Athénée AG, Triesenberg.  
Marlborough Fine Art Ltd., New York, 1989.  
Stolen from the above and recovered with the assistance of the Art Loss Register; sale, Christie's, New York, 5 May 2010, lot 229.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Düsseldorf, Galerie Alfred Flechtheim (and Kunstverein für die Rheinlande und Westfalen), *Paul Klee*, June - July 1931, no. 222.  
London, The Mayor Gallery, *Paul Klee*, June 1935, no. 5.  
London, Marlborough Fine Art, *Painters of the Bauhaus*, March - April 1962, no. 136 (illustrated).  
London, Marlborough Fine Art, *Paul Klee*, June - July 1966, no. 37 (illustrated).  
New York, Saidenberg Gallery, *Paul Klee, A Retrospective Exhibition*, October - November 1969, no. 34 (illustrated).

#### LITERATURE:

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, vol. 5, 1927-1930, Bern, 2001, no. 5123, p. 414 (illustrated).  
Boris Friedewald, *Paul Klee, Life and Work*, New York, 2011, p. 146 (illustrated).

"A certain fire, an impulse to create, is kindled, is transmitted through the hand, leaps to the canvas, and in the form of a spark leaps back to its starting place, completing the circle—back to the eye and further (back to the source of the movement, the will, the idea). The beholder's activity, too, is essentially temporal. The eye is made in such a way that it focuses on each part of the picture in turn; and to a new section, it must leave the one just seen. Occasionally the beholder stops looking and goes away—the artist often does the same thing. If he thinks it worthwhile, he comes back—again, like the artist." (Paul Klee from *Creative Credo*, 1920).

By the mid-1920s Klee's methods and techniques had become so numerous and diverse that it seems remarkable that most were purely and uniquely his own, and that his pictorial language and subjects had become so idiomatic and personal that he seemed to owe very little to outside influences. He continued to expand on these processes by being openly receptive to both new and old kinds of art during his travels, and he broadened his ideas on perception and art-making in his classes at the Bauhaus. However, he was neither swept along nor unduly influenced by newer movements that were emerging around him. For these reasons, movements such as Surrealism had less impact on Klee's work than he had on its proponents, who had long held him in high regard, even if one may relate aspects of his work to artists such as Joan Miró, André Masson, Max Ernst and Pablo Picasso. In 1929, on the occasion of Klee's 50th birthday, Will Grohmann published a well-received text on the artist, accompanied by homages from seven Surrealist painters and poets, in *Cahiers d'Art*. As such, Surrealism in particular provided an environment in which Klee's work was more widely appreciated, but it did little to alter his essential approach to painting.

*Bildnis in der Laube* (Portrait in the arbor) is a good case in point, insofar as it reflects many ideas that were then current, but nevertheless remains an entirely personal and characteristic statement. In its rich, black surface, punctuated with orbs of colour, one may observe residual traces of the dark and mysterious space of the Surrealist inscape, enhanced by the fantastical sensibility within its unclear yet deeply evocative narrative. Set within a jewel-like grove of trees, Klee's Picasso-esque protagonist in Breton stripes beckons toward the dramatically receding fantastical space. The vibrant, spontaneous and expressive colour retains the impact of children's and outsider art; its mysterious story simultaneously evoking joyfulness, playfulness, romanticism and a curiosity borne of an excitement in the unknown. As such, the style and content retains the distinctive aura of Klee, the wonderful chromatic contrasts producing an immediacy of response and enhanced by an elusive narrative that grounds the work in intrigue and dream, keeping the viewer entranced.



Klee

VIII 1930 7

Bibeln in der Leuchte



PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

174

## OSKAR SCHLEMMER (1888-1943)

### *Fries mit sechs Köpfen*

oil and *sgraffito* on paper  
4 $\frac{7}{8}$  x 25 in. (12.5 x 63.5 cm.)  
Executed in 1936

**£50,000-70,000**  
US\$66,000-92,000  
€59,000-82,000

#### PROVENANCE:

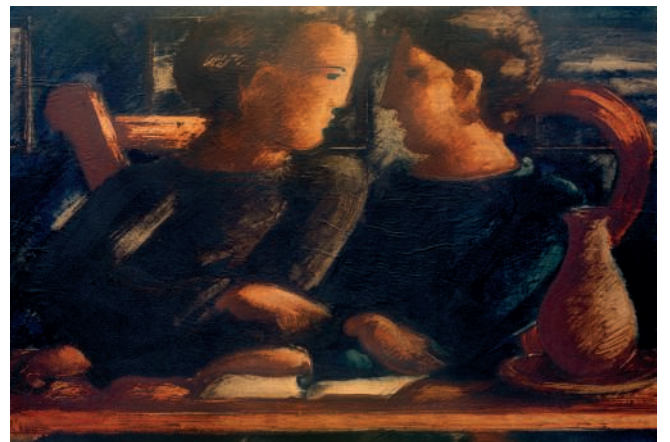
Dieter Keller, Stuttgart.  
Spencer A. Samuels & Company, Ltd., New York, by October 1969.  
Galerie Folker Skulima, Berlin.  
Acquired from the above in 1979, and thence by descent to the present owner.

#### EXHIBITED:

New York, Spencer A. Samuels & Company, Ltd., *Oskar Schlemmer*, October - November 1969, no. 28, p. 33 (illustrated p. 69).  
Los Angeles, Felix Landau Gallery, *Oskar Schlemmer*, February 1970, no. 7.  
Bremen, Graphisches Kabinett Kunsthandel Wolfgang Werner KG, *Oskar Schlemmer, Gemälde, Aquarelle, Plastiken, Zeichnungen, Druckgraphik*, November 1976 - January 1977, no. 19.

#### LITERATURE:

K. von Maur, *Oskar Schlemmer: Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, vol. II, Munich, 1979, no. G 323, pp. 120-121 (illustrated p.121).



Oskar Schlemmer, *Unterhaltung*, 1935. Private collection.



PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

175

## GEORGE GROSZ (1893-1959)

### *Inflation*

signed and dated 'Grosz 28' (lower right); inscribed 'Inflation'  
(on the reverse)  
reed pen and India ink on paper  
23 $\frac{3}{8}$  x 18 $\frac{1}{8}$  in. (59.8 x 46 cm.)  
Drawn in 1928

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

### PROVENANCE:

Galerie d'Eendt, Amsterdam.  
Acquired from the above in 1971, and thence by descent to the  
present owner.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

176

## GEORGE GROSZ (1893-1959)

### *Der Feind des Regenbogens*

signed 'GROSZ' (lower right); with the *Nachlass* stamp and numbered '1.85.6' (on the reverse)  
watercolour and reed pen and India ink on paper  
25½ x 19 in. (64.5 x 48 cm.)  
Executed in 1946

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

#### PROVENANCE:

The artist's estate.  
Serge Sabarsky Gallery, New York.  
Private collection, by whom acquired from the above; sale, Christie's, London, 19 June 2013, lot 131.  
Acquired at the above sale by the present owner.

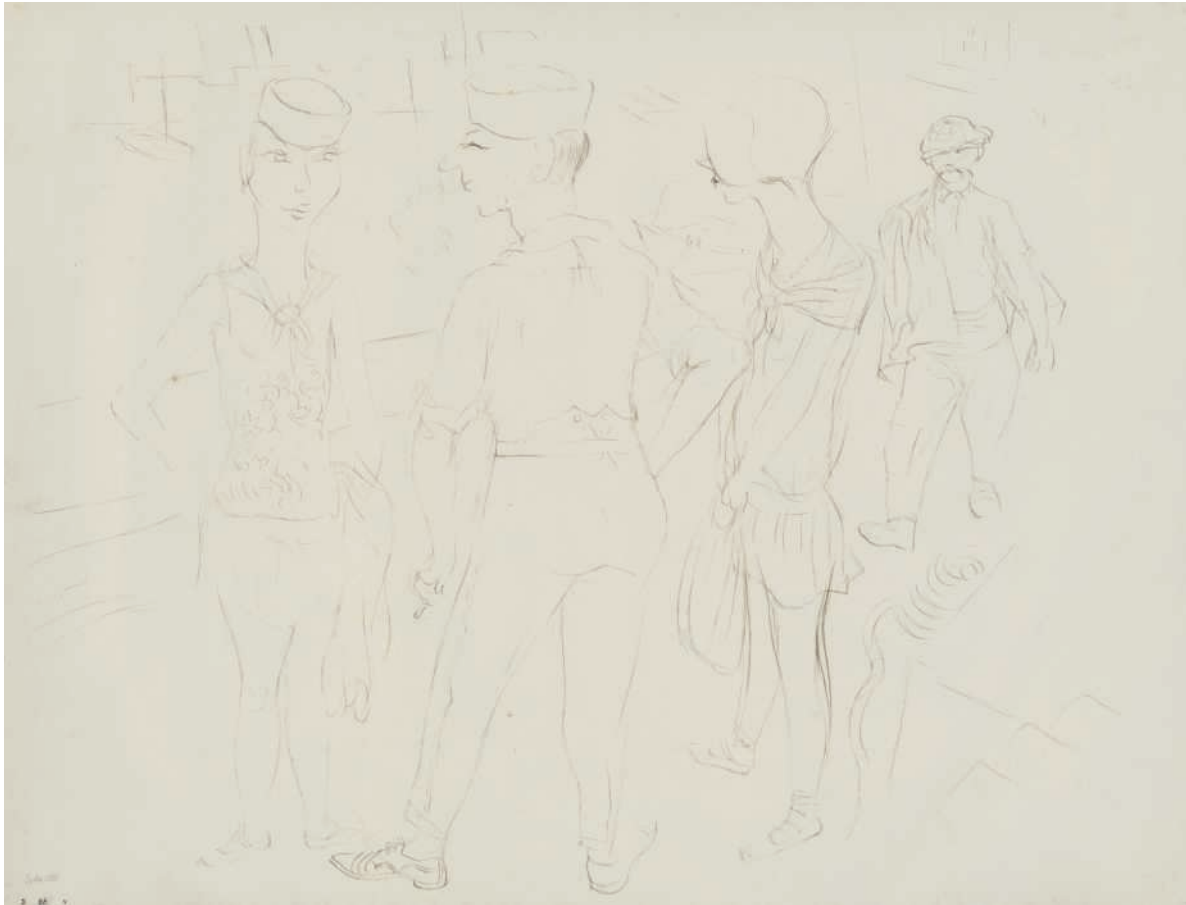
#### EXHIBITED:

Naples, Accademia di Belle Arti, *Goya, Daumier, Grosz, Il trionfo dell'idiozia, Pregiudizi, follie e banalità dell'esistenza europea*, April - May 1992, no. 260, p. 241 (illustrated p. 238; dated 'circa 1946').  
Milan, Fondazione Antonio Mazzotta, *Il disegno del nostro secolo, Da Klimt a Wols*, April - July 1994, no. 166, p. 242 (illustrated p. 258; dated 'circa 1946').  
Genova, Palazzo Ducale, *Arte della libertà, Antifascismo, guerra e liberazione in Europa 1925-1945*, November 1995 - February 1996, no. 275, p.359 (illustrated p. 326; dated 'circa 1946').  
Siena, Complesso Museale Santa Maria della Scala, *La lente di Freud, Una galleria dell'inconscio*, November 2008 - February 2009 (illustrated p. 331).  
Brühl, Max Ernst Museum, *Georg Grosz, Deutschland, ein Wintermärchen, Aquarelle, Zeichnungen, Collagen, 1908-1958*, September - December 2011, no. 86, p.181 (illustrated p.152).

#### LITERATURE:

U. Schneede, ed., *George Grosz, His Life and Work*, London, 1975, no. 226, p. 174 (illustrated p. 132; dated 'circa 1946-1948').

Ralph Jentsch has confirmed the authenticity of this work.



177

## GEORGE GROSZ (1893-1959)

### *Hafenszene Frankreich*

with the Nachlass number '3-88-4' (lower left) and indistinctly inscribed 'No. 27 Café terrasse' (upper left, upside down)

pen and ink on paper  
18 $\frac{3}{8}$  x 24 $\frac{1}{2}$  in. (47.5 x 62.2 cm.)  
Drawn in 1925

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

### PROVENANCE:

The artist's estate.  
Brook Street Gallery, London.  
Anonymous sale, Sotheby's, London, 2 July 1975, lot 210.  
Anonymous sale, Sotheby's, London, 8 December 1977, lot 453.  
Private collection, Berlin.  
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.





PROPERTY OF A PRIVATE ITALIAN COLLECTOR

178

## GEORGE GROSZ (1893-1959)

### *Land Urlaub*

signed, dated, inscribed and dedicated at a later date 'Grosz Paris 27  
To Walter old friend homage & happy birthday from George Böff  
Douglaston 44 May' (lower right)  
watercolour, brush, pen and reed pen and India ink on paper  
25 $\frac{1}{8}$  x 19 $\frac{1}{4}$  in. (63.5 x 48.7 cm.)  
Executed in 1927

**£45,000-55,000**  
US\$60,000-72,000  
€53,000-65,000

### PROVENANCE:

The artist's estate.

Walter Mehring, Long Island, a gift from the artist in May 1944.

A gift from the above; sale, Sotheby's, London, 26 March 1986, lot 360.

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

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

179

## LYONEL FEININGER (1871-1956)

### *Landschaft mit Scheune, Baltisch*

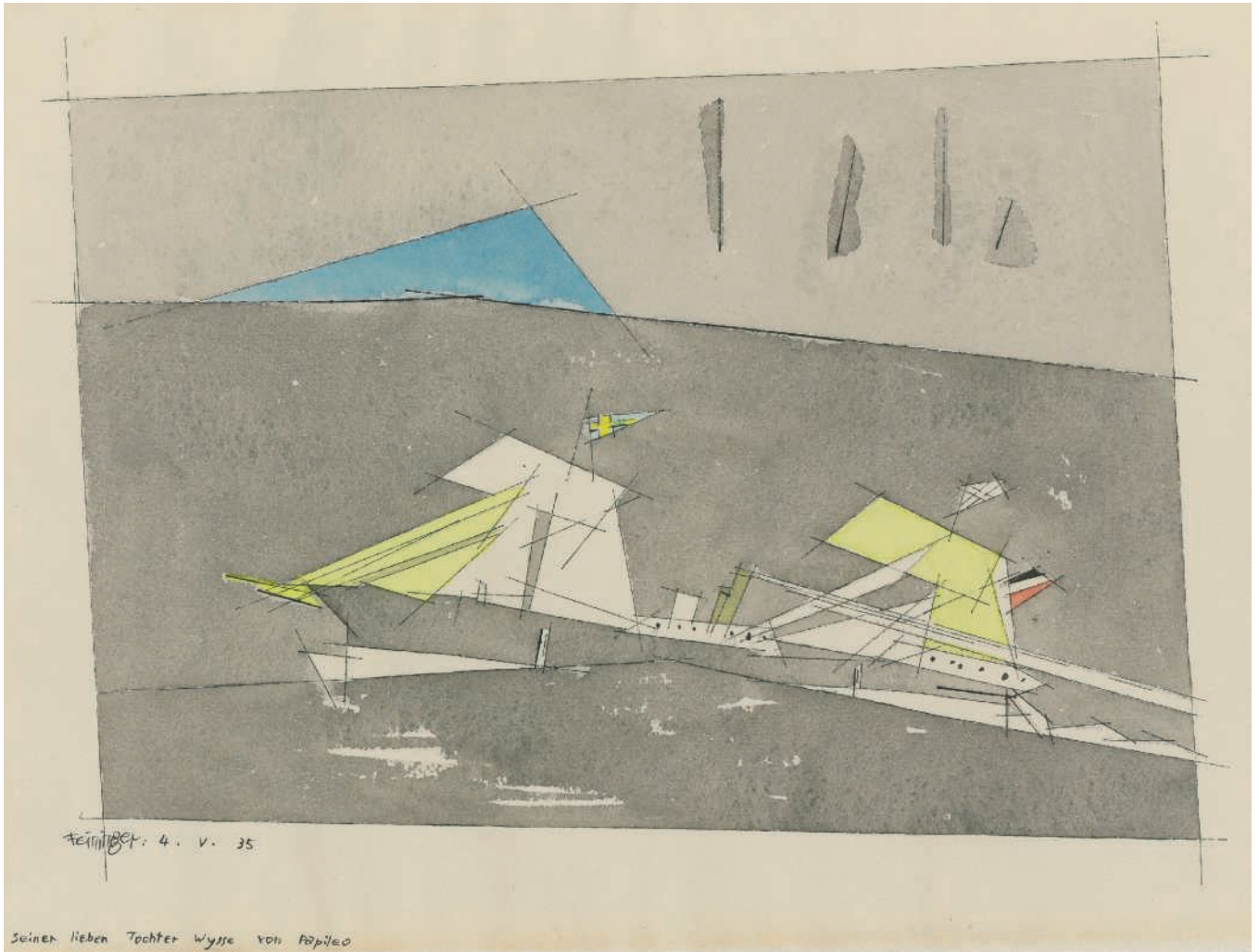
dated 'Sept 9 09' (lower left)  
wax crayon on paper  
6½ x 8½ in. (16.5 x 20.6 cm.)  
Executed on 9 September 1909

£7,000-10,000  
US\$9,300-13,000  
€8,300-12,000

#### PROVENANCE:

Alois Jakob Schardt, Halle, Berlin & Los Angeles, until 1955.  
Private collection, by descent from the above.  
Achim Moeller, New York & Berlin, by whom acquired from the above  
in 1985; sale, Christie's, London, 9 February 2006, lot 633.  
Acquired at the above sale by the present owner.

Achim Moeller, Managing Principal of The Lyonel Feininger  
Project LLC, New York - Berlin has confirmed the authenticity  
of this work, which is registered under no. 1636-01-02-20.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

180

## LYONEL FEININGER (1871-1956)

### *Schiff mit schwedischer Flagge II*

signed, dated and inscribed 'Feininger; 4.V.35 Seiner lieben Tochter Wyse von Papileo' (lower left); dedicated, inscribed and numbered 'TO ULLA IN WYSSES WILL SHIP WITH SWEDISH FLAG II' (on the reverse)

watercolour and brush and pen and ink on paper

9¼ x 12¼ in. (23.4 x 31 cm.)

Executed on 4 May 1935

**£20,000-30,000**

US\$27,000-39,000

€24,000-35,000

### PROVENANCE:

Gertrude Wyse Feininger (the artist's wife), a gift from the artist. Ulla Weyde, Stockholm, by whom acquired from the above.

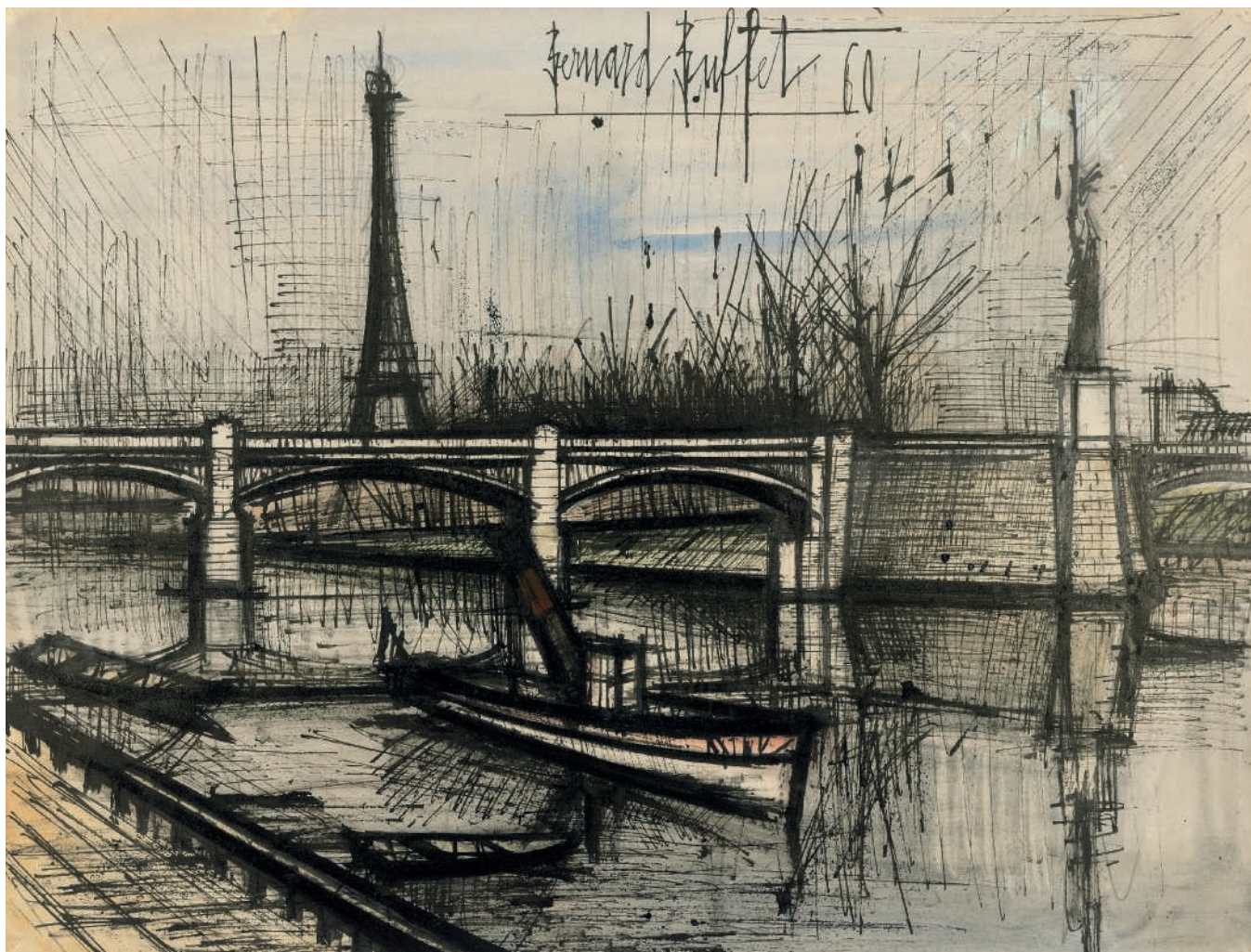
Private collection, France, and thence by descent.

Achim Moeller, New York & Berlin; sale, Christie's, London, 9 February 2006, lot 627.

Acquired at the above sale by the present owner.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1637-01-02-20.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS



λ181

**BERNARD BUFFET (1928-1999)**

*La Tour Eiffel et le Pont de Grenelle*

signed and dated 'Bernard Buffet 60' (upper centre)  
gouache, watercolour, brush and pen and India ink on paper  
19½ x 25¾ in. (49.5 x 65 cm.)  
Executed in 1960

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

**PROVENANCE:**

Galerie David et Garnier, Paris.  
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.  
Acquired from the above on 28 April 1961.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS



λ182

**BERNARD BUFFET (1928-1999)**

*Les voiliers*

signed and dated 'Bernard Buffet 60' (upper right)  
gouache, watercolour, brush and pen and India ink on paper  
19½ x 25¼ in. (49.8 x 65.5 in.)  
Executed in 1960

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

**PROVENANCE:**

Galerie David et Garnier, Paris.  
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.  
Acquired from the above on 28 April 1961.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS

λ183

ANDRÉ LHOTE  
(1885-1962)



*Village au bord de la rivière*

signed 'A.LHOTE.' (lower right)  
gouache, watercolour, pen and ink and  
pencil on paper  
12 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in. (32 x 49.8 cm.)  
Executed in 1912

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

**PROVENANCE:**

Anonymous sale, Christie's, London,  
4 December 1979, lot 250.  
Acquired at the above sale.

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

184

GEORGES VALMIER  
(1885-1937)



*Composition au papier journal*

signed and dated 'VALMIER.1918'  
(lower right)  
gouache, brush and ink and paper collage  
on paper  
10 $\frac{3}{4}$  x 8 $\frac{3}{4}$  in. (27 x 22 cm.)  
Executed in 1918

**£7,000-10,000**  
US\$9,300-13,000  
€8,300-12,000

**PROVENANCE:**

Anonymous sale, Maître Georges Blache,  
Versailles, 3 June 1970, lot 38.  
Marguerite Lamy, Paris; sale, Sotheby's,  
London, 5 July 1979, lot 447.  
Acquired at the above sale.

**LITERATURE:**

D. Bazetoux, *Georges Valmier, Catalogue  
raisonné*, Paris, 1993, no. 625, p. 174 (illustrated).

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS

185

JULES PASCIN (1885-1930)

*Deux modèles au repos*

signed 'Pascin' (lower right)  
pastel, charcoal and wash on paper  
20 $\frac{3}{8}$  x 25 $\frac{3}{8}$  in. (53 x 65 cm.)  
Executed in Paris 1927-1929

**£6,000-8,000**  
US\$7,900-11,000  
€7,100-9,400

**PROVENANCE:**

Lucy Krogh, Paris.  
Dr. Robert Ducroquet, Paris; his sale, Christie's, London,  
28 November 1972, lot 158.  
Crane Kalman Gallery, London.  
Acquired from the above on 14 August 1973, and thence by descent  
to the present owner.

**EXHIBITED:**

Munich, Haus der Kunst, *Pascin*, June - September 1969, no. 111; this  
exhibition later travelled to Vienna, Secession, October - November  
1969; Bordeaux, Galerie des Beaux-Arts, December 1969 - February  
1970; Nice, Palais de la Méditerranée, February - April 1970; and  
Geneva, Musée d'Art et d'Histoire, May - June 1970, no. 113.

**LITERATURE:**

Y. Hemin, G. Krohg, K. Perls & A. Rambert, *Pascin, catalogue  
raisonné, peintures, aquarelles, pastels, dessins*, vol. I, Paris, 1984,  
no. 768, p. 365 (illustrated).  
W. Wiser, *The Twilight Years, Paris in the 1930s*, New York, 2001, p. 11  
(illustrated).



186

ERICH HECKEL (1883-1970)

*Junge Frau*

signed and dated 'Heckel 23' (lower right) and inscribed 'Junge Frau'  
(lower left)  
gouache, pen and ink and charcoal on tinted paper  
25 $\frac{1}{4}$  x 18 $\frac{3}{8}$  in. (64.3 x 47.5 cm.)  
Executed in 1923

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

Siddi Heckel (the artist's wife), by descent from the artist.  
With Mercury Gallery, London.  
Acquired from the above on 13 November 1973.

**EXHIBITED:**

London, Mercury Gallery, *Erich Heckel, Watercolours, Drawings,  
Graphics*, October- November 1973, no. 8 (illustrated).

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





187

## GUSTAV KLIMT (1862-1918)

### *Sitzend von vorne*

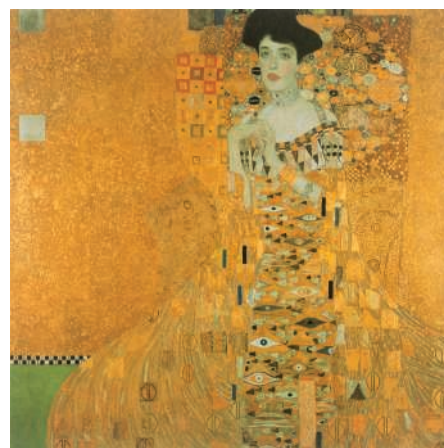
crayon on paper  
17 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in. (44.7 x 31.9 cm.)  
Drawn in 1903

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

**PROVENANCE:**  
(possibly) Galerie Würthle, Vienna.  
Private collection, Italy, by whom acquired in the 1970s.  
Acquired from the above by the present owner.

Dr. Marian Bisanz-Prakken will include this work in the forthcoming supplement volume of the *catalogue raisonné* of drawings by Gustav Klimt.

The present drawing is a study for Klimt's iconic portrait painting *Adele Bloch-Bauer I*, 1907, Neue Galerie, New York.



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





188

## GUSTAV KLIMT (1862-1918)

### *Liegender Halbakt nach rechts*

signed 'GUSTAV KLIMT' (lower right)  
pencil on paper  
14½ x 21⅞ in. (36.8 x 55.5 cm.)  
Drawn in 1913-1914

**£45,000-55,000**  
US\$60,000-72,000  
€53,000-65,000

#### PROVENANCE:

(possibly) Galerie Würthle, Vienna.  
Private collection, Italy, by whom acquired in the 1970s.  
Acquired from the above by the present owner.

Dr. Marian Bisanz-Prakken will include this work in the forthcoming supplement volume of the *catalogue raisonné* of drawings by Gustav Klimt.

The present study of a reclining semi-nude relates to Klimt's major oil from 1917, *Leda* (Novotny & Dobai, no. 202); this work was subsequently destroyed in 1945 due to a fire set by retreating German forces at Schloss Immendorf, Austria.



PROPERTY OF A PRIVATE COLLECTOR

189

## GUSTAV KLIMT (1862-1918)

### *Stehender Akt von vorne, den Kopf im Profil nach links*

with the *Nachlass* stamp (Lugt 1575; lower right)

pencil on paper

22 x 14¼ in. (56 x 36 cm.)

Drawn in 1913

**£25,000-35,000**

US\$33,000-46,000

€30,000-41,000

#### PROVENANCE:

Anonymous sale, Klipstein & Kornfeld, Bern, 9 June 1977, lot 455.  
Henrietta Bodenheimer, Basel, (probably) acquired at the above sale,  
and thence by descent to the present owner.

#### EXHIBITED:

Bern, Klipstein & Kornfeld, *Gustav Klimt, Ausstellung 50 Zeichnungen*,  
November 1957 - January 1958, no. 15, p. 13 (illustrated).

Vienna, Galerie Würthle, *Gustav Klimt*, 1978, no. 60.

Klagenfurt, Stadtgalerie, *Gustav Klimt*, April - May 1978; this  
exhibition later travelled to Kulturhaus der Stadt Graz, May -  
June 1978; Salzburg, Museumspavillon im Mirabellgarten, July  
- September 1978; and Neue Galerie der Stadt Linz, September -  
November 1978.

#### LITERATURE:

A. Strobl, Gustav Klimt, *Die Zeichnungen*, vol. III, 1912-1918, Salzburg,  
1984, no. 2196, p. 26 (illustrated p. 27).



PROPERTY OF A PRIVATE LONDON COLLECTOR

190

## GUSTAV KLIMT (1862-1918)

### *Stehender Rückenakt etwas nach links*

signed 'GUSTAV KLIMT' (lower left)

pencil on paper

22¼ x 14½ in. (56.5 x 37 cm.)

Drawn circa 1913

**£30,000-40,000**

US\$40,000-53,000

€36,000-47,000

#### PROVENANCE:

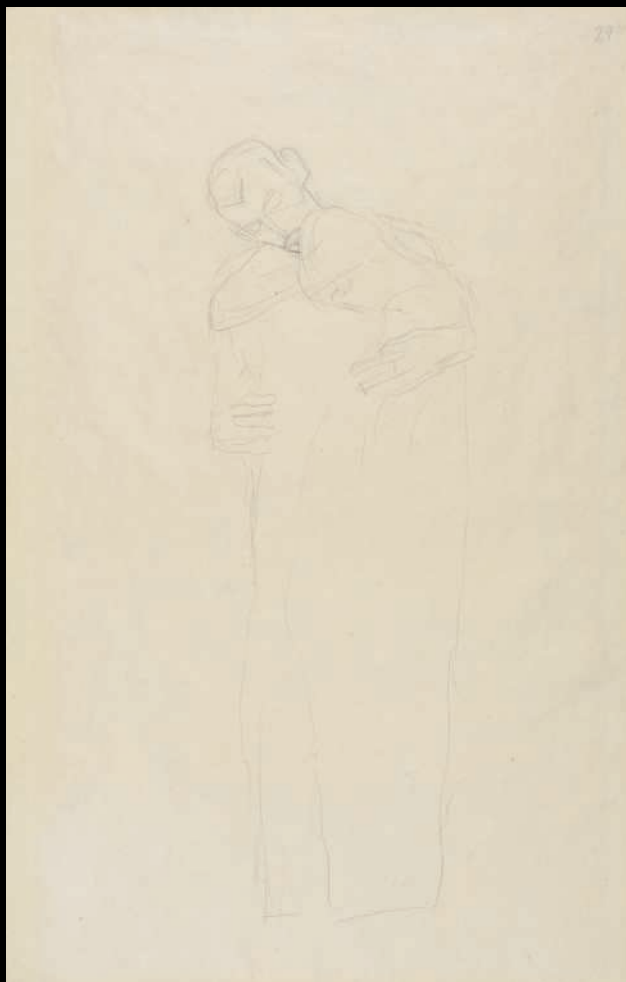
Private collection, Austria, and thence by descent; sale, Christie's, London, 11 October 2001, lot 14.

Acquired at the above sale by the present owner.

#### LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, Vol. IV, *Nachtrag, 1878 - 1918*, Salzburg, 1989, no. 3653, p. 178 (illustrated p. 179).

The present drawing relates to a series of studies executed by Klimt for his celebrated canvas *Die Jungfrau* of 1913 (Novotny & Dobai, no. 184), housed today in Národní Galerie in Prague.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

191

## GUSTAV KLIMT (1862-1918)

### *Liebespaar mit Schwangerer in langen Gewändern*

pencil on paper  
21 $\frac{1}{8}$  x 14 in. (54.9 x 35.6 cm.)  
Drawn in 1904-1905

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 4 July 1973, lot 219.  
Private collection, by whom acquired at the above sale.  
Anonymous sale, Sotheby's, London, 2 December 1987, lot 471.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

#### EXHIBITED:

New York, Sheperd & Derom Galleries, *Gustav Klimt, Ten Drawings*,  
spring 2007, no. 7 (illustrated).

#### LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. II, 1904 - 1912, Salzburg,  
1980, no. 1738, p. 168 (illustrated p. 169).



Gustav Klimt, *Beethovenfries* (detail), 1901. Österreichische Galerie Belvedere, Vienna.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

192

## GUSTAV KLIMT (1862-1918)

### *Schwebende nach rechts, Wiederholung der Hände*

signed 'G.KLIMT. R' (lower centre) and inscribed 'R' (lower left)  
 charcoal on paper  
 12½ x 17½ in. (31.2 x 44.5 cm.)  
 Drawn in 1901

**£25,000-35,000**  
 US\$33,000-46,000  
 €30,000-41,000

#### PROVENANCE:

Private collection, Geneva; sale, Galerie Kornfeld, Bern, 21 June 1990, lot 608.  
 Piccadilly Gallery, London.  
 Acquired from the above by the present owner.

#### LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vol. IV, *Nachtrag, 1878-1918*, Salzburg, 1989, no. 3446, p. 110 (illustrated p. 111).

The present work is a study for *Die Sehnsucht nach Lust* (The Longing for Happiness) portion of Gustav Klimt's 34-metre-long *Beethoven Frieze*, created in 1902 as an interpretation of Beethoven's 9th Symphony by Richard Wagner. Klimt's *Beethoven Frieze* was conceived as a celebration of humankind's desire for happiness in a suffering and tempestuous world in which one contends not only with external evil forces, but also with internal weaknesses. The frieze begins with a long wall of floating Genii, gliding female figures symbolising the longing for happiness, one of whom is depicted in the present work. It then continues with a shorter end wall devoted to hostile forces, and is followed by the final wall where yearning for happiness finds appeasement in Poetry and five female figures representing the ideal realm, a place of pure joy, pure happiness, pure love. The frieze concludes with a choir of angels singing in paradise and the powerful image of a kissing couple.



Gustav Klimt, *Beethovenfries* (left wall detail), 1902. Österreichische Galerie Belvedere, Vienna.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ193

## MARC CHAGALL (1887-1985)



### *Paysan chargé d'un fardeau*

indistinctly signed (lower right)  
pen and brush and India ink, gouache and wash on paper  
10 $\frac{1}{8}$  x 13 $\frac{7}{8}$  in. (25.6 x 35.2 cm.)  
Executed *circa* 1914

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Royal Marks Gallery, New York.  
B.C. Holland Inc., Chicago.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

194

## JAMES ENSOR (1860-1949)

### *Portrait de jeune femme*

signed 'Ensor' (upper right)  
coloured pencil on paper  
7 $\frac{1}{8}$  x 4 $\frac{7}{8}$  in. (17.9 x 12.3 cm.)

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

Jean Van Parys, Brussels.  
Acquired from the above by the present owner in 1964.

The Comité Ensor has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE COLLECTION

λ\*195

## MARC CHAGALL (1887-1985)

### *Sans titre*

signed and dated '1940 Chagall' (lower right)  
pastel and pen and India ink on paper  
18% x 16% in. (46.7 x 42.5 cm.)  
Executed in 1940

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

### PROVENANCE:

Atelier 53, Paris.  
Acquired from the above by the present owner *circa* 1988.

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



λ196

## GEORGES ROUAULT (1871-1958)

### *Acrobate*

signed 'G. Rouault -' (upper left)  
watercolour and ink on paper laid down on board  
15½ x 11⅞ in. (39.5 x 30.1 cm.)  
Executed *circa* 1913

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

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



λ197

## MARCEL GROMAIRE (1892-1971)

### *Femme nue assise dans un fauteuil*

signed and dated 'Gromaire 1925' (lower left)  
watercolour and India ink on paper  
18⅞ x 12⅞ in. (47.8 x 31.5 cm.)  
Executed in 1925

**£1,000-1,500**  
US\$1,400-2,000  
€1,200-1,800

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

Mesdames Françoise and Florence Chibret-Plaussu confirmed the authenticity of this work.





198

## SUZANNE VALADON (1865-1938)

### *Deux femmes*

signed and dated 'suzanne Valadon 1908' (lower right)  
oil, pastel, sanguine and charcoal on paper  
14¾ x 13 in. (37.4 x 33 cm.)  
Executed in 1908

£8,000-12,000  
US\$11,000-16,000  
€9,400-14,000

### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

The Comité Valadon confirmed the authenticity of this work.



\*199

## MAURICE UTRILLO (1883-1955)

### *Chateau de la Clayette à Savigny-les-Beaune*

signed and dated 'Maurice, Utrillo, V, 1932,' (lower right) and inscribed '-Chateau de Savigny-les-Beaune-Côte-d'or-' (lower left)  
gouache on paper  
12% x 18% in. (32 x 48 cm.)  
Executed in 1932

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

René Huré, Avalon.  
Anonymous sale, Galerie des Cheval-Legers, Versailles,  
27 November 1988, lot 30.  
Acquired by the present owner by 1989.

#### EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 51 (illustrated); this exhibition later travelled to the Niigata Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum (EKi) Kyoto, September - October 2010; and Aichi, Toyohashi City Museum of Art & History, October - December 2010.

#### LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no, AG280, p. 268 (illustrated p. 269).

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



\*200

## MAURICE UTRILLO (1883-1955)

### *Maison à piliers et Hostellerie, Pérouges (Ain)*

signed and dated 'Maurice, Utrillo, V, 1928,' (lower right)  
gouache and watercolour on paper  
15 x 20 $\frac{1}{8}$  in. (38 x 51 cm.)  
Executed in 1928

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

#### PROVENANCE:

Hirschl & Adler Galleries, New York.  
Anonymous sale, Sotheby's, New York, 8 May 1991, lot 213.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Tokyo, Seiji Togo Memorial Sompō Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 46 (illustrated); this exhibition later travelled to the Niigata Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum (EKi) Kyoto, September - October 2010; and Aichi, Toyohashi City Museum of Art & History, October - December 2010.

#### LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG196 (illustrated).

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



λ201

## FRANÇOISE GILOT (B. 1921)

### *Fragile Balance*

signed 'F. Gilot.' (lower right); dated and inscribed 'Fragile Balance 1974' (on a label on the backing board)

gouache on paper  
29.5 x 22 in. (75 x 55.8 cm.)  
Executed in 1974

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

### PROVENANCE:

Private collection, Toronto.  
Anonymous sale, Heffel Fine Art Auction House, 25 April 2019, lot 112,  
Acquired from the above by the present owner.

Françoise Gilot has confirmed the authenticity of this work. It is recorded in her archives under the number G.2047.



λ\*202

## AUGUSTE HERBIN (1882-1960)

### *Composition*

signed and dated 'herbin 40' (lower right)  
gouache and watercolour on paper  
13¾ x 10¼ in. (34 x 26 cm.)  
Executed in 1940

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

### PROVENANCE:

Private collection, by whom acquired directly from the artist.  
Carl Laszlo, Basel, by whom acquired from the above, and thence by  
descent; sale, Sotheby's, Paris, 10 December 2015, lot 54.  
Acquired at the above sale by the present owner.

Geneviève Claisse has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

\*203

## MAURICE UTRILLO (1883-1955)

### *Avenue de La Défense à Courbevoie*

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

gouache on paper

19% x 25% in. (50.1 x 65.2 cm.)

Executed circa 1940

**£30,000-50,000**

US\$40,000-66,000

€36,000-59,000

#### PROVENANCE:

Philippe Agnus, Paris.

Acquired by the late mother of the present owner in the 1960s, and thence by descent.

#### LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. IV, Paris, 1966, no. AG476, p. 400 (illustrated).

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

1204

## BERNARD BUFFET (1928-1999)

### *Plage en Bretagne*

signed and dated 'Bernard Buffet 64' (upper right)  
watercolour, pen and brush and ink and wax crayon on paper  
19¾ x 25½ in (49.2 x 64.7 cm.)  
Executed in 1964

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

### PROVENANCE:

Private collection, France.  
Anonymous sale, Sotheby's, Paris, 23 March 2017, lot 145.  
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM A PRIVATE SWISS COLLECTION

\*205

## RAOUL DUFY (1877-1953)

### *La fenêtre à Nice*

signed 'Raoul Dufy' (lower right)  
gouache and watercolour on paper  
25 $\frac{7}{8}$  x 19 $\frac{7}{8}$  in. (66 x 50.5 cm.)  
Executed *circa* 1925

**£15,000-25,000**  
US\$20,000-33,000  
€18,000-29,000

#### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 29 October 1927, lot 18.  
Anonymous sale, Hôtel Drouot, Paris, 12 April 1930, lot 26.  
Acquired by the late mother of the present owner in the 1960s,  
and thence by descent.

#### EXHIBITED:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné, des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 1518, p. 167 (illustrated).



THE PROPERTY OF A PRIVATE LONDON COLLECTOR

206

## RAOUL DUFY (1877-1953)

### *La Seine*

stamped with the initials 'RD' (lower right)  
watercolour on paper  
11 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in. (30 x 33.5 cm.)  
Executed *circa* 1925

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

J.P.L Fine Arts Ltd., London.  
Acquired from the above by the present owner on 30 March 1992.

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







\*207

## RAOUL DUFY (1877-1953)

### *Cheval au dressage*

signed 'Raoul Dufy' (lower right)  
watercolour on paper  
19½ x 25½ in. (49.5 x 65.2 cm.)  
Executed *circa* 1925

**£15,000-25,000**  
US\$20,000-33,000  
€18,000-29,000

#### PROVENANCE:

Alfred Dreyfus, Paris.  
Anonymous sale, Hôtel Drouot, Paris, 29 March 1996, lot 24.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM THE COLLECTION OF THE LATE THELMA CAZALET-KEIR, C.B.E., M.P.

λ208

## ANDRÉ DUNOYER DE SEGONZAC (1884-1974)

### *L'ombrelle rouge*

signed 'A. Dunoyer de Segonzac' (lower right)  
 watercolour and pen and ink on paper  
 22½ x 31¼ in. (57.4 x 79.4 cm.)  
 Executed *circa* 1960

**£8,000-12,000**  
 US\$11,000-16,000  
 €9,400-14,000

### PROVENANCE:

François Reichenbach.  
 Arthur Tooth & Sons, Ltd., London.  
 Acquired from the above by the family of the present owner, and  
 thence by descent.

Madame Michet de Varine Bohan has confirmed the authenticity  
 of this work.

\*209

## JEAN LOUIS FORAIN (1852-1931)

### *Danseuse et son prétendant, au foyer de l'opéra*

signed with the initial 'F' (lower right)  
gouache, watercolour, ink and wash and pencil on paper  
11 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (30 x 22.5 cm.)  
Executed circa 1895-1900

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

#### PROVENANCE:

Roland, Browse & Delbanco, London.  
Private collection, United Kingdom.  
Frost & Reed, London.  
Acquired from the above by the present owner on 9 November 1999.

Mrs Florence Valdès-Forain has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

210

## HENRI DE TOULOUSE-LAUTREC (1864-1901)

### *Marin*

pencil on paper  
8 x 5 in. (20.3 x 12.7 cm.)  
Drawn circa 1879-1880

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

Marcelle Le Guiastrennec, France.  
Anonymous sale, Christie's, London, 9 February 2006, lot 533.  
Acquired at the above sale by the present owner.

#### LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son œuvre, Catalogue des dessins*, vol. IV, New York, 1971, no. D.993, p. 166 (illustrated p. 167).





PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

λ\*211

**LEONARD TSUGUHARU FOUJITA  
(1886-1968)**

*Étude du portrait d'Alfred Julien Loewer*

signed, signed again in Japanese, dated and inscribed 'Foujita Paris. April 1925. Étude' (centre left)  
pencil on paper  
9¼ x 11¾ in. (23.5 x 28.8 cm.)  
Drawn in April 1925

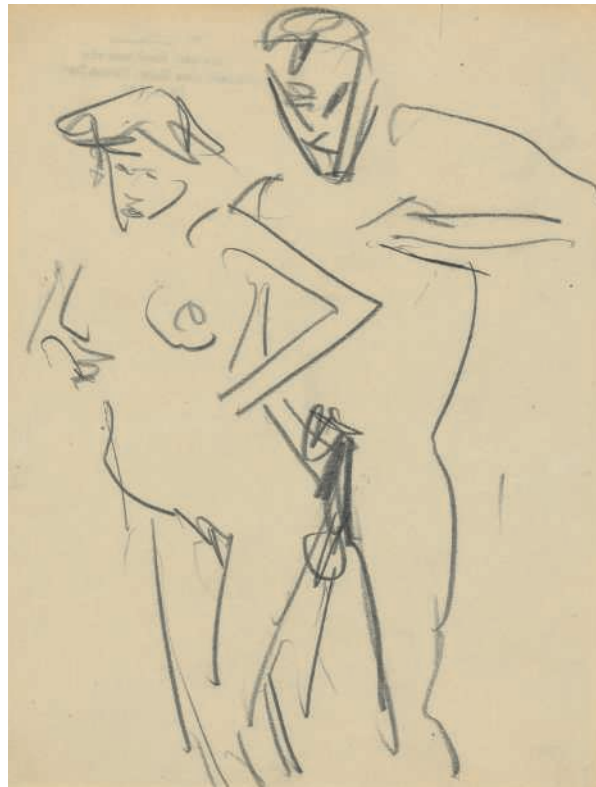
**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

**PROVENANCE:**

Alfred-Julien Loewer, La Chaux-de-Fonds, by whom acquired directly from the artist in April 1925, and thence by descent to the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

The present drawing of Alfred-Julien Lower (1885-1959), a prominent Swiss lawyer, follows Lower's first commission of Foujita to paint his portrait in celebration of his 40th birthday. The two were probably introduced by the artist's first patron, Henri Seeholzer, also an important Swiss lawyer. Lower, who was based in La Chaux-de-Fonds, in the canton of Neuchâtel, had assembled a significant collection, which featured works by Matisse, Vlaminck, and other modern Masters.



212

**ERNST LUDWIG KIRCHNER  
(1880-1938)**

*Liebespaar*

with the *Nachlass* stamp (on the reverse)  
pencil on paper  
8¼ x 6¾ in. (21 x 16 cm.)  
Drawn in circa 1908

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

**PROVENANCE:**

Lise Gujer, Davos, by 1967; sale, Galerie Kornfeld Berne, 19 June 1987, lot 611.  
Private collection, Switzerland.

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

213

## JEAN METZINGER (1883-1956)

### *Sortie de bain*

signed 'Metzinger' (lower right)  
watercolour on paper  
9¼ x 5⅞ in. (23.3 x 14.8 cm.)  
Executed *circa* 1927

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

### PROVENANCE:

Anonymous sale, Koller Auktionen, Zurich, 12 December 2000, lot 58.  
Private collection, Switzerland.  
Anonymous sale, Koller Auktionen, Zurich, 7 December 2005, lot 3044.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Athens, Heracleidon Museum, *Woman as a Muse, 1900-1950*,  
September - November 2010.

The late Bozena Nikiel confirmed the authenticity of this work  
in 1998.

## CARLO CARRÀ (1881-1966)

### *Ritratto*

signed and dated 'C. Carrà 916' (lower right)  
pencil on paper  
11¼ x 9 in. (28.3 x 23 cm.)  
Drawn in 1916

**£8,000-12,000**  
US\$11,000-16,000  
€9,500-14,000

#### PROVENANCE:

Galleria Sant'Ambrogio, Milan.  
Galleria Narciso [Elio Pinottini], Turin.  
Private collection, Turin.  
Private collection.  
Anonymous sale, Farsetti Arte, Prato, 9 June 2018, lot 510.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Turin, Galleria Narciso, *Il Segno ostentato*, November 1974 - January 1975, no. 13 (illustrated).  
Buenos Aires, Museo Nacional de Bellas Artes, *Carlo Carrà, Las mutaciones del espíritu*, March - April 2001; this exhibition later travelled to Santiago de Chile, Instituto Cultural de Providencia, June - July 2001.  
London, Estorick Collection, *Carlo Carrà, Works on Paper*, October 2001 - January 2002, p. 36 (illustrated).  
Aosta, Centro Saint-Bénin, *Carlo Carrà, Il realismo lirico degli anni venti*, June - November 2002, no. 34, p. 94 (illustrated p.97).  
Potenza, Pinacoteca Provinciale, *La mia vita, Dipinti e disegni, 1903-1965*, April - June 2003, p. 69 (illustrated).  
Milan, Fondazione Stelline, *Carlo Carrà, I miei ricordi*, March - May 2004, no. 3, p. 9 (illustrated).

#### LITERATURE:

'Carrà, de Chirico, Morandi e Rosai alla Galleria "Il Fiore"', in *Emporium*, vol. XCVI, no. 575, Milan, November 1942, p. 494 (illustrated).

The Archivio Carlo Carrà has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

215

## ARISTIDE MAILLOL (1861-1944)

### *Jeune fille vêtue*

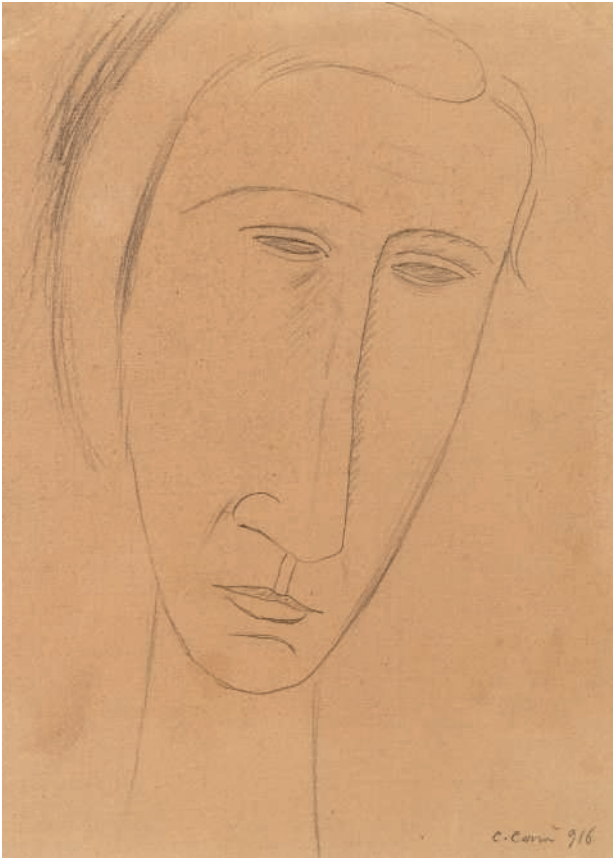
stamped with the artist's initial 'M' (Lugt 1852b; lower right)  
sanguine on paper  
13¾ x 10¾ in. (35 x 27.3 cm.)  
Drawn circa 1925

**£3,000-5,000**  
US\$4,000-6,600  
€3,600-5,900

#### PROVENANCE:

Anonymous sale, Cornette de Saint Cyr, Paris, 17 June 1999, lot 3.  
Anonymous sale, Nagel Auktionen, Stuttgart, 29 January 2000, lot 930.  
Anonymous sale, Kunsthaus Lempertz, Cologne, 1 June 2001, lot 883.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

Olivier Lorquin has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

216

## BALTHUS (1908-2001)

### *Jeune fille lisant*

signed 'BS.' (lower right)  
pencil on paper  
9 x 11¼ in. (22.9 x 28.6 cm.)  
Drawn in 1961

**£7,000-10,000**  
US\$9,300-13,000  
€8,300-12,000

#### PROVENANCE:

Private collection, by whom acquired directly from the artist.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

Setsuko Klossowski has confirmed the authenticity of this work.



217

## MAN RAY (1890-1976)

### *Standing Nude (Ariel Durant)*

signed and dated 'Man Ray 1912' (lower right)  
charcoal on paper  
18½ x 11½ in. (46 x 29 cm.)  
Drawn in New York in 1912

**£5,000-7,000**  
US\$6,600-9,200  
€5,900-8,200

#### PROVENANCE:

Private collection, United States.  
Dr. Arthur Brandt, New York, by whom acquired from the above;  
his sale, Sotheby's, Paris, 24 March 2018, lot 313.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

New York, Francis Naumann Fine Art, *Man Ray in America: The New York & Ridgefield Years*, October 2001 - January 2002.  
Boone, Turchin Center for the Visual Arts, *The Omnipotent Dream: Man Ray, Confluences and Influences*, October - December 2003, p. 36 (illustrated p. 9).  
Ithaca, Herbert F. Johnson Museum of Art, *A Private Eye: Dada, Surrealism and More from the Brandt Collection*, October - December 2006, p. 79 (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 Works on Paper of Man Ray, currently in preparation.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

218

**ERNST LUDWIG KIRCHNER  
(1880-1938)**

*Zwei Japanerinnen in traditionellen Kostümen*

with the *Nachlass* stamp and numbered 'K 187' (on the reverse)  
pencil on paper  
8 $\frac{3}{8}$  x 8 $\frac{1}{2}$  in. (22 x 21.5 cm.)  
Drawn in 1910-1911

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

**PROVENANCE:**

Anonymous sale, Galerie Kornfeld, Bern, 21 June 2001, lot 472.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

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



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

219

**ERNST LUDWIG KIRCHNER  
(1880-1938)**

*Tanzendes Bauernpaar (recto); Ansicht von Königstein  
aus der Zeit des Sanatoriumsaufenthaltes bei Dr.  
Kohnstamm (verso)*

signed 'E L Kirchner' (lower left)  
charcoal on paper (*recto*); pen and brush and ink on paper (*verso*)  
23 $\frac{1}{8}$  x 19 $\frac{3}{8}$  in. (58.7 x 49.2 cm.)  
Executed in 1920

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

Anonymous sale, Hauswedell & Nolte, Hamburg, 9 December 2006,  
lot 798.  
Piccadilly Gallery, London.  
Acquired from the above by the present owner.

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







PROPERTY FROM A PRIVATE BELGIAN COLLECTION

220

## ERNST LUDWIG KIRCHNER (1880-1938)

*Akt auf einem Bett, auf die Arme gestützt (recto);  
Sitzender Akt (verso)*

with the *Nachlass* stamp and numbered 'FS Dre/Bg 22'  
(lower right; verso)

coloured crayon and pencil on paper (*recto*); charcoal on paper (*verso*)  
13 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in. (33.2 x 43.5 cm.)

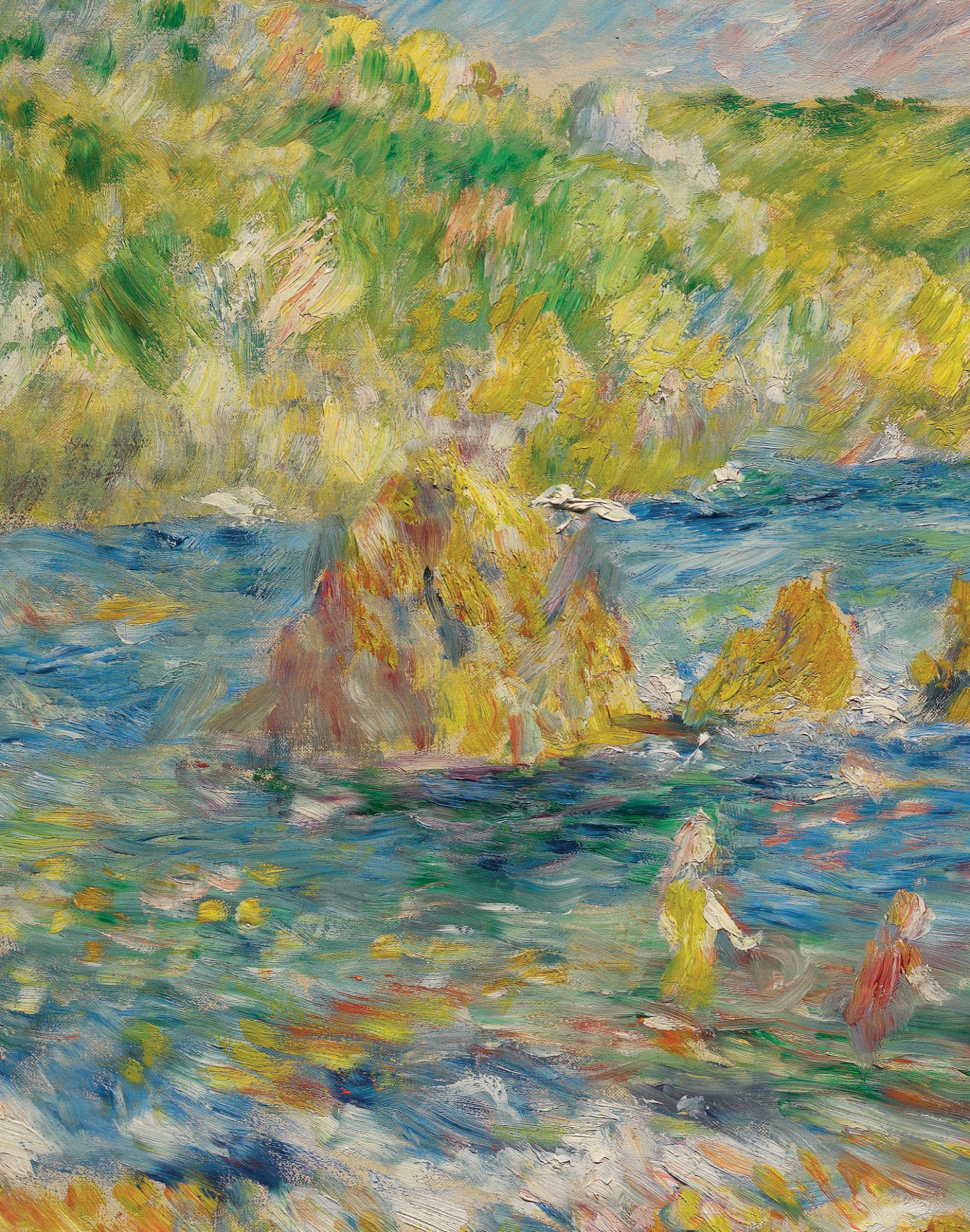
**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

**PROVENANCE:**

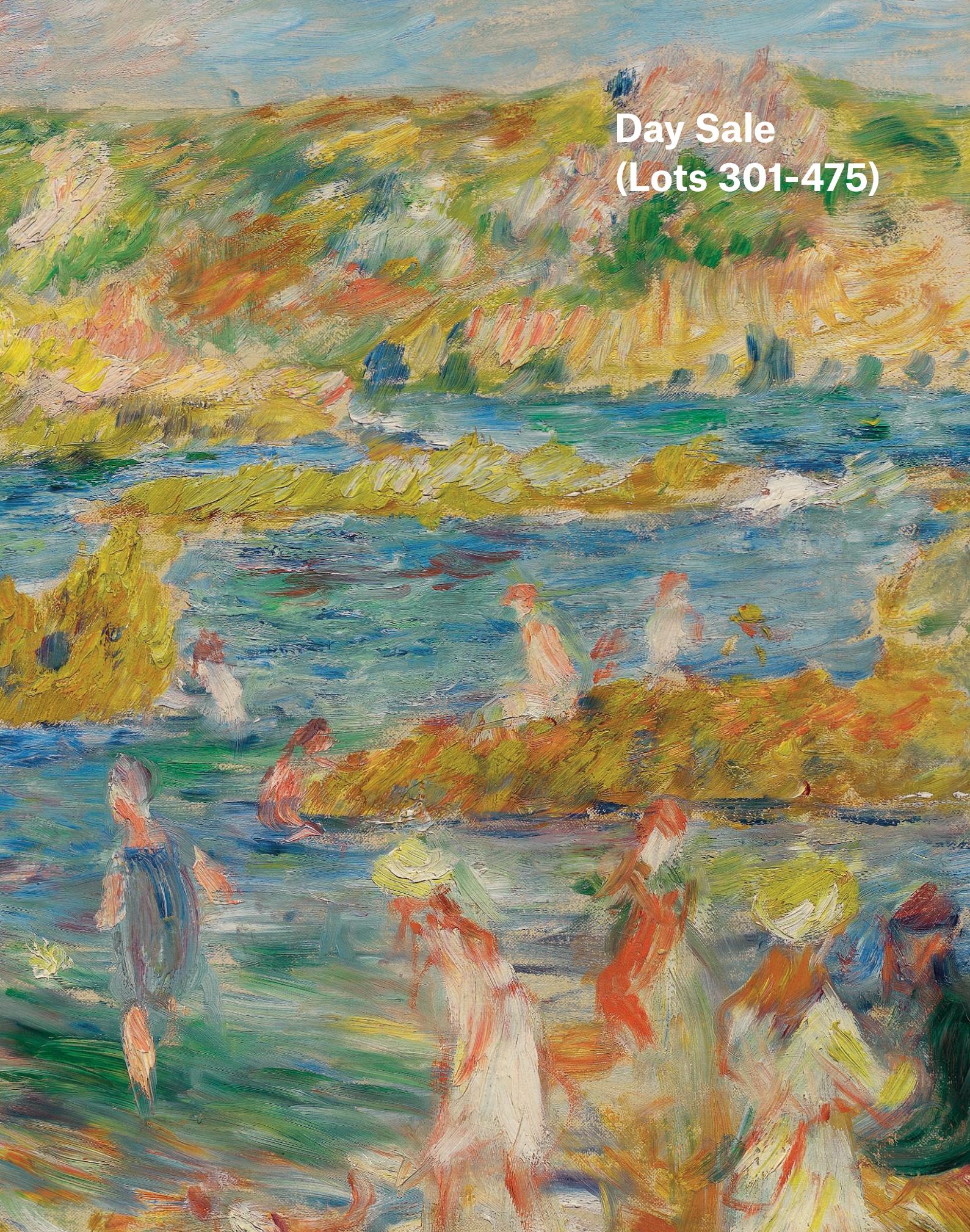
Anonymous sale, Galerie Kornfeld, Bern, 19 June 2003, lot 521.  
Piccadilly Gallery, London.

Acquired from the above by the present owner.

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



Day Sale  
(Lots 301-475)





FORMERLY IN THE COLLECTION OF JOHN RUSSELL

λ301

## DORA MAAR (1907-1997)

### *Paysage*

signed 'DORA MAAR' (on the stretcher)  
oil on canvas  
6¾ x 10¾ in. (16.2 x 27 cm.)

**£2,000-3,000**  
US\$2,700-3,900  
€2,400-3,500

### PROVENANCE:

John Russell, London & New York, by whom probably acquired directly from the artist in the 1950s, and thence by descent to the present owner.

Both lots 401 and 402 belonged to the collection of the English art critic John Russell, who befriended Maar in the 1950s, and wrote the preface to the catalogue of her 1958 show, held at the Leicester Galleries in London.



FORMERLY IN THE COLLECTION OF JOHN RUSSELL

λ302

## DORA MAAR (1907-1997)

### *Paysage*

oil on canvas  
5½ x 7⅞ in. (14 x 18.2 cm.)

**£2,000-3,000**  
US\$2,700-3,900  
€2,400-3,500

### PROVENANCE:

John Russell, London & New York, by whom probably acquired directly from the artist in the 1950s, and thence by descent to the present owner.

‘[Dora Maar’s landscapes] do not stand in need of explanation. There is nothing slapdash, repetitive, or approximate about them ... these are pictures which do not stale.’

– JOHN RUSSELL



THE PROPERTY OF A PRIVATE COLLECTOR

λ303

## MAX ERNST (1891-1976)

### *Mer et soleil*

signed 'max ernst' (lower right)  
oil on paper laid down on board  
6¾ x 14¼ in. (17.2 x 36.3 cm.)  
Painted *circa* 1957

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

### PROVENANCE:

Galerie Arditti, Paris.  
Galleria Levi, Milan.  
Galleria Tega, Milan.  
Acquired from the above by the present owner.

### LITERATURE:

W. Spies, *Max Ernst, Œuvre-Katalogue, Werke 1954-1963*, Cologne, 1998, no. 3303, p. 133 (illustrated).



№304

## VICTOR BRAUNER (1903-1966)

### *Sans titre*

signed and dated 'V.B. II.1956' (lower right)  
oil on canvas  
28¾ x 36 in. (73 x 91.3 cm.)  
Painted in February 1956

**£60,000-80,000**  
US\$79,000-100,000  
€71,000-94,000

#### PROVENANCE:

Private collection, Europe; sale, Christie's, London, 30 June 1987, lot 215.  
Anonymous sale, Farsettiarte, Prato, 27 November 2010, lot 861.  
Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.



Victor Brauner, *Additivité d'une figure dans l'espace*, 1956.  
Sold, Christie's, New York, 12 November 2019 (\$175,000).



PROPERTY FROM A PRIVATE COLLECTION, STOCKHOLM

305

## DOROTHEA TANNING (1910-2012)

### *Untitled*

signed 'Dorothea Tanning' (lower right)  
oil on canvas  
8 $\frac{5}{8}$  x 6 $\frac{1}{4}$  in. (22 x 16 cm.)  
Painted *circa* 1960

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

### PROVENANCE:

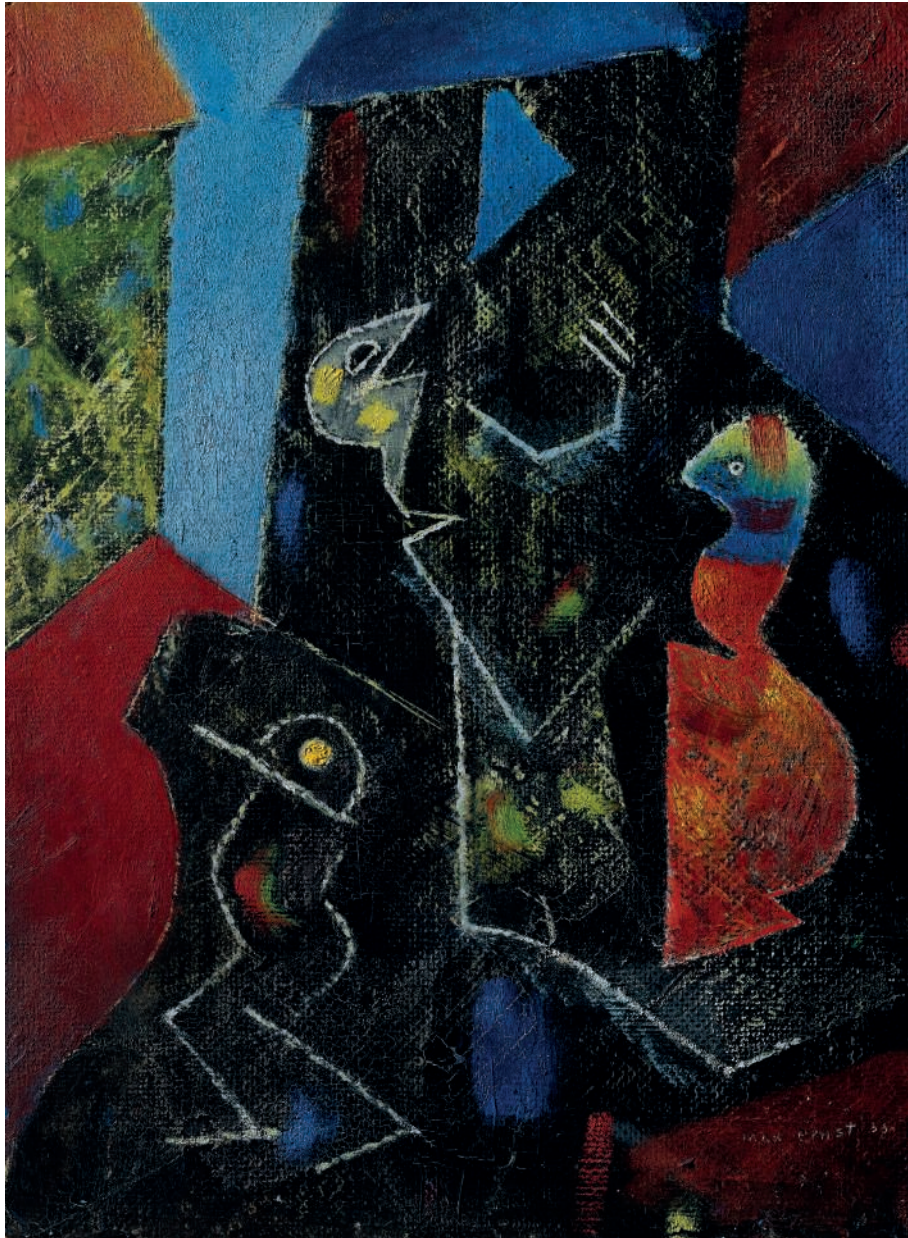
Galerie Bel'Art, Stockholm, by 1975.  
Anonymous sale, Nordén, Stockholm, 25 May 1998, lot 96.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Stockholm, Galerie Bel'Art, *Dorothea Tanning*, November - December 1975, no. 2.  
Stockholm, Galerie Bel'Art, *Dorothea Tanning: 100 years - A Tribute*, August - September 2010.

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





THE PROPERTY OF A PRIVATE COLLECTOR

λ306

## MAX ERNST (1891-1976)

### *Oiseaux*

signed and dated 'max ernst 55' (lower right)  
oil on board  
13½ x 9⅞ in. (34.2 x 25.2 cm.)  
Painted in 1955

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 6 March 1978, lot 10.  
Galerie 1900-2000, Paris, by 1986.  
Galleria Tega, Milan.  
Acquired from the above by the present owner in January 2004.

### LITERATURE:

M. Fleiss, *Almanach: Demi Stock.1986-2: Espace de notre temps. Galerie 1900-2000*, Paris, 1986, no. 73 (illustrated).  
W. Spies, *Max Ernst, Œuvre-Katalogue, Werke 1954-1963*, Cologne, 1998, no. 3099, p. 29 (illustrated).

# Art for Future | Selected Works from the UniCredit Group

‘In my Soul live as many hearts  
as I have lived years. Because I  
never give up a period, in which  
I have worked with energy...’

- KURT SCHWITTERS

Christie’s is delighted to have been appointed by UniCredit to manage the sale of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further roll-out of the Group’s Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of emerging artists.

Following the excellent results of a selection of artworks already presented at various Christie’s international salerooms in 2019, 2020 will begin with the first pieces being offered in London on 6 February as part of the Impressionist & Modern Art Day and Works on Paper sales. UniCredit will also look to replace the masterpieces sold with works of young and emerging artists.

The offering is led by Walter Dexel’s *Segelschiff I*, one of only five known avant-gardist representations of sailing boats within the German artist’s series of works on technical modern inventions. Completed in 1922, this superb example of Dexel’s distinct Constructivist idiom dates from a key period when the artist came into close contact with a network of influential figures of the early 20th-century art circuit namely Jean (Hans) Arp, El Lissitzky and contemporaries associated with the Bauhaus movement including the likes of Paul Klee, László Moholy-Nagy and Walter Gropius. Another star lot from this outstanding group is a work by a member of Dexel’s circle – Kurt Schwitters’ *Ohne Titel (Gute Laune)*, circa 1945. The painting combines large areas of delicately painted geometric shapes, organic abstract forms and collage elements – exemplary of Schwitters’ growing interest in the raw and

tactile physicality of paint during the late period of his artistic career. An exceptional selection from the Works on Paper sale completes the grouping, with three other fantastic works by Schwitters, Dexel’s *Quadrat und Kreis* (circa 1926) and Franz Radziwill’s *Strandszene mit Krüppeln* (1922).

Social Impact Banking is part of UniCredit’s commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. In 2019 SIB focused on further roll-out in additional UniCredit markets, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, Turkey, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its fourteen core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another eighteen countries worldwide.





№307

## ANDRÉ MASSON (1896-1987)

### *Femme servant de table (troisième tirage)*

signed with the initials 'am', numbered '4/8', stamped with the foundry mark 'Brustolin Verona' and with the publisher's mark from Galleria Due Ci, Roma (at the bottom of the back left leg)

bronze with dark brown and green patina

Height: 24 $\frac{3}{8}$  in. (62.5 cm.)

Width: 15 $\frac{1}{4}$  in. (40 cm.)

Depth: 24 in. (61 cm.)

Conceived in 1942; this bronze version cast by Brustolin in 1986-1987 in an edition of nine numbered 0/8 to 8/8 plus two artist's proofs

£12,000-18,000  
US\$16,000-24,000  
€15,000-21,000

### PROVENANCE:

Norwood Fine Arts, Munich.

Acquired from the above by the present owner on 20 December 2004.

### EXHIBITED:

Munich, Norwood Fine Arts, *André Masson. Antonius Höckelmann. Bronzen 1941-1964*, October - November 2004.

### LITERATURE:

R. Passeron, *André Masson, Catalogo generale delle sculture*, Turin, 1987, no. 11, pp. 99-100 (another cast illustrated p. 87).

R. Passeron, 'André Masson et la sculpture', in exh. cat., *André Masson, L'insurgé du XXe siècle*, Rome, 1989, pp. 356-357 & pp. 362-363 (another cast illustrated p. 372).

The Comité Masson has confirmed the authenticity of this work.



†308

## FRANZ WILHELM SEIWERT (1894-1933)

### *Der Gärtner*

signed with the initials and indistinctly dated '30' (centre right)  
oil on panel  
24 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in. (61.1 x 38.2 cm.)  
Painted *circa* 1929-1930

**£16,000-24,000**  
US\$21,000-31,000  
€19,000-28,000

### PROVENANCE:

Erbengemeinschaft Berger, Cologne, by 1978.  
Galerie Brockstedt, Hamburg.  
Acquired from the above by the present owner in 1984.

### EXHIBITED:

Cologne, Kölnischer Kunstverein, *Franz W. Seiwert, Leben und Werk*, January - March 1978, no. 96, p. 132 (illustrated); this exhibition later travelled to Münster, Westfälischer Kunstverein, April - June 1978; Berlin, Kunstamt Kreuzberg, June - July 1978; and Ludwigshafen-am-Rhein, Bürgermeister-Ludwig-Reichert-Haus, August - September 1978.

λ309

## FERNAND LÉGER (1881-1955)

### *Composition à la feuille*

signed and dated 'F. LÉGER 26' (lower right)  
oil on canvas  
18½ x 15½ in. (46 x 38.3 cm.)  
Painted in 1926

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

#### PROVENANCE:

Paul Raffray, Paris.  
Anonymous sale, Sotheby's, London, 25 June 1986, lot 184.  
Anonymous sale, Hôtel Drouot, Paris, 8 December 1986, lot 70.  
Anonymous sale, Me Galateau, Limoges, 29 March 1987, lot 226.  
Galerie Sfeir-Semler, Kiel.  
Achenbach Kunsthandel, Dusseldorf, by 1993.  
Acquired by the present owner from the above on 25 November 1996.

#### EXHIBITED:

Munich, HVB Kunst Palais, *Schönes Schwarz - Weiß*, August -  
September 2005.  
Herford, Museum MARTa, *Things are queer. Highlights der Sammlung  
UniCredit*, February - June 2011.  
Bologna, MAMbo, *La Grande Magia*, October 2013 - February 2014,  
p. 62 (illustrated).

#### LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné*, vol. III, 1925-1928,  
Paris, 1993, no. 465, p. 128 (illustrated p. 129).  
HypoVereinsbank, *Sammlung HypoVereinsbank. Von der klassischen  
Moderne bis zur Gegenwart*, Munich, 2000, p. 18 (illustrated p. 19).

‘Plastic beauty is totally independent of sentimental, descriptive, and imitative values. Each object, picture, architectural work, and decorative arrangement has a value in itself, absolute and independent of what it may represent. Every created object can contain an intrinsic beauty, like all the phenomena of the natural order, which the world has admired since time began. There is no classification or hierarchy of the beautiful. The beautiful is everywhere, in the arrangement of a set of saucepans on a white kitchen wall as well as in a museum. Modern beauty is almost always combined with practical necessity.’

– FERNAND LÉGER



## KURT SCHWITTERS (1887-1948)

### *Ohne Titel (Gute Laune)*

oil and collage on board  
24 $\frac{7}{8}$  x 19 $\frac{7}{8}$  in. (63.2 x 50.6 cm.)  
Executed circa 1945

£160,000-240,000  
US\$210,000-310,000  
€190,000-280,000

#### PROVENANCE:

Edith 'Wantee' Thomas, London, by descent from the artist in 1948, and until 1988; sale, Phillips, London, 28 November 1988, lot 39. Galerie Schwarzer, Dusseldorf, by whom acquired in 1989. Bernd Schneider Internationaler Kunsthandel, Röthenbach, by 1990. Heiner Bastian Fine Arts, Berlin, by 1991. Galerie Michael Werner, Cologne, by whom acquired in 1991, and until 1996. Achenbach Kunsthandel, Dusseldorf. Acquired by the present owner from the above on 25 November 1996.

#### EXHIBITED:

Kendal, Abbot Hall Art Gallery, *Kurt Schwitters in the Lake District*, October - November 1964, no. 3.  
Kendal, Abbot Hall Art Gallery, *Kurt Schwitters in England*, January - February 1982, no. 60.  
Dusseldorf, Achenbach Kunsthandel, *Kurt Schwitters*, November 1993 - January 1994, no. 26.  
Zurich, Galerie Lelong, *Kurt Schwitters*, April - June 1994, no. 19.  
New York, Galerie Michael Werner, *Kurt Schwitters. Late Paintings and Collages*, May - June 1995, no. 23.  
Traunstein, Rathaus Traunstein, *Klassische Moderne bis zur Gegenwart*, July 2007.  
Bologna, MAMbo, *La Grande Magia*, February - October 2013, p. 65 (illustrated).



Kurt Schwitters, *Mistbild*, 1938. Sprengel Museum, Hannover.

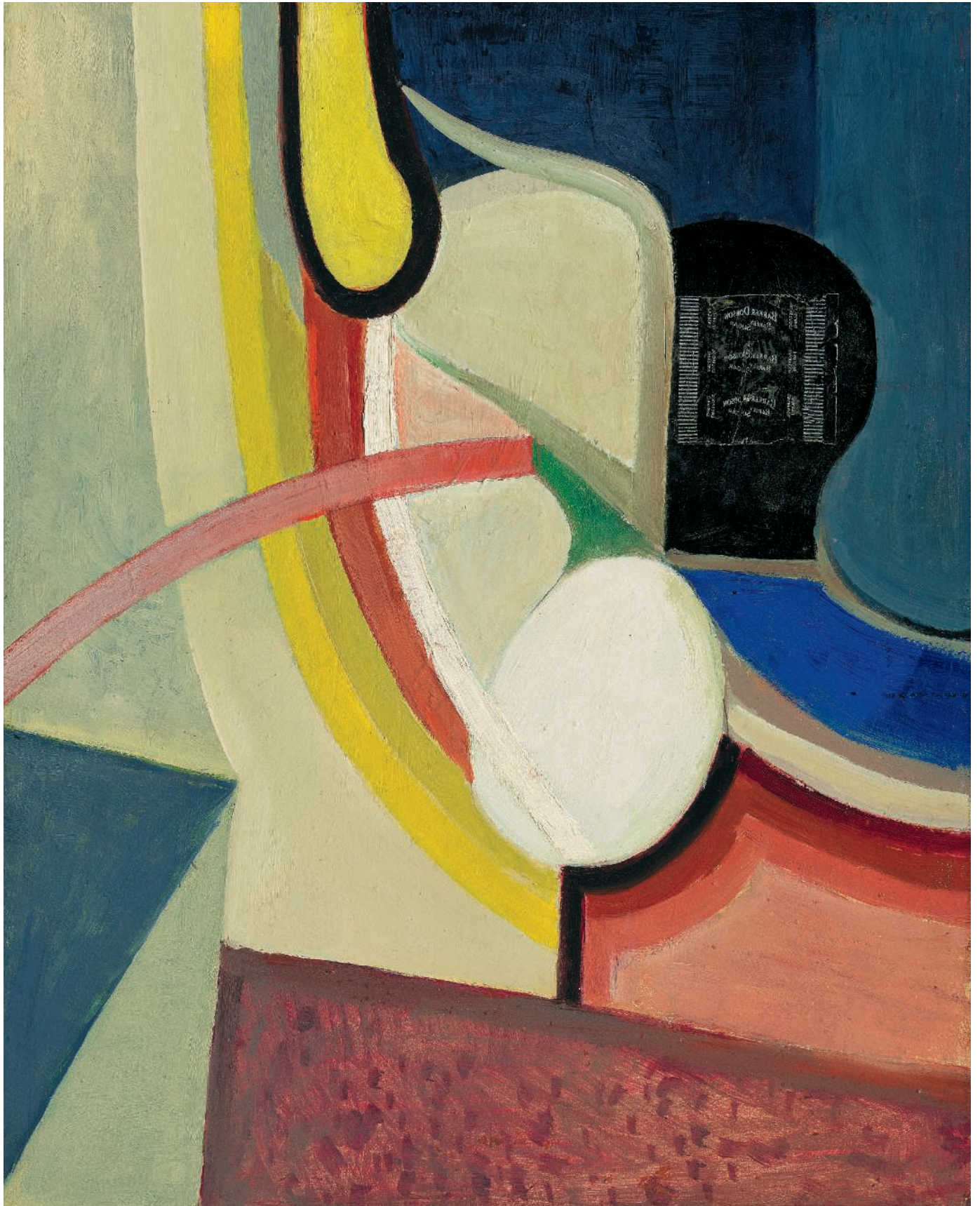
#### LITERATURE:

Mary Burkey [Abbot Hall Art Gallery], Kendal, inventory list, 1960/1970, no. 103.  
*Weltkunst*, vol. 54, no. 4, 15 February 1989, p. 417 (illustrated).  
HypoVereinsbank, *Sammlung HypoVereinsbank. Von der klassischen Moderne bis zur Gegenwart*, Munich, 2000, p. 20 (illustrated p. 21).  
K. Orchard & I. Schulz, eds., *Kurt Schwitters, Catalogue raisonné*, vol. III, 1937-1948, Ostfildern, 2006, no. 3155, p. 462 (illustrated).

Executed circa 1945, *Ohne Titel (Gute Laune)* dates from the period when Kurt Schwitters was living with Edith Thomas, known as 'Wantee', in Barnes, London, and attempting to integrate himself with the avant-garde of the city during the harsh final years of the Second World War. In December 1944, Schwitters held his sole one-man show in England, at the Modern Art Gallery. At this exhibition, Herbert Read announced Schwitters as 'the supreme master of the collage', pointing out that the artist had devised a practice of 'making art out of anything' by 'taking up the stones which the builders had rejected and making something of them'. 'I doubt,' Read continued, 'that Schwitters would like to be called a mystic, but there is nevertheless in his whole attitude to art a deep protest against the chromium-plated conception of modernism. The bourgeois love slickness and polish: Schwitters hates them. He leaves the edges rough, his surfaces uneven' (H. Read, 'Kurt Schwitters', *Paintings and Sculptures of Kurt Schwitters, The Founder of Dadaism and "Merz"*, London, 1944, n.p.).

*Gute Laune* combines large areas of delicately painted geometric shapes with collage elements – a juxtaposition of real objects and soft geometric ones. During his late period, Schwitters took a growing interest in the very substance of paint, which lends the work a painterly and tactile physicality. This is seen in the present lot in the emphasis on surface and on the various textures the painted areas display, alongside the collage element that finely merges with the oil paint, providing an intrinsic cohesion to the whole. Both the title and the jovial palette of *Gute Laune* give a lightness and delicacy to the painting. This cheerfulness can very well be seen as reflecting the artist's new-found freedom and success after many years as persecuted fugitive. It is clear that here Schwitters, with the confidence and self-assurance of a mature artist, draws upon his broad technical skills and multitude of artistic expressions, to create an artwork which possesses the 'intensification of expression' that he himself famously predicted a few years earlier in a letter to his wife Helma.





2311

## WALTER DEXEL (1890-1973)

### *Segelschiff I*

signed and dated 'W DEXEL 22' (lower left); signed, dated and inscribed 'WALTER DEXEL 22 SEGELSCHIFF' (on the reverse)  
oil on burlap  
28¾ x 21¼ in. (72.1 x 55.1 cm.)  
Painted in 1922

£200,000-300,000  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Grete Dexel (the artist's wife), Braunschweig, by descent from the artist in 1973, and until at least 1974.  
Galerie Gmurzynska, Cologne, by 1979.  
Acquired by the present owner in 1984.



Kurt Schwitters, *Konstruktives Bild (Merz 1926, 8/Picture 1926, 8 Shifted Planes)*, 1926. Staatliche Museen zu Berlin, Nationalgalerie.

#### EXHIBITED:

Braunschweig, Städtischen Museum, *Walter Dexel*, February - March 1962, no. 39 (illustrated); this exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus, May - June 1962; Wiesbaden, Städtisches Museum, June - August 1962; Oldenburg, Oldenburger Kunstverein, October - November 1962; Dortmund, Museum am Ostwall, March 1963; and Vienna, Museum des XX. Jahrhunderts *Eröffnungsausstellung*, September - November 1962.  
Munich, Kunst Kabinett Klihm, *Walter Dexel*, February - March 1964, no. 9 (illustrated).  
Trier, Städtisches Museum, *Walter Dexel*, February - March 1965, no. 18 (illustrated p. 39); this exhibition later travelled to Kassel, Staatliche Werkkunstschule und Staatliche Kunstsammlungen, May - June 1965; and Duisburg, Wilhelm-Lehmbruck-Museum, March - April 1966.  
Braunschweig, Kunstverein, *Walter Dexel*, January - March 1970, no. 21.  
Paris, Centre Culturel Allemand, *Walter Dexel, peintures, gravures*, February 1972, no. 9.  
Hannover, Kestner-Gesellschaft, *Walter Dexel*, January - March 1974.  
Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *Walter Dexel*, May - July 1979, no. 56, p. 170 (illustrated p. 76); this exhibition later travelled to Ulm, Ulmer Museum, August - September 1979.  
Hamburg, Hamburger Kunsthalle, *Seestücke. Von Max Beckmann bis Gerhard Richter*, June - September 2007, no. 24, p. 202 (illustrated p. 45).

#### LITERATURE:

F. Nemitz, 'Maler, Historiker und Pädagoge', in *Süddeutsche Zeitung*, Munich, 1964, no. 9.  
W. Vitt, 'Das Werk von Walter Dexel', in exh. cat., *Walter Dexel*, Basel, 1970.  
W. Hofmann, *Der Maler Walter Dexel*, Starnberg, 1972, pp. 10 & 16 (illustrated pl. 36).  
A. Lora-Totino, 'Walter Dexel evoluzione costruttivista', in exh. cat., *Walter Dexel*, Turin, 1973.  
W. Vitt, 'Der Maler Walter Dexel', in exh. cat., *Walter Dexel*, Hannover, 1974, p. 10 (illustrated p. 54).  
R. Wöbkemeier, W. Vitt & W. Hofmann, *Walter Dexel, 1890-1973, Werkverzeichnis, Gemälde, Hinterglasbilder, Gouachen, Aquarelle, Collagen, Ölstudien, Entwürfe zu Bühnenbildern*, Heidelberg, 1995, no. 176, p. 196 (illustrated).



WDEXEL 22



Walter Dexel, *Das Flugzeug*, 1922. Kunsthalle Augsburg, Munich.

In the early 1920s Walter Dexel created a series of works which treated technical subjects, such as sailing boats, steam ships, locomotives and airplanes. He confronted modern inventions in an avant-garde style, his subject and method in artistic concordance. Among them, there are only five known works representing sailing boats, and *Segelschiff I* is the only oil painting from this rare series.

The square-rigged sailing boat depicted in *Segelschiff I* is a superb example of Dexel's distinct Constructivist idiom. Diagonals are to represent the sails, cream-coloured L-shaped geometric forms to delineate the mast and its spars, the hull in quarter-circles below. The whole composition is built up with subtle contrasts of red, beige and blue, a play of fine harmonies and softened complementary colours. It thereby reflects the aim of the Constructivists, towards an artform of an ordered and rationalised universe, in the wake of the atrocities that the First World War had recently scarred them with.

'In stark contrast to De Stijl, [Dexel] emphasised, in relation to Bruno Taut's painted facades of 1921 in Magdeburg, the necessity for light and broken colours, even years later: "... buildings painted in white, delicate yellow, light blue, light pink and light green colours, naturally not in succession and not one next to the other, but broken up with compensatory half-tones and with sparse dark, black or even colourful accents in between, result in agreeable images!"' (W. Dexel, 'Farbiger Hausanstrich', in *Frankfurter Zeitung*, 22 November 1926).

*Segelschiff I* dates from 1922, a key period in Dexel's *œuvre*, when the artist, in his capacity as Art Director at the Art Union

in Jena, Germany, came into close contact with an extensive network of artists and intellectuals. Some of the most influential were Jean (Hans) Arp, Sophie Taeuber-Arp, Kurt Schwitters and El Lissitzky, also associated with the Bauhaus movement, Paul Klee, László Moholy-Nagy and Walter Gropius, as well as De Stijl artists, most notably Théo van Doesburg, with whom Dexel developed a close friendship from 1921 onwards. His work was later exhibited in several exhibitions alongside many of his fellow artists at Herwarth Walden's Galerie Der Sturm in Berlin. Dexel's illustrious network of connections is not only representative of his prominent position within the avant-garde circles of the time, but the diverse milieu he was part of is also telling of the wide variety of practices he pursued; in fact he was not restricting himself to painting, but he was also practising design, scholarship, typography and curating.

'Contemporary critics emphasised the pleasant colouring of Dexel's compositions. Willi Wolfradt speaks of his "chromatic delicacy", Will Grohmann in 1924 of "pink and yellow forms of child-like cheerfulness and naivety", which Albert Kranoldt described as "an abstract spirituality and sensuous beauty of colour and harmony ... that is wonderfully balanced and conveys something endlessly soothing." It is this point that marks his bold contemporariness. His compositions are neither cold nor stark. The viability of the forms lies in their pleasant balance. Wolfradt describes Dexel as "no Constructivist pedant and no Constructivist impostor"' (R. Wöbkemeier, W. Vitt & W. Hofmann, *Walter Dexel 1890-1973: Werkverzeichnis, Gemälde, Hinterglasbilder, Gouachen, Aquarelle, Collagen, Ölstudien, Entwürfe zu Bühnenbildern*, Heidelberg, 1995, p. 60).



## OSKAR KOKOSCHKA (1886-1980)

### *Wien, Blick vom Liebhartstal II*

signed with the initials 'OK' (lower left)  
oil on canvas  
28¼ x 37¾ in. (71.8 x 96 cm.)  
Painted in 1933

£150,000-200,000  
US\$200,000-260,000  
€180,000-230,000

#### PROVENANCE:

Private collection, Lower Austria.  
Anonymous sale, Adolf Weinmüller, Munich, 22-23 June 1960, lot 967.  
(probably) Private collection, Austria.  
Hans Piering, Waidhofen an der Thaya, by 1971.  
Acquired from the above by the present owner on 21 February 1972.

#### EXHIBITED:

Graz, Künstlerhaus, *Österreichische Malerei 1908-1938*, January – February 1966, no. 73 (titled 'Landschaft bei Grinzing mit Blick auf Wien' and dated '1931/34').  
Vienna, Österreichische Galerie im Oberen Belvedere, *Oskar Kokoschka zum 85. Geburtstag*, April – June 1971, no. 59 (titled 'Blick auf Wien' and dated '1931/34').  
Bregenz, Künstlerhaus Palais Thurn und Taxis, *Oskar Kokoschka: Ölbilder, Aquarelle, Zeichnungen, Druckgraphik*, July – September 1976, no. 19, p. 19 (illustrated pl. XXV, p. 85; titled 'Blick Auf Wien' and dated '1931/34').  
Pöchlarn, Oskar Kokoschka Haus & Raiffeisenbank Pöchlarn, *Oskar Kokoschka: Gemälde und Graphik 1908-1976*, June – September 1980, no. V, p. 25 (titled 'Blick auf Wien' and dated '1931/34').



Oskar Kokoschka, *Wien, Blick vom Liebhartstal III (Mit Trudl Im Vordergrund)*, 1933.  
Currently on loan to the Museum Moderner Kunst Stiftung Ludwig, Vienna from the Österreichischen Ludwig-Stiftung.

Vienna, Museum des 20. Jahrhunderts, *Oskar Kokoschka*, March – April 1982, no. 84 (titled 'Blick über Wien' and dated '1931/34').  
Vienna, Österreichisches Museum für angewandte Kunst, *Oskar Kokoschka: Städteportraits*, March – April 1986, p. 52 (illustrated p. 53; titled 'Wien, Blick vom Liebhartstal III' and dated '1933-1934').  
Český Krumlov, Egon Schiele Centrum, *Oskar Kokoschka: Wien - Praha*, May – October 1997, p. 62 (illustrated p. 63; titled 'Wien, Blick vom Liebhartstal III' and dated '1933-1934').  
Vienna, Leopold Museum, *Kokoschka: Das Ich im Brennpunkt*, October 2013 – January 2014, p. 339 (illustrated p. 134; titled 'Wien, Blick vom Liebhartstal III' and dated '1933-1934').

#### LITERATURE:

H. Spielmann, *Oskar Kokoschka: Leben und Werk*, Cologne, 2003, p. 305 (illustrated p. 303).  
K. Erling & W. Feilchenfeldt, *Oskar Kokoschka: Die Gemälde Online*, Fondation Oskar Kokoschka, Vevey, no. 1933/17 (illustrated; accessed 2019).

Having spent much of the 1920s travelling to many of the most important cities and capitals of Europe, the United States, North Africa and the Middle East, Oskar Kokoschka had grown tired of his nomadic lifestyle by the autumn of 1930, settling first in Paris and subsequently in the Viennese outskirts of Liebhartstal (F. Whitford, *Oskar Kokoschka: A Life*, New York, 1986, pp. 145-151). The present work depicts the city seen from the artist's home, with trees, a beer garden and local houses in the foreground, and the city's recognisable skyline visible in the background under a dynamically-rendered, expressive sky.

Although Kokoschka's life in Liebhartstal was initially uneventful, the atmosphere in Vienna soon changed in what would become an increasingly tumultuous period in both European and Viennese history, and also in Kokoschka's personal life. Having struggled since the Wall Street crash of 1929, Paul Cassirer, Kokoschka's dealer, failed to renew his contract in 1931. Later, shortly after the appointment of Adolf Hitler as Chancellor in Germany in January 1933, Chancellor Engelbert Dollfuss dismissed the Austrian parliament to establish a dictatorship. In 1934, a wave of Nazi terrorist attacks followed, during which the Chancellor was assassinated, and Kokoschka soon understood that he would need to flee the country. After his mother passed away in 1934, with no ties left for him with Vienna, he left for Prague, never returning to live in Austria again. Painted in 1933, *Wien, Blick vom Liebhartstal II* captures, with its uneventful serenity and optimistic colour palette, the calm before the storm of sorts, a fleeting and short-lived peaceful moment in time.





'313

## EGON SCHIELE (1890-1918)

### *Selbstbildnis*

bronze with brown patina

Height: 11 $\frac{1}{8}$  in. (28 cm.)

Conceived *circa* 1917; this bronze version probably cast *circa* 1956

**£5,000-7,000**

US\$6,600-9,100

€5,900-8,200

#### PROVENANCE:

Galerie Wolfgang Ketterer, Munich.

Acquired from the above by the present owner in 1976.

#### LITERATURE:

J. Kallir, *Egon Schiele: The Complete Works*, New York, 1998, no. 4c,  
p. 651 (another cast illustrated).



Alternative view of the present lot.





## RENÉE SINTENIS (1888-1965)

*Der Läufer (Der Läufer Nurmi)*

signed 'R Sintenis' (on top of the base, to the left) and inscribed 'Nurmi' (on top of the base, to the right); stamped with the foundry mark 'H NOACK BERLIN FRIEDENNAU' (at the back of the base)

bronze with dark brown patina

Height: 16½ in. (42 cm.)

Depth: 13¾ in. (35 cm.)

Width: 6½ in. (16.5 cm.)

Conceived in 1924

**£6,000-8,000**

US\$7,900-10,000

€7,100-9,400

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 6 October 1982, lot 263.

Acquired at the above sale by the present owner.

**LITERATURE:**

*Der Querschnitt*, no. 8, 1926, p. 616a (another cast illustrated).

*Deutsche Kunst und Dekoration*, no. 59, 1926-1927, p. 48 (another cast illustrated).

H. Noack, *Die Bildgießerei Noack: zum dreissigjährigen Bestehen der Bronze-Gießerei Noack in Berlin-Friedenau im Jahre 1927*, Berlin, 1927, p. 21 (another cast illustrated).

*Kunst der Zeit*, no. 2, 1928, vols. 8/9, p. 160.

*Apollo*, no. 9, 1929, p. 318 (another cast illustrated).

R. Crevel, *Renée Sintenis*, Paris, 1930, p. 50 (another cast illustrated).

R. Crevel & G. Biermann, *Renée Sintenis*, Berlin, 1930, no. 52 (another cast illustrated pl. 27).

*Omnibus*, 1931, p. 171 (another cast illustrated).

H. Kiel, *Renée Sintenis*, Berlin, 1935 (another cast illustrated pp. 50-51).

*Verzeichnis der Kunstwerke in der neuen Abteilung der National-Galerie im ehemaligen Kronprinzen-Palais*, Berlin, 1935, p. 17.

*Aussaat. Zeitschrift für Kunst und Wissenschaft*, no. 1, 1946-1947, p. 40 (another cast illustrated).

R. Hagelstange, *Renée Sintenis*, Berlin, 1947, p. 71 (another cast illustrated; titled 'Nurmi').

A. Jannasch, *Renée Sintenis*, Potsdam, 1949, no. 14 (another cast illustrated).

H. Kiel, *Renée Sintenis*, Berlin, 1956, p. 111 (another cast illustrated p. 35).

*Festschrift Johannes Jahn*, Leipzig, 1958, no. 166 (another cast illustrated).

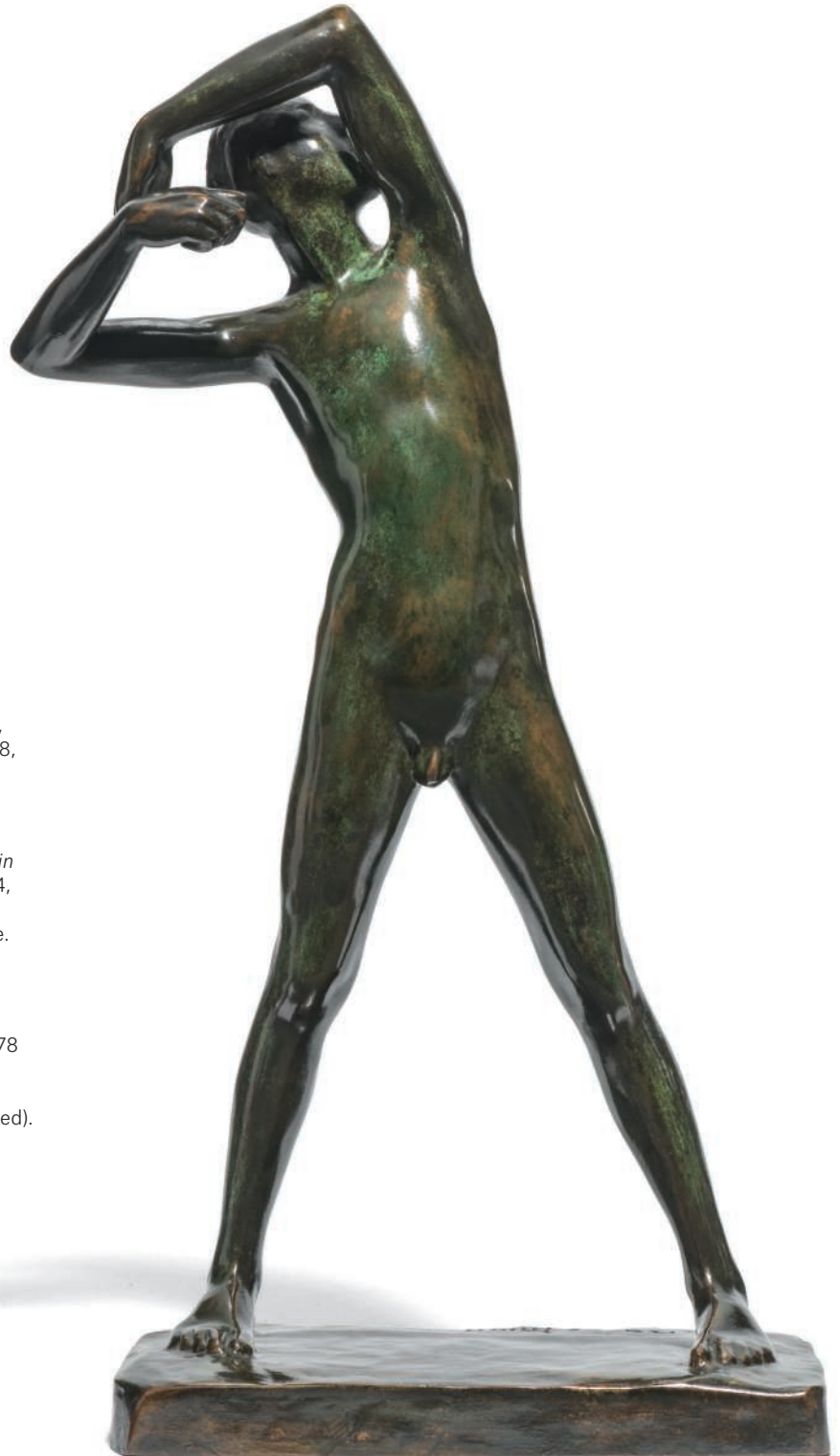
*Bildende Kunst*, 1969, vol. 7, p. 367.

B.E. Buhlmann, *Renée Sintenis, Werkmonographie Der Skulpturen*, Darmstadt, 1987, no. 48, p. 158 (another cast illustrated p. 159).

Renée Sintenis, a prominent figure within the art world of Berlin during the 20th century, is especially known for her portrayals of athletes and animals. Among her most renowned works is the *Berliner Bär*, a replica of which is awarded to the winners of the Berlinale, Berlin's annual film festival. During her lifetime, she was noted for her unconventional lifestyle, and, before being forced to resign by the Nazi regime, she was the first woman to be named a member of the much respected Berlin Academy of Arts.

For the present sculpture, possibly her most emblematic subject, Sintenis was awarded the prestigious Olympia Prize in 1932. The subject represents the Finnish runner Paavo Nurmi, nicknamed 'Flying Finn'. Having won nine gold and three silver medals in long distance running competitions at the Olympic Games of 1920, 1924 and 1928, he was considered the greatest athlete in his category during the early 20th century.

## GEORGE MINNE (1866-1941)

*David*

signed 'George Minne' (on the base)  
 bronze with brown and green patina  
 Height: 16 $\frac{3}{8}$  in. (41.2 cm.)  
 Conceived in 1928

**£6,000-8,000**  
 US\$7,900-10,000  
 €7,100-9,400

**PROVENANCE:**

The artist's family.  
 Mr Menzel, New York, by whom acquired directly  
 from the above, and thence by descent to his wife,  
 Mrs Menzel; sale, Sotheby's, London, 29 June 1978,  
 lot 291.  
 Acquired at the above sale by the present owner.

**EXHIBITED:**

Bremen, Gerhard-Marcks-Haus, *George Minne: ein  
 Anfang der Moderne*, October 2013 - January 2014,  
 p. 118 (illustrated pp. 3 & 50); this exhibition later  
 travelled to The Hague, Museum Beelden aan Zee.

**LITERATURE:**

L. van Puyvelde, *George Minne*, Brussels, 1930,  
 no. 102, p. 84 (another cast illustrated pl. 123).  
 C. Ekels, 'George Minne' in *Elsevier*, no. XXIV, p. 378  
 (another cast illustrated).  
 Exh. cat., *George Minne en de kunst rond 1900*,  
 Ghent, 1982, no. 212, p. 248 (another cast illustrated).

## GABRIELE MÜNTER (1877-1962)

*Sonne im Moos*

oil on board  
 10 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. (25.8 x 34.8 cm.)  
 Painted in 1908-1909

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

**PROVENANCE:**

The estate of Gabriele Münter und Johannes Eichner-Stiftung.  
 Galerie Anne Abels, Cologne, by 1969.  
 Gustaaf Ennik, Küsnacht.  
 Private Collection, Zurich, by 1996, and thence by decent to the present owner.

As a founding member of Der Blaue Reiter and one of very few women working at the center of Munich's avant-garde circle, Gabriele Münter played a significant role in charting the emergence of a new visual vocabulary in modern art. From a young age, Münter yearned to be an artist, and, in 1901, she enrolled in the experimental Phalanx School. Co-founded by Wassily Kandinsky, the school was one of the only places in Germany where women could study alongside men. In Kandinsky, Münter found a mentor that truly enabled her development as an artist, as he recognized her natural talent and encouraged her progress.

Shortly after finishing her studies, Münter became intimately involved with the already married Kandinsky. From 1903-1907, she travelled extensively with him through Europe and North Africa, where she familiarised herself with the aesthetic ideas of Vincent van Gogh, Paul Gauguin, Henri Matisse and the Fauves – influences that would emerge in her painting after the couple returned to Germany in April 1908. Once back in Munich, Münter and Kandinsky began touring the Bavarian countryside in search of a place to spend time together, eventually settling in the picturesque location of Murnau in the rolling hills by the Staffelsee, which, with its view of the Wetterstein Alps, presented a compelling visual environment. Münter and Kandinsky joined their artist friends Marianne von Werefkin and Alexej von Jawlensky there, and together painted the village and surrounding landscape, contributing to a new phase of undisturbed and intense creativity.



Wassily Kandinsky, *Murnau - Gabriele Münter beim Malen*, 1908.  
 Gabrielle Münter and Johannes Eichner Foundation, Munich.

Painted in 1908-1909, *Sonne im Moos* dates from this highly fruitful period, when the group worked intensively together to forge a new type of painting characterized by its bold simplification, flattened spatial perspective and vivid use of colour. Münter's paintings underwent a massive transformation in Murnau. The swift transition in her art towards a distillation of form was almost immediate, 'After a short period of agony,' she later recalled, 'I took a great leap forward – from copying nature – in a more or less Impressionist style – to feeling the content of things – abstracting – conveying an extract' (quoted in A. Hoberg, *Wassily Kandinsky and Gabriele Münter: Letters and Reminiscences, 1902-1914*, Munich, 1994, p. 14).



## LYONEL FEININGER (1871-1956)

*Figures on the Seashore (Am Strand)*

signed 'Feininger' (lower left); signed and dated 'Lyonel Feininger 1933' (on the stretcher); signed and dated again and inscribed 'Lyonel Feininger 1933 "Figures on the Seashore"' (on a label affixed to the stretcher)  
oil and black Conté crayon on canvas  
15 $\frac{7}{8}$  x 20 $\frac{1}{2}$  in. (40.3 x 52.2 cm.)  
Painted in 1933

**£220,000-280,000**  
US\$290,000-370,000  
€260,000-330,000

**PROVENANCE:**

The artist's estate.  
Julia Feininger, New York, by descent from the above.  
Pamela Colin (Lady Harlech), London, a gift from the above in 1967;  
sale, Christie's, New York, 10 May 1995, lot 59.  
Michelle Rosenfeld Gallery, New York.  
Acquired from the above; sale, Sotheby's, London, 8 February 2005, lot 27.  
H.F. 'Gerry' Lenfest, Philadelphia; sale, Christie's, New York, 13 May 2016, lot 1313.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Los Angeles, Los Angeles Museum, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, October 1933, no. 11.  
Oakland, California, Mills College Art Gallery, *Lyonel Feininger*, June - July 1936, no. 17; this exhibition later travelled to San Francisco, Museum of Art, August - September 1936, Seattle, Henry Art Gallery, University of Washington; and New York, Nierendorf Gallery.  
Santa Barbara, Faulkner Memorial Art Gallery, *Lyonel Feininger*, 1937, no. 19.  
New York, Buchholz Gallery [Curt Valentin] & Willard Gallery, *Lyonel Feininger*, March 1941, no. 22; this exhibition later travelled to Detroit, Institute of Arts, The Russell A. Alger House, July - August 1941.  
New York, Buchholz Gallery [Curt Valentin], *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, October - November 1944, no. 4.  
New York, Willard Gallery, *Figures by Feininger*, January - February 1946, no. 6.  
Berlin, Amerika Haus, *Lyonel Feininger, Werke aus dem Nachlass*, September - October 1964, no. 14.  
Dallas, Museum for Contemporary Arts, *Lyonel Feininger, A Retrospective*, April - May 1963, no. 31.  
Munich, Haus der Kunst, *Lyonel Feininger*, March - May 1973, no. 138, p. 88; this exhibition later travelled to Zurich, Kunsthaus, May - July 1973.

**LITERATURE:**

H. Hess, *Lyonel Feininger*, New York, 1961, no. 357, p. 282 (illustrated).  
E. Scheyer, *Lyonel Feininger, Caricature and Fantasy*, Detroit, 1964, p. 147.  
H. Schulz-Vanselow, *Lyonel Feininger und Pommern*, Kiel, 1999, p. 234.  
  
Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, has confirmed the authenticity of this work. The work is registered in the archives of The Lyonel Feininger Project LLC, New York - Berlin with the no. 1372-03-29-16.





Caspar David Friedrich, *Monk by the Sea*, 1808-1810. Alte Nationalgalerie, Berlin.

Painted in 1933, *Figures on the Seashore (Am Strand)* was created during increasingly difficult times for Feininger. After a long period under threat, in 1932, the Bauhaus in Dessau, where Lyonel Feininger taught, was closed on the orders of the newly elected Nazi district council. The Feingers, like so many of their friends and colleagues at the Bauhaus, were subsequently obliged to move and seek what would become an ever more difficult way of making a living elsewhere. Feininger would live with his wife, Julia, between the coastal resort of Deep, on the Baltic coast, and Berlin. He worked little during this period and felt an increasing sense of isolation and alienation as the political repression of the Nazi regime took hold throughout the country.

During this time, images of the sea populated his work. Amidst the increasing turmoil of the world around him, working by the sea provided the artist with a welcome escape: 'The most beautiful landscape cannot hold my fascinated attention as does nature by the sea, and all that is connected with the water...the moon hanging low over the horizon, shining behind a fantastically shaped cloud in the sky' (Feininger quoted in *Lyonel Feininger, City and Sea, 1905-1955*, exh. cat., London, 1998, p. 2).

The present work depicts a group of figures on the beach huddled together. A small ship sails among the waves to the right of the figures. The horizon line between the sea and the sky is barely distinguished, the blue of the water and sky merging into one vast expanse in front of the people. The sky is fractured and angular, with blue paint of varying richness. These observers on the shore, alone with the power and vastness of the natural world can be likened to the poignant human presence in the work of the German Romantic artist Caspar David Friedrich. However, there is an additional layer of meaning for Feininger, as a joyous, if also romanticized, image of individualist freedom and escape.

Feininger's growing sense of isolation from the land he had adopted as his home led to him gradually abandoning the German language at this time in much of his correspondence, resorting in favor to his English mother-tongue. After he was forced by a local landlord in Deep, in the Summer of 1935, not to share accommodation with his Jewish wife Julia, the Feingers sought to leave Germany for good. In the Spring of 1936 he returned with his family to America.







**N**ETTER was a legendary name within the Montparnasse circle. With their roots in the east of France, the Netters, an industrial family, applied to their occupation as art patrons the same rigor for talent-spotting upon which their financial success was founded. This skill in selecting works for their collection allowed them to leave an indelible mark on the history of patronage within the period. This is particularly true of their pursuits during the interwar period, where their focus would be on the École de Paris, as testified by the remarkable exhibition held at the Pinacothèque de Paris in 2012. The Jonas Netter collection comprised an impressive selection of works, assembled by this enigmatic figure, whose name remained known only to a few close confidants. The exhibition unveiled several paintings never before seen by the public, such as works by André Derain, Moïse Kisling, Amedeo Modigliani, Chaïm Soutine, Maurice Utrillo, and Maurice de Vlaminck. Regrettably, history's tribulations prevented the collection from staying intact. Fortunately, however, a few, including works by Jean Hélion, Moïse Kisling, Maurice Utrillo and Celso Lagar were preserved by Jonas Netter's heirs and are now offered at auction at Christie's for the first time (lots 318 to 329).

λ318

## JEAN HÉLION (1904-1987)

### *Composition abstraite*

signed and dated 'Hélion 29' (on the reverse)

oil on canvas

35 $\frac{7}{8}$  x 28 $\frac{3}{4}$  in. (91 x 73 cm.)

Painted in 1929

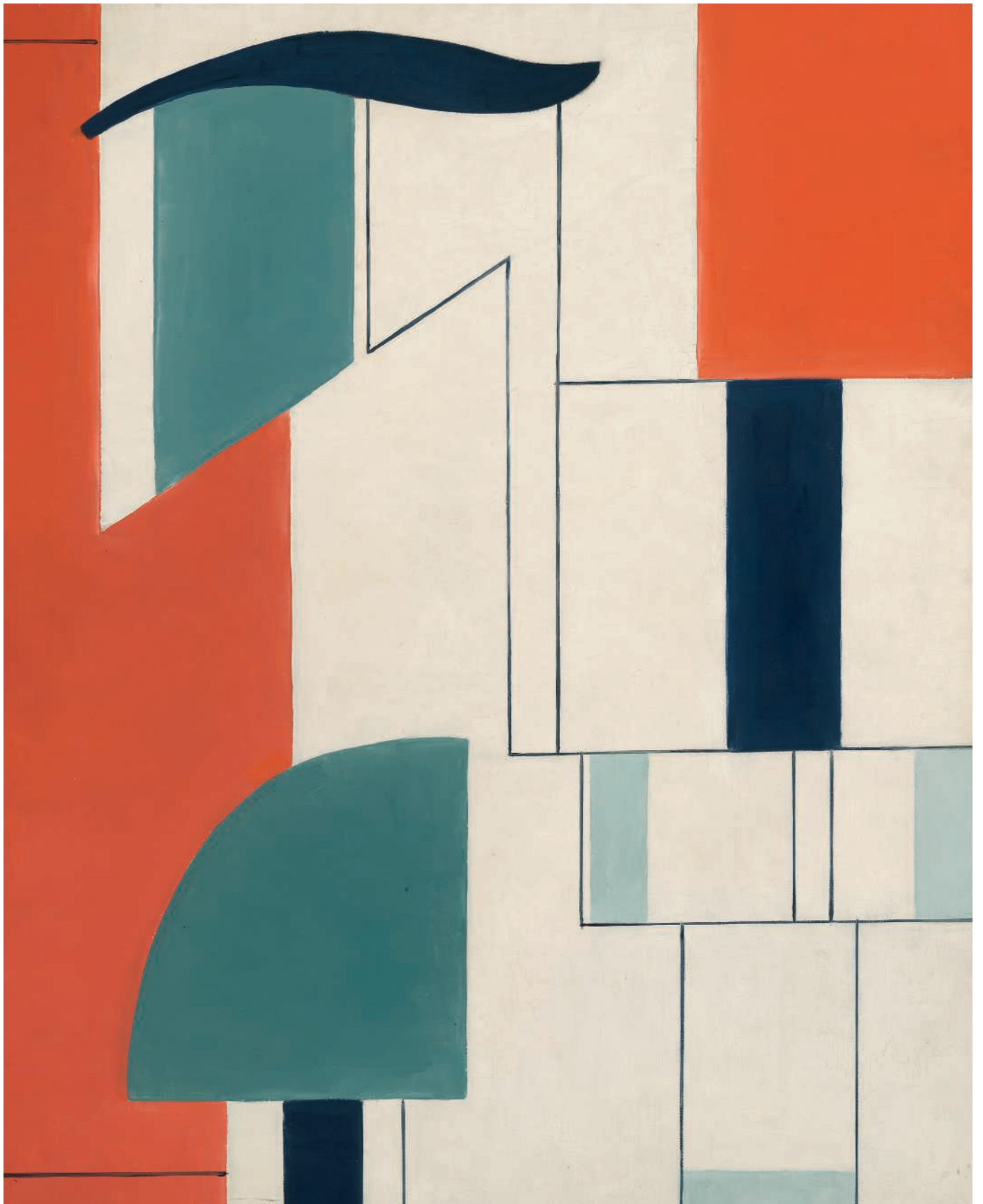
**£30,000-50,000**

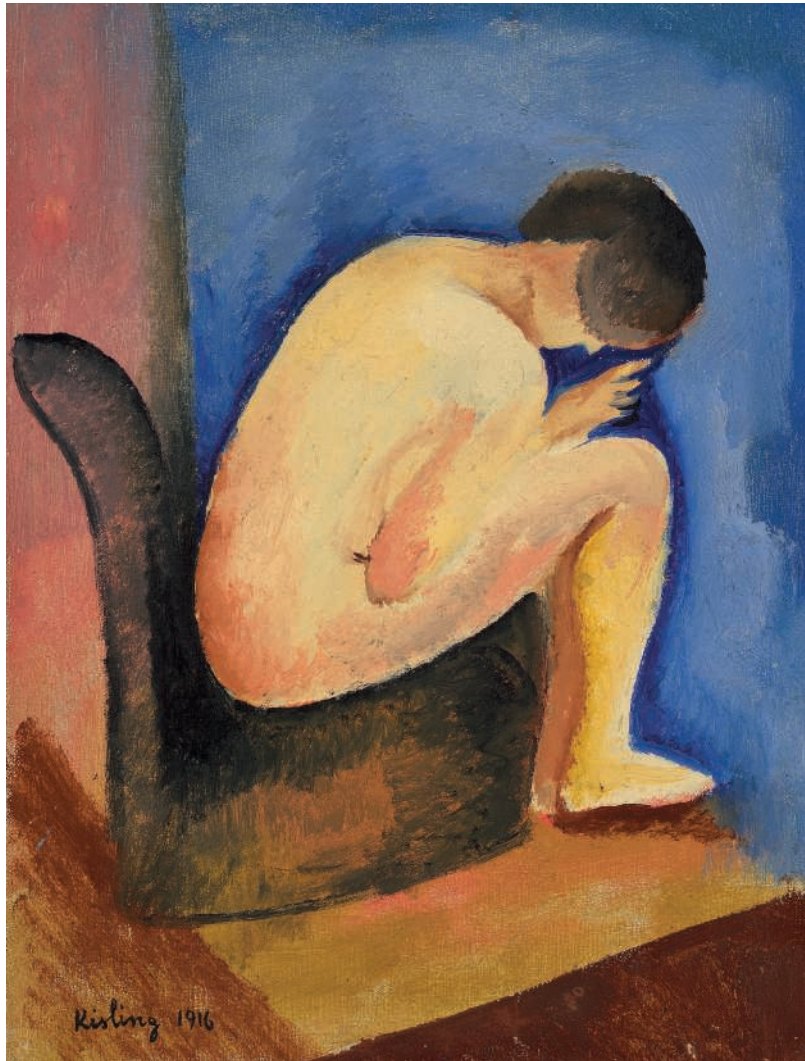
US\$40,000-66,000

€36,000-59,000

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.





λ319

## MOÏSE KISLING (1891-1953)

### *Nu assis*

signed and dated 'Kisling 1916' (lower left); signed, dated and inscribed 'M.KISLING PARIS FEVRIER 1916' (on the reverse)  
oil on canvas  
12¼ x 9¼ in. (31 x 24.1 cm.)  
Painted in Paris in February 1916

£5,000-7,000  
US\$6,600-9,100  
€5,900-8,200

### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

### LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 2, p. 292 (illustrated).



λ320

## MOÏSE KISLING (1891-1953)

### *Portrait de Mme Renée Kisling*

signed and dated 'M.Kisling 1919' (upper right)  
oil on panel  
19¾ x 15¾ in. (50 x 40 cm.)  
Painted in 1919

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

#### LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 39, p. 111 (illustrated).

In 1915 Kisling was badly wounded in the Battle of the Somme, convalescing in Audierne, Brittany and Madrid, and returning to Montparnasse thereafter. Having recently made the acquaintance of Mlle Renée Gros, the daughter of a superior officer, Kisling and she married that same year.



λ321

## CELSO LAGAR (1891-1966)

### *Port de Barcelone*

signed 'Lagar' (lower right); signed, dated and inscribed  
'PORT Barcelone 1917 Lagar' (on the reverse)  
oil on canvas  
27½ x 38½ in. (69 x 98 cm.)  
Painted in 1917

£50,000-80,000  
US\$66,000-110,000  
€59,000-94,000

### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

Narciso Alba has confirmed the authenticity of this work.



λ322

## HENRI HAYDEN (1883-1970)

### *Paysage à la rivière*

signed and dated 'Hayden 1915' (lower left)  
oil on canvas  
21¾ x 25¾ in. (54.2 x 65.4 cm.)  
Painted in 1915

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

The Comité Hayden has confirmed the authenticity of this work.



323

## MAURICE UTRILLO (1883-1955)

### *Abside de l'Eglise Neuve, Saint-Denis*

signed 'Maurice.Utrillo.V.' (lower left)  
oil on board  
24¼ x 35¼ in. (61.5 x 89.5 cm.)  
Painted circa 1908

**£70,000-100,000**  
US\$92,000-130,000  
€82,000-120,000

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

#### EXHIBITED:

Paris, Galerie Charpentier, *Cent tableaux par Utrillo*, 1959, no. 14 (titled 'Église Saint-Denis').  
Chiba, Musée Kawamura, *Modigliani et son époque, Paris 1910-1912*, April - May 1997, no. 43 (illustrated p. 103); this exhibition later travelled to Osaka, Museum of Art of Kintetsu; Yamagata, Museum of Art; Niigata, Municipal Museum of Art; Miyazaki, Prefectural Museum of Art; Kitakyushu, Municipal Museum of Art; and Tokyo, Damaru Museum of Art.

#### LITERATURE:

A. Tabarant, *Utrillo*, Paris, 1926, p. 26 (illustrated).  
P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. I, Paris, 1959, no. 84, p. 132 (illustrated p. 133).

The Comité Utrillo has confirmed the authenticity of this work.





λ324

## MOÏSE KISLING (1891-1953)

### *Portrait of Francis de Miomandre*

signed and dated 'Kisling 1915' (lower right)  
oil on canvas  
24¾ x 28¾ in. (63 x 73 cm.)  
Painted in 1915

**£50,000-80,000**  
US\$66,000-110,000  
€59,000-94,000

#### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

#### EXHIBITED:

Chiba, Musée Kawamura, *Modigliani et son époque, Paris 1910-1912*, April - May 1997, no. 28; this exhibition later travelled to Osaka, Museum of Art of Kintetsu; Yamagata, Museum of Art; Niigata, Municipal Museum of Art; Miyazaki, Prefectural Museum of Art; Kitakyushu, Municipal Museum of Art; and Tokyo, Damaru Museum of Art.

#### LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol II, Turin, 1982, no. 12, p. 104 (illustrated).



Portrait of Francis de Miomandre in a kimono.



325

325

**ALBERT LÉBOURG**  
(1849-1928)

*Moulin à Delft*

signed, dated and inscribed 'a. Lebourg,  
Delfts Haven 1896' (lower left)  
oil on canvas  
18¼ x 24½ in. (46.2 x 61.2 cm.)  
Painted in 1896

**£6,000-8,000**  
US\$7,900-10,000  
€7,100-9,400

**PROVENANCE:**

Galerie Bernheim-Jeune & Cie, Paris,  
by 1918.

Mme. Pierron, Paris.

Jonas Netter, Paris, by whom acquired  
from the above, and thence by descent to  
the present owner.

**LITERATURE:**

L. Bénédite, *Albert Lebourg*, Paris, 1923,  
no. 293, p. 314.



326

λ326

**MICHEL KIKOÏNE**  
(1892-1968)

*Femme nue devant un miroir*

signed 'Kikoïne' (upper right)  
oil on canvas  
25½ x 18½ in. (65.2 x 46 cm.)

**£4,000-6,000**  
US\$5,300-7,800  
€4,700-7,000

**PROVENANCE:**

Jonas Netter, Paris, and thence by descent to the  
present owner.

Monsieur Nicolas Choureau-Kikoïne has  
confirmed the authenticity of this work.



PROPERTY FORMERLY IN THE JONAS NETTER COLLECTION

λ327

## HENRI HAYDEN (1883-1970)

### *Portrait d'un jeune garçon*

signed and dated 'Hayden 1921' (lower left)  
oil on canvas  
28¾ x 23½ in. (73 x 60 cm.)  
Painted in 1921

**£4,000-6,000**  
US\$5,300-7,800  
€4,700-7,000

### PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

The Comité Hayden has confirmed the authenticity of this work.



328

SUZANNE VALADON  
(1865-1938)

*L'arbre*

signed and dated 'Suzanne Valadon 1912'  
(lower right)  
oil on canvas  
21 $\frac{1}{8}$  x 18 $\frac{1}{8}$  in. (55 x 46 cm.)  
Painted in 1912

**£6,000-8,000**  
US\$7,900-10,000  
€7,100-9,400

**PROVENANCE:**

Jonas Netter, Paris, and thence by descent to  
the present owner.

**LITERATURE:**

P. Pétridès, *L'œuvre complet de Suzanne  
Valadon*, Paris, 1971, no. P30, p. 285  
(illustrated).

The Comité Suzanne Valadon has  
confirmed the authenticity of this work.

328



329

ÉMILE-OTHON FRIESZ  
(1879-1949)

*Femme allongée*

signed and dated 'E.Othon Friesz 28'  
(lower right)  
oil on canvas  
15 $\frac{1}{4}$  x 25 $\frac{3}{8}$  in. (38.8 x 65 cm.)  
Painted in 1928

**£4,000-6,000**  
US\$5,300-7,900  
€4,700-7,000

**PROVENANCE:**

Jonas Netter, Paris, and thence by descent to  
the present owner.

329



330

## JULES PASCIN (1885-1930)

### *L'attente de l'enfant prodigue*

indistinctly inscribed by the artist (lower right)

oil on canvas

25 $\frac{3}{8}$  x 31 $\frac{7}{8}$  in. (65 x 81 cm.)

Painted in the United States in 1918

**£25,000-35,000**

US\$33,000-46,000

€30,000-41,000

#### PROVENANCE:

R. Bessard, by 1984.

Perls Galleries, New York.

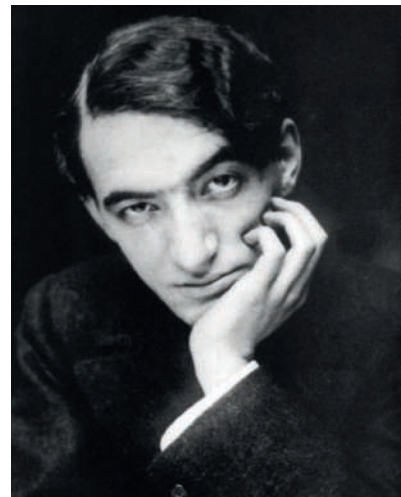
Private collection, Canada, by whom acquired from the above;

sale, Sotheby's, New York, 6 November 2015, lot 395.

Acquired at the above sale by the present owner.

#### LITERATURE:

Y. Hemin, G. Krohg, K. Perls & A. Rambert, *Pascin, Catalogue raisonné, peintures, aquarelles, pastels, dessins*, vol. I, Paris, 1984, no. 301, p. 156 (illustrated).



Jules Pascin at the Café du Dôme, Paris, in 1910.



PROPERTY FROM A PRIVATE COLLECTION

λ\*331

## MOÏSE KISLING (1891-1953)

### *Paysage provençal*

signed 'Kislíng' (lower right); signed and inscribed 'M.Kislíng  
3 rue Bara, Paris (VIe)' (on the reverse)

oil on canvas

18.3 x 21.7 in. (45 x 53.5 cm.)

Painted in 1918

**£30,000-50,000**

US\$40,000-65,000

€36,000-58,000

### PROVENANCE:

Private collection, United Kingdom; sale, Sotheby's, London,  
30 November 1972, lot 106.

Collection Zenta, Tokyo.

Anonymous sale, Hôtel Drouot, Paris, 11 June 1974, lot 19.

Galerie Gilbert & Paul Pétridès, Paris.

Private collection, Europe, by whom acquired from the above in 1989;  
sale, Sotheby's, London, 9 February 2011, lot 367.

Acquired at the above sale by the present owner.

### LITERATURE:

J. Kislíng & H. Troyat, *Kislíng*, vol. II, Turin, 1982, no. 31, p. 263 (illustrated).



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## MAURICE DE VLAMINCK (1876-1958)

### *Route de Beauce*

signed 'Vlaminck' (lower left)  
oil on canvas  
21¼ x 25⅝ in. (54 x 65 cm.)  
Painted *circa* 1954

**£40,000-60,000**  
US\$53,000-79,000  
€47,000-70,000

#### PROVENANCE:

Anonymous sale, Geneva, Galerie Motte, 6-8 June 1975, lot 57.  
Paul Kantor Gallery, Beverly Hills.  
Anonymous sale, Sotheby's, London, 1 December 1976, no. 112.  
Anonymous sale, Palais d'Orsay, Paris, 15 December 1977, lot 35.  
Anonymous sale, Mercier & Cie, Lille, 15 April 2018, lot 370.  
Acquired at the above sale by the present owner.

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



THE PROPERTY OF A LADY

λ\*333

## REUVEN RUBIN (1893-1974)

### *Musicians of Safed*

signed 'Rubin' and signed again in Hebrew (lower right)  
oil on canvas  
16¼ x 13⅞ in. (41.5 x 33.4 cm.)

£10,000-15,000  
US\$14,000-20,000  
€12,000-18,000

PROVENANCE:  
Private collection, Europe.

Carmela Rubin has confirmed the authenticity  
of this work.





THE PROPERTY OF A LADY

א\*334

## REUVEN RUBIN (1893-1974)

### *Fisherman's family*

signed 'Rubin' and signed again in Hebrew (lower right)  
oil on canvas  
13¼ x 9¾ in. (33.5 x 24.4 cm.)

**£7,000-10,000**  
US\$9,200-13,000  
€8,200-12,000

**PROVENANCE:**  
Private collection, Europe.

Carmela Rubin has confirmed the authenticity  
of this work.

λ\*335

## MOÏSE KISLING (1891-1953)

### *Bouquet de mimosas au pot rouge*

signed 'Kisling' (lower left), dated and inscribed  
'New York 1941' (lower right)  
oil on canvas  
34¾ x 43½ in. (88.3 x 110.3 cm.)  
Painted in New York in 1941

**£200,000-300,000**  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Wolff Brams, New York.  
Anonymous sale, Christie's, Tel Aviv, 29 April 2000, lot 37.  
Acquired at the above sale by the present owner.

#### LITERATURE:

J. Kisling & A. Salmon, *Kisling, 1891-1953*, vol. IV, Turin, 2008, no. 36,  
p. 209 (illustrated).

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



Moïse Kisling, *Mimosas*, 1949. Musée d'Art Moderne, Paris.





Moïse Kisling, *Mimosas*, 1939. Sold, Christie's, New York, 5 May 2010 (\$386,500).

French-Polish painter Moïse Kisling is famed for works that burst with vibrant colour and exude vitality. The present lot belongs to a series of energetic works that celebrate the delicacy and charm of the mimosa flower. From the early 1920s, Kisling's *œuvre* was pervaded with still-lives of the flower. Most frequently associated with philosophy and problem solving, and having been the subject of artistic endeavour for centuries, the dynamic yellow of the mimosa evokes the warm light of its native climes. In 1910, Kisling had moved from Poland to Paris, where he lived and worked in Montparnasse, and was part of its renowned artistic community, largely made up of emigre artists from Eastern Europe, America and Britain. At the outbreak of World War I, he volunteered for service in the French Foreign Legion. After being seriously wounded in 1915 in the Battle of the Somme, he was awarded French citizenship. Returning to Montparnasse after the war, Kisling took a studio where he lived for the next twenty-seven years, becoming close friends with artists such as Amedeo Modigliani and Jules Pascin. While in Paris, Kisling would venture out into the surrounding countryside in search of the fields blanketed with the striking yellow flower.

On the symbolic significance of the mimosa, Robert Maniquis stated, 'It became a popular cliché in metaphors for human sensibility, both delicate and empathising, but also a literary emblem, completely Romantic, that often implied in sensitivity not only a state of feeling but also one of being' (R. M. Maniquis,

*The Puzzling Mimosa: Sensitivity and Plant Symbols in Romanticism*, 1969, p. 129). Kisling's translation of this sense of being and feeling was often executed through his use of colour. Of his father, his son Jean Kisling declared, 'As a colourist, he did not set a fixed boundary when it came to juggling nuances, contrasts, or the connection between tonalities: he paid great attention to the quality of pigments. I can still hear him say: 'Do you find this beautiful?... Yes, but you will see in three-hundred years! One must paint for posterity. One must allow for the viewer to read the joy that the painter felt upon the creation of the work' (J. Kisling, ed., *Kisling, 1891-1953*, Landshut, 1995, p. 51).

In the present work, the splaying playful bouquet of mimosas effervesces with energy. The flowers emerge from a red vase on a background of earthy colours. The broad wash of natural tones in the background is offset with the exquisite delicacy of each yellow impasto head, dangling from its bough. The mottled ground gives the flowers a surrounding glow and gives them an illusionistic quality that pushes them to the very foreground of the work. Jean Kisling recalls that the Mimosa paintings were the most labour intensive of his father's works. He remembers his father painting each yellow sphere one by one by quickly rotating his brush, which had been generously coated with colour, and then retracting his hand with some speed in order to pull the paint into a low point. As a result, the trompe-l'œil spray emerges out of the centre of the canvas and into a tangible relationship with its viewer.



Moise Kisling, 1930.



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## MOÏSE KISLING (1891-1953)

### *Lys*

signed 'Kisling' (lower left)  
oil on canvas  
28¾ x 21¼ in. (73.3 x 54 cm.)  
Painted in 1930

**£50,000-70,000**  
US\$66,000-92,000  
€59,000-82,000

### PROVENANCE:

Oscar Ghez, Geneva, by 1971.  
Private Collection, Europe, by whom acquired from the above, and  
thence by descent; sale, Christie's, New York, 17 November 2016,  
lot 1251.  
Private collection, by whom acquired *circa* 2017.

### LITERATURE:

J. Kessel & J. Kisling, *Kisling*, Turin, 1971, vol. I, no. 31, p. 223 (illustrated).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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## ÉMILE BERNARD (1868-1941)

### *Vue des toits*

signed and dated 'Emile Bernard. 1890' (lower left)  
oil on canvas  
36½ x 28¾ in. (92.6 x 73 cm.)  
Painted in 1890

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

### PROVENANCE:

Dufresne collection, France.  
McRoberts & Tunnard Ltd, London.  
Lord Sieff of Brimpton, by whom acquired from the above on  
4 July 1960.  
By descent from the above; sale, Sotheby's, London, 6 February 2002,  
lot 115.  
Richard Green, London.  
Acquired from the above by the present owner.

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

## ANDRÉ LHOTE (1885-1962)

### *Le jardin*

signed and dated 'A.LHOTE.16.' (lower left)  
oil on canvas  
32 x 23 $\frac{1}{8}$  in. (81.2 x 58.7 cm.)  
Painted in 1916

**£120,000-180,000**

US\$160,000-240,000

€150,000-210,000

#### PROVENANCE:

Jean Grimar, Brussels, by 1958.

Anonymous sale, Sotheby's, New York, 15 November 1984, lot 348.

Private collection, New York; sale, Christie's, Paris, 23 October 2015, lot 19.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Musée National d'Art Moderne, *Rétrospective André Lhote*, October - December 1958, no. 29.

Albi, Musée Toulouse-Lautrec, *André Lhote: peintures, aquarelles, gouaches, dessins, lithographies*, June - September 1962, no. 15, p. 21.

Lyon, Musée des Beaux-Arts, *Exposition André Lhote*, March - April 1966, no. 16.

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



André Lhote, *Le Jardin*, 1914. Museum of Art, Rhode Island School of Design, Providence.

André Lhote's formal identification with Cubism began in 1911 with his participation in the Salon d'Automne along with other innovative young artists such as Robert Delaunay, Jean Metzinger, and Fernand Léger, and was cemented with his inclusion in the Salon de la Section d'Or. The present work, painted in 1916, strongly reflects Lhote's goal to connect modern art with the great traditions of French painting. An autodidacte, Lhote expresses in his paintings his innate sense of originality and personal creativity. Initially inspired by the past masters including Da Vinci, Ingres and Delacroix, it was during his first visit to Paris in 1907 that he was to encounter his greatest inspiration, Paul Cézanne, whose revolutionary works had just been unveiled to the general public at the Salon d'automne. In 1911 Lhote became an active member of the Section d'Or, and at their 1912 Salon he presented ten works, equalling the contributions of the founding members Albert Gleizes, Jean Metzinger and Marcel Duchamp.

Contemporary critics, including Guillaume Apollinaire, focused on the residues of classicism still present in Lhote's work, which they said ruled him out from being classified as a pure cubist – modernism being defined by the wish to create an entirely new aesthetic. Lhote would nevertheless continue to retain elements of representation and classicism in his work, as did other French artists in the movement in contrast to the Spaniards Picasso and Gris, who were committed to scaling the heights of hermetic analytical Cubism. Executed in 1916, *Le jardin* illustrates the classical decorative quality of Lhote's own brand of cubism. Around this date, the artist was focusing his research on the importance of local colour and the respective influences which tones could exert in the build-up of recession. Later celebrated also as an art critic and theoretician, Lhote would qualify his own painting as 'ambient cubism'. The present work undeniably engages the viewer with its enveloping sense of place and atmosphere.





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## GUSTAVE LOISEAU (1865-1935)

### *Falaises d'Yport en hiver*

signed and dated 'G Loiseau 1924' (lower left)  
oil on canvas  
21¼ x 25½ in. (54 x 65 cm.)  
Painted in 1924

**£60,000-80,000**  
US\$79,000-100,000  
€71,000-94,000

#### PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 31 May 1924.

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

Anonymous sale, Sotheby's London, 30 November 1972, lot 46.

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

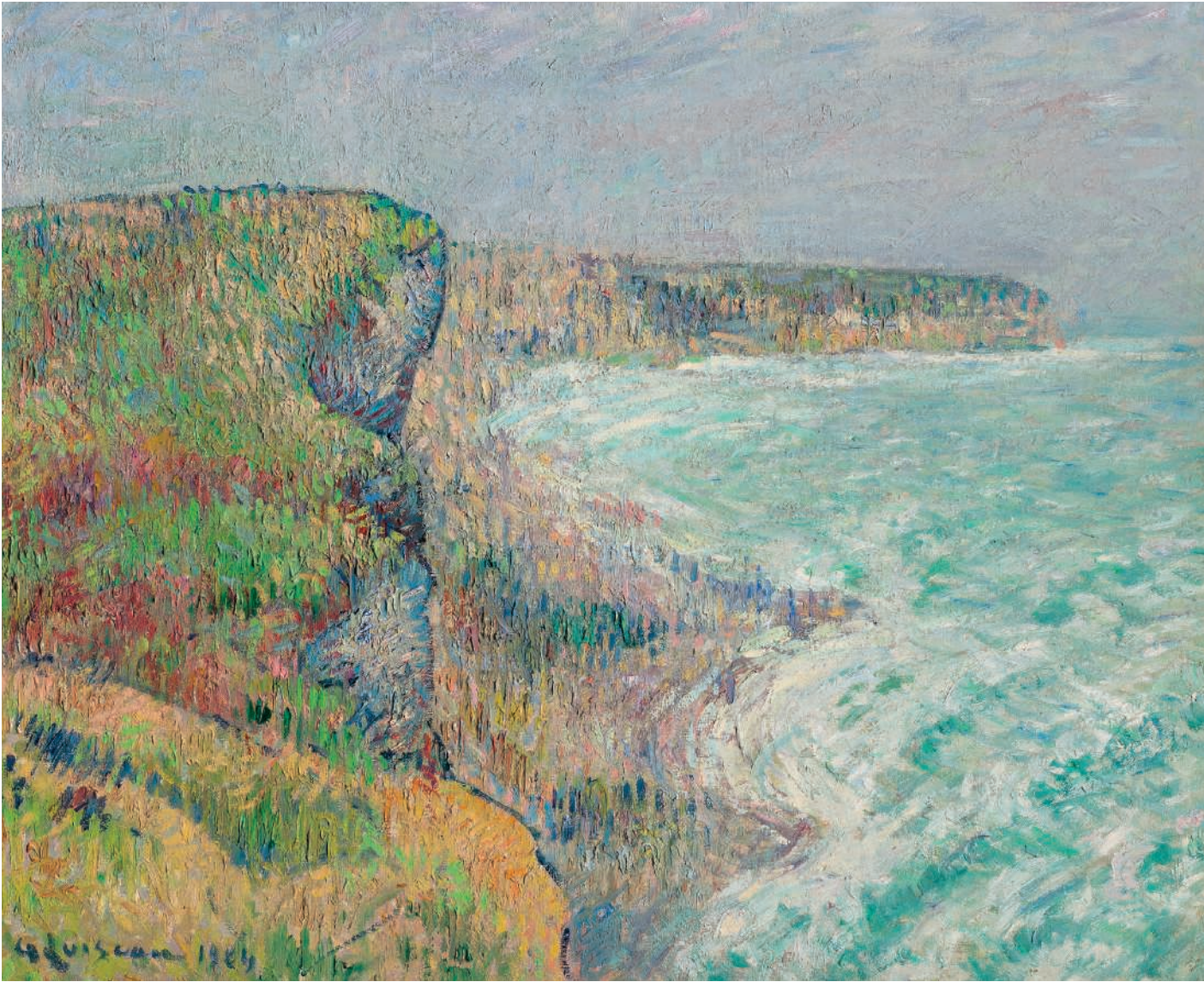
Private collection, Japan.

Acquired from the above by the present owner.

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



A group of elegant ladies observe the waves break on the beach of Yport, Normandy.





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

\*340

## GUSTAVE LOISEAU (1865-1935)

### *La route de Tournedos*

signed 'G Loiseau' (lower left); inscribed 'La route de Tournedos'  
(on the stretcher)  
oil on canvas  
18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46 x 55 cm.)  
Painted in 1923

£20,000-30,000  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Galerie Durand-Ruel, Paris.  
Edith K. Ehrman, New York, by whom acquired from the above in July  
1954, and thence by descent; sale, Christie's, New York, 10 May 2001,  
lot 370.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

\*341

## GUSTAVE LOISEAU (1865-1935)

### *Chaumière en Normandie*

signed and dated 'G. Loiseau 04' (lower right)  
oil on canvas  
18¼ x 21⅞ in. (46.6 x 55.5 cm.)  
Painted in 1904

**£35,000-45,000**  
US\$46,000-59,000  
€41,000-53,000

#### PROVENANCE:

Private collection, Europe; sale, Christie's, New York, 10 May 2001,  
lot 356.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE FRENCH COLLECTION

342

## ALBERT MARQUET (1875-1947)

### *Pins au Pyla*

signed 'marquet' (lower left)  
oil on canvasboard  
9½ x 12½ in. (24 x 31.8 cm.)  
Painted in 1935

**£30,000-50,000**  
US\$40,000-66,000  
€36,000-59,000

#### PROVENANCE:

Svensk-Franska Konstgalleriet [Gösta Olson], Stockholm,  
by whom acquired directly from the artist on 8 June 1937.  
Herman Lindquist, Gothenburg.  
Crane Kalman Gallery, London.  
Mrs Hazlerigg, London, by whom acquired from the above  
on 30 July 1958.  
Anonymous sale, Tajan, Paris, 10 June 1996, lot 40.  
Mr & Mrs Vernes, by whom acquired at the above sale and  
thence by descent to the present owner.

#### EXHIBITED:

London, Crane Kalman Gallery, *A Selection of Paintings by Albert Marquet and Jean Puy*, June - July 1958, no. 14, p. 11 (illustrated p. 12; titled 'Le bassin d'Arcachon').

#### LITERATURE:

N. Leniachina, 'Albert Marquet', in *Art*, Leningrad, 1975, no. 573, p. 211 (titled 'Le bassin d'Arcachon').

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



PROPERTY FROM A PRIVATE GERMAN COLLECTION

343

## ALBERT MARQUET (1875-1947)

### *Porquerolles, après-midi d'été*

signed 'marquet' (lower left)  
oil on canvas  
18 7/8 x 24 in. (46.2 x 61.2 cm.)  
Painted in 1939

**£70,000-100,000**  
US\$92,000-130,000  
€82,000-120,000

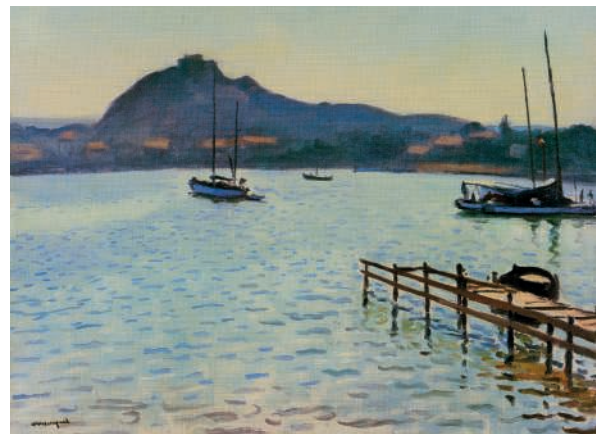
#### PROVENANCE:

(possibly) Anonymous sale, Galerie Motte, Geneva, 2-3 November 1971, lot 435.  
Galerie du Théâtre, Geneva, by *circa* 1972.  
Galerie Beauvau, Paris, by October 1992.  
Private collection, Germany.

#### EXHIBITED:

Geneva, Galerie du Théâtre, *Exposition Marquet, Renoir, Derain, Picasso, Ciry*, July - August 1972, no. 6 (dated '1938').  
Sète, Musée Paul-Valéry, *Albert Marquet: Plages et ports*, October - December 1992, no. 41 (illustrated; dated '1938').

This work 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, *Porquerolles*, 1938. Sold, Paris, 18 October 2016 (€310,000).

PROPERTY FROM A SWISS PRIVATE COLLECTION

\*344

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Le drapeau*

signed "CASSIGNEUL." (lower centre); signed, dated and inscribed "'le drapeau" Cassigneul 2018." (on the reverse)  
oil on canvas  
63¾ x 51½ in. (162 x 130 cm.)  
Painted in 2018

**£120,000-180,000**  
US\$160,000-240,000  
€150,000-210,000

### PROVENANCE:

A gift from the artist to the present owner in 2019.

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



Jean-Pierre Cassigneul, *Deauville*, 1990. Sold, Christie's, London, 25 June 2014 (£194,500).





ODILON REDON (1840-1916)

*Bouquet de fleurs*

signed 'ODILON REDON' (lower left)  
oil on canvas  
10% x 8% in. (27 x 22 cm.)

**£50,000-80,000**  
US\$66,000-100,000  
€59,000-94,000

**PROVENANCE:**

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

**LITERATURE:**

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, vol. III, *Fleurs et paysages*, Paris, 1996, no. 1342, p. 15 (illustrated).

'I am still wrapped up in flowers, underwater dramas, among those beings which might exist. Painting, with its limitless resources, is an infinitely enjoyable art. I believe that I can make continual progress with it, right to the end [of my life]. The results I achieve at the moment torment me much less.'

– ODILON REDON



## ALFRED SISLEY (1839-1899)

*Soleil d'hiver à Veneux-Nadon*

signed and dated 'Sisley. 79' (lower right)  
oil on canvas  
19% x 25% in. (49.8 x 65 cm.)  
Painted in 1879

**£350,000-450,000**

US\$460,000-590,000

€410,000-530,000

## PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 10 February 1882.

Alfred Pacquement, Paris, by whom acquired from the above on 14 February 1921.

Claude Pacquement, Paris, by descent from the above, by 1959 and until at least 1974.

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

## EXHIBITED:

Paris, Salons du Panorama de Reischöffen, *Septième Exposition des Artistes Indépendants*, March 1882, no. 176.

Paris, Galeries Georges Petit, *Alfred Sisley*, 1897, no. 32.

Paris, Galeries Durand-Ruel, *Alfred Sisley*, January – February 1937, no. 18.

London, Arthur Tooth & Sons, *La Grande Epoque de Sisley*, May – June 1937, no. 22.

Paris, Galerie Beaux-Arts, *Tableaux de collections parisiennes*, April – May 1955, no. 114.

## LITERATURE:

C. Bigot, 'Beaux-Arts: Les Petits: Salons: L'Exposition des artistes indépendants', in *La Revue politique et littéraire*, 4 March 1882, pp. 281-282 (titled 'Vue d'hiver').

J. de Nivelle, 'Les Peintres indépendants', in *Le Soleil*, 4 March 1882, pp. 1-2.

A. Silvestre, 'Le Monde des arts: Expositions particulières: Septième Exposition des artistes indépendants', in *La Vie moderne*, 11 March 1882, pp. 150-151.

G. Geffroy, *Sisley*, Paris, 1927, pl. 31 (illustrated; titled 'Soleil d'hiver à Veneux').

G. Jedlicka, *Sisley*, Lausanne, 1949, no. 26 (illustrated; titled 'Wintersonne in Veneux').

G. Besson, *Sisley*, Paris, 1954, no. 39 (illustrated).

C. Roger-Marx, *Les Impressionnistes*, Paris, 1956, pp. 24-25.

F. Daulte, *Alfred Sisley: Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 341 (illustrated).

F. Daulte, *Alfred Sisley*, Milan, 1974, p. 77 (illustrated).

R. Berson, *The New Painting: Impressionism 1874-1886*, vol. I, San Francisco, 1996, pp. 377, 381, 407, 413; vol. II, p. 213.

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





Alfred Sisley, *Bords de rivière a Veneux*, 1881. Johannesburg Art Gallery.

In the last few months of 1879, Sisley visited the Moret region to look for a house to rent. He chose a sizeable L-shaped building in the village of Veneux-Nadon, where he moved with his family in 1880 after leaving the suburbs of Paris. The walled Medieval town became Sisley's artistic home; a nearby footbridge over the railroad tracks gave access to the riverbank near the confluence of the Seine and the Loing, and the meadows bordering the Forest of Fontainebleau were a short walk to the west. Sisley studied the region closely, capturing its varying aspects from diverse vantage points and in different seasons until his death in 1899. 'The situation was ideal,' Richard Shone has written, 'for the variety of the immediate landscape – farmland and forest, rail, river and canal, cottage gardens on the one hand, overgrown copses on the other, the whole area teeming with chance viewpoints and constantly changing light' (R. Shone, *Sisley*, London, 1992, p. 128).

A quintessential view of a curving path receding into the distance, with a lone figure modestly outlined against the surrounding landscape, *Soleil d'hiver a Veneux-Nadon* is certainly the product of someone 'who walks in the countryside to be filled with joy and to enjoy life agreeably in the fresh air.' These are the words of Theodoré Duret, who celebrated Sisley's devotion to the Impressionist aim of preserving transient moments from nature (T. Duret, *Les Artistes impressionnistes*, Paris, 1878, p. 20; in M.A. Stevens, *Alfred Sisley: Impressionist Master*, London, 2017, p. 40).

Sisley's move to the region of Veneux-Nadon coincided with a decisive phase in the development of Impressionist painting. In 1880, Emile Zola, previously a prominent supporter of the Impressionists, criticised them for failing to have yet created a true masterpiece that would stand the test of time. While Monet, Renoir, and Pissarro began to re-examine their methodology and paint more and more from their studios, Sisley remained dedicated to the group's key tenet of painting *en plein air*. Instead of turning to the bustling cafés, scenes for which Renoir became famous, Sisley was devoted to the natural landscape of Moret to the point that he gained the reputation of being a recluse later in life. Mary Anne Stevens commented that Sisley would have been a 'familiar figure, whether leaving the town or, later in the day, returning to it, with his latest canvas' (M.A. Stevens, *ibid.*, p. 23).

In *Soleil d'hiver a Veneux-Nadon*, the lone figure features as an anecdotal element within the landscape; the meandering path, the bare tree branches, and the clouded sky instead provide the character of the scene. Although Sisley's choice of subject – the almost-unpopulated landscape – remained little unchanged through the course of his time in the Moret region, his treatment of the landscape progressed during the period to challenge convention, but only to further enhance his depiction of the charm of the area. Through the 1880s, Sisley increasingly explored views that countered the convention of mapping the scene by way of a curving path, road, or stream receding towards the distant horizon. Sisley would often insert trees in the middle-ground to

disrupt traditional spatial relations, the curved trunk replacing the movement provided by a path and thereby adopting an idiosyncratic character all its own. Sisley's brushstrokes also became more dappled to mirror the work of Monet and his colour palette introduced complementary colours with warm pinks and purples set against blues. *Soleil d'hiver a Veneux-Nadon* demonstrates Sisley's keen understanding of the relationship between the features of the landscape and the light that falls upon them in different seasons and in different hours of the day. The warm hues of the sunlight shine through the tall branches with hints of purple reflecting upon the remaining vegetation bordering the path. Stéphane Mallarmé praised Sisley's developing style during this period, drawing attention to how the artist 'watches the fugitive cloud and seems to paint it in its flight; on his canvass [sic] the live air moves and the leaves yet thrill and tremble' (S. Mallarmé, 'The Impressionists and Edouard Manet', *The Art Monthly Review*, 30 September 1876; in Ruth Berson, ed., *The New Painting: Impressionism 1874-1886*, San Francisco, 1996, vol. I, pp. 95-96). In the words of Gustave Geffroy, Sisley's biographer, he is 'increasingly a painter of the sky, vast peaceful skies quivering from the low horizon to the zenith with a soft, pink tone, with shades of pale blue' (G. Geffroy, 'Alfred Sisley', *Les Cahiers d'Aujourd'hui*, 13-14, Paris, 1923; in M.A. Stevens, *ibid.*, p. 82).

*Soleil d'hiver a Veneux-Nadon* was exhibited in the seventh *Exposition des Artistes Indépendants* in Paris in March 1882. The painting featured alongside other scenes of the Moret region and with works by fellow Impressionists, Monet, Renoir, and Pissarro, although Sisley was the only artist to show landscapes exclusively. This was the last Impressionist group exhibition in which Sisley would feature. He refused to exhibit any paintings in the eighth and final exhibition as he chose to try to return to the Salon, an effort that resulted in failure. In 1879, the same year the present work was painted, Renoir had written to Georges Charpentier imploring the publisher to hold a solo exhibition for the artist in the offices of *La Vie Moderne*. Renoir and Monet were then both amongst those who followed Sisley's coffin in 1899 to the cemetery at Moret-sur-Loing, located at the bottom of a rocky outcrop in the Forest of Fontainebleau. *Soleil d'hiver a Veneux-Nadon* marks the beginning of the evolution of Sisley's approach to landscape painting that developed during the time he spent immersed within the natural features of the Moret region. There, Gustave Geffroy wrote, Sisley 'had found his country' (Gustave Geffroy, *Sisley*, Paris, 1923, p. 19; in Sylvie Patin, 'Veneux-Nadon and Moret-sur-Loing: 1880-1899', in M.A. Stevens, ed., *Alfred Sisley*, London, 1992, p. 183).





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## ACHILLE LAUGÉ (1861-1944)

### *Bouquet de roses*

signed and dated 'A. Laugé 09' (lower right)

oil on canvas

20¾ x 18½ in. in. (54.4 x 46.1 cm.)

Painted in 1909

**£10,000-15,000**

US\$14,000-20,000

€12,000-18,000

### PROVENANCE:

Anonymous sale, New Orleans Auction Galleries, New Orleans,  
13 September 1997, lot 555.

Private collection, France.

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





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## MAURICE UTRILLO (1883-1955)

### *Rue Saint-Vincent sous la neige, Montmartre*

signed 'Maurice.Utrillo,V.' (lower right)  
oil on cardboard laid down on panel  
15 x 16 $\frac{1}{8}$  in. (38 x 42.3 cm.)  
Painted circa 1955

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

#### PROVENANCE:

Galerie Romanet, Paris.  
Pomeroy Galleries, San Francisco.  
Private collection, United States.  
Anonymous sale, Sotheby's, New York, 11 November 1999, lot 473.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Charpentier, *Cent Tableaux par Utrillo*, 1959.  
Tokyo, Seiji Togo Memorial Sompo Japan museum of Art, *Maurice Utrillo*, April - July 2010, no. 92 (illustrated p. 139); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum EKI, September - October 2010; and Aichi, Toyohashi City Museum of Art & History, October - December 2010.  
Marseille, Galerie Alexis Pentcheff, *Utrillo, solitude urbaine*, September - November 2017.

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

## MAURICE UTRILLO (1883-1955)

### *Abside de l'église Saint-Léger, Soissons (Aisne)*

signed 'Maurice.Utrillo.V.' (lower right); indistinctly inscribed and signed 'Soissons, L'Église Saint Léger, L'Abside. Maurice.Utrillo.V.' (on the stretcher)

oil on canvas

21¼ x 28¾ in. (54 x 72.8 cm.)

Painted *circa* 1918-1920

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

#### PROVENANCE:

Alden Brooks, Paris, by whom acquired in Paris in 1924.

Corinne Brooks Cornish, California, by descent from the above in 1964.

Private collection, California, by descent from the above in 1997; sale, Sotheby's, New York, 8 May 2014, lot 244.

Acquired at the above sale by the present owner.

The late Jean Fabris confirmed the authenticity of this work in 2014.

The early 1910s, during which time Utrillo painted the present work, was a crucial juncture in his early career. Although his application to the École des Beaux Arts had been rejected in 1909, Utrillo gained initial recognition from both critics and collectors. The dealer Louis Libaude signed a contract with the artist and promised his mother, the painter Suzanne Valadon, that he would look after her son. Soon after, three of Utrillo's landscapes were shown at the Salon d'Automne. Utrillo tried to work outdoors, but was unnerved by attention from onlookers,

and so he retired to his studio on the rue Cortot in Montmartre, where he worked from memory and from his supply of postcards which his mother had given him.

It was during this time that Utrillo realized a personal and unmistakable style in his *Manière blanche*, the 'White Period' of around 1910-1912, so named for the bleached and ashen palette he employed in his views of Paris. Utrillo sometimes even mixed plaster with his white oil colours to mimic the weathered facades of buildings. Utrillo's most frequent subjects were buildings in the Paris neighbourhood of Montmartre, added to which he explored the towns and neighbourhoods of France as inspired by the postcards which fuelled his subject matter.

*Abside de l'église Saint-Léger, Soissons (Aisne)* is a magnificent example of his work from shortly after this crucial moment, displaying the elements and pictorial tenets of his *période blanche*, notable for its solid and meticulous rendering of perspective, heavily impastoed buildings, that here bring to life the famed landmark of the Église Saint-Léger, a historic Catholic church in Soissons.



Postcard of Soissons Aisne, L'Abside de l'Église Saint Leger, 1900s.



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## MAURICE DE VLAMINCK (1876-1958)

### *Chatou*

signed 'Vlaminck' (lower right)  
oil on canvas  
23½ x 28¾ in. (59.7 x 73 cm.)

**£120,000-180,000**

US\$160,000-240,000

€150,000-210,000

#### PROVENANCE:

M. Gaffié, Nice.

Anonymous sale, Galerie Motte, Geneva, 6 November 1963, lot 54.  
Private collection, Europe, by whom acquired at the above sale; sale,  
Christie's, London, 24 June 2010, lot 396.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Yamaguchi, Yamaguchi Prefectural Museum, *Maurice de Vlaminck*, May  
- June 1982, no. 19 (illustrated; titled 'Péniche à Chatou'); this exhibition  
later travelled to Nagoya, Aichi Prefectural Museum of Art, Kobe, Hyogo  
Prefectural Museum of Art and Tokyo, Takashimaya Art Gallery.

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.

Omnipresent throughout the various stages in Vlaminck's  
artistic career, acting as a sort of pictorial *idée fixe*, is his home  
town of Chatou and, in particular, its bridge. 'In art and in life  
this bridge had very particular associations for Vlaminck. It was  
not just a point from which he could reconnoiter his painting  
territory. The bridge was as vital to him as it was to Chatou  
itself. He later recalled his tutelage by the naïve painter  
"Monsieur Henri Rigal of Chatou", whom Vlaminck visited every  
day at "his favourite haunt under the bridge"...A contemporary  
critic, evidently recognising the bridge's importance to  
Vlaminck, went so far as to call it "his atelier"' (J. Klein, *The  
Fauve Landscape*, Los Angeles, 1990, p. 134).

Following on from the colouristic exuberances of the previous  
few years, towards the end of 1907, Vlaminck found himself  
becoming increasingly dissatisfied with the seeming  
formlessness of the Fauve experiment: 'Working directly in this  
way, tube against canvas, one quickly arrives at an excessive  
facility. One ends in transposing mathematically. The emerald  
green becomes black, the pink flaming red, etc. Winning  
numbers come up at every draw and immediate success  
becomes an impasse. Preoccupied with light I neglected the  
object...either you think nature or you think light' (M. de  
Vlaminck, *Dangerous Corner*, London, 1961, p. 15).

A route out of this dilemma was offered by the Salon d'Automne  
of 1907. It devoted two rooms to a retrospective of Cézanne's  
work and while Vlaminck through his association with Vollard  
can hardly have been ignorant of Cézanne up to that point, the  
impact of such a large scale exhibition was to be profound. The  
protean quality of Cézanne's art offered many avenues of  
exploration and Vlaminck, as is evinced by *Chatou*, absorbed  
primarily Cézanne's lessons on building form through careful  
planar construction. Vlaminck also initiated a more obviously  
Cézannian palette of blue, green and ochre, with which he was  
to work for the following years.



## ALBERT GLEIZES (1881-1953)

*Cavalaire ou Le Village*

signed 'Alb Gleizes' (lower right)  
oil on canvas  
41 $\frac{1}{8}$  x 29 $\frac{3}{4}$  in. (105.6 x 75.5 cm.)  
Painted *circa* 1922

**£90,000-120,000**

US\$120,000-160,000  
€110,000-140,000

**PROVENANCE:**

Juliette Roche-Gleizes (the artist's wife), Paris, by descent from the artist.  
Anonymous sale, Palais Galliera, Paris, 16 March 1973, lot 171.  
Fondation Albert Gleizes, Paris, by whom acquired in 1994 and until 1995.  
Anonymous sale, Hôtel Drouot, Paris, 15 December 2000, lot 54.  
Chantal & Guy Heytens, Monaco; their sale, Artcurial, Paris, 18 October 2005, lot 75.  
Acquired at the above sale; sale, Sotheby's, Paris, 28 May 2009, lot 55.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Palais de Bois, *Salon des Tuileries*, 1924, one of nos. 646-651 (titled 'Peinture').  
Aix-en-Provence, Galerie Lucien Blanc, *Rétrospective Albert Gleizes*, November - December 1954, no. 19 (dated '1923').  
Avignon, Musée Calvet, *Albert Gleizes*, Spring - Summer 1962, no. 21 (dated '1923').  
Grenoble, Musée de Peinture et de Sculpture, *Albert Gleizes et tempête dans les salons 1910-1914*, June - August 1963, no. 27 (dated '1923').  
Chicago, R. S. Johnson Fine Art, *Paintings, Works on Paper, Sculpture 1880-1970*, March 2006, no. 13, p. 30 (illustrated p. 31).  
Prague, Galerie S. V. U. Mánes Diamant, *Dialog v obrazech: vazby mezi výtvarnými scénami*, April - May 2014, p. 132 (illustrated).  
Hluboká nad Vltavou, Alšova jihočeská galerie, *Alois Kohout: Lecoque mon ami*, March - May 2019.

**LITERATURE:**

A. Varichon, *Albert Gleizes, Catalogue raisonné*, vol. I, Paris, 1998, no. 1231, p. 400 (illustrated).

'Gleizes's was an important contribution, because both his writing and his painting had a big impact on the image of Cubism in Paris. His was also a special case: he was in almost every sense a maverick Cubist ... Not only from the inside but from outside, Gleizes was seen as a key figure; it was after all he who was picked out by Picabia as the model of Cubist good behaviour. He showed regularly at l'Effort Moderne and both Léonce Rosenberg and the dealer-publisher Povolozky printed his writings, for his art was backed by prodigious theoretical effusion.'

– CHRISTOPHER GREEN





PROPERTY FROM A PRIVATE GERMAN COLLECTION

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## ARTHUR SEGAL (1875-1944)

### *Komposition*

signed 'A Segal' (lower left) and dated '1923' (lower right)  
oil on burlap  
17¾ x 21½ in. (45 x 55 cm.)  
Painted in 1923

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

#### PROVENANCE:

Private collection, Germany, circa 1960s, and thence by descent to the present owners.

#### EXHIBITED:

Berlin, Landes-Ausstellungsgebäude am Lehrter Bahnhof, *Große Berliner Kunstausstellung*, June - September 1923, no. 1353.  
Berlin, Graphisches Kabinett J.B. Neumann Kurfürstendamm 232, *Gemälde von Arthur Segal*, April - May 1925.

Berlin, Berliner Secession, *Ausstellung der Novembergruppe, Arthur Segal Sonderausstellung anlässlich seines 50. Geburtstages*, May - June 1925, no. 81.

London, The Royal Society of British Artists Galleries, *Memorial Exhibition: 1894-1944 by Arthur Segal*, September - October 1945, no. 304.

Cologne, Kölnischer Kunstverein, *Arthur Segal Retrospektive*, September - October 1987, no. 279 (illustrated p. 203); this exhibition later travelled to Berlin, Haus am Waldsee, November 1987 - January 1988; Regensburg, Museum Ostdeutsche Galerie, February - April 1988; Ascona, Museo Comunale d'Arte Moderna, April - July 1988, and Tel Aviv, Tel Aviv Museum, 1988.

Krems, Kunsthalle Krems, *Wasser und Wein: Zwei Dinge des Leben, aus der Sicht der Kunst von der Antike bis heute*, May - October 1995.

#### LITERATURE:

W. Herzogenrath & P. Liška, *Arthur Segal*, Cologne, 1987, no. 279, p. 342 (illustrated fig. 27, p. 203).



PROPERTY FROM A PRIVATE GERMAN COLLECTION

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## MARTHE TOUR-DONAS (1885-1967)

### *Danseuse*

signed 'Tour Donas' (lower right)  
oil on board  
23½ x 9 in. (59.5 x 22.7 cm.)  
Painted *circa* 1918-1919

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Galerie Der Sturm, Berlin, by 1921.  
Private collection, Germany, *circa* 1960s, and thence by descent to the present owners.

#### EXHIBITED:

Berlin, Galerie Der Sturm, *Albert Gleizes, Paris, Jacques Villon, Paris, Louis Marcoussis, Paris, Jules Evola, Rom, Tour Donas, Antwerpen, Sonja Delaunay-Terk: Gemälde, Aquarelle, Zeichnungen*, January 1921, no. 96.

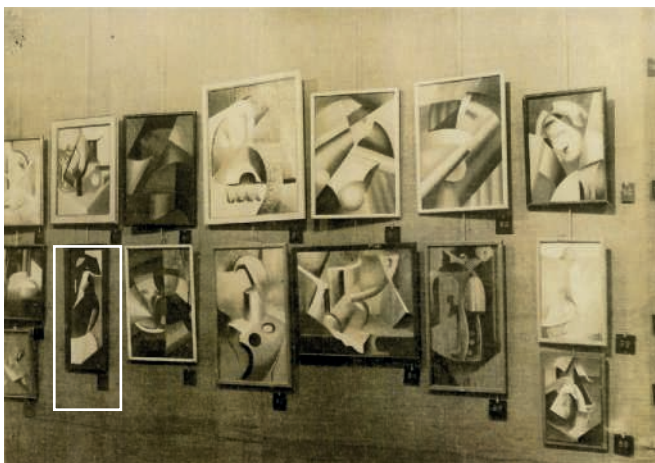
Milan, Palazzo Reale, *L'altra metà dell'Avanguardia, 1910-1940*, February - May 1980; this exhibition later travelled to Rome, Palazzo delle Esposizioni, July - August 1980, and Stockholm, Kulturhuset, February - May 1981.

Brussels, Musée d'Art Moderne, *Avant-Garde au Belgique 1917-1929*, September - December 1992, no. 51.

#### LITERATURE:

P.J.H., Paweuls, *Marthe Donas: a woman artist in the avant-garde*, Antwerp, p. 111 (illustrated *in situ*).

The Fondation Marthe Tour-Donas has confirmed the authenticity of this work.



The present lot on a wall of works by Marthe Donas at the Der Sturm exhibition of 1921. Photograph courtesy of the Marthe Donas Foundation, Ghent (Belgium).



## JUAN GRIS (1887-1927)

### *Le gobelet*

oil on canvas  
13 x 16¼ in. (33 x 41.2 cm.)  
Painted between February and April 1927

**£100,000-150,000**  
US\$140,000-200,000  
€120,000-180,000

#### PROVENANCE:

Galerie Louise Leiris, Paris.  
Galeria Theo, Madrid.  
José Sahgun, Caracas.  
Anonymous sale, Sotheby's, London, 30 March 1988, lot 142.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Louise Leiris, *L'Atelier de Juan Gris, Peintures de 1926 et 1927*, October - November 1957, no. 15 (illustrated).  
London, Marlborough Fine Art Limited, *Juan Gris, Retrospective Exhibition*, February - March 1958, no. 49 (illustrated).  
New York, Marlborough-Gerson Gallery, *Artist and Mycenae: a tribute to Curt Valentin*, 1963, no. 154 (illustrated; titled 'Goblet').  
Dortmund, Museum am Ostwall, *Juan Gris*, October - December 1965, no. 97b; this exhibition later travelled to Cologne, Wallraf-Richartz Museum, December 1965 - February 1966.  
Milan, Galleria del Milione, *Juan Gris, dipinti e disegni 1911-1927*, March - April 1968, no. 13.

#### LITERATURE:

J. A. Gaya Nuño, *Juan Gris*, Barcelona, 1984, no. 221, p. 197 (illustrated; dated '1926').  
D. Cooper, *Juan Gris*, vol. II, Paris, 1977, no. 618, p. 434 (illustrated p. 435).

'I work with the elements of the intellect, with the imagination. I try to make concrete that which is abstract. I proceed from the general to the particular, by which I mean that I start with an abstraction in order to arrive at a new fact. Mine is an art of synthesis, of deduction, as Raynal has said. [...] I consider that the architectural element in painting is mathematics, the abstract side; I want to humanise it. [...] Cézanne tends towards architecture, I tend away from it. That is why I compose with abstractions (colours) and make my adjustments when these colours have assumed the form of objects. For example, I make a composition with a white and a black and make adjustments when the white has become a paper and the black a shadow: what I mean is that I adjust the white so that it becomes a paper and the black so that it becomes a shadow.'

– JUAN GRIS



## GEORGES BRAQUE (1882-1963)

*Verre, pipe, citrons et poire coupée*

signed and dated 'G Braque 30' (lower right)  
oil on canvas  
11¾ x 25¾ in. (31.4 x 65 cm.)  
Painted in 1930

**£180,000-250,000**

US\$240,000-330,000

€220,000-290,000

**PROVENANCE:**

Galerie Paul Rosenberg and Co., New York.  
Mr & Mrs Walter Bareiss, Greenwich, Connecticut.  
Private collection, by whom acquired in December 1962, and thence  
by descent; sale, Sotheby's, London, 9 February 2005, lot 470.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Galerie Paul Rosenberg, *Exposition Braque*, November -  
December 1938.

**LITERATURE:**

Galerie Maeght, ed., *Catalogue de l'œuvre de Georges Braque, Peintures 1928-1935*, Paris, 1962, no. 35, illustrated (dated '1929').

Composed of harmonious planes of seamlessly interlocking colours, patterns and lines, *Verre, pipe, citrons et poire coupée* exemplifies Georges Braque's great mastery of the still-life, a genre which he spent his life exploring. Painted in 1930, the present work dates from what John Richardson has described as a period of 'frenzied experimentation' (J. Richardson, *Georges Braque*, London, 1959, p. 20). The three lemons radiate from the centre-right of the composition, echoed by the cut pear to the lower right; each fruit at once weighty and opaque, and at the same time feather-light as they float above the platter and tabletop upon which they lie and which can be seen through them. Colour comes to the fore in this painting, arranged throughout the composition with an effortless ease. The same cubist fragmentation of perspective and shape is in evidence, yet, in contrast to the near-monochrome paintings that Braque and his cubist comrade Pablo Picasso painted during this earlier

crucial phase of experimentation, in the present work, the composition is flooded with rich blocks and facets of colour.

The combination of varying planes in the present lot is reminiscent of Braque's Synthetic Cubist style. Moving away from the rigorous and somewhat austere form of early Cubism – known as Analytic Cubism – around 1912, Braque began introducing textures and real fragments of paper into his paintings, overlaying them to build up collage-like compositions. This pioneering technique, known as *papier-collé*, allowed Braque, along with Picasso and Gris, to play with reality and mimesis. Braque experimented further throughout the 1920s and began to move away from the restrained palette and angular forms of his earlier cubist experiments, introducing organic forms in bold planes of bright blocks of colour, adding more gesture to the surfaces. While the glass, dish, fruit, pot and pipe are all realistic, readable objects, within the composition, they lose their everyday identity and serve also as abstract shapes. Braque had a unique ability to transform the everyday ephemera of life into paintings that are at once monumental and intimate, capturing the way in which objects interact and coexist within space. The artist reflected that 'Once an object has been integrated into a picture, it accepts a new destiny and at the same time becomes universal [...] And as they give up their habitual function, so objects acquire a human harmony [...] Once involved in this universality, they all draw closer together, because we have human eyes, and then they refer uniquely to ourselves' (Braque quoted in D. Cooper, *Braque: The Great Years*, Chicago, 1972, p. 111).



Georges Braque, *Comptoir, citron et pipe*, 1920. Sold, Christie's, London, 1 October 2019 (£323,250).



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## PABLO PICASSO (1881-1973)

*Femme debout*

bronze with brown patina

Height: 19 in. (48.2 cm.)

Conceived in wood in Boisgeloup in autumn 1930 and cast in bronze in 1937 in an edition of four

**£200,000-300,000**

US\$270,000-390,000

€240,000-350,000

**PROVENANCE:**

The artist's estate.

Marina Picasso, Paris, by descent from the above.

Galerie Jan Krugier, Geneva, by whom acquired from the above.

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

**LITERATURE:**D.H. Kahnweiler & Brassai, *The Sculptures of Picasso*, London, 1949, no. 38, n.p. (another cast illustrated; dated '1931' and with incorrect dimensions).W. Spies, *Picasso Sculpture, With a Complete Catalogue*, London, 1972, no. 95, p. 303 (another cast illustrated p. 275; titled 'Woman'; dated '1931' and with incorrect dimensions).M.-L. Bernadac, M. Richet & H. Seckel, *Musée Picasso, Catalogue sommaire des collections*, Paris, 1985, no. 321, p. 167 (the wood example illustrated pp. 165 & 167).G. Boudaille, M.-L. Bernadac & M.-P. Gauthier, *Picasso*, New York, 1987, no. 137, p. 89 (the wood example illustrated).J.-L. Ferrier, *Picasso*, New York, 1996, p. 104 (the wood example illustrated).W. Spies, *Picasso: The Sculptures*, Stuttgart, 2000, no. 95.II, p. 398 (another cast illustrated p. 353; incorrectly numbered fig. 97).

Claude Picasso has confirmed the authenticity of this work.



Marie-Thérèse with her dog Dolly at her home Cité d'Alfort Maisons-Alfort, c. 1930. Photograph by Pablo Picasso.

Picasso's time in Boisgeloup signified a renewal of creative energy. The artist purchased the Château de Boisgeloup near Gisors, northwest of Paris, in June 1930. This new environment provided an escape from city life and a sacred hideaway to pursue his love affair with Marie-Thérèse Walter, Picasso's young muse whom he had met in 1927. Here, the artist found a new lease on life, coupled with an abounding urge to innovate which prompted him into a new phase of creative experimentation. Picasso's subject matter at this time drew not only on his ebullient beau, but also on the abundance of new possibilities offered to him through the medium of sculpture. He began in 1930 by creating a series of figures modelled in plaster and carved in wood in a variety of poses, both seated and standing, of which *Femme debout* is one. From here, Picasso would later progress into a series of important, large sculptures of Marie-Thérèse's distinctive profile for which his Boisgeloup period is perhaps best-known.

*Femme debout* displays the rustic tooling of Picasso's implement as he carved into the length of wood that would become her first incarnation from his mind's eye, later immortalised in a small edition of four bronze casts that accurately translate the materiality of the original. Her attenuated form, created from the process of whittling back, shows influences from the Oceanic and African tribal sculpture that had inspired Picasso's most significant breakthroughs, along with a prominent sense of antiquity in the elegant, stylised pose which stands tall and graceful, a monument to his goddess. A figure of the *éternel féminin*, *Femme debout* presents as a totem, a votive sculpture in homage to a number of female archetypes; the lover, the maiden and the huntress all in one, encapsulating the essence of his beloved Marie-Thérèse. Her loosened drapery suggests the classical inspiration, yet suggestively falls below her waist, revealing pointed breasts, her idealised young body displayed naked yet proud and unabashed. Anticipating his later *Tanagra* models from the 1950s, *Femme debout* is inherently less bound to the defining characteristics of the monumental heads of Marie-Thérèse that would come later, yet is no less inspired by her image in its abundant femininity and sensuality, the traits for which she is best known in Picasso's work.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

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## ANDRÉ LHOTE (1885-1962)

### *Les Pins à La Cadière*

signed 'A LHOTE.' (lower right)  
oil on burlap  
21¼ x 25½ in. (54 x 65 cm.)  
Painted in 1959

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

### PROVENANCE:

Weiss-Endzel, Paris, by whom acquired before 1971.  
Anonymous sale, Versailles, Blache, 14 March 1971, lot 166.  
Anonymous sale, Floralties, Versailles, 10 June 1987, lot 33.  
Hilde Gerst Gallery, New York.  
Acquired from the above by the present owner in 1987.

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





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## AUGUSTE HERBIN (1882-1960)

### *Nature morte*

signed 'herbin' (lower centre)  
oil on canvas  
18 x 15 in. (45.8 x 38.2 cm.)  
Painted in 1913

**£70,000-100,000**  
US\$92,000-130,000  
€82,000-120,000

### PROVENANCE:

Musee National d'Art Moderne, Paris, by 1913.  
Baron Fernand Graindorge, Liège, by whom acquired before 1965.  
Galerie Montanari, Paris.  
Private collection, Paris; sale, Christie's, Paris, 25 March 2014, lot 30.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Paris, Musée National d'Art Moderne, *Le Cubisme*, January - April 1953,  
no. 128, p. 50.

### LITERATURE:

G. Claisse, *Herbin, catalogue raisonné de l'œuvre peint*, Paris, 1993,  
no. 321, p. 335 (illustrated).



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## ANDRÉ LHOTE (1885-1962)

### *Les baigneurs*

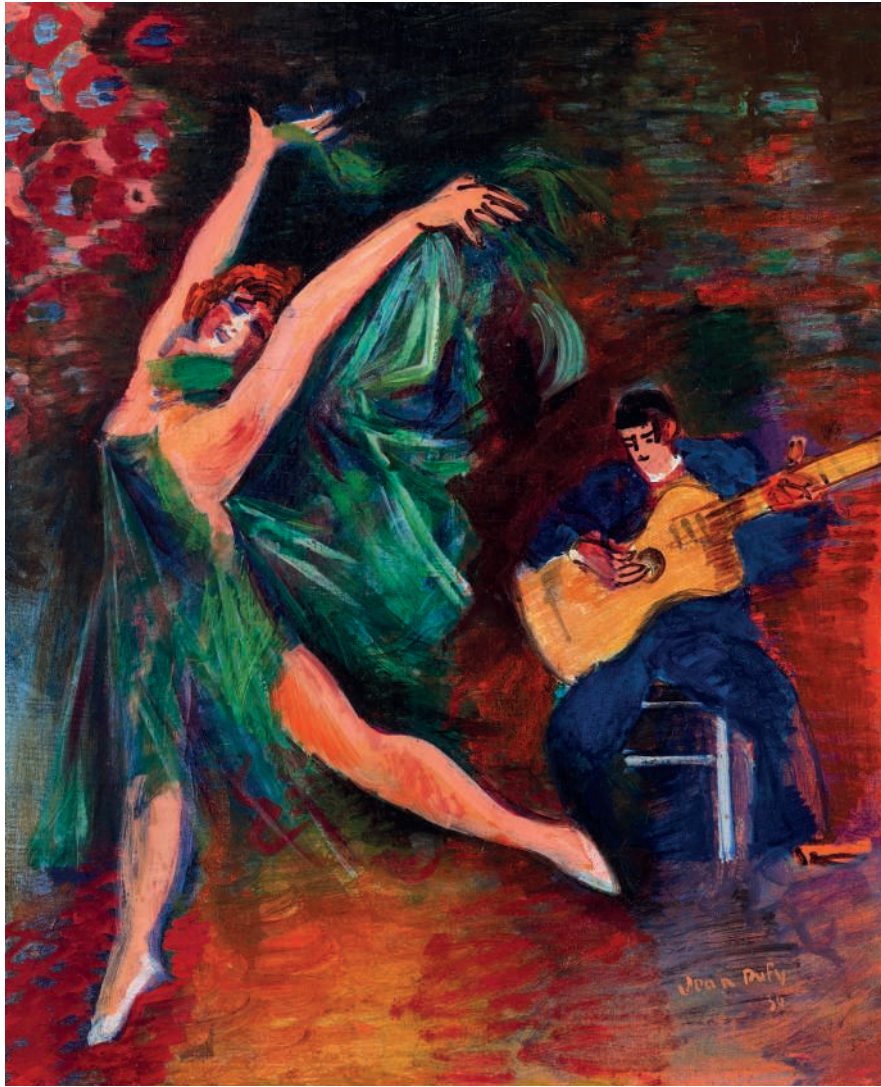
signed 'A. LHOTE.' (lower left)  
oil on panel  
6 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in. (17.4 x 21.2 cm.)

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

### PROVENANCE:

Private collection, France.  
Anonymous sale, Sotheby's, New York, 8 May 2008, lot 434.  
Acquired at the above sale by the present owner.

Dominique Bermann Martin and the late Jean-François Aittourès have confirmed the authenticity of this work.



λ\*360

## JEAN DUFY (1888-1964)

### *La danse*

signed and dated 'Jean Dufy 30' (lower right)  
oil on canvas  
18½ x 15 in. (46 x 38 cm.)  
Painted in 1930

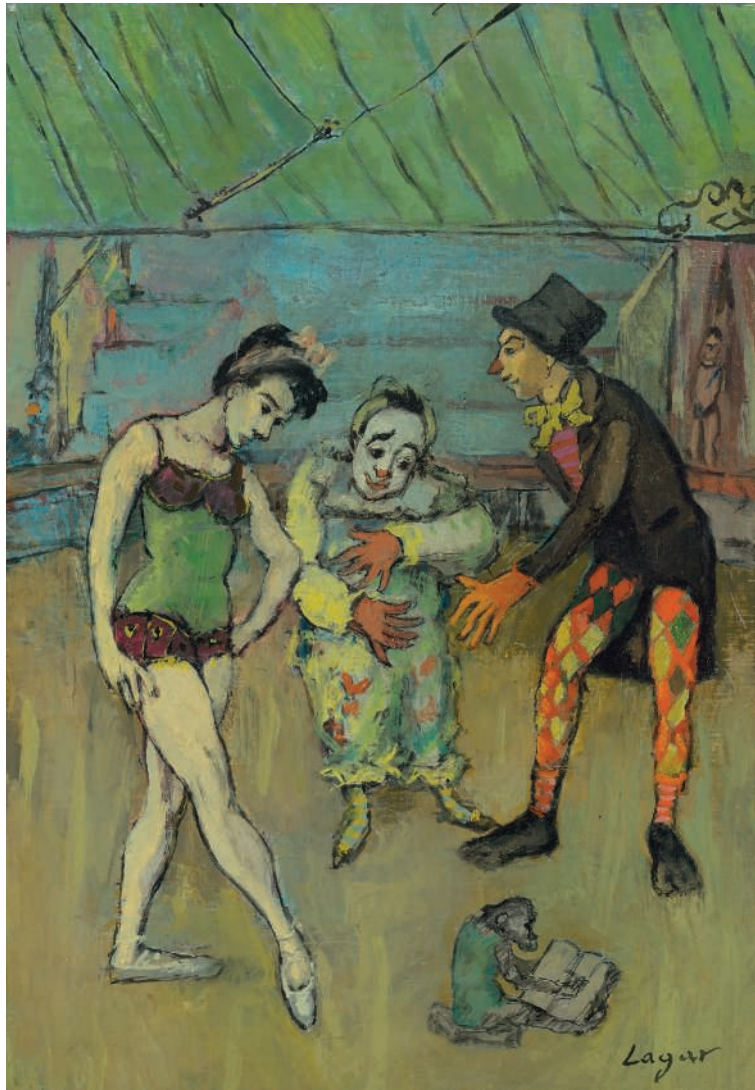
**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

### PROVENANCE:

Pierre Wolf, Paris.  
Anonymous sale, Hôtel Drouot, Paris, 26 April 2019, lot 16.  
Acquired at the above sale by the present owner.

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

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS



λ.361

CELSO LAGAR (1891-1966)

*Clowns, trapéziste et singe*

signed 'Lagar' (lower right)  
oil on canvas  
21 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in. (55 x 37.8 cm.)  
Painted in 1936

£2,000-3,000  
US\$2,700-3,900  
€2,400-3,500

PROVENANCE:

The artist's atelier sale, Paris, 18 February 1965, lot 61.  
Mme S. Henri Rhein, Paris; her sale, Hôtel Drouot, 19 October 1988,  
lot 34.  
Crane Kalman Gallery, London.  
Acquired from the above on 10 May 1996.

EXHIBITED:

London, Crane Kalman Gallery, *Celso Lagar*, June - July 1997, no. 32  
(illustrated).

Narciso Alba has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS



λ362

## CLAUDE VENARD (1913-1999)

### *Trois clowns*

signed 'C.VENARD' (lower right)  
oil on canvas  
51 x 55½ in. (129.5 x 141 cm.)

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

### PROVENANCE:

Crane Kalman Gallery, London.  
Acquired from the above on 21 December 1960.

Alain Vercel has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS

λ363

HENRI HAYDEN (1883-1970)

*Les joueurs d'échecs*

signed, dated and inscribed 'Hayden 1913 paris' (lower left)  
oil on canvas  
55¼ x 70⅞ in. (140.3 x 180 cm.)  
Painted in 1913

**£300,000-500,000**  
US\$400,000-650,000  
€360,000-580,000

**PROVENANCE:**

Charles Malpel, Montauban, by whom acquired in 1914 and until at least 1960.  
Private collection, United Kingdom, by 1962.  
Roland, Browse & Delbanco, London, by 1966.  
Acquired from the above on 25 March 1974.

**EXHIBITED:**

Paris, Champs de Mars, *Salon des Indépendants*, 1914, no. 1526.  
Lyon, Musée de Lyon, *Hayden*, 1960, no. 13 (illustrated fig. 2).  
London, Roland Browse & Delbanco, *Henri Hayden, His Cézannesque and Cubist Period*, July 1966, no. 7 (illustrated; titled 'The Chessplayers at La Rotonde').  
Paris, Musée National d'Art Moderne, *Hayden. Soixante ans de peinture 1908-1968*, May - June 1968, no. 16 (illustrated).  
Bourges, Maison de la Culture, *Henri Hayden. Rétrospective 1908-1970*, May - July 1970, no. 14 (illustrated).  
Edinburgh, Scottish National Gallery of Modern Art, *One Man's Choice*, April - May 1985, no. 35, p. 11 (titled 'The Game of Chess').

**LITERATURE:**

J. Selz, *Hayden*, Geneva, 1962, pp. 14, 32 (illustrated pl. 9).  
P. Granville, 'A Glance at the Work of Henri Hayden', in *The Burlington Magazine*, no. 784, July 1968, p. 422.

The Comité Hayden has confirmed the authenticity of this work.



Paul Cézanne, *Les joueurs de cartes*, 1890-92. Musée d'Orsay, Paris.





Robert Delaunay, *Les Tours de Laon*, 1912. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Set in the Café La Rotonde, *Les joueurs d'échecs*, encapsulates the internationalism and tolerance that pervaded café life in Montparnasse. The game of chess is central to the composition. A battle of intellect and strategies, chess may be seen as a metaphor for the anxieties felt by many concerning the arrival of so many foreign artists in Paris. Hayden, a newly transplanted Polish Jew, appears at the apex of the painting looking over the game, smoking his pipe. He is imbibing Parisian cosmopolitanism, an attribute of La Rotonde itself, while consciously borrowing from the late work of Cézanne, whose retrospective exhibition of 1907 was highly influential on a new generation of emerging artists.

A contemporary account of Café la Rotonde was given by the British writer and journalist Douglas Goldring. In his 1941 book on Montparnasse he devotes a chapter to the café: 'In almost every quarter of Paris there is a Café de La Rotonde, but the only one which has attained worldwide celebrity is at the Carrefour Vavin, where the Boulevard Raspail cuts across the Boulevard Montparnasse. At the height of its fame it was nicknamed the 'navel of the world', and it was claimed that from a seat on its terrace, if you waited long enough, you were fairly certain to see almost every contemporary artist and writer of any importance. [...] On almost any evening the Picasso gang - Derain, Vlaminck, Salmon, Mac Orlan, Max Jacob, Kisling, Apollinaire, Zadkine, Vaillant and occasionally Braque might be seen at an end table mingling with such local Montparnos as Zborowski, Fougita, Taya, the sculptor, a girl in a cocked hat and white perruque, wearing huge earrings[...]. The clientele was thoroughly cosmopolitan. In its early days Libion presided over what was in effect a family of the poor, or mostly poor - a heterogeneous collection of painters, poets, writers and scientists, with a sprinkling of Russian revolutionaries. Lenin, Trotsky, and Lunacharsky were among the latter. Those who remember seeing them there describe them as a glum and taciturn bunch, engaged most of the time in an interminable games of chess.' (D. Goldring & C. Beadle, *Artist Quarter: Reminiscences of Montmartre and Montparnasse in the First Two Decades of the Twentieth Century*, London, 1941).



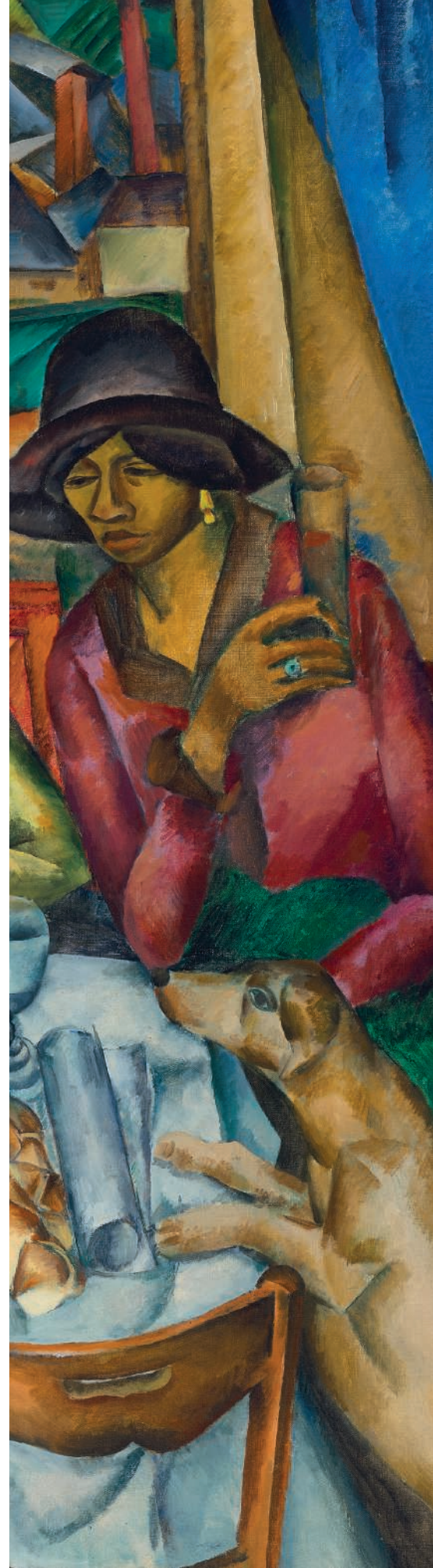


Pablo Picasso, *L'usine*, summer 1909. The State Hermitage Museum, Saint Petersburg.

The Delaunayesque cupola that we see through the window on the left is that of the Val-de-Grâce hospital a street away from La Rotonde. This is balanced on the right hand side by a landscape reminiscent of Picasso's *The Factory at Horta de Ebro* (1909, State Hermitage Museum, St Petersburg) or it could be Hayden's own 1911 painting *The Factory* now in the Leeds City Art Gallery. This appropriation by Hayden from leading avant-gardists is interesting if we consider the landscapes on the far wall as signifying different strands within *L'École de Paris*. If on the right we are looking at one of Picasso's landscapes at Horta from 1909, and on the left a Delaunayesque rendering of Val-de-Grâce, then we are witness to the work of a French artist on the left and a foreign artist on the right. Hayden appears in the middle as balance to the concerns of the French tradition, *L'École française*, as well as a convert to the international cosmopolitanism espoused and manifested by *L'École de Paris*.

The presence of the dark skinned Aïcha, may be read as another symbol of that international spirit. Seated alongside the poet Artaval (Georg Oppenheim) and Renée Kisling - wife of Moïse - she appears free of the 'othering' iconography of primitivism. Goldring dedicated a whole chapter to Aïcha in his 1941 Montparnasse memoirs and André Salmon, who wrote about her in his novel *La Nègresse du Sacré Cœur*, said, 'Aïcha is too much a girl from Roubaix not to be perfectly civilized. She sits, she dances, she is pleasant. Long before Josephine Baker launched the fashion of banana belts, Aïcha wore, at wild parties in Montparnasse, her diminutive raffia skirt.' (A. Salmon quoted in M. Fabre, 'Rediscovering Aïcha, Lucy and D'al-Al, Colored French Stage Artists' in *The Scholar and Feminist*, Online, Fall 2007 - Spring 2008, p. 1). In *Les joueurs d'échecs* we, as spectators, are invited by to join Hayden's international gang in his beloved game of chess, to glimpse an aspect of the cosmopolitanism of café life in La Rotonde and weigh it up alongside the aesthetic and political potency of that unique period in Montparnasse before the outbreak of the First World War.

Tricha Passes, Lecturer in History of Art and History, University of Bristol.



PROPERTY FROM THE COLLECTION OF THE LATE MONTY AND BARBIE PASSES:  
SOLD BY ORDER OF THE EXECUTORS



λ364

CELSO LAGAR (1891-1966)

*Petite fille*

signed 'Lagar' (upper right)  
oil on canvas  
31 $\frac{1}{8}$  x 23 $\frac{7}{8}$  in. (81.6 x 60.8 cm.)  
Painted circa 1914-1918

**£2,000-3,000**  
US\$2,700-3,900  
€2,400-3,500

**PROVENANCE:**

The Lefevre Gallery [Alex. Reid & Lefevre, Ltd.], London.  
Crane Kalman Gallery, London.  
Acquired from the above on 25 October 1963.

**EXHIBITED:**

Paris, Galerie de Paris, *Exposition rétrospective*, November - December 1961, no. 4 (dated '1914').  
London, Crane Kalman Gallery, *Soutine, Modigliani et leur temps*, October 1963 (illustrated).  
London, Crane Kalman Gallery, *Paintings, Watercolours & Drawings by Celso Lagar*, June - July 1965, no. 25.  
London, Crane Kalman Gallery, *Celso Lagar*, June - July 1997, no. 7 (dated '1914').

**LITERATURE:**

M. Wykes-Joyce, 'The Eye in the Heart-Celso Lagar', in *The Art Review*, vol. XVII, no. 12, June - July 1965, p. 4 (illustrated).

Narciso Alba has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE SWISS COLLECTION

№365

## MARIE LAURENCIN (1883-1956)

### *Petite fille*

signed 'Marie Laurencin' (upper right)  
oil on canvas  
10% x 8% in. (27 x 22 cm.)

£15,000-20,000  
US\$20,000-26,000  
€18,000-23,000

### PROVENANCE:

Anonymous sale, Daniel Beney, Lausanne, (probably) 1984.  
Private collection, Switzerland, by 1994, and thence by descent to the  
present owner.

### LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre  
peint*, vol. II, Tokyo, 1999, no. 1524, p. 212 (illustrated).



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## GUSTAVE LOISEAU (1865-1935)

### *Le port de Dieppe*

signed 'G Loiseau' (lower left)  
oil on canvas  
15 $\frac{1}{8}$  x 18 $\frac{1}{8}$  in. (38.5 x 46 cm.)

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Anonymous sale, Hôtel des Ventes, Louviers, 25 September 2019,  
lot 75.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

367

## ALBERT MARQUET (1875-1947)

### *Les toits d'Ouchy et le Léman*

signed 'marquet' (lower right)  
oil on canvas  
18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46 x 55 cm.)  
Painted in 1936

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

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

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



\*368

## MAXIMILIEN LUCE (1858-1941)

### *Bords de Seine à Guernes*

signed 'Luce' (lower right)  
oil on canvas  
21¼ x 25½ in. (54 x 65 cm.)

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

#### PROVENANCE:

Acquired by the present owner in 2019.

Denise Bazetoux has confirmed the authenticity of this work.



λ369

## AUGUSTE HERBIN (1882-1960)

### *Paysage*

signed 'Herbin' (lower left)  
oil on canvas  
21¼ x 25½ in. (54 x 65 cm.)  
Painted in 1906

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

### PROVENANCE:

Galerie Neupert, Zurich.  
Gallery Pieter B. van Voorst van Beest, The Hague, after 1986.  
Private collection, Belgium.  
Kunsthandel Rueb, Amsterdam.  
Private collection, The Hague.  
Private collection, Europe, by whom acquired from the above.  
Anonymous sale, Christie's, Paris, 24 March 2017, lot 318.  
Acquired from the above by the present owner.

### EXHIBITED:

The Hague, Van Voorst van Beest Gallery, 1986.

### LITERATURE:

G. Claisse, *Herbin, Catalogue raisonné de l'œuvre peint*, Lausanne, 1993, no. 73, p. 292 (illustrated).

MAURICE DE VLAMINCK (1876-1958)

*Le village sous la neige*

signed 'Vlaminck' (lower right)  
oil on canvas  
28¾ x 36¼ in. (73 x 92 cm.)  
Painted in 1927

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

**PROVENANCE:**

Dr. A. Roudinesco, Paris, by whom acquired directly from the artist in 1928; his sale, Parke-Bernet Galleries, Inc., New York, 10 October 1968, lot 26.

Weintraub Gallery, New York, by whom acquired at the above sale.

Private collection, by whom acquired from the above in 1971.

Private collection, New York, by descent from the above in 1982; sale, Sotheby's, New York, 3 November 2011, lot 356.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Brussels, Palais des Beaux-Arts, *Vlaminck*, May - June 1933, no. 59, p. 16.

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.





## KEES VAN DONGEN (1877-1968)

*Femme au turban*

signed 'van Dongen' (lower right, above the shoulder)  
oil on canvas  
18½ x 15 in. (46 x 38.1 cm.)  
Painted *circa* 1909

**£200,000-300,000**

US\$270,000-390,000

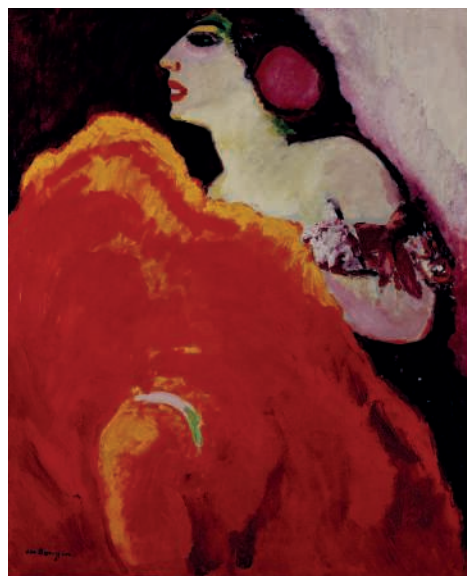
€240,000-350,000

**PROVENANCE:**

André Urban, Paris, *circa* 1967.  
Dr. Vance E. Kondon, San Diego, by November 1977 and until 1983.  
Private collection, Europe; sale, Christie's, London, 7 February 2013,  
lot 429.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Grand Palais des Champs-Élysées, *Société des artistes indépendants. Catalogue de la 78e exposition*, March - April 1967, no. 27 (illustrated; titled 'Profil étrusque' and dated '1905').  
La Jolla, Museum of Contemporary Art, *San Diego Collects*, January - February 1975.  
Phoenix, Art Museum, *Collectors*, September - November 1977.  
San Diego, Fine Arts Gallery, November 1977, no. 0745-77.  
San Diego, Museum of Art, *Insight: Selections from San Diego Private Collections*, April - June 1983 (titled 'Tête de femme' and dated '1905').



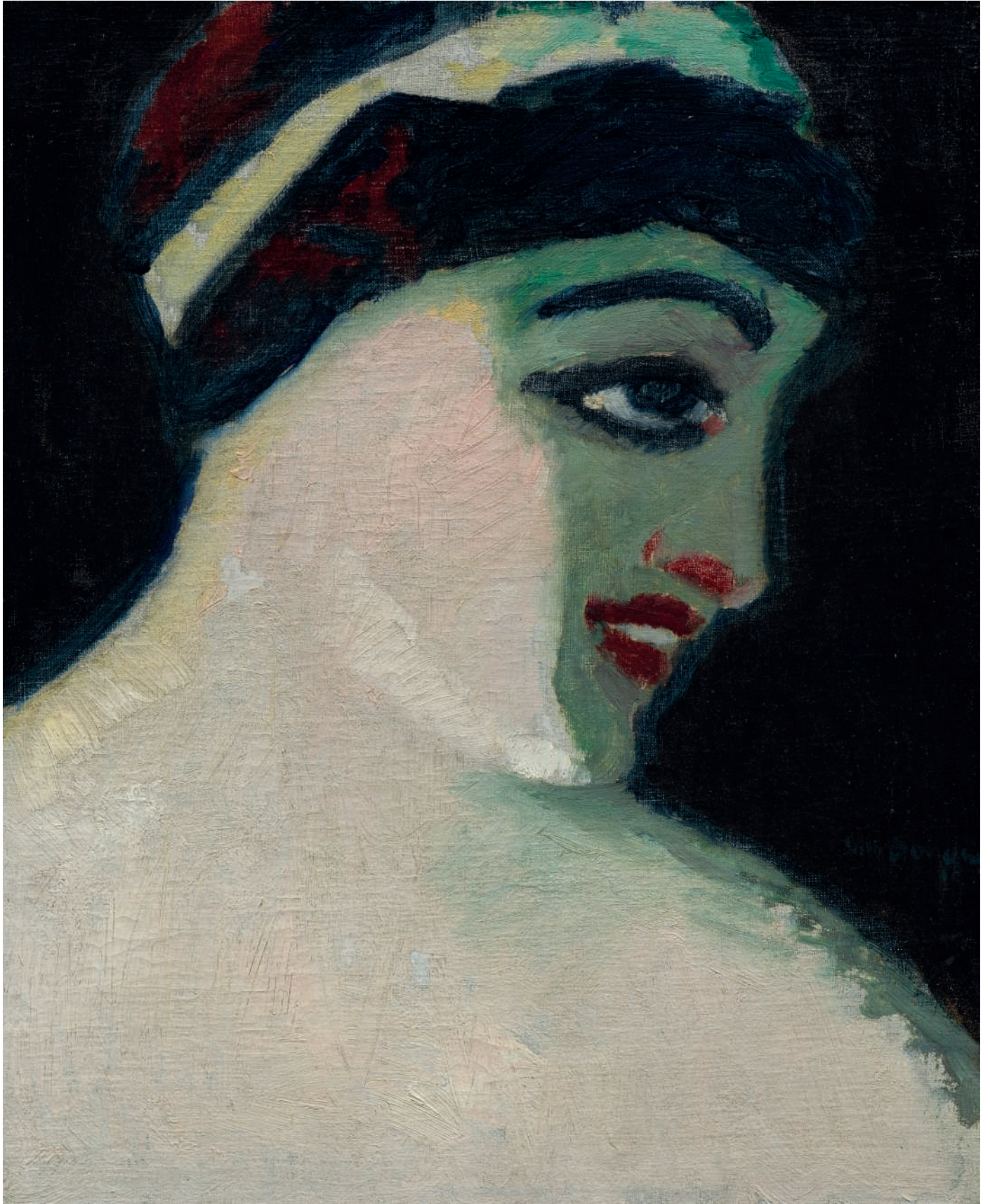
Kees Van Dongen, *La Danseuse Rouge*, *circa* 1907.  
State Hermitage Museum, St. Petersburg.

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.

Van Dongen chose to represent his Fauvist ideals mainly through portraiture. The extreme stylization of forms, his preference for bright, saturated colors and the avoidance of half-tones and realistic shadows are signature characteristics of the artist's work throughout his career. Those qualities are clearly present in *Femme au turban*, where the artist has painted much of the canvas with a gleaming white that gives a sense of the woman's chest and face; the shadows are conveyed through greys, greens and reds which are thrust into bolder relief by the body and the dark background.

Looking at this palette, the difference between Van Dongen and his fellow Fauves is immediately apparent: while his contemporaries often focused on the landscapes of, say, Chatou, Van Dongen was more often depicting the urban world which he had already chronicled in illustrations over the previous years. He immersed himself in the demimonde of artists, actresses, dancers and drinkers, recording them with a searing new vitality. In *Femme au turban*, it appears that it is not the sunlight of, say, Maurice de Vlaminck's landscapes, but instead the electric or stage lights of the nightclubs of Paris that is evoked. Indeed, the woman in the present painting appears to show some form of performer, an idea reinforced by the compositional similarities between this picture and *La danseuse rouge* of 1907, now in the State Hermitage Museum, St Petersburg: in that painting, a woman is shown in three quarters, revealing the outfit that is worn underneath the bare shoulders, but the face and the exposed skin are depicted using highly similar means.

It is a tribute to the importance of *Femme au turban* that the painting was owned by Dr. Vance E. Kondon. Born in Connecticut, Kondon was a successful doctor who managed to accumulate a collection that spanned much of the Twentieth Century, often featuring some of its most innovative pioneers, including artists such as Max Beckmann, George Grosz, Franz Kline, Roy Lichtenstein, Piero Manzoni, Brice Marden and Egon Schiele; many of these works were bequeathed to the San Diego Museum of Art, of which he was a board member, and the Museum of Contemporary Art San Diego.



## PIERRE BONNARD (1867-1947)

### *Au cirque, l'écuyère*

signed and dated '97 Bonnard' (lower left)  
oil on board  
13 x 15 $\frac{1}{8}$  in. (35 x 40.5 cm.)  
Painted in 1897

**£150,000-250,000**  
US\$200,000-330,000  
€180,000-290,000

#### PROVENANCE:

Galerie Nathan, Zurich.  
Kunstverein, Winterthur.  
Dr Eugen and Adelheid Ziegler-Riggenbach, by whom acquired from the above in 1948.  
Doctor Verena Ganzoni Irell (née Ziegler), Pfaffhausen, by descent from the above; sale, Christie's, London, 8 December 1999, lot 8.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Winterthur, Kunstmuseum, *Winterthurer Privatbesitz II*, August - November 1949, no. 40, p. 13 (titled 'Le manège').  
Zurich, Kunsthhaus, *Pierre Bonnard*, June - July 1949, no. 12, ('L'avant scène' and dated '1899').  
Rotterdam, Museum Boymans, *Bonnard*, 1953, no. 32 (dated 'circa 1904-1905').  
Lyon, Musée de Lyon, *Bonnard*, 1954, no. 7 (titled 'Le manège'; with inverted dimensions).  
Milan, Palazzo della Permanente, *Pierre Bonnard*, April - May 1955, no. 8, p. 40 (illustrated).  
Basel, Kunstmuseum, *Pierre Bonnard*, May - July 1955, no. 8.  
Munich, Haus der Kunst, *Pierre Bonnard*, October 1966 - January 1967, no. 24 (illustrated; titled 'Le manège'; this exhibition later travelled to Paris, Orangerie des Tuileries, January - April 1967.



Edgar Degas, *Miss La La au Cirque Fernando*, 1879.  
National Gallery, London.

#### LITERATURE:

L. Bracchi, 'Lettre d'Italie', in *Le Peintre*, no. 104, 1 May 1955, p. 19.  
J. & H. Dauberville, *Bonnard, catalogue raisonné de l'œuvre peint, révisé et augmenté, 1888-1905*, vol. I, Paris, 1992, no. 153, p. 186 (illustrated).

Executed in 1897, *Au cirque, l'écuyère* belongs to a seminal phase in Bonnard's work. The graphic linearism and daring use of chromatic harmonies are typical of Bonnard's best *Nabis* paintings; in fact the first group show of the movement took place in April of the same year in Ambroise Vollard's gallery.

The performing stage had been at the centre of several of Bonnard's compositions, since 1890, when he met André Antoine, founder of the Théâtre Libre, and Paul Fort, who opened the *avant garde* Théâtre de l'Art in Paris. The polychromatic extravaganza and sheer dynamism of the shows fueled the artist's radical perspective. It is likely that the setting for the present oil is the Cirque Fernando (later known as Cirque Medrano), which was located on the Rue des Martyrs in Montmartre. It had been transformed in 1875 from a wood and tarpaulin structure into a successful permanent theatre by its proprietor, the bareback rider Ferdinand Beert (alias Fernando), who had devised a varied programme, featuring the celebrated clown Medrano alongside equestrian performances. Toulouse-Lautrec was also entranced by it, and paid homage to the prowess of its seductive *écuyère* in a series of works of the late 1880s, among which the well-known *Au Cirque Fernando: Écuyère*, 1887 today at The Art Institute of Chicago. The same stage was also the setting of another masterpiece, such as Edgar Degas' *Miss La La at the Cirque Fernando*, 1879, in the collection of the National Gallery, London.

Whilst Bonnard was clearly interested in the spectacle of the circus, he also enjoyed the compositional challenges which the oval shape of its ring set him. In the present work the horse is the obvious central focal point, but Bonnard is also fascinated in the flat perspective of the picture. In addition, he creates an elaborately patterned backdrop using the strong lines of the ringside seats and the spectators in their top hats and coloured bonnets. To create a sense of foreground and distance from the stage play, Bonnard also bisects the composition with the vertical tent-post which runs down the right-hand edge of the painting, a technique borrowed from the Japanese prints of Utamaro and Hiroshige.



## GEORGES SEURAT (1859-1891)

### *Vaches dans un pré*

oil on panel  
6½ x 9¾ in. (15.5 x 24 cm.)  
Painted *circa* 1883

**£220,000-280,000**  
US\$290,000-370,000  
€260,000-330,000

#### PROVENANCE:

The artist's estate.  
Private collection, France, by whom acquired from the above.  
Acquired from the above by the present owner in 2008.

#### LITERATURE:

C.M. de Hauke, *Catalogue raisonné, Seurat et son œuvre*, vol. I, Paris, 1961, no. 49, p. 26 (illustrated p. 27).  
H. Dorra & J. Rewald, *Seurat*, Paris, 1959, no. 58, p. 55 (illustrated; dated '*circa* 1882').

*Vaches dans un pré* was painted around 1883 and is one of Georges Seurat's so-called *croquetons*, pictures created on wooden panels that he could carry through the countryside, working from life. Sometimes erroneously described as cigar box lids, the panels Seurat used were usually made of walnut or mahogany, rather than cedar wood. Seurat would often not prime his panels, allowing the rich colour of the wood to add its own warm ground to the compositions. It was in these *croquetons* that Seurat developed the visual language that would lead to his celebrated masterpiece, *Une baignade, Asnières*, now in the

National Gallery, London, in which he would move gradually towards a new concept of painting based on colour theories. The Neo-Impressionism that Seurat came to spearhead would have a marked effect on colour theories for a number of artists, bringing about new understandings and confidence in the avant-garde, and resulting in the embrace of Pointillism and thence Divisionism.

In his *croquetons*, Seurat explored the entire nature of the relationship between colour and form, using his studies of the ever-advancing science of perception to help inform him. Seurat managed to capture light, colour and form alike through brushstrokes that are almost hatched, lending a shimmering, almost impressionistic air to the composition. Works such as *Vaches dans un pré*, were the cutting edge arenas of experimentation that would result in various sea-changes in the development of the avant-garde. Looking at Seurat's all-too-short career, brutally interrupted by his death in his early thirties, it is astonishing to see the advances that he made in the brief period of his so-called maturity.



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## CAMILLE PISSARRO (1830-1903)

*Poulailler à la maison rouge, Pontoise (recto);  
Laveuses au bord de l'eau, Pontoise (verso)*

signed and dated 'C. Pissarro. 78' (lower left; *recto*); signed and dated 'C. Pissarro. 78' (lower right; *verso*)  
oil on canvas  
12 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (32 x 40 cm.)  
Painted in 1878

**£300,000-500,000**  
US\$400,000-650,000  
€360,000-580,000

### PROVENANCE:

Julie Pissarro, Paris (the artist's wife), by 1904.  
Galerie Bernheim-Jeune, Paris, by whom acquired from the above in December 1913.

Herbert Tannenbaum, Amsterdam.  
R. F. Timken - Zinkaan, Spain; sale, Sotheby's, London, 4 December 1968, lot 42.  
Mario de Botton, London.  
Anonymous sale, Sotheby's, London, 27 June 1989, lot 10.  
Acquired by the present owner in 2015.

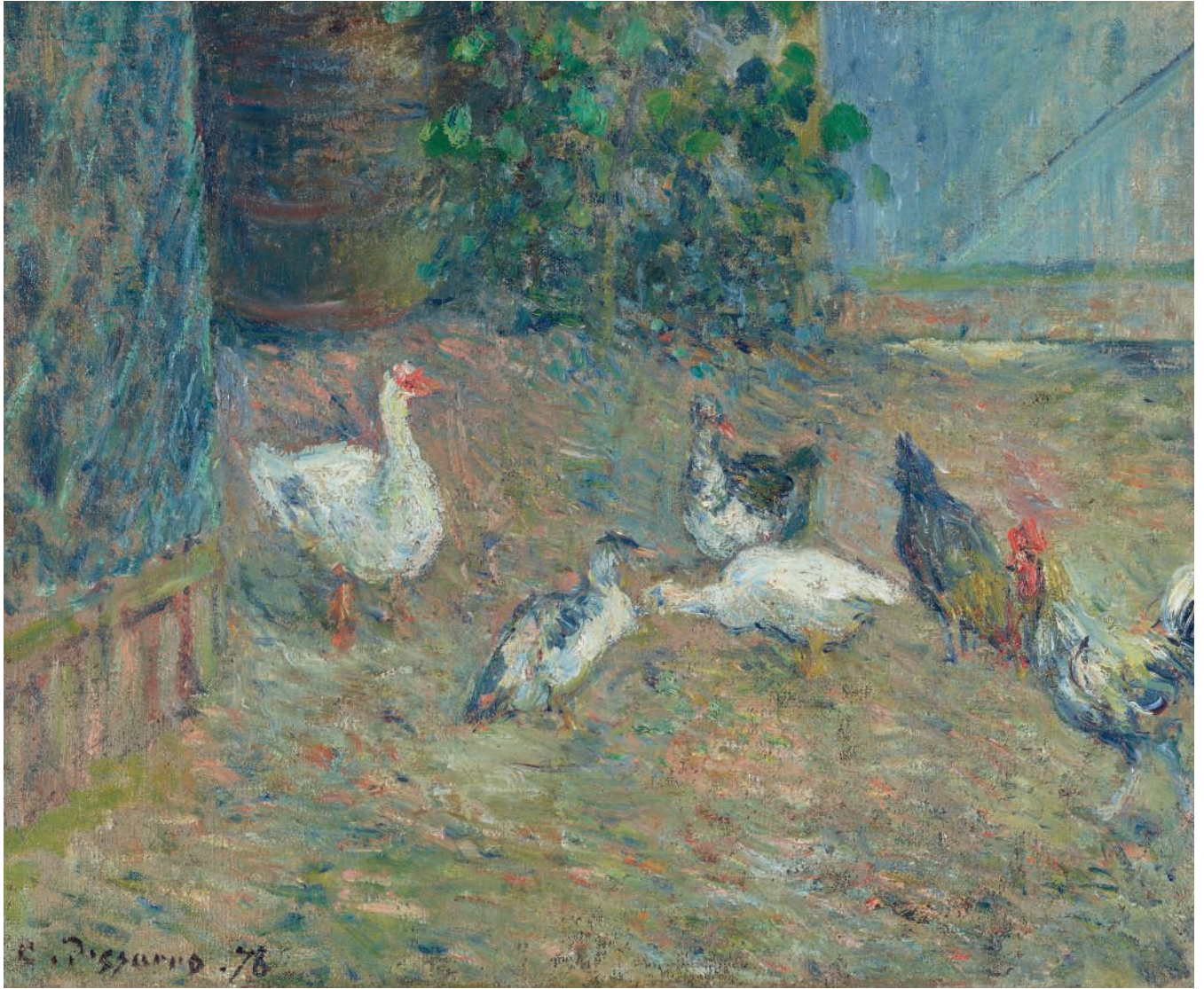
### LITERATURE:

L.R. Pissarro & L. Venturi, *Camille Pissarro, son art—son œuvre*, vol. I, Paris, 1939, no. 432, p. 141 (*recto*); no. 456, p. 145 (*verso*) (illustrated, vol. II, pl. 87 (*recto*); pl. 93 (*verso*)).  
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 565, p. 385 (*recto*; illustrated); no. 566, p. 385 (*verso*; illustrated).



Verso of the present lot.







Camille Pissarro, *La laveuse (La lessive)*, 1879. Sold, Christie's, New York, 8 November 2006 (\$1,136,000).



Camille Pissarro, *La sente des Pouilleux, Pontoise*, 1878. Sold, Christie's, London, 27 June 2017 (£665,000).

Dating from the peak of the impressionist movement, the present double-sided work *Laveuses au bord de l'Oise, Pontoise* and *Pouallier à la maison rouge, Pontoise* exemplifies the distinctive style, subject matter and compositional motifs that have come to define Camille Pissarro's pioneering form of Impressionism. Depicting two equally accomplished compositions from rural life, *Laveuses au bord de l'Oise, Pontoise* and *Pouallier à la maison rouge* can be displayed either side. Both scenes are situated in Pontoise, the small rural town in the Île de France where Pissarro was living at this time. Like Cézanne and Aix, or Monet and Argenteuil, Pissarro's name is now inseparable from Pontoise. He painted the landscape and country life here with a constant enthusiasm; indeed perhaps no other painter depicted one locale as much as Pissarro portrayed Pontoise.

*Laveuses au bord de l'Oise, Pontoise* portrays two apron-clad women diligently washing laundry on the bank of the river Oise. Their dedication, vigor and strength is palpable in the midst of bountiful nature. Pissarro's muses take centre stage in relatively large scale within this scene of daily country life and

likely originated during one of Pissarro's sojourns at Montfoucault, an isolated, rural hamlet that was a day's journey from Pontoise or Paris. Pissarro made three trips to Montfoucault between 1874-1876, seeking out new themes and reassessing his technical approach to painting. In a letter to the French writer and collector Théodore Duret, Pissarro reported on his pictorial research in Montfoucault, stating: 'I have started working on figures and animals. I have several projects of genre painting. I am timidly experimenting with this branch of art, so much illustrated by first-rank artists: this is rather bold' (Pissarro quoted in J. Pissarro, *Camille Pissarro*, New York, 1993, p.146). This canvas comes within the context of nine oils and gouaches on this theme that Pissarro made over the course of his career, at Montfoucault and Pontoise in the later 1870s and then at Eragny in the ensuing two decades (Pissarro and Durand-Ruel Snollaerts, nos. 419, 548, 589, 1010, 1217; Pissarro and Venturi, nos. 1409, 1439, 1489). Claire Durand-Ruel Snollaerts likens the poses of the two women in *Laveuses au bord de l'Oise, Pontoise* in particular to the earlier painting, *Le Berger à Montfoucault, soleil couchant* from 1875-1876 and a later composition, *Berger et Laveuses à*



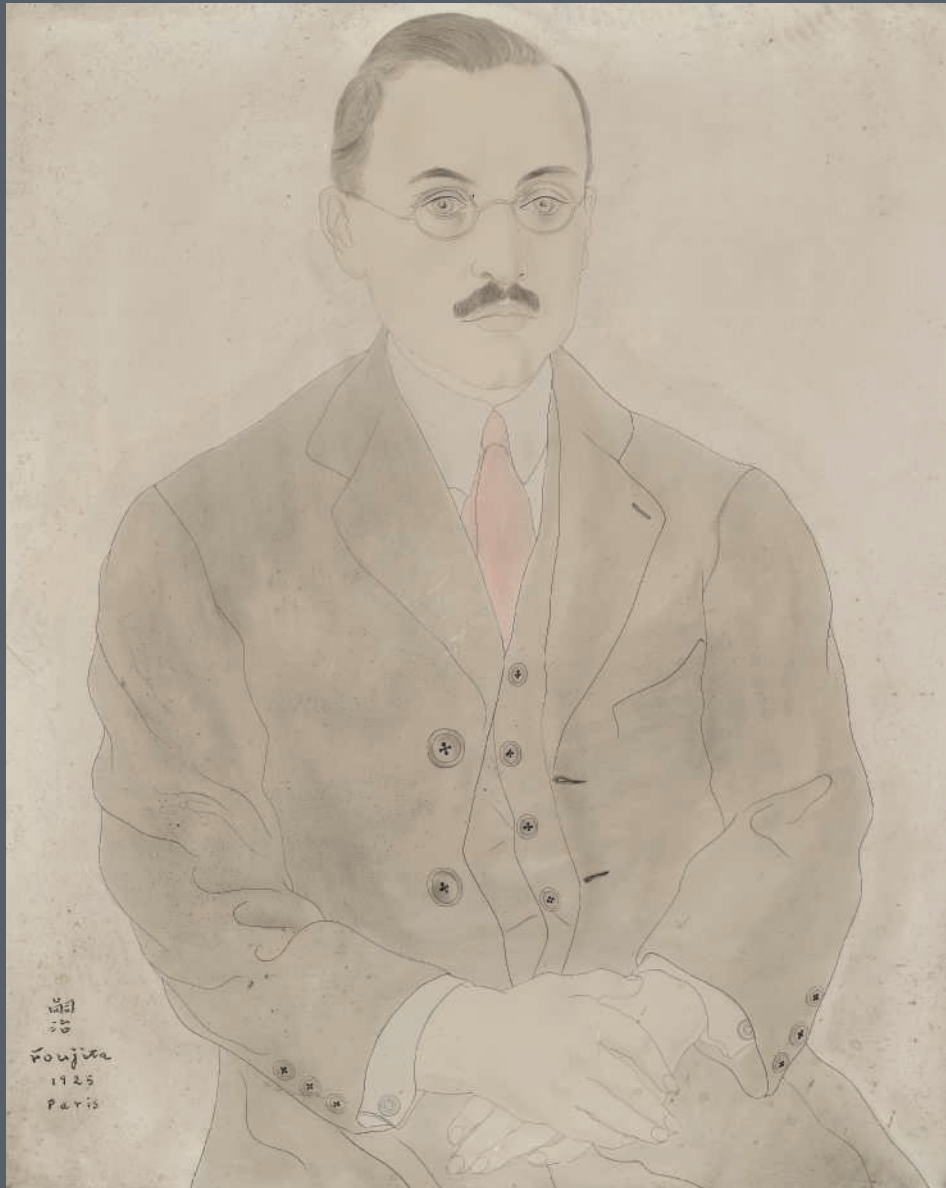
Camille Pissarro, *Ferme à Montfoucault*, 1874. Albright Knox Art Gallery, Buffalo.

*Montfoucault* from 1881 (Pissarro and Durand-Ruel Snollaerts, nos. 426 & 665). The latter work was exhibited at the Seventh Impressionist Exhibition the following year, whereupon Alexandre Hepp exclaimed in *Le Figaro*, 'Pissarro places his peasant women in front of the actual work they are doing; here they are washing on the bank of a watercourse, their sleeves rolled up, the small of their backs straining, their hands red, they are caught working and are gloriously real' (*op. cit.*, pp. 385 & 444-445).

Pissarro's protagonists are depicted in the midst of the elements, dappled in the sunlight that radiates through the trees and bounces off the shimmering water. Their presence expresses a sense of harmony between the domestic world and nature, in what appears as a celebration of life in a rural community. An admirer of the anarchist writer Peter Kropotkin's theories of the modern countryside, Pissarro contrasted the quiet reverie of his rural workers with the intensity of his own artistic efforts, recorded in a dense facture of thousands of individual touches of paint. Pissarro turned domestic service from a class-based system of perpetual servitude into healthy,

clean, and comfortable work', Richard Brettell has concluded, 'and, because of this, his paintings are subtly but profoundly anarchist' (*Pissarro's People*, exh. cat., Williamstown, Massachusetts, 2011, p. 145).

*Poullier à la maison rouge, Pontoise* further depicts the artist's henhouse at Pontoise, a rustic farmyard full of animated, healthy, poultry. Happily pecking and stalking their patch, their bright, vibrant colours and fluffy plumage suggest health and abundance within their community. They again hark back to compositions from Pissarro's explorations in Montfoucault such as *Ferme à Montfoucault* from 1874, now resident in the Albright Knox Museum, Buffalo, New York (Pissarro & Durand-Ruel Snollaerts, no. 375). These works share in common a celebration of farm life and its natural abundance, presenting a merry flock of avian life that reveres a quotidian, rural idyll. Pissarro's abounding belief in the simple joys and honesty of purpose to be found within the flora and fauna of nature would produce some of the finest examples of his work, deeply rooted in the belief that the modern countryside was as significant a subject as any great narrative within the history of painting.



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

λ\*375

## LÉONARD TSUGUHARU FOUJITA (1886-1968)

### *Portrait d'Alfred-Julien Loewer*

signed, dated and inscribed 'Foujita 1925 Paris' and signed again in Japanese (lower left); signed, dated and inscribed 'a Paris Avril 1925 Foujita' and signed and inscribed again in Japanese (on the stretcher)  
oil on canvas  
21 $\frac{5}{8}$  x 18 $\frac{1}{8}$  in. (54.7 x 46 cm.)  
Painted in Paris in April 1925

**£50,000-80,000**  
US\$66,000-100,000  
€59,000-94,000

### PROVENANCE:

Alfred-Julien Loewer, La Chaux-de-Fonds, by whom acquired directly from the artist in April 1925, and thence by descent to the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

To celebrate his fortieth birthday, Alfred-Julien Loewer (1885-1959), a prominent Swiss lawyer, commissioned Foujita to paint his portrait. The two were probably introduced by the artist's first patron, Henri Seeholzer, also an important Swiss lawyer. Loewer, who was based in La Chaux-de-Fonds, in the canton of Neuchâtel, had assembled a significant collection, which featured works by Matisse, Vlaminck, and other modern Masters.

HENRI MATISSE (1869-1954)

*Tête d'enfant (Pierre Matisse)*

signed and numbered '2/10 H. Matisse' and inscribed  
'2eme epreuve' (at the back of the neck)  
bronze with dark brown patina  
Height: 6¼ in. (16.1 cm.)  
Conceived in Paris in 1904-1905 and cast in an edition  
of eleven numbered 0 to 10; this example cast by  
Bingen & Costenoble, Paris, circa 1908

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

**PROVENANCE:**

Anna Wallich, Berlin, by whom acquired directly from  
the artist on 27 April 1908, and thence by descent to  
the present owner.

**LITERATURE:**

J. Leymarie, H. Read & W.S. Lieberman, *Henri Matisse*,  
Berkeley & Los Angeles, 1966, no. 100, p. 193 (another  
cast illustrated p. 126).  
L. Aragon, *Henri Matisse: A Novel*, vol. II, London, 1971,  
p. 175 (another cast illustrated).  
I. Monod-Fontaine, *The Sculpture of Henri Matisse*,  
London, 1984, no. 12, p. 145 (another cast illustrated  
p. 85).  
C. Duthuit & W. de Guébriant, *Henri Matisse, Catalogue  
raisonné de l'œuvre sculpté*, Paris, 1997, no. 16, pp. 40,  
340 & 352 (another cast illustrated p. 41).





THE PROPERTY OF A DISTINGUISHED FAMILY

\*377

## AUGUSTE RODIN (1840-1917)

### *Main no. 22, petit modèle*

signed 'A. Rodin' (on the front of the wrist); dated and inscribed '© by Musée Rodin 1957' (on the underside)  
bronze with brown and green patina  
Height: 3 $\frac{5}{8}$  in. (9.3 cm.)  
Conceived in 1890-1908; this bronze version cast in 1957

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

#### PROVENANCE:

Musée Rodin, Paris.  
B. Gerald Cantor, Los Angeles, by whom acquired from the above in October 1960.  
Feingarten Galleries, Los Angeles.  
Catherine Gamble Curran, New York, by whom acquired *circa* 1965; sale, Sotheby's, New York, 8 May 2008, lot 113.  
Acquired at the above sale by the family of the present owner.

#### LITERATURE:

Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris, 1983, no. 21, p. 45 (plaster version 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 2008-1848B.



Detail of the present lot



PROPERTY FROM A PRIVATE COLLECTION, LONDON

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## AUGUSTE RODIN (1840-1917)

### *Baigneuse assise se tenant les pieds, version avec tête, petit modèle*

signed and numbered 'A. Rodin No. 1' (on the right side of the base);  
inscribed with the foundry mark 'Rudier Fondateur. Paris' (on the back  
of the base)

bronze with dark brown patina

8 $\frac{3}{8}$  x 7 $\frac{3}{8}$  x 6 $\frac{7}{8}$  in. (21.4 x 18.7 x 17.5 cm.)

Conceived circa 1888-1893; this bronze version cast in an edition of  
twelve in 1955

**£30,000-40,000**

US\$40,000-53,000

€36,000-47,000

### PROVENANCE:

Martin Fabiani, Paris.

The Lefevre Gallery [Alex. Reid & Lefevre, Ltd.], London, by whom  
acquired in 1955.

Acquired from the above by the father of the present owner on  
21 December 1955, and thence by descent.

### LITERATURE:

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976,  
no. 34-2, p. 252 (another cast illustrated; titled 'Woman with a Crab').  
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of works  
in the Musée Rodin*, vol. I, Paris, 2007, no. S. 648, p. 153 (another  
cast illustrated).

This work will be included in the forthcoming Auguste Rodin  
catalogue critique de l'oeuvre sculpté currently being prepared by  
the Comité Auguste Rodin at Galerie Brame et Lorenceau under the  
direction of Jérôme Le Blay under the archive number 2019-6116B.

## PIERRE-AUGUSTE RENOIR (1841-1919)

*Rochers de Guernesey avec personnages  
(plage à Guernesey)*

stamped with the signature 'Renoir' (Lugt 2137b; lower right)  
oil on canvas  
18½ x 22 in. (46.2 x 55.8 cm.)  
Painted in 1883

**£400,000-600,000**  
US\$530,000-780,000  
€470,000-700,000

## PROVENANCE:

The artist's estate.  
Private collection, Paris.  
Private collection, Switzerland, by 1950.  
Jacques Spreiregen, Monaco, and thence by descent; sale,  
Christie's, London, 8 December 1999, lot 16.  
Acquired at the above sale by the present owner.

## EXHIBITED:

Paris, Galerie Max Kaganovitch, *Œuvres choisies du XIXe siècle*,  
May - July 1950, no. 32 (titled 'Falaises à Guernesey'; dated '1882').  
Amsterdam, Gemeente Musea van Amsterdam, 1953, no. 56.  
London, Marlborough Fine Art Ltd., *XIXth and XXth Century French  
Masters*, November - December 1955, no. 62, p. 46 (illustrated;  
dated '1882').

## LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 8  
(illustrated pl. 5; dated '1882').  
E. Fezzi, *L'Opera completa di Renoir nel periodo impressionista 1869-  
1883*, Milan, 1972, no. 587, p. 115 (illustrated).  
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux,  
pastels, dessins et aquarelles*, vol. II, 1882-1894, Paris, 2009, no. 936,  
p. 149 (illustrated).

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



Pierre-Auguste Renoir, *Enfants au bord de la Mer à Guernesey*, 1883.  
The Barnes Foundation, Philadelphia.





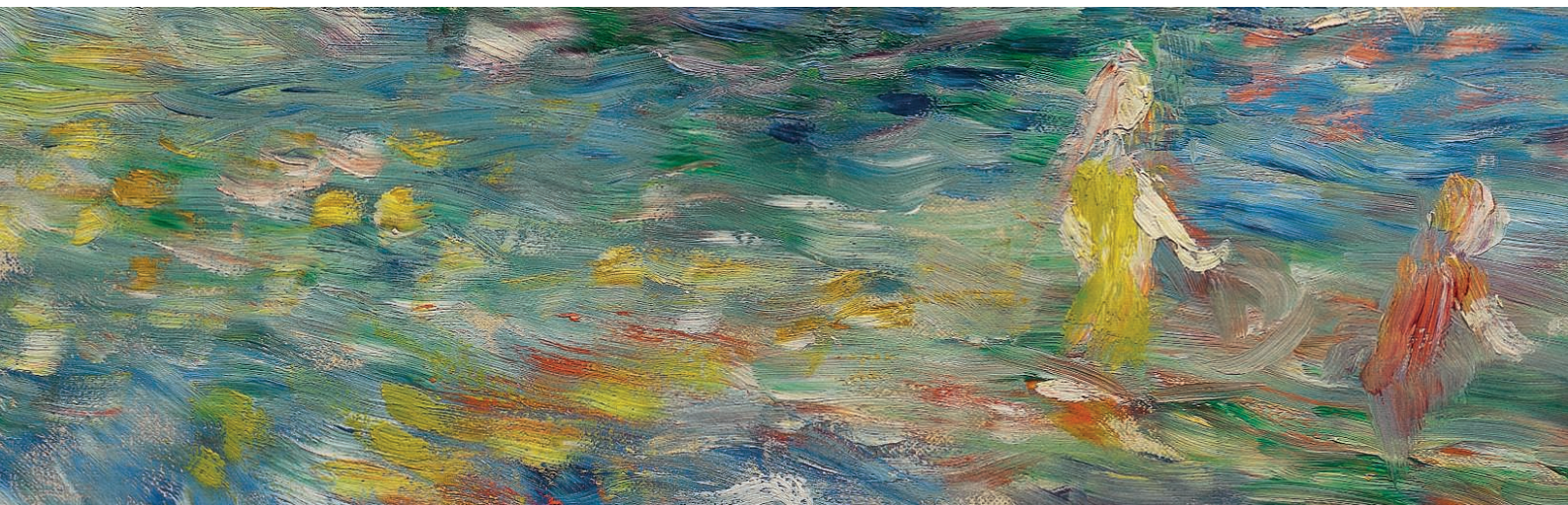


Pierre-Auguste Renoir, *La baie du Moulin Huet, Guernesey*, 1883. National Gallery, London.

Between late summer and early autumn of 1883, Pierre-Auguste Renoir spent over a month on the Channel Island of Guernsey, lodging at no. 4 of George Road, St. Peter Port. The beach of Moulin Huet, and the nearby bay at the east end of the island's rocky south coast within walking distance from his lodgings, provided the inspiration for approximately fifteen paintings, including *Rochers de Guernesey avec personnages (plage à Guernesey)*, alongside *Moulin Huet Bay, Guernesey* (in the National Gallery, London) and *Enfants au bord de la mer Guernesey* (in the Barnes Foundation, Pennsylvania). The current work pictures young children playing among the rocks, a motif to which Renoir often returned. As John House observes, Renoir was enchanted by a child's experience, 'seeking to re-create in his paintings of children his idea of the child's immediate response to visual experience, unconditioned by the knowledge of good and evil' (J. House, 'Renoir's Worlds', in *Renoir*, London, 1985, p. 14). In the present work, even more so than in Renoir's other depictions of the Moulin Huet, the figures of the children are absorbed into the surroundings by way of the artist's

treatment of light. For Renoir, a scene was important for the overall atmospheric effect it created and here, vying for attention over the natural features of the beach is the play of light captured through lively brushstrokes laden with rich, liberated colour.

Renoir did not present himself to the world as a landscape painter; he chose to exhibit figure paintings and portraits at the Paris Salon, where he featured regularly. Yet, for Renoir, the depiction of the landscape offered him a means to experiment freely with line and colour. As a result of this more liberated mode of expression, his works of this genre are often varied in terms of style and paint handling. Renoir explained to Georges Rivière: 'In the open air you are inspired to use colours that would have been unimaginable in the attenuated lighting of the studio' (quoted in M. Lucy & J. House, *Renoir in the Barnes Foundation*, London, 2012, p. 12). Stéphane Mallarmé, too, celebrated the 'shifting shimmer of gleam and shadow' in Renoir's paintings, 'the changing reflected lights, themselves



‘To seek the gay and charming aspects of nature, the aspects that make us love it, that is [Renoir’s] aim; his whole *œuvre* has this as its goal.’

– GEORGES RIVIÈRE



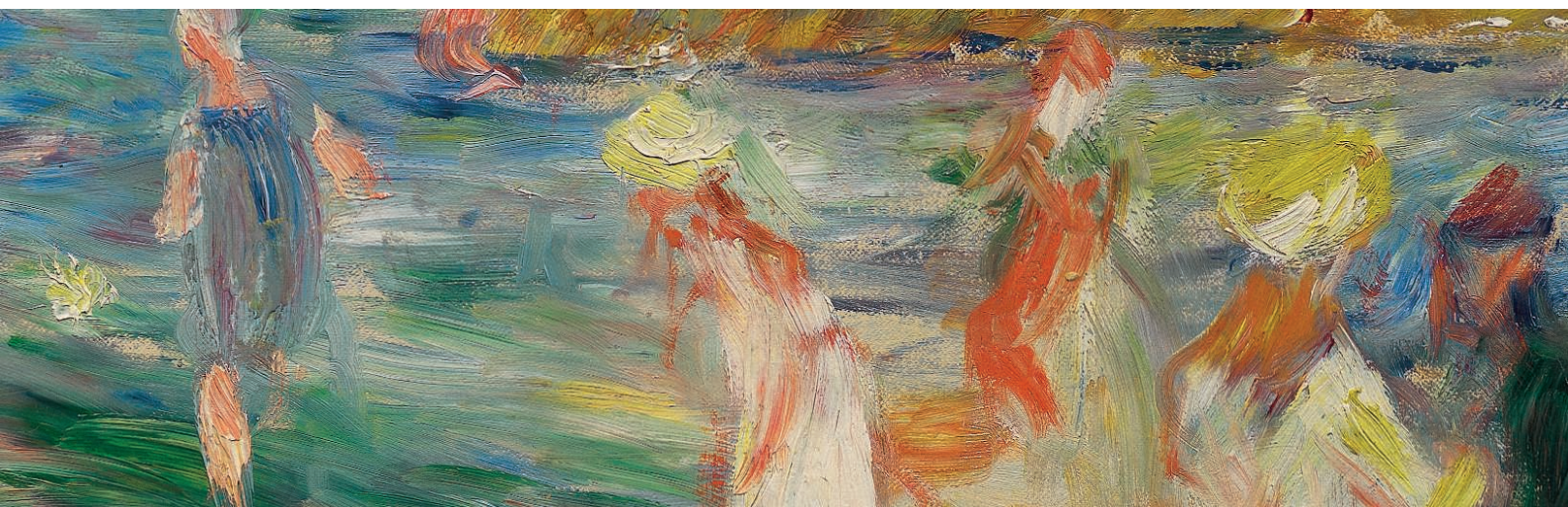
Pierre-Auguste Renoir, *Brouillard à Guernesey*, 1883. Cincinnati Art Museum, Ohio.

influenced by every neighbouring thing, cast upon each advancing or departing figure, and the fleeting combinations in which these dissimilar reflections form one harmony or many, such are the favourite effects of Renoir’ (S. Mallarmé, ‘The Impressionists and Edouard Manet’, in *The Art Monthly Review and Photographic Portfolio*, London, vol. I, no. 9, 30 September 1876; in Ruth Berson, ed., *The New Painting: Impressionism 1874-1886*, San Francisco, 1996, vol. I, p. 96). In *Rochers de Guernesey avec personnages*, traditional perspectival effects are softened in favour of the loose handling of radiant colour, the dappled brushstrokes moving in contrary directions across the canvas and hence capturing the energy of the sea and sky.

In a letter written from Guernsey on 27 September 1883 to his dealer, Paul Durand-Ruel, Renoir wrote enthusiastically: ‘I’ve found myself a charming beach here which is quite unlike our Normandy beaches ... It feels more like being in a Watteau landscape than in the real world. So I have a source of motifs that are real, graceful and which may be of use to me’ (Renoir, quoted in Wadley, ed., *Renoir A Retrospective*, New York, 1987, p.

159). Durand-Ruel championed Renoir, holding a one-artist exhibition for him in April 1883. Both he and Renoir himself regarded landscape as a key element in the artist’s appeal to the contemporary art market and, indeed, Renoir featured in both Impressionist sales at Hôtel Drouot in Paris in 1875 and 1877.

Although Renoir often made modest claims about his painterly style, and in the 1880s sought to re-educate himself on the works of Old Masters, the canvases produced during the artist’s brief stay in Guernsey are masterpieces of a liberated approach to painting. Unlike Monet, who sought to convey the topography of a particular location, Renoir was more interested in capturing the overall atmosphere of the natural scene in front of him, a predilection that is exemplified by the shimmering reverie of light and colour in the current painting. *Rochers de Guernesey avec personnages* exhibits a confidence with the handling of line and colour, contrary to Renoir’s modest words. ‘I hope to give you an idea of these charming landscapes’, Renoir wrote to Durand-Ruel, ‘despite the slightness of what I shall be able to bring back’ (*ibid.*, p. 159).



## AUGUSTE RODIN (1840-1917)

*Éternel Printemps, second état, 4ème réduction dite aussi "no. 2"*

signed 'Rodin' (on the back), stamped with the foundry mark 'F. BARBEDIENNE. FONDER' (on the left side) and inscribed '5 T' (on the underside)

bronze with brown patina

Height: 9¾ in. (24.7 cm.)

Width: 12½ in. (30.8 cm.)

Depth: 7¼ in. (18.5 cm.)

Conceived in 1884, this reduction in 1898, and cast between 1898 and 1918 in an edition of between 63 and 69 examples; this example cast between 1900 and 1905

**£150,000-250,000**

US\$200,000-330,000

€180,000-290,000

**PROVENANCE:**

Daniel Vincent, Le Quesnoy, a gift from the Ecoles Primaires Supérieures de France, circa 1918-1927.

Private collection, by descent from the above; sale, Sotheby's, London, 6 February 2014, lot 219.

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'œuvre 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 2013-4277B.

*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 (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' (Rodin 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.

The present example, cast between 1900 and 1905, during the artist's lifetime, was given as a gift to Daniel Vincent by the Ecoles Primaires Supérieures de France. A well-known teacher and politician, he served as Minister of Labor in 1921-1922 when he introduced France's first social insurance bill. He also served in various cabinets as Minister of Education, Minister of Commerce and Minister of Public Works, becoming Minister of Education and Fine Arts in the cabinet of Paul Painlevé in 1917.



## ÉMILE-ANTOINE BOURDELLE (1861-1929)

### *Héraklès archer, huitième étude dite "modèle intermédiaire définitif"*

signed and inscribed 'Emile-Antoine Bourdelle HÉRAKLÈS TUE LES OISEAUX DU STYNPHALE' (on the back); inscribed 'HÉRAKLÈS ARCHER' and in Greek 'HERAKLES' (on the front right); inscribed '3e étude' (on the front left); inscribed with the foundry mark 'ALEXIS RUDIER.FONDEUR.PARIS.' (on the left side of the base)

bronze with brown patina

24¼ x 23½ x 10½ in. (61.5 x 59.5 x 26.5 cm.)

Conceived in 1909; this bronze cast *circa* 1920 in an edition of eight plus two artist's proofs

£300,000-500,000

US\$400,000-650,000

€360,000-580,000

#### PROVENANCE:

École nationale des ponts et chaussées, Paris.

Joseph Verdin, Paris, a gift from the above in 1923, and thence by descent; sale, Christie's, Paris, 31 March 2016, lot 225.

Acquired at the above sale by the present owner.

#### LITERATURE:

F. Fosca, *E.-A. Bourdelle*, Bruges, 1924, p. 23 (the plaster version illustrated).

A. Fontainas, *Bourdelle*, Paris, 1930, no. 17 (another version illustrated).

P. Lorenz, *Bourdelle, Sculptures et Dessins*, Paris, 1947, no. 25, p. 22 (another version illustrated).

P. Descargues, *Bourdelle*, Paris, 1954, p. 38 (another version illustrated).

P. Cannon-Brookes, *Emile Antoine Bourdelle, An illustrated commentary*, London, 1983, pp. 63-64 (other versions illustrated pp. 59 & 62).

I. Jianou & M. Dufet, *Bourdelle*, Paris, 1984, no. 393, p. 105 (another version illustrated pl. 29).

C. M. Lavrillier & M. Dufet, *Bourdelle et la critique de son temps*, Paris, 1992, no. 106, p. 221, (detail of another version illustrated).

A. Le Normand-Romain, *Héraklès Archer, Naissance d'une œuvre*, Paris, 1992, no. 9, p. 73 (another version illustrated fig. 22, p. 32).



Alternative view of the present lot.





Model posing for *Héraklès archer*. Photographer unknown. Musée Bourdelle, Paris.

With the critical acclaim met by *Héraklès archer, première version* at the Paris Salon in 1910, Émile-Antoine Bourdelle had finally attained the success and recognition that he had sought since leaving the studio of Auguste Rodin. Bourdelle had spent several years with Rodin as a carver, and whilst his early work shows the influence of the older artist in both subject and execution, from the early 1900s he sought that heroic quality notable in his monumental figures, of which *Héraklès archer* is the foremost: 'Whereas Rodin followed a romantic realist literary tradition which saw human frailty, misery and fallibility as absorbingly interesting and in some sense sacred, Bourdelle was beginning to express a contemporary yearning for a race of supermen' (D. Hall, 'Émile Antoine Bourdelle, Heroic Post-Modernist', in *Bourdelle: Pioneer of the Future*, exh. cat., Yorkshire Sculpture Park, 1989, p. 31).

Conceived *circa* 1909, the title refers to the mythological sixth labour of Hercules, in which he drives away a flock of monstrous birds that wreak havoc destroying crops near the town of Stymphalos. The idea of *Héraklès archer* resulted from a fortuitous meeting with Commander Doyen-Parigot at Rodin's. This 'cuirassier' captain, of impressive stature and over-developed muscles, was a willing model for the sculptor. Impressed by his unusual physique, Bourdelle launched into the modelling, letting his hands work freely, with no predefined objective. The position of the limbs, the angle of the bow, evolved over the ten hours of posing that the commander recorded in a notebook. Maquettes followed one after the other, all sharing in common the daring posture and almost untenable balance that characterised the final *Héraklès archer*.

Although the commander's face is identifiable in several of the versions, at the request of the model, conscious of his career prospects, it was altered for the final three stages (*Petit Héraklès, Héraklès, Intermédiaire, première étude et Héraklès, Intermédiaire définitif*). This face, 'this cruel and terrible head, which expresses fierce determination and shrewd calculation, the head of a cruel and grasping conquistador' (G. de Céli,

*Gazette de France*, 14 April 1910), largely contributed to the success of the subject when it was first exhibited in 1910. The public was particularly receptive and the critics unanimously hailed Bourdelle's work: '*Héraklès killing the birds of Lake Stymphale*, by M. Émile Bourdelle, is not only the most important work in the Show but indeed one of the most remarkable and most audacious pieces of sculpture that we have seen in recent years' (E. Charles, *Liberté*, 28 April 1910).

The subject of the warrior was one that Bourdelle had previously explored in Rodin's studio for his first public commission in 1893, a monument to the heroes of Montauban in the Franco-Prussian war of 1871-1872. Their draperies and ancient weapons recall classical sculpture, but unlike their Greek and Roman forebears or indeed the example of Rodin, they were brutally formed to suggest the horrors of war. In contrast with this earlier work, the warrior pose in *Héraklès archer* has less to do with this severe martiality than with the great physical strength and simultaneous illusion of ease inherent in dance. Significantly, *Héraklès archer* was commissioned by Gabriel Thomas, promoter of the Théâtre des Champs Élysées, who soon after also commissioned Bourdelle to execute the frieze for the decoration of the theatre in 1910. *Héraklès archer* was described by a contemporary critic as 'the unbelievably audacious movement of this archer balancing himself in mid-air, supported against the ridge of a rock, that human form that even appears to leap in its immobility, that summary, precise, full and vibrant modelling is one of the most prodigious endeavours of living art. Here realism borders on idealism. A model may have sat for this anatomy but none could have given it this countenance or movement' (C. Morice, quoted in D. Hall, *op. cit.*, p. 28).

Bourdelle modeled eight studies for *Héraklès archer*, of which the present version, *Héraklès archer, huitième étude dite "modèle intermédiaire définitif"*, is one of the most fully realized. The definitive version measures 98 inches (250 cm.) and stands in the grounds of the Musée Bourdelle, Paris.







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## GEORGES BRAQUE (1882-1963)

### *Barque et falaise*

dated and numbered '1953 195' (on the stretcher)  
oil on canvas  
13 x 18½ in. (33 x 46 cm.)  
Painted in 1953

**£45,000-65,000**  
US\$59,000-85,000  
€53,000-76,000

### PROVENANCE:

Galerie Louise Leiris, Paris.  
Galeria Theo, Madrid & Barcelona.  
Anonymous sale, Sotheby's, New York, 2 May 1996, lot 217.  
Private collection, Switzerland; sale, Beurre Bailly Widmer  
Auktionen, Basel, 20 June 2018, lot 133.  
Acquired at the above sale by the present owner.



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## ÉDOUARD VUILLARD (1868-1940)

### *Les arbres sur le coteau*

stamped with the signature 'E Vuillard' (lower right; Lugt 2497a)  
oil on board  
22 $\frac{7}{8}$  x 30 $\frac{3}{4}$  in. (58 x 78 cm.)  
Painted *circa* 1900

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

The artist's estate.  
Hallsborough Gallery, London.  
Anonymous sale, Sotheby's, London, 29 April 1964, lot 98.  
Anonymous sale, Sotheby's, London, 8 July 1971, lot 35.  
Private collection, United Kingdom, and thence by descent.  
Anonymous sale, Christie's, New York, 14 November 1996, lot 254.  
Anonymous sale, Vermot & Associés, Paris, 10 October 2016, lot 32.  
Acquired at the above sale by the present owner.

### LITERATURE:

A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, vol. II, Milan, 2003, no. VII-77, p. 580 (illustrated).

## ALEXEJ VON JAWLENSKY (1864-1941)

*Stilleben mit Tuch, Blumen im Krug,  
Apfel und Behälter auf Tisch*

signed 'A. Jawlensky' (lower left)  
oil on board  
28 $\frac{1}{8}$  x 25 $\frac{1}{8}$  in. (71.4 x 63.6 cm.)  
Painted in 1909-1910

£180,000-250,000  
US\$240,000-330,000  
€220,000-290,000

## PROVENANCE:

Private collection, Germany.  
Private collection, The Netherlands, by descent from the above in 1937, and thence by descent to the present owner.

The Alexej von Jawlensky-Archiv S.A. will include this work in the forthcoming volume of their *Von Jawlensky catalogue raisonné*.

Jawlensky's love of pure and untrammelled colour is clear in *Stilleben mit Tuch*, the fruit and flowers burn forth from the underlying board which provides the darker outlines from beneath. Painting in his distinguishable *Cloisonnist* style, with dark contouring carving through saturated colour planes, in the present work Jawlensky's lends the fruit and other objects an

intensity that is akin to stained glass. As such, *Stilleben mit Tuch* combines both the earlier influences of Gauguin and the School of Pont Aven with those of Jawlensky's later Fauve counterparts, Matisse and Derain. However, as John Elderfield observes, 'The exotic colouring of Jawlensky and of the Murnau Kandinsky sets the German work apart from the French...French colouring resolved itself around the contrast of complementary hues; the German use of colour depended on an orchestration of adjacent hues, set off and enlivened by complementaries, and generally deeper and more resonant in effect...' (J. Elderfield, *"The Wild Beasts": Fauvism and its Affinities*, New York, 1976, p. 143).

The key to *Stilleben mit Tuch*'s brilliance is not just the rich exotic palette, but a display of other specific techniques adopted by the artist and his fellow comrades of the Der Blaue Reiter group during this period. From 1903-1904 Jawlensky began working on light brown board, which, by 1905, became the sole support he'd use. From that moment on, Jawlensky would purposefully leave compositions with areas of the board still visible, its texture noticeable under paint layers applied in wavy, zig-zag strokes. *Stilleben mit Tuch* is a triumphant display of how he adopted this technique; with colour and texture being of major importance, Jawlensky successfully manipulates his use of exposed board, to create the effect of richly bold areas of pigment hovering above their surface and projecting outward with a vibrant urgency.

Jawlensky's increasing interest in colour would continue to expand to the point where he was to become almost spiritually attached in his pictures. Around 1911, he began to concentrate mainly on the magnificent female heads that brought him lasting fame. He thereafter painted still-life arrangements only on an occasional basis, until his final years, when he created a valedictory, visionary series of floral subjects.



Alexej von Jawlensky, *Stilleben mit Früchten, Figur und Flasche*, 1907.  
Private collection.



## PAUL KLEE (1879-1940)

*Stilleben*

signed 'Klee' (lower right); dated, numbered and inscribed  
'1924. 79. Stilleben' (on the artist's mount)  
oil on paper laid down on the artist's mount; watercolour and  
pen and ink on the artist's mount  
image: 8½ x 11¼ in. (21.8 x 28.6 cm.)  
artist's mount: 10 x 12¾ in. (25.3 x 31.4 cm.)  
Painted in 1924

£150,000-250,000  
US\$200,000-330,000  
€180,000-290,000

## PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.  
Klee-Gesellschaft, Bern, by whom acquired from the above in 1946.  
Galerie Rosengart, Lucerne, by whom acquired from the above in 1952.  
Arnold H. Maremont, Winnetka, Illinois, by whom acquired from the  
above in 1954.  
Galerie Beyeler, Basel, by 1969.  
Anonymous sale, Dr. Ernst Hauswedell, Hamburg, 4 June 1971, lot 1042.  
Galleria de' Foscherari, Bologna, by 1971.  
Acquired from the above by the present owner.

## EXHIBITED:

Munich, Hans Goltz, *100. Ausstellung, Paul Klee Gesamtausstellung  
1920-1925*, May - June 1925, no. 31.  
Munich, Haus der Kunst, *Klee*, April - May 1954, no. 93.  
Bologna, Galleria de' Foscherari, *Paul Klee*, November - December  
1971, p. 71 (illustrated); this exhibition later travelled to Milan, Galleria  
Eunomia, January 1972.

## LITERATURE:

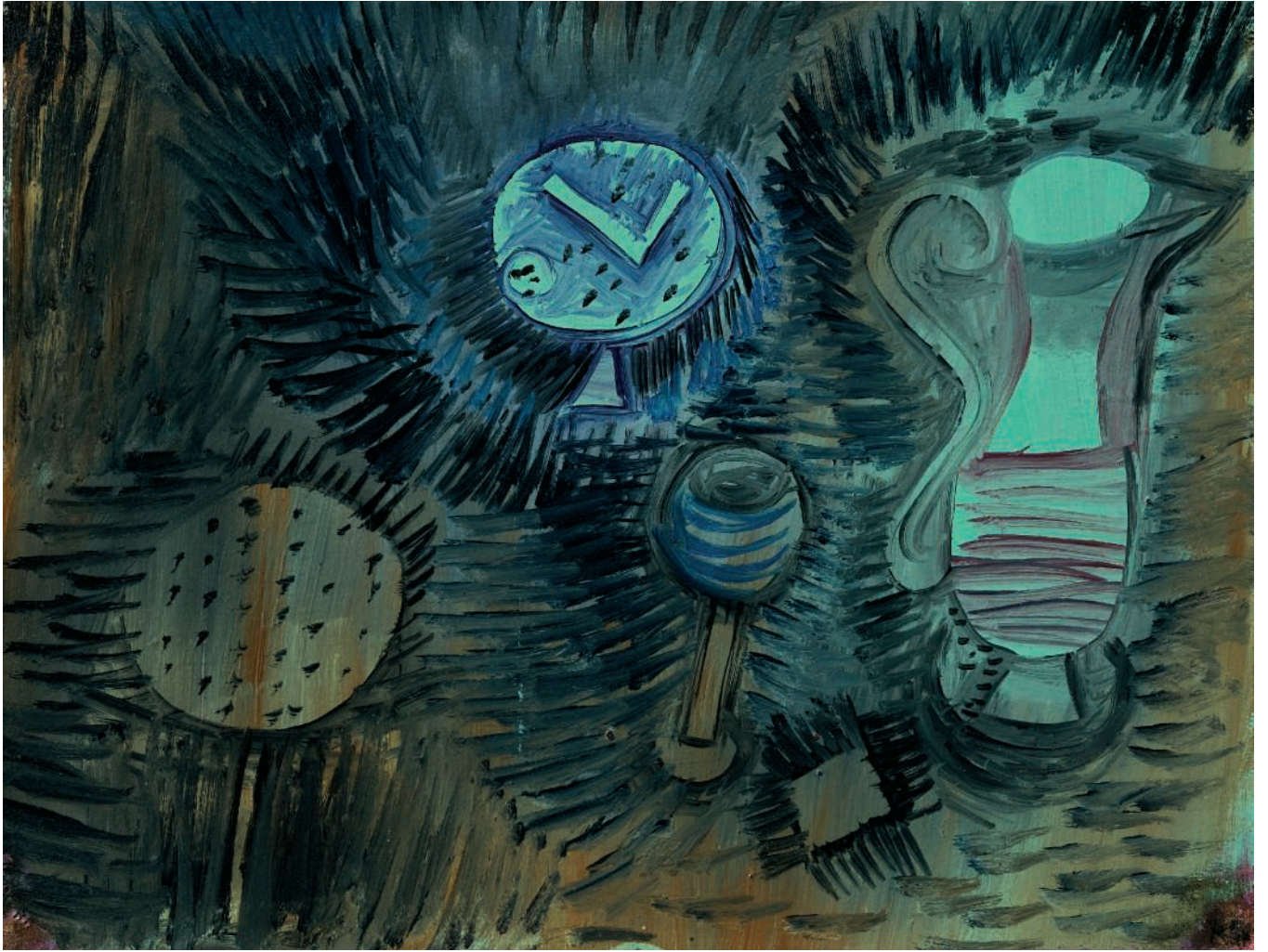
M. Brion, *Klee*, Paris, 1955 (illustrated pl. 27).  
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné*, vol. IV,  
1923-1926, Bern, 2000, no. 3447, p. 204 (illustrated).

Emerging from the shadows of dark blue paint, an array of objects figures at the heart of Paul Klee's *Stilleben*, plucked from the depths of the artist's imagination. Executed against a backdrop of deep, textured pigments, the objects appear as if from thin-air, not placed on a table as would be the case in a traditional still-life, but, rather, floating unsupported in the mysterious void. The forms are delineated using sinuous lines which, combined with the deep blue background and shadows, deepens the mysterious nature of the scene, lending it a supernatural air. It is this mystery, this hidden, unresolved story, which forms the foundation of the artist's approach to creation at this time, and which lends Klee's art its intense power.

Executed in 1924, the present work emerged at a time of unrivalled professional success for Klee. In 1920, the artist had been invited by Walter Gropius to join the faculty at his progressive artistic school, the Bauhaus, offering the artist the position of Master of Form in the book-binding workshop. Klee quickly immersed himself in life at the school, and was swiftly appointed to further roles in the glass-painting studio and on the school's revolutionary foundation course. The artist spent the opening years of his tenure at the Bauhaus diligently developing his teaching methods, consolidating his own personal experiences as an artist and clarifying the techniques he had previously adopted instinctively, in order to define and communicate the methodological and theoretical foundations of his art to his students. Notwithstanding this, works such as *Stilleben* reveal the continued importance of instinct in Klee's creative process, as chance, spontaneity and romanticism remained central to his own artistic vision.



Pablo Picasso, *Nature morte au pichet*, 6 March 1937. Sold, 27 June 2017, Christie's London.



## OSSIP ZADKINE (1890-1967)

### *Tête d'homme*

signed 'O ZADKINE' (on the left side)  
carved wood  
Height: 12 $\frac{5}{8}$  in. (32.2 cm.)  
Carved in 1928; this work is unique

**£150,000-200,000**

US\$200,000-260,000

€180,000-230,000

#### PROVENANCE:

Bernard Davis, La France Art Institute, Philadelphia, by 1929.  
Private Collection, Boca Raton, Florida.  
Rachel Adler Fine Art, Caracas.  
Acquired from the above by the present owner.

#### EXHIBITED:

Chicago, The Arts Club of Chicago, *Sculpture by Zadkine*, January 1931, no. 17.  
Brussels, Musée des Beaux-Arts, *Zadkine*, January 1933.  
Curaçao, The Curaçao Museum, *Zadkine*, 1952.

#### LITERATURE:

The artist's handlist.  
A. de Ridder, *Zadkine*, Paris, 1929, no. 18 (illustrated).  
I. Jianou, *Zadkine*, Paris, 1964, p. 86 (dated '1927').  
I. Jianou, *Zadkine*, Paris, 1979, no. 151, p. 70 (dated '1970').  
S. Lecombe, *Ossip Zadkine, L'œuvre sculpté*, Paris, 1994, no. 206, p. 251 (illustrated).



Ossip Zadkine, *Tête d'homme*, 1927-28.  
Sold, Christie's, Paris, 17 October 2018 (€343,500).

In 1909, Zadkine left Belarus and his home town of Vitebsk to settle in Paris. There, he made a natural connection with the magnetic milieu of emigrant artists, following the example of Amedeo Modigliani, Jacques Lipchitz and Alexander Archipenko. In the years following the First World War, many artists sought to escape the brutality of their time and return to classical sources in their work. Greek and Roman statuary – a *fortiori* the motif of the head – was considered the height of refinement and beauty at the time, and became a preferred theme for avant-garde sculptors.

Although Ossip Zadkine's majestic *Tête d'homme* from 1928 was crafted in keeping with the classical canon, it also shows signs of this modernist style and constitutes one of the artist's most remarkable works from which emanates an elegance marked by the desire to revive the human spirit. In the present work, carved directly by hand, Zadkine appears to free himself from the severity associated with the intensely academic Cubist style which the artist felt did not leave enough room for human emotion. While some of the codes of Cubism's streamlined geometry can still be seen in the daring shaping of the nose and curve of the eyes, *Tête d'homme* primarily exudes a striking expressiveness more akin to the directness of the tribal art which remains the root of the movement's original inception, the medium enhancing the spontaneity with the handmade and organic qualities of its production. In his direct carving of the wood, Zadkine further recalls Amedeo Modigliani's characteristic stylisation, evoked here by the almond-shaped eyes of the model and the imposing nature of the neck.

While the two artists shared the same passion for woodwork and for the beauty and elegance of archaic forms, Zadkine's penchant for wood and the intimate link with nature began from his childhood spent on the banks of the Dnieper and near the forests of Russia, where his maternal uncle introduced him to the techniques of carving. The memory of the tree is apparent in *Tête d'homme*, preserved by the sculptor's gestures: at its base, the artist has left the trunk visible, and the majestic character of the bust, with its verticality, brings to mind the forest and the eternal presence of nature which, as with art, survives beyond mortal humanity.







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## ANDRÉ LHOTE (1885-1962)

### *Bouquet de fleurs*

signed 'A.LHOTE.' (upper right)  
oil on canvas  
21¼ x 18⅞ in. (55.3 x 46 cm.)

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 1 July 2011, lot 82.  
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.



PROPERTY FROM A PRIVATE SWISS COLLECTION

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## AUGUSTE HERBIN (1882-1960)

### *Vase de fleurs*

signed 'Herbin' (lower left, on the tablecloth)  
oil on canvas  
36¼ x 25½ in. (92 x 65 cm.)  
Painted in 1909

**£50,000-80,000**  
US\$66,000-100,000  
€59,000-94,000

### PROVENANCE:

Galerie L'Effort Moderne [Léonce Rosenberg], Paris.  
Kunstzaal van Lier, Utrecht.  
Private collection, Switzerland, by whom acquired in the 1990s,  
and thence by descent to the present owner.

### LITERATURE:

G. Claisse, *Herbin, catalogue raisonné de l'œuvre peint*, Paris, 1993,  
no. 221, p. 316 (illustrated).

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## JUAN GRIS (1887-1927)

### *Les figures*

signed and dated '24 Juan Gris' (lower right)  
oil on canvas  
10¾ x 13¾ in. (27.3 x 35 cm.)  
Painted between February and August 1924

**£120,000-180,000**

US\$160,000-240,000

€150,000-210,000

#### PROVENANCE:

Galerie Simon, Paris.  
Svensk-Franska Konstgalleriet, Stockholm.  
Hans Söderlund, Stockholm, by 1954.  
Gustaf Söderlund, Stockholm, by 1977.  
Anonymous sale, Sotheby's, London, 4 April 1990, lot 339.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Liljevalchs, Liljevalchs Konsthall, *Cézanne till Picasso*,  
September 1954, no. 162.

#### LITERATURE:

J. A. Gaya-Nuño, *Juan Gris*, Barcelona, 1984, no. 484, p. 245  
(illustrated p. 225).  
D. Cooper, *Juan Gris*, vol. II, Paris, 1977, no. 475, p. 298  
(illustrated p. 299).

‘I have also been successful in ridding my painting  
of a too brutal and descriptive reality. It has, so to  
speak, become more poetic.’

– JUAN GRIS



24  
Svanhildis

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## ALEXEJ VON JAWLENSKY (1864-1941)

### *Grosses Stilleben (Fliederstrauss in vase)*

signed 'A.Jawlensky.' (lower left) and dated '36' (lower right);  
with an older inscription by the artist 'A.Jawlensky 1913 'Frauenkopf''  
(on the reverse)  
oil on cardboard  
20 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in. (53 x 49 cm.)  
Painted in 1936

**£100,000-150,000**

US\$140,000-200,000

€120,000-180,000

#### PROVENANCE:

Anonymous sale, Ketterer, Stuttgart, 1960, lot 234.  
Private collection, Switzerland, and thence by descent to the  
present owner.

#### LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von  
Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. III, 1934-1937,  
London, 1993, no. 2016, p. 289 (illustrated p. 301).

'I was painting mostly still-lives, because in them  
I could more easily find myself. I tried in these  
still-life paintings to go beyond the material objects  
and express in colour and form the thing which  
was vibrating within me, and I achieved some  
good results.'

– ALEXEJ VON JAWLENSKY





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## ALEXANDER ARCHIPENKO (1887-1964)

### *Small Reclining Figure*

signed and numbered 'Archipenko 3/12' (on the back of the leg)  
bronze with black patina  
Height: 4 $\frac{3}{8}$  in. (11 cm.)  
Length: 11 $\frac{7}{8}$  in. (30 cm.)  
Conceived in 1913; this bronze cast after 1964 under the supervision of the estate of the artist

**£30,000-40,000**  
US\$40,000-52,000  
€36,000-47,000

#### PROVENANCE:

Bernard Danenberg Galleries, Inc., New York.  
Gerald Tsai, Jr., New York, by whom acquired from the above, and thence by descent; sale, Christie's, New York, 6 November 2008, lot 139.  
Acquired at the above sale by the present owner.

#### LITERATURE:

D. Karshan, *Archipenko, The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Tübingen, 1974, p. 69 (another cast illustrated).  
K. Jánoszy Michaelsen, *Archipenko, A Study of the Early Works, 1908-1920*, New York, 1977, no. S44, p. 172 (the plaster version illustrated pl. S44).  
D. Karshan, *Archipenko, Sculpture, Drawings and Prints 1908-1963*, Danville, Kentucky, 1985, no. 15, p. 34 (another cast illustrated p. 53).

The Archipenko Foundation will include this work in the upcoming *catalogue raisonné* of sculptures by Alexander Archipenko.





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## GEORG KOLBE (1877-1947)

### *Sitzende*

signed with the artist's initials 'GK' (underneath)  
bronze with brown patina  
Height: 11¼ in. (28.5 cm.)  
Conceived in 1926 and cast by Noack foundry, Berlin, circa 1930s

**£50,000-80,000**  
US\$66,000-100,000  
€59,000-94,000

#### PROVENANCE:

Galerie Alfred Flechteim, Dusseldorf.  
Friedhelm & Alice Haniel, Dusseldorf.  
Angelika von Lüttichau & Hannibal von Lüttichau-Bärenstein,  
by descent from the above.  
Dispossessed in the Soviet Occupied Zone (later the German  
Democratic Republic) within the framework of the so-called  
"Schlossbergung Bärenstein" in 1945.  
Staatsgemäldesammlung, Dresden (1961-2004).  
Resituted to Angelika von Lüttichau in 2004.  
Private Collection, Rheinland-Pfalz, by descent from the above in 2012.

#### LITERATURE:

L. Justi, 'Fünf Jahre 'Kronprinzen-Palais'', in *Das Kunstblatt*, vol. VIII,  
1924, p. 242.  
C.G. Heise, 'Georg Kolbe, Zu seinen neueren Arbeiten', in *Das  
Kunstblatt*, vol. XI, 1927, p. 392 (another cast illustrated).  
R.G. Binding, *Vom Leben der Plastik, Inhalt un Schönheit des Werkes  
von Georg Kolbe*, Berlin, 1933, p. 40 (another cast illustrated).  
U. Berger, *Georg Kolbe, Leben und Werk*, Berlin, 1990, pp. 293-294,  
no. 91 (another cast illustrated p. 293).

Dr. Ursel Berger has confirmed the authenticity of this work.

'Kolbe called this gracious figure 'H.W.', referring to his model  
Hannah Weber. She was an art student who later emigrated to  
the United States with her husband, where she was also active  
as an artist. She inspired Kolbe to create a series of female  
figures, often in sporting motions, typical of the 1920s[...] The  
small bronze *Sitzende* from 1926 was Georg Kolbe's best-loved  
sculpture. Around 80 examples were cast, of which 66 are  
documented during the artist's lifetime. These casts date from  
1926-1940.' (Dr. Ursel Berger, Berlin, 2017)

## OSSIP ZADKINE (1890-1967)

### *Le retour de la fille prodigue*

signed and numbered 'Zadkine 5/7' (on the top of the base);  
inscribed with the foundry mark 'Susse Fondateur Paris'  
(on the back of the base)

polished bronze

Height: 30 $\frac{1}{8}$  in. (76.5 cm.)

Conceived in 1953 and cast in bronze by Susse Fondateur from 1962  
in an edition of seven plus three artist's proofs

**£150,000-200,000**

US\$200,000-260,000

€180,000-230,000

### PROVENANCE:

Jeffrey H. Loria & Co., New York.

Private collection, New York, by whom acquired from the above; sale,  
Sotheby's, New York, 5 November 2014, lot 183.

Acquired at the above sale by the present owner.

### LITERATURE:

I. Jianou, *Zadkine*, Paris, 1964, p. 106.

I. Jianou, *Zadkine*, Paris, 1979, no. 390, p. 87.

*Mizue*, no. 817, Tokyo, 1973, no. 2, p. 89 (another cast illustrated;  
dated '1960').

I. Jianou, G. Xuriguera & A. Lardera, *La sculpture moderne en France  
depuis 1950*, Paris, 1982, p. 205 (another cast illustrated).

Musée Zadkine, *Sculptures*, Paris, 1989, no. 163, p. 165 (another cast  
illustrated).

S. Lecombe, *Ossip Zadkine, L'Œuvre sculpté*, Paris, 1994, no. 443,  
p. 503 (another cast illustrated).



Ossip Zadkine in his studio.



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## CHRISTOPH VOLL (1897-1939)

### Porträt G.v.F.

Carrara marble  
Height: 15½ in. (39.7 cm.)  
Executed *circa* 1932

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

**PROVENANCE:**  
The artist's estate.  
Acquired from the above by the present owner.

**LITERATURE:**  
A-M. Kassay-Friedländer, *Der Bildhauer Christoph Voll*, Worms, 1994, no. 105, p. 268 (illustrated fig. 119, p. 266).

The Christoph Voll Nachlass Sammlung has confirmed the authenticity of this work.



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## MAN RAY (1890-1976)

### OPTIC-TOPIC

signed with the artist's monogram, numbered and dated '74/100 MR 1974/78' and with goldsmith's mark and the hallmark for silver (on the reverse edge); inscribed 'OPTIC TOPIC' (on the wooden box)  
gold-plated silver mask with leather ties, in original wood box  
Mask: 4 x 5¼ in. (10 x 13.4 cm.)  
Original Wood Box: 14¾ x 11½ x 6⅞ in. (37.4 x 28.3 x 7.5 cm.)  
Conceived in 1974 and executed in 1978 in an edition of 100 published by GEM Montebello

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

**PROVENANCE:**  
Private collection, Italy, by whom acquired directly from the publisher GEM Montebello in the 1980s, and thence by descent.

**LITERATURE:**  
J-H Martin, R. Krauss, B. Hermann, *Man Ray, Objets de mon affection, Sculptures et objets, Catalogue raisonné*, Paris, 1983 (another example illustrated p. 163).  
Exh. cat, *Ori d'artista, il gioiell nell'arte italiana 1900-2004*, Milan, 2004, p. 36 & 37 (another cast illustrated).  
Exh. cat, *Künstlerschmuck, Objets d'Art*, Munich, 2009 (another cast illustrated p. 114 & 134-135).  
D. Venet, *From Picasso to Jeff Koons, the Artist as Jeweler*, Milan, 2011, p. 84 (another cast illustrated).  
Exh. cat, *Medusa Jewelry and Taboos*, Paris, 2017, p. 38 & 39 (another cast illustrated).  
L. Guinness, *Art as Jewellery, from Calder to Kapoor*, Belgium, 2017, p. 106 (another cast illustrated p. 107).

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 Objects and Sculptures of Man Ray, currently in preparation.

The work is sold in its original 'GEM Montebello, Milano' jewellery box.



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## JEAN (HANS) ARP (1887-1966)

### *Découpage no. 22 dit 'Initiale de tête'*

signed and numbered 'ARP 2/5' (lower centre)

polished brass

Height: 10<sup>7</sup>/<sub>8</sub> in. (27.6 cm.)

Conceived and cast by André Mounier in 1961 in an edition of six, numbered 0/5 to 5/5

**£12,000-18,000**

US\$16,000-24,000

€15,000-21,000

### PROVENANCE:

Galerie Pierre Loeb, Paris, by whom acquired directly from the artist in 1961.

Anonymous sale, Sotheby's, London, 3 December 1986, lot 329.

Anonymous sale, Christie's, London, 28 November 1989, lot 430.

Private collection, Europe; sale, Christie's, London, 9 December 1999, lot 444.

Acquired at the above sale by the present owner.

### LITERATURE:

H. Read, *Arp*, London, 1968, p. 141 (another cast illustrated fig. 169).

B. Rau, *Hans Arp, Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, no. 688, p. 332 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

## VICTOR BRAUNER (1903-1966)

### *L'anxiété voluptueuse*

signed and dated 'VICTOR.BRAUNER1962' (lower right)  
oil on canvas  
32½ x 39½ in. (81.5 x 100.4 cm.)  
Painted in 1962

**£70,000-100,000**  
US\$92,000-130,000  
€82,000-120,000

#### PROVENANCE:

Galleria Arditti, Paris.  
Galleria La Bussola, Turin.  
Acquired from the above by the present owner on 20 January 1975.

#### EXHIBITED:

Paris, Galerie Le Point Cardinal, *Victor Brauner*, April - May 1963,  
no. 23 (illustrated).

Samy Kinge has confirmed the authenticity of this work.

‘Shapes or forms will, each, find its own mate, and will introduce themselves to the tiniest fraction of time—that brow which, nothing could possibly exist without disappearing forever, that is, the kind of time wherein forms or space even, become alive.’

– VICTOR BRAUNER



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## JOAN MIRÓ (1893-1983)

### *Oiseau I*

signed 'Miró' (lower right)  
oil, pencil and newspaper collage on canvas  
19½ x 14½ in. (49.5 x 36.8 cm.)  
Executed on 30 August 1972

**£120,000-180,000**

US\$160,000-240,000  
€150,000-210,000

#### PROVENANCE:

Pierre Matisse Gallery, New York.  
Anonymous sale, Sotheby's, New York, 25 February 1992, lot 63.  
Anonymous sale, Sotheby's, New York, 10 May 1995, lot 416.  
María Amalia Lacroze de Fortabat, Buenos Aires.  
Private collection, Buenos Aires, by descent from the above.  
Acquired from the above by the present owner.

#### LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. V, 1969-1975, Paris, 2003, no. 1450, p. 94 (illustrated).

From a very early stage in his lengthy career, Miró had always sought to experiment with the surface of his works using collage and different techniques to enhance the interplay of texture and media. As his career progressed this interest in building surface tension intensified, and the present work illustrates the deliberate choices he employed, in this case combining a section of un-stretched canvas with newsprint to create not simply a neutral surface, but rather one which is intentionally rough and prosaic.

In assessing Miró's choice of materials in his later works, Schmalenbach has written: 'He was fascinated and inspired by all kinds of papers, and these served him as virtual "Readymades" and *objets trouvés* in the Dadaist and Surrealist sense. He might light upon some expensive rice paper or simply some discarded scrap, a piece of corrugated cardboard or packing paper, old envelopes or newspapers, or one of those round pieces of cardboard bakers place under cakes. This most spiritual artist has a distinctly sensual relationship with his materials' (W. Schmalenbach, 'Drawings of the Late Years', in *Joan Miró: A Retrospective*, exh. cat., New York, 1987, p. 51).

*Oiseau I*, dating from 1972, fully illustrates Miró's mature style where his personalised pictograms signifying women, or in this case a bird, had become highly expressive. The artist's second visit to the United States in 1959 is often credited as the moment when his expressionist style became prevalent, thanks to the exposure he gained of the work of the New York artists, including Robert Motherwell and Jackson Pollock. The artist himself commented on the resulting influence of their work on his own: 'It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense it freed me' (Miró quoted in J. Dupin, *Miró*, New York, 1993, p. 303).







PROPERTY FROM A PRIVATE DANISH COLLECTION

λ399

## VICTOR BRAUNER (1903-1966)

### *Le triomphateur*

signed and dated 'VICTOR BRAUNER 1961.' (lower right); signed with the monogram and inscribed 'Le Triomphateur' (on the reverse)  
oil on canvas  
32 x 25½ in. (81.3 x 65 cm.)  
Painted in 1961

£40,000-60,000  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

Galerie Rive Droite, Paris.  
Galerie Arditti, Paris.  
Private collection, by whom acquired from the above on 3 June 1965,  
and thence by descent to the present owner.

Samy Kinge has confirmed the authenticity of this work.



λ400

## VICTOR BRAUNER (1903-1966)

### *La récapitulation de l'amour*

oil on canvas  
19¾ x 24¼ in. (50.2 x 61.2 cm.)  
Painted in 1934

**£50,000-70,000**  
US\$66,000-91,000  
€59,000-82,000

#### PROVENANCE:

E.L.T. Mesens, Brussels, and thence by descent.  
Acquired from the above by the present owner.

Samy Kinge has confirmed the authenticity of this work.

## GIORGIO DE CHIRICO (1888-1978)

*Oreste e Pilade*

signed 'G. de Chirico' (lower left); signed and inscribed 'Giorgio de Chirico Oreste e Pilade' (on the reverse)

oil on canvas

36¼ x 25 in. (91.8 x 63.4 cm.)

Painted in 1960

**£250,000-350,000**

US\$330,000-460,000

€300,000-410,000

**PROVENANCE:**

Monte Titano Arte, San Marino, by whom acquired before 2000.  
Galleria Russo, Rome.

Acquired from the above by the present owner.

**EXHIBITED:**

Sao Paulo, Museu Brasileiro da Escultura Marilisa Rathsam, *Giorgio de Chirico. Pinturas e esculturas*, March - April 1998, no. 77, p. 134 (illustrated).

Catania, Galleria d'arte moderna de Le Ciminiere, *Giorgio de Chirico, pitture, sculture, disegni e grafiche*, November 1999 - January 2000, no. 45, p. 77.

Modena, Fondazione Cassa di Risparmio, *Giorgio de Chirico, Ritratti, figure e manichini fino alla Nuova Metafisica*, December 2000 - February 2001, p. 64-65 (illustrated).

Potenza, Pinacoteca Provinciale, *Giorgio de Chirico dalla Metafisica alla "Metafisica", opere 1909-1973*, October 2002 - January 2003, no. 37, p. 142 (illustrated p. 82).

Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Da Picasso a Botero: capolavori dell'Arte del Novecento*, March - June 2004, p. 389 (illustrated p. 104).

Castellalto, Teramo, Borgo Medievale di Castelbasso, *Giorgio de Chirico, Mito e mistero*, July - August 2008, no. 57, p. 135 (illustrated p. 102).

**LITERATURE:**

*Arte In*, no. 54, March - April 1998 (illustrated on the cover).

'Le sue metafisiche', in *Arte In*, no. 82, p. 98, December 2002 - January 2003.

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico, Catalogo generale, Opere dal 1912 al 1976*, vol. I, Rome, 2014, no. 342, p. 324 (illustrated).

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 513/1997.

As early as 1911-12, de Chirico was already announcing how his Nietzschean philosophical approach to painting would pave the way to his so-called metaphysical paintings. Although painted in the late period of de Chirico's *œuvre*, *Oreste e Pilade*, epitomises the core of the artist's philosophy that he had introduced almost fifty years earlier. The composition with the two seated mannequins, who became the main protagonists in de Chirico's imagery from as early as 1914, echoes one of his preferred subjects, that of the Archaeologists. Mannequins are faceless, featureless and inanimate figures, that served as the perfect substitute for human presence in the artist's mind, in order for the human being to 'become a thing'.

Born in Greece from Italian parents, de Chirico had been impregnated with the vestiges of Antiquity, classical mythology, art and history, since a very early age. These memories and these references to civilisation's Golden Age permeated throughout de Chirico's *œuvre*, serving often as his signature architectural backdrops or, as in the present lot, as the main subject itself. *Oreste e Pilade* refers to one of Homer's classical myths described in *The Odyssey*. Orestes had been sent away from his home to live with his cousin Pylades, whereas his mother Clytemnestra was having an affair with Aegisthus. When the two cousins learned about the death of Agamemnon, Orestes' father, who was brutally murdered by his mother Clytemnestra, Orestes and Pylades plotted a way to seek revenge for Agamemnon leading them to ultimately kill Clytemnestra and her lover Aegisthus.

This particular subject of Orestes and Pylades was of particular interest for de Chirico, given its metaphysical dimension of the almost brotherly, and to some extent, erotic bond between the two cousins and its more metaphorical dimension of 'removing the function of man as a bearing', given that Orestes literally 'removed' his own family bearings by killing his mother and her lover.



## SALVADOR DALÍ (1904-1989)

### *Femme en flamme*

signed and numbered 'Dalí EA 2/3' (on the third drawer down), signed again 'Dalí' (on the top of the base, at the back) and with the foundry mark 'FONDERIA D'ARTE TESCONI' (at the back of the base)  
bronze with golden brown patina  
Height: 69% in. (176.2 cm.)  
Conceived in 1980 and cast during the artist's lifetime in an edition of 6 plus three artist's proofs and three *hors commerce*.

£150,000-250,000  
US\$200,000-330,000  
€180,000-290,000

#### PROVENANCE:

Perrot Moore collection, Cadaquès; his sale, Artcurial, Paris, 30 June 2003, lot 29.  
Acquired at the above sale by the present owner.

#### LITERATURE:

R. & N. Descharnes, *Dalí, The Hard and The Soft, Spells for the Magic of Form, Sculptures & Objects*, Azay-le-Rideau, 2004, no. 655, p. 255 (another cast illustrated).

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

'Fire is a constant theme in the *œuvre* of Salvador Dalí: reminiscences of grilled sardines on a rosemary fire in the covers of the Cap de Creus and the summer of fires that burned the olive groves and oaks of the hills of Cadaquès. The flames of these fires were engraved in his memory. In the thirties, a small brushstroke sufficed to inflame these figures furnished with drawers, pianos, trombones, cypresses and a desert with flaming giraffes or elephants and rhinoceroses. The same flames and sparks that illuminate the night of March 19 – the Fallas of Valencia. The graceful *Woman Aflame* illustrates this unexpected application of flames to a human body supported by a crutch, provided with nine, half-opened drawers whose contents are filled with mystery.'

– ROBERT & NICOLAS DESCHARNES

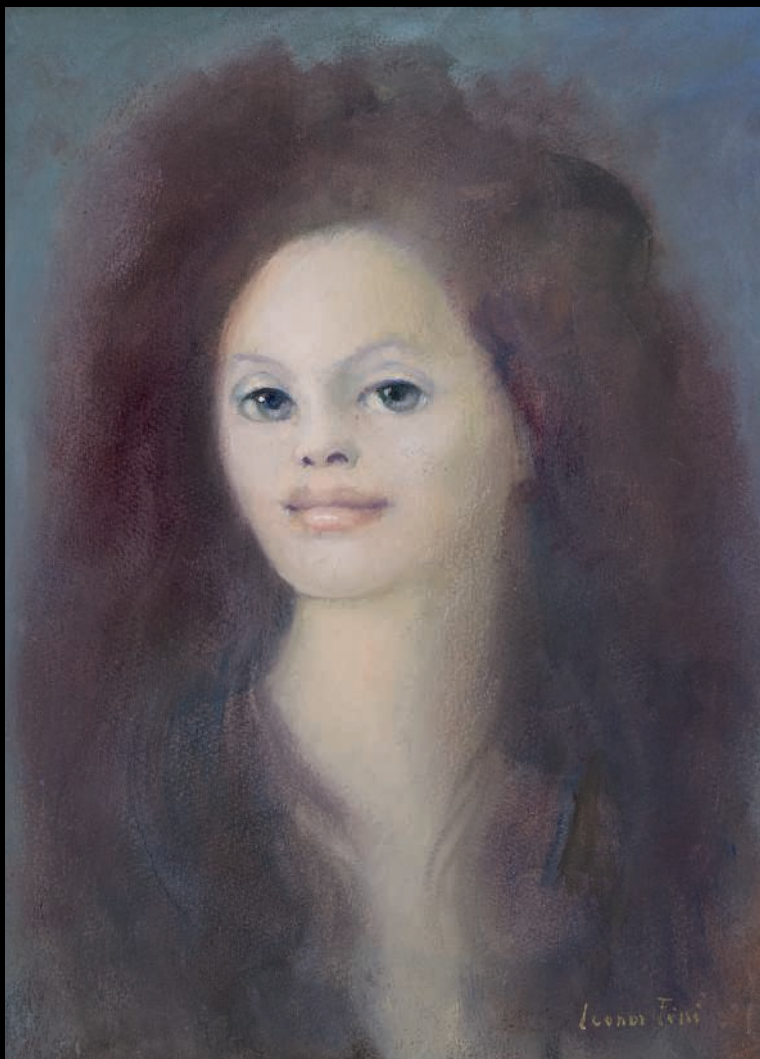


Salvador Dalí, *Giraffe en feu*, 1936-7. Emmanuel Hoffmann Foundation, on permanent loan to the Kunstmuseum-Öffentliche Kunstsammlung, Basel.



Alternative view of the present lot.





THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

403

## LEONOR FINI (1908-1996)

### *La belle Dorothée*

signed 'Leonor Fini' (lower right)  
oil on paper laid down on canvas  
15% x 11% in. (39 x 29 cm.)

**£6,000-8,000**  
US\$7,900-10,000  
€7,100-9,400

#### PROVENANCE:

Galerie Bousquet, Paris.  
Private collection, France.  
Jacques Rouanet, Paris.  
Anonymous sale, Tajan, Paris, 28 November 2018, lot 45.  
Acquired at the above sale by the present owner.

#### LITERATURE:

A. Sauret, ed., *Œuvres, Charles Beaudelaire*, Monaco, 1987.

This work is listed as no. 195 in the forthcoming *catalogue raisonné* of the Oil Paintings of Leonor Fini by Richard Overstreet and Neil Zukerman, to be published in the Spring of 2020 by Scheidegger & Spiess/Park Books, Zurich.

‘Cependant Dorothée, forte et fière comme le soleil,  
s’avance dans la rue déserte, seule vivante à cette  
heure sous l’immense azur, et faisant sur la lumière  
une tache éclatante et noire.’

– CHARLES BAUDELAIRE





λ404

## FRANCIS PICABIA (1879-1953)

### *Paysage*

signed 'Francis Picabia' (lower left)  
oil on board  
19¾ x 33½ in. (50.3 x 59.5 cm.)  
Painted circa 1937

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Galerie J.C. Chaudun, Paris.  
Musée du Petit Palais, Geneva, by whom acquired in 1957; sale,  
Artcurial, Paris, 30 October 2013, lot 310.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Turin, Galleria d'arte Pirra, *Montparnasse e la Scuola di Parigi*, October 1973, no. 38 (illustrated; dated '1925').  
Geneva, Musée du Petit Palais, *L'Ecole de Paris et la Belle Epoque de Montparnasse*, 1977, no. 88.  
XXXIXème Salon de Montrouge, *Picabia et Montrouge-Barcelone*, April - May 1994, p. 28 (illustrated; dated '1925').  
Prague, Galerie S.V.U. Mánes Diamant, *Dialogy v obrazech: vazby mezi výtvarnými scénami*, April - May 2014, p. 104 (illustrated).

#### LITERATURE:

*Le guide des antiquités/ ABC décor*, April 1968, p. 90 (illustrated).  
N. Coret, *Fauvisme, La couleur en héritage*, Paris, 2005, p. 190 (illustrated p. 191; dated '1925').  
W.A. Camfield, B. Calté, C. Clements, A. Pierre & A. Verdier, *Francis Picabia: Catalogue Raisonné*, vol. III, 1927-1939, Brussels, 2019, no. 1454, p. 375 (illustrated).

## PROPERTY FROM THE COLLECTION OF DR WILHELM NIEMEYER, HAMBURG

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.

Christie's is honoured to present these two 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.



Dresden, Brühlstraße, 1875.



λ405

## FRANZ RADZIWILL (1895-1983)

### *Die Dresdner Oper*

signed 'Franz Radziwill' (lower left)  
oil on canvas  
25¾ x 28¾ in. (65.1 x 98.5 cm.)  
Painted in 1930

**£50,000-70,000**  
US\$66,000-91,000  
€59,000-82,000

#### PROVENANCE:

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

#### EXHIBITED:

Chemnitz, Galerie Gerstenberger, *Franz Radziwill*, winter 1932.  
Berlin, Galerie Deneke, *Die Gemeinschaft; Gemälde, Skulpturen, Graphik, Architektur, Metallarbeiten, Erste Reihe*, May 1933, no. 68.  
Wilhelmshaven, Kaiser-Friedrich-Kunsthalle, *Franz Radziwill*, spring 1936.

Cologne, Kölnischer Kunstverein, *Franz Radziwill*, October 1937.  
Oldenburg, Landesmuseum, *Franz Radziwill*, September - October 1946, no. 30.  
Wilhelmshaven, Kunsthalle, *Franz Radziwill*, January 1949.  
Goslar, Museum, *Franz Radziwill, Bilder, Aquarelle, Zeichnungen*, June - July 1952.  
Herford, Museum, *Franz Radziwill*, March - April 1956.  
Emden, Kunsthalle in Emden, *Franz Radziwill*, February - April 1995, no. 63 (illustrated).  
Schleswig, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, on loan from the present owner.

#### LITERATURE:

W. Niemeyer, *Franz Radziwill: Form, Erbe, Auftrag*, Weitek, 1946, p. 247.  
W. Niemeyer, *Lebensumriß des Malers Franz Radziwill*, Hamburg, 1947, p. 253.  
G. Wietek, *Franz Radziwill und Wilhelm Niemeyer - Dokumente einer Freundschaft*, Oldenburg, 1990, p. 390 (illustrated fig. 160).  
A. Firmenich & R.W. Schulze, *Franz Radziwill, 1895 bis 1983, Monographie und Werkverzeichnis*, Cologne, 1995, no. 356, p. 367 (illustrated p. 367 & fig. 63, p. 171).



PROPERTY FROM THE COLLECTION OF DR WILHELM NIEMEYER, HAMBURG

λ406

## FRANZ RADZIWILL (1895-1983)

### *Haus und Strassenecke (Das Gewitter)*

signed with the initials (lower right)  
oil on canvas  
31 $\frac{1}{8}$  x 33 $\frac{1}{2}$  in. (80.4 x 85 cm.)  
Painted in 1922

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

#### PROVENANCE:

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

#### EXHIBITED:

Oldenburg, Vereinigung für junge Kunst, *Franz Radziwill*, October -  
November 1925, no. 10.  
Schleswig, Schleswig-Holsteinisches Landesmuseum Schloss  
Gottorf, *Kunst und Kunsthandwerk des 20. Jahrhunderts aus  
Eigenbesitz*, June - October 1978, no. 94.  
Schleswig, Schleswig-Holsteinischen Landesmuseum Schloss  
Gottorf, on loan from the present owner.

#### LITERATURE:

G. Wietek, ed., *Schleswig-Holsteinisches Landesmuseum Katalog*,  
Schleswig, 1979, p. 62 (illustrated no. 135).  
G. Wietek, *Franz Radziwill und Wilhelm Niemeyer - Dokumente  
einer Freundschaft*, Oldenburg, 1990, pp. 108, 110, 116, 271 & 380  
(illustrated in colour no. 151).  
G. Presler, *Franz Radziwill-Die Druckgraphik*, Karlsruhe, 1993, p. 13.  
A. Firmenich & R.W. Schulze, *Franz Radziwill, 1895 bis 1983, Monografie  
und Werkverzeichnis*, Cologne, 1995, no. 110, p. 326 (illustrated).



PROPERTY FROM A DISTINGUISHED DUTCH COLLECTION

λ407

## CAREL WILLINK (1900-1983)

### *Berglandschap*

signed and dated 'Willink '38' (lower right)  
oil on canvas  
25¼ x 34¾ in. (64 x 88 cm.)  
Painted in 1938

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

#### PROVENANCE:

Acquired from the artist by the grandfather of the present owners, and thence by descent.

#### EXHIBITED:

Amsterdam, Kunsthandel van Lier, *Carel Willink*, October - November 1938.  
Rotterdam, Museum Boymans-van Beuningen, *Carel Willink*, October - November 1939.

#### LITERATURE:

H. L. C. Jaffé, *Willink*, Amsterdam, 1979, no. 183, p. 85.

Carel Willink is one of the foremost Dutch artists of the 20th century. After experimenting with expressionist and abstract art at the beginning of his career, he turned to figuration, developing his personal neorealist style, which he himself referred to as 'imaginary realism'. In 1931, he travelled to Italy, visiting Florence and Pisa, and venturing as south as Pompeii. This journey, echoing the 18th century Grand Tour, exerted a profound influence on his *œuvre*.

The present work is a perfect example of Willink's style of the 1930s. A picturesque landscape, abiding at first glance to the rules of classical painting, is in reality pervaded by a foreboding sense of threat, emphasised by the dark, leaden sky. The widespread feeling of uncertainty of the time, together with the political turmoil, were subtly conveyed by Willink in his paintings, in 'former symbol of pastoral peace can form unbearable menace' (H.L.C. Jaffé, *Willink*, Amsterdam, 1979, p. 194).

## MAX OPPENHEIMER (1885-1954)

### *Zahnarzt (The dentist)*

signed 'MOPP' (lower left)  
oil on canvas  
37½ x 34¾ in. (95.2 x 87.3 cm.)  
Painted in 1913

**£200,000-300,000**  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Paul Buéso, Belgium.  
Private collection, Belgium.

#### EXHIBITED:

Munich, Moderne Galerie Heinrich Thannhauser, *Max Oppenheimer*, 1913, no. 18.

#### LITERATURE:

M.-A. von Puttkamer, *Max Oppenheimer 1885-1954, Leben und malerisches Werk*, Vienna, 1999, no. 83, p. 240 (illustrated p. 239).



Egon Schiele, *Der Maler Max Oppenheimer*, 1910.  
The Albertina Museum, Vienna.

Along with Egon Schiele and Oskar Kokoschka, Max Oppenheimer was one of the pioneers of Austrian Expressionism. Born in Vienna in 1885, he studied at the city's Academy of Fine Arts, before moving to Prague for a few years to continue his studies. In 1907, he returned to Vienna, where he joined the city's avant-garde, becoming one of the leading portraitists of the capital. During this period, he shared a studio with Schiele, by whom he was portrayed. Between 1911 and 1915, he lived in Germany, first in Munich, then in Berlin, where he took part to numerous exhibitions. After having lived in Switzerland, where he briefly joined the Dadaists, he moved back to Austria in the early 1930s. Following the Anschluss, Oppenheimer faced Nazi prosecution because of his Jewish origins and his homosexuality. In 1938 he emigrated to New York, where he died in 1954.

Painted in 1913, when Oppenheimer had already started signing his works with the acronym "MOPP", *Zahnarzt*, is an excellent example of the artist's years in Berlin. Still revealing the influence of Kokoschka's style, this work displays the interest Oppenheimer was developing towards cubism, to which he was introduced in the German capital. Elements of form analysis are especially evident in the figures' clothes and in the background. Oppenheimer's interest in medicine and surgery anticipates one of the main themes of *Neue Sachlichkeit*. The portraits of surgeons painted by Otto Dix, as well as Christian Schaad's medical scenes, count among the most celebrated works of this movement.

After having been shown at the first exhibition dedicated to Oppenheimer in Munich in 1913, this work was acquired by Paul Buéso, a foremost Belgian art collector and friends with artists such as James Ensor.



## PAUL KLEE (1879-1940)

*Bäume am Wasser*

signed 'Klee' (lower right); dated, numbered and inscribed '1933 H 2  
 Bäume am Wasser' (on the artist's mount)  
 pastel and gouache on linen laid down on the artist's mount  
 image: 16 x 18½ in. (40.8 x 47 cm.)  
 artist's mount: 18 x 22 in. (45.5 x 56 cm.)  
 Executed in 1933

£150,000-200,000  
 US\$200,000-260,000  
 €180,000-230,000

## PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940.  
 Klee-Gesellschaft, Bern, by whom acquired from the above on  
 20 September 1946, and until *circa* 1950.  
 Werner Allenbach, Bern, by whom acquired from the above *circa*  
 1950, and until 1956.  
 Galerie Berggruen & Cie. (Heinz Berggruen), Paris, by 1956.  
 S. McLeod, New York, by 1956.  
 Galerie Nathan [Dr Fritz Nathan], Zurich, until 1959.  
 World House Galleries [Herbert Mayer], New York, by whom acquired  
 from the above on 4 June 1959, and until at least 1960.  
 Anonymous sale, Sotheby's, London, 5 December 1962, lot 178.  
 Marlborough Fine Art Ltd., London (no. 1822), by whom acquired at  
 the above sale.  
 Private collection, Europe.

## EXHIBITED:

New York, World House Galleries, *Paul Klee*, March - April 1960,  
 no. 29. (illustrated; with incorrect dimensions).  
 London, Marlborough New London Gallery, *Aspects of Twentieth  
 Century Art*, July - August 1963, no. 34 (illustrated).

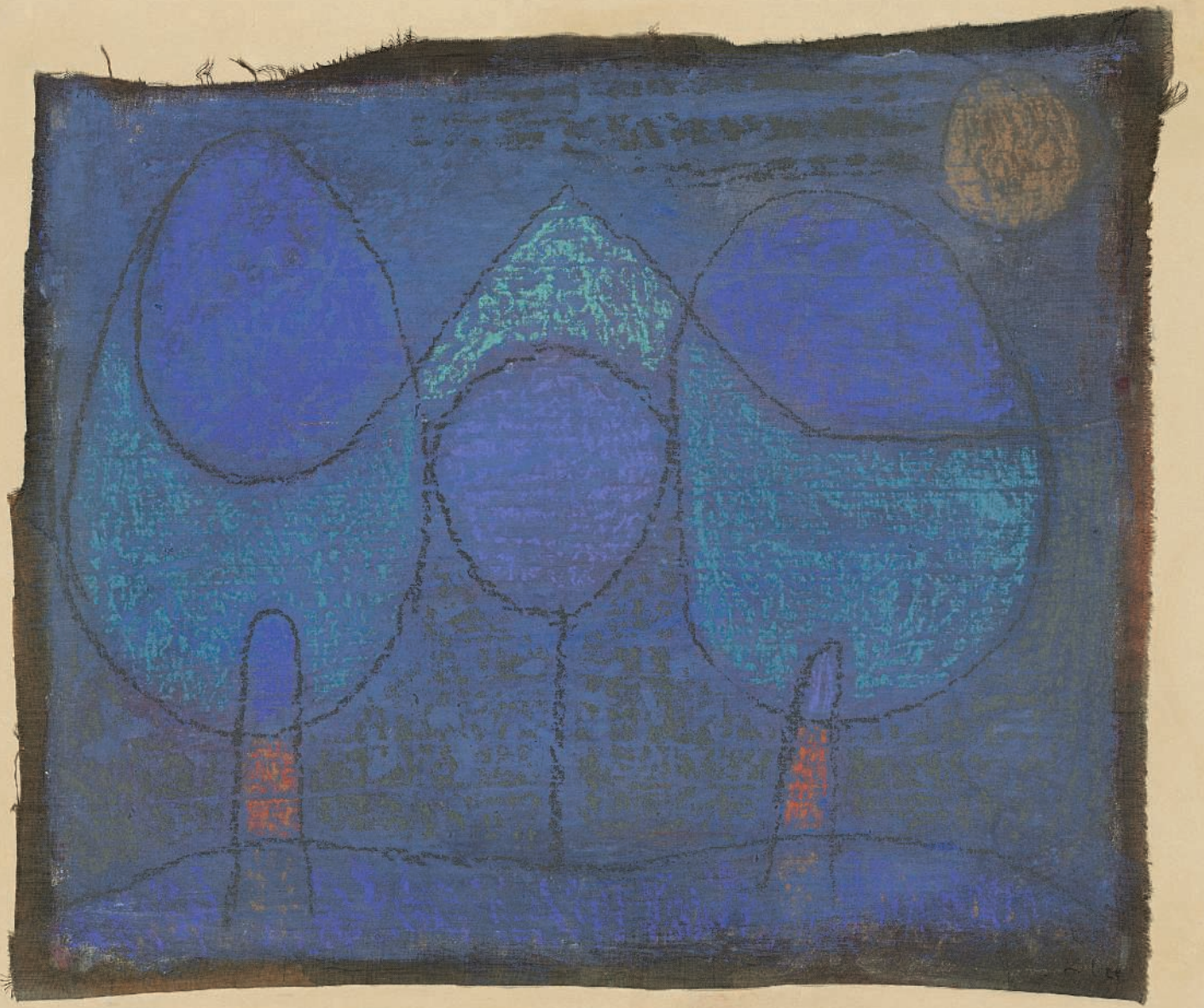
## LITERATURE:

H. Kramer, 'Paul Klee in 1960', in *Art International*, Zurich, vol. IV,  
 nos. 2-3, 1960, pp. 28-31 (illustrated p. 31).  
 The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné*, vol. VI,  
 1931-1933, Bern, 2002, no. 6489, p. 488 (illustrated pp. 438 & 488).  
 H. Suter, *Paul Klee und seine Krankheit: Vom Schicksal geschlagen,  
 vom Leiden gezeichnet - und dennoch!*, Bern, 2006, no. 174, p. 226  
 (illustrated).

'The desire to create art not in imitation of nature, but parallel to it, was nothing new for Paul Klee's time; it had been the declared intention already of Paul Cézanne. In a speech given in 1924 at the opening of an exhibition of modern art in Jena, Klee compared the artist to a tree trunk that gathers from the depths and channels its substance to the treetop, which for him was the work of art. As Klee observed, no one would "expect a tree to form its crown in exactly the same way as its roots"; rather, he argued for freedom for art, whose response to natural prototypes should not have to constitute a "scientific check on fidelity to nature." Klee's desire was to make works prompted not merely by the outward appearance of nature, but an art which, like creation itself, would emanate from an inner, life-giving creative process that in turn would remain vital within the work.'

– ANKE DAEMGEN





1933 H. 2.

Bilder aus Wien



PROPERTY FROM A SPANISH PRIVATE COLLECTION

λ410

## OSKAR KOKOSCHKA (1886-1980)

### *Elisabeth Gésinus-Visser*

oil on canvas  
18 x 21 $\frac{1}{8}$  in. (45.7 x 54.8 cm.)  
Painted in Rapallo in 1933

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

#### PROVENANCE:

Wildenstein Gallery [Bob Gésinus-Visser], Lima.  
Acquired from the above by the parents of the present owner,  
and thence by descent.

In the Spring of 1933, following lengthy sojourns in Paris,  
Kokoschka moved to Rapallo, the Italian resort town on the  
Ligurian sea, where he resided until the Autumn. Here, the artist

was a guest of the sitter, Elisabeth, and her husband, Consul  
Bob Gésinus-Visser. Kokoschka had met the couple some time  
before, when they had helped him during a period of economic  
difficulties. In the course of the months he spent in Rapallo,  
Kokoschka painted other portraits of Elisabeth and Bob  
Gésinus-Visser, before the relationship with the couple  
deteriorated and the artist returned to Vienna.

Elisabeth and her husband later emigrated to Lima, Peru. Here,  
in the 1940s, Bob opened an art gallery which exhibited  
European modern art and later acted as a representative for  
New York's Wildenstein Gallery.

This work will be included in the online *catalogue raisonné*  
of paintings of Oskar Kokoschka by Katharina Erling and  
Walter Feilchenfeldt.

PROPERTY FROM A PRIVATE SWISS COLLECTION

\*411

## ERNST BARLACH (1870-1938)



### *Der singende Mann*

signed 'E.Barlach' and inscribed with the foundry mark 'H.NOACK BERLIN' (on the foot rest)  
bronze with golden brown patina  
Height: 19½ in. (49.5 cm.)  
Width: 14½ in. (36.8 cm.)  
Depth: 22 in (56 cm.)  
Conceived in plaster in 1928 and cast in bronze in an edition of sixteen plus thirty-eight examples

£60,000-80,000  
US\$79,000-100,000  
€71,000-94,000

### PROVENANCE:

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

### LITERATURE:

C.D. Carls, *Barlach. Das plastische, graphische und dichterische Werk*, Berlin, 1931, (another cast illustrated fig. 49).  
A.H. Barr, 'German Sculpture', in *Omnibus*, Berlin & Dusseldorf, 1932, pp. 38-42 (another cast illustrated fig. 53).  
M. Devigne, 'Ernst Barlach', in *Les Beaux-Arts*, Brussels, 1935, p. 14 (another cast illustrated; titled 'Femme chantant').  
E. Barlach, *Ein Selbsterzähltes Leben*, Munich, 1948 (another cast illustrated pl. 69).  
F. Schult, *Ernst Barlach*, Potsdam, 1950 (another cast illustrated pl. 40).  
W. Gielow, *Ernst Barlach. Katalog der Plastik*, Munich, 1954, no. 252 b (another cast illustrated).  
P. Fechter, *Ernst Barlach*, Gütersloh, 1957 (another cast illustrated pl. 35).  
W. Stubbe & F. Hewicker, *Ernst Barlach Plastik*, Munich, 1959, no. 68, p. 227 (the zinc version illustrated).  
F. Schult, *Ernst Barlach. Das Plastische Werk*, Hamburg, 1960, no. 343 (another cast illustrated p. 191).  
C.D. Carls, *Ernst Barlach. Das plastische, graphische und dichterische Werk*, Berlin, 1968, no. 88 (another cast illustrated).

R. Löwit, *Ernst Barlach. Das Wirkliche und Wahrhaftige*, Wiesbaden, 1970 (another cast illustrated on the front cover and p. 159).

A. Beloubek-Hammer, *Ernst Barlach. Plastische Meisterwerke*, Leipzig, 1996, p. 116 (another cast illustrated on the cover and p. 117).

P. Thurmann, 'Zwei Holzbildwerke von Ernst Barlach und der Kulminationspunkt seiner Bildhauerkunst: "Der Einsame", "Der Mann im Stock" und "Der Rächer"', in *Entdeckungen in der Hamburger Kunsthalle, Essays zu Ehren von Helmut R. Leppien*, Hamburg, 1999.

E. Laur, (ed.), *Ernst Barlach, Das plastische Werk*, Güstrow, 2006, no. 432, pp. 208-209 (another cast illustrated p. 208).

Conceived in 1928, *Der singende Mann* is one of Ernst Barlach's best known and most loved motifs, dating from a period when the artist was gaining increased recognition for his artistic skill and unique ability to capture the human condition. Portrayed with his eyes closed and in a relaxed

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ412

## BALTASAR LOBO (1910-1993)

### *Buste contemplatif*

signed and numbered 'Lobo 5/6' (at the back of the figure's elbow),  
and inscribed 'Susse Fondeur Paris' (on her back)  
bronze with dark green patina  
Height: 12¾ in. (32.4 cm.)  
Length: 15 in. (38.2 cm.)

Conceived in 1952 and cast in an edition of six plus four artist's proofs

£15,000-25,000  
US\$20,000-33,000  
€18,000-29,000

### PROVENANCE:

Fondazione Pagani, Castellanza.  
Acquired from the above by the present owner in the early 1980s.

### LITERATURE:

J.-É. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985,  
no. 107 (another cast illustrated).

Galeria Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 5207.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

λ\*413

## BALTASAR LOBO (1910-1993)

### *Face au vent*

signed, numbered 'Lobo 1/8', and stamped with the foundry mark 'FONDERIE VALSUANI, PARIS' (on the side of the base)  
bronze with green patina  
Height: 25 $\frac{7}{8}$  in. (65.5 cm.)  
Conceived in 1977 and cast in a numbered edition of eight plus four artist's proofs

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

Galerie Nathan, Zurich.  
Dorothea Bührle, Zurich, by whom acquired from the above in May 1978, and thence by descent to the present owner.

### LITERATURE:

J.-É. Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985, no. 443 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 7708.

Fusing the influences of Constantin Brancusi, Jean Arp and Pablo Picasso, Baltasar Lobo's *Face au vent* combines the eternal archetype of the artist's preferred subject with the radical formal developments of early 20th Century modernism. Lobo's heavily stylised female figure is comprised of organic, triangular elements that provide an abounding sense of movement, as she dances with limbs animated by the elements. As if caught within the *joie de vivre* of Matisse's *La danse*, *Face au vent* shifts boldly through space with an open, free sense of movement. Echoing Boccioni's masterpiece, *Unique Forms of Continuity in Space* with her fin-like structures, she equally bears an ambitious, fervent sense of modernity.

Lobo's interest in the ancient arts – in particular the Cycladic sculpture that inspired his predecessors – further provides the smooth, polished contours that illuminate the surface, mirroring the rounded forms of Brancusi and Arp, whilst the variegated colours of the rich patina provide depth, bringing her figure to life in a dynamic ode to the arabesque. A sculpture of her time and yet deeply rooted in the ancient, *Face au vent* recalls the classical, voluptuous body of the historic nude with a modern sensibility, perfectly balanced in a suspended, rhythmic harmony.



λ\*414

## LÉONARD TSUGUHARU FOUJITA (1886-1968)

### *Le deux sœurs*

signed and dated 'Foujita 1957' (lower centre)  
oil on canvas  
16¼ x 9½ in. (41.4 x 24.2 cm.)  
Painted in 1957

**£300,000-500,000**  
US\$400,000-650,000  
€360,000-580,000

'All these little fairies-girls bear the same forehead as smooth as silk! They are solemn. Their wide pupils show an empty fixedness, bottomless wells in which maybe remains some inexpressive knowledge, in front of which we lower our eyes such as in the gaze of newborns.'

– ROBERT REY

### PROVENANCE:

Private collection, Canada, by whom acquired *circa* 1960, and thence by descent to the present owners.

### LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 57.75, p. 456 (illustrated).



Foujita making Danielle up in Harriet Hubbard Ayer Salon, Paris, 10 June 1952.





Leonard Tsugaharu Foujita, *Baptême de fleurs*, 1959. Musée d'art moderne de la Ville de Paris.

From the beginning of his career in Japan, to his rise to fame as the quintessential image of a Roaring Twenties dandy in Paris, Foujita maintained his distinct artistic style. Despite the presence of avant-garde artists such as Picasso, Matisse and Modigliani who championed Cubism and Modernism, Foujita refrained from joining any distinct movement, and instead created his own unique style combining Japanese and Parisian culture. Foujita's modernity and originality resided in precisely this fusion of the formal training of his Japanese heritage, the finesse of his lines, and a reinterpreted iconography and luminous palette of his adoptive country.

Foujita was a shining presence among the bright stars of L'École de Paris. He stood out for his Eastern face, and his trademark look—hair like a mushroom cap, round-rimmed glasses, a square patch of moustache above his upper lip. His vivacious personality, combined with a highly individual painting style, made him 'the darling of Paris' during the Belle Époque period and resurrected himself as such in the 1950s, even after a 20 year absence.

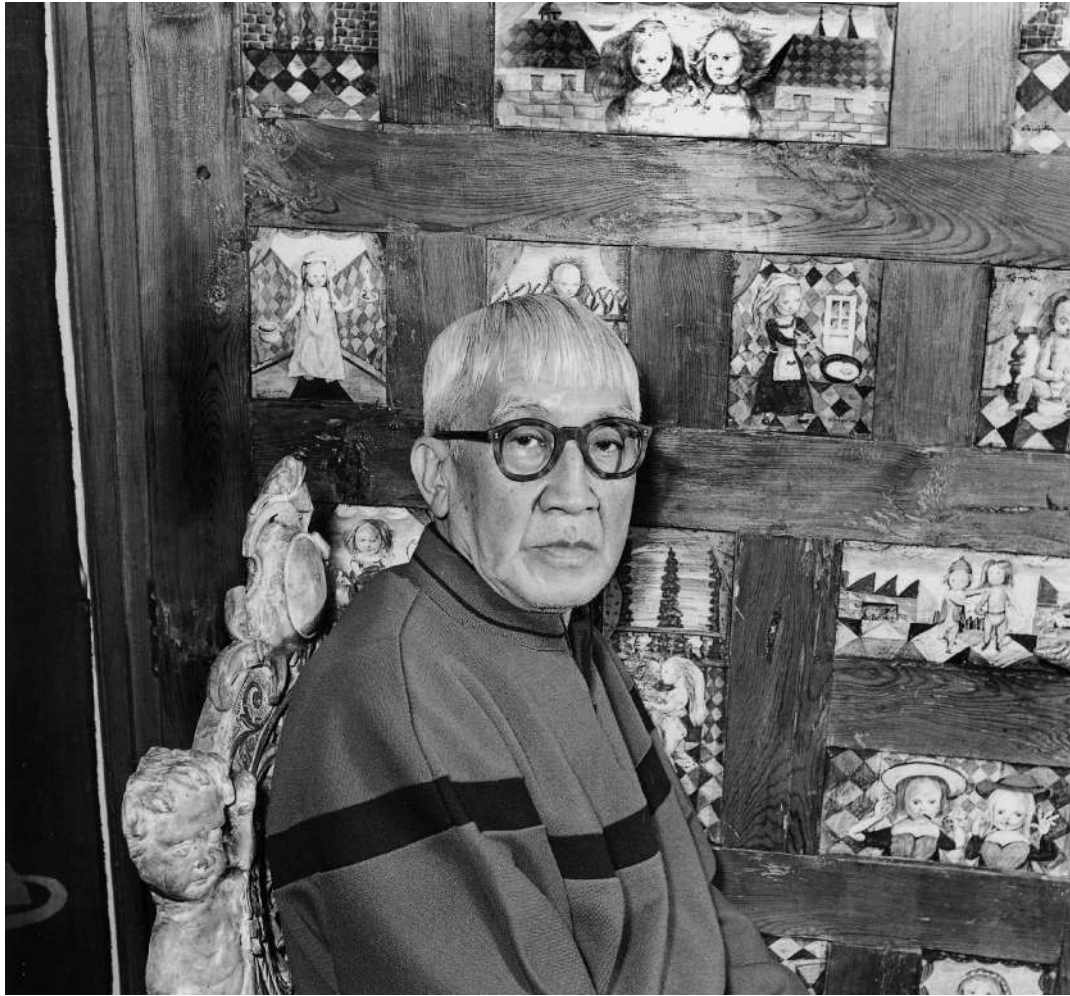
In 1929, Foujita had returned to Japan for a period, before setting off in 1930 on a tour of South America. During WWII he returned to Japan as an official artist for the Imperial army. Feeling scarcely welcome in Europe in the immediate post-war period, he took up a teaching position in New York. But, despite an offer of a teaching position in Brooklyn, Montparnasse had a hold on the artist and in 1949 he decided to return. After several applications and a late appeal directly to the president of the republic on his behalf by his friend Georges Grosjean, he arrived at the Gare Saint-Lazare on the 14th February. He intended his return to be permanent and told the journalists awaiting his arrival 'I am back to stay. I want to die in France and be buried in the Montparnasse cemetery close to Modigliani' (Foujita quoted in S. Buisson and D. Buisson, *La vie et l'œuvre de Léonard-Tsuguharu Foujita*, Paris, 1987, p. 206).

Painted in 1957, the same year that Foujita was made an Officer of the Legion of Honor, *Le deux sœurs* is a rare example of a double portrait in oil from the artist's Paris Renaissance period. It exemplifies the artist's personal technical developments and his move towards gentler, fairy-tale subjects after the horrors of the War. During the second Paris period, Foujita drew inspiration from his everyday life, shifting his focus from the sensual nudes of the 20s and 30s to more light hearted subjects featuring doll-like children and young women, often inspired by La Fontaine's fables: 'This is the sad thing about the aftermath of war. The artist wants to live in peace, in tranquillity and maybe even in joy, in order to move away from the ugliness.[...] Foujita remains ever sensitive to feminine expressions, to the grace of maternity scenes, the and the purity of feminine attitudes.' wrote the journalist Deuzaires at the time of the third Pétridès exhibition in 1954. 'In reaction to the violent times, I chose gentle, even child-like subjects', the artist explained when describing his first new Parisian paintings (Foujita quoted in S. Buisson, *Foujita, Inédits*, Paris 2007, p. 278).



Leonard Tsugaharu Foujita, *Jeune Fille dans le parc*, 1957. Sold, Christie's, New York, 16 May 1990 (\$6,050,000).





Fujita, circa 1957.

These new light-hearted subjects, including some paintings brought with him from New York such as *At the café* (1949, Centre George Pompidou), were exhibited at the new Pétridès gallery as soon as March 1950, only weeks after his return. They were received with rapturous applause, catapulting the artist back into the centre of Montparnasse life.

Fujita pushed his preparatory technique further by glazing his canvases, producing a rigorously smooth, mirror-like surface. By eliminating all blemishes in the natural calico weave he could, with his tiny brushes, apply his sinuous outlines in black without breaks, before painting areas of chalky blues, yellows and ochres with his habitual detail and precision.

In the present work, the two youthful sisters pose, bare shouldered and pensive – the rounded outline of their breasts beneath their silk dresses identify them as visibly more mature

than his caricature big-headed children. The swift lines of their delicate profiles and exaggeratedly long, feminine fingers have reached a level of virtuosity. The girls' skin is a bright luster of ivory white and exhibits the artist's iconic style of the 1920s. Under Fujita's tender and gentle eye, they are depicted in all their charm and purity, drawing the viewer under their spell. The features of *Le deux sœurs* are often repeated in the imaginary females of the 1950s. In *Baptême de fleurs* (1959, Musée de art modern de la ville de Paris), the resemblance is striking between the *Le deux sœurs* and the Botticellesque blonde, red and raven haired girls who appear to float in various states of dress from full renaissance gown to nude Venus. *Le deux sœurs*, like *Baptême de fleurs*, is rich not only in its precise detail and otherworldly femininity, but also in its inclusion of all the artist's iconic techniques in one work making it a unique and important example from an iconic period of his career.

## MARC CHAGALL (1887-1985)

### *Le peintre*

stamped 'MARC chagall' (lower right)  
oil on canvas  
13 x 7 $\frac{1}{2}$  in. (33 x 19.5 cm.)  
Painted *circa* 1948-1950

**£130,000-180,000**

US\$170,000-240,000

€160,000-210,000

#### PROVENANCE:

The artist's estate.

Paul Lombard, Paris; his sale, Artcurial, Paris, 10 October 2017, lot. 67.

Acquired at the above sale by the present owner.

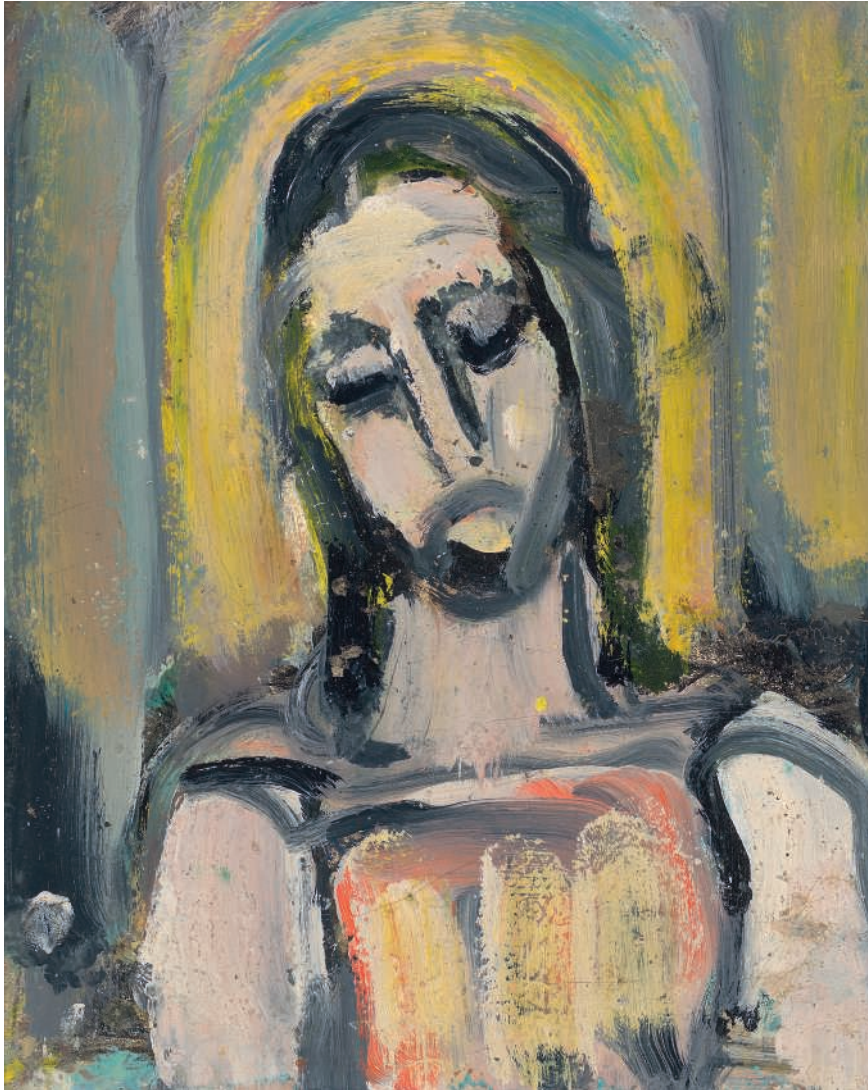
The Comité Marc Chagall has confirmed the authenticity of this work.

Throughout the course of his long and devoted artistic career, Chagall painted a number of self-portraits, providing a revealing insight into his developing sense of artistic and personal identity. When Chagall paints himself into compositions as *Le peintre*, he disrupts the picture in the evidence of its own creation, and as such the artist becomes the magician where all else may indeed be an illusion, a dream, a vision. These self-portrait compositions progressively came to employ more motifs from Chagall's personal repertoire surrounding the artist. As such, the self-portraits in which Chagall depicts solely himself are rare in his late work, more frequent in the early years whereupon he was grappling with how to represent his artistic identity.

The present work, dating from 1948-1950 comes at a time of great fame for the artist. His work had been shown worldwide in the most prominent institutions, with grand retrospectives at the Museum of Modern Art in New York, the Musée d'Art Nationale in Paris, the Tate in London and the Stedelijk Museum in Amsterdam. Furthermore, he had been given his own room in the French Pavilion at the Venice Biennale in 1948. It was also a time in the wake of Chagall's recovery from great tragedy, having endured two World Wars, devastation in his homeland and a great personal loss. Chagall and his first and most beloved wife Bella Rosenfeld had fled to America in 1941 in an attempt to ensure their safety, however the War would indirectly claim Bella's life from a viral infection in 1944. Although Chagall began a new relationship with Virginia Haggard, with whom he had a son in 1946, he never stopped painting and thinking about Bella.

What is revealing about the present self-portrait by comparison with others featuring the artist from around this time, is the removal of the dreamscape. *Le peintre* focuses on the artist alone at his easel, whilst most works during this time reside within the context of other motifs. The present work removes all external reference points, providing a solitary existentialist view of the artist which mirrors a work from 1914 as he was coming into his stride and defining himself, *Autoportrait au chevalet* (Meyer 159). This recreation of an earlier composition suggests that Chagall was potentially redefining himself in a new age, upon his return to France in a Europe that was at once familiar, yet which had irrevocably changed. There could be derived a symbolic coincidence orientation of the painter in *Le peintre* where he faces left, looking backwards towards the past, rather than right, facing forward to the future, as in *Autoportrait au chevalet* that exudes his youthful determination. Yet the red smile of the painter in the present version indicates a calm satisfaction, a self-assuredness within the blues and reds of his dominant palette that root him firmly in his unchanged and distinctive chromatic power, recently revealed and stated to the world.





PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ416

## GEORGES ROUAULT (1871-1958)

### *Christ*

with the artist's estate stamp (on the reverse)  
oil on paper laid down on canvas  
10½ x 8¾ in. (26.8 x 22 cm.)

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

### PROVENANCE:

The artist's estate.  
Isabelle Rouault (the artist's daughter), Paris.  
Acquired from the above by the present owner.

### LITERATURE:

B. Dorival & I. Rouault, *Rouault, l'œuvre peint*, vol. II, 1929-1956,  
Monaco, 1988, no. 1522, p. 82 (illustrated).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ417

## MOÏSE KISLING (1891-1953)

### *Sanary*

signed, dated and inscribed 'Kisling 1938  
SANARY-SUR-MER' (lower right)  
oil on canvas  
18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46 x 55 cm.)  
Painted in 1938

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

Galerie Le Niveau, Paris, by 1938.  
Private collection, Paris, by whom probably acquired from the above  
in late 1930s, and thence by descent to the present owner in 1979.

### EXHIBITED:

Paris, Galerie Le Niveau, *Kisling: œuvres récentes*, May - June 1938,  
no. 9 (titled 'Paysage provençal').

### LITERATURE:

J. Kisling & H. Troyat, *Kisling*, vol. II, Turin, 1982, no. 80, p. 275 (illustrated).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ418

## MARC CHAGALL (1887-1985)

### *Les amoureux*

signed 'Marc Chagall' (lower right); dated '1948-53' (lower left)  
oil and pastel on canvas  
20 x 24 in. (50.8 x 61 cm.)  
Executed in 1948-1953

**£450,000-650,000**  
US\$590,000-850,000  
€530,000-760,000

#### PROVENANCE:

Private collection, Belgium, by 1985, and thence by descent to the present owners.

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



Marc Chagall, *Les Giroflées*, 1949. Von der Heydt Museum, Wuppertal.





Marc Chagall in his studio in Vence, June 1962. Photograph by Lipnitski Boris.

Motifs of love and flowers permeate the *œuvre* of Marc Chagall. His return to France in 1948, where he settled in Vence, an elegant medieval town on the Cote d'Azur, marked a significant period for the artist's work. Here, he had bouquets of freshly cut flowers delivered to his studio daily so that he could explore their form and colour in varying mediums. For Chagall, flowers were a symbol of love. 'In [love] lies the true Art', he believed; 'from it comes my technique, my religion' (Chagall quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 179).

First introduced into his work in the early 1920s, the image of the vase of flowers is used by Chagall as a symbol with which to express the profound and all-encompassing love the artist felt for his first wife, Bella. After her death, he continued to employ the motif as a means of expressing sentiments of adoration and passion. Chagall professed that he did not deliberately create symbolic works of art, yet the autobiographical lexicon we are presented with in *Les amoureux* is difficult to ignore. At a time when the artist had achieved romantic happiness and



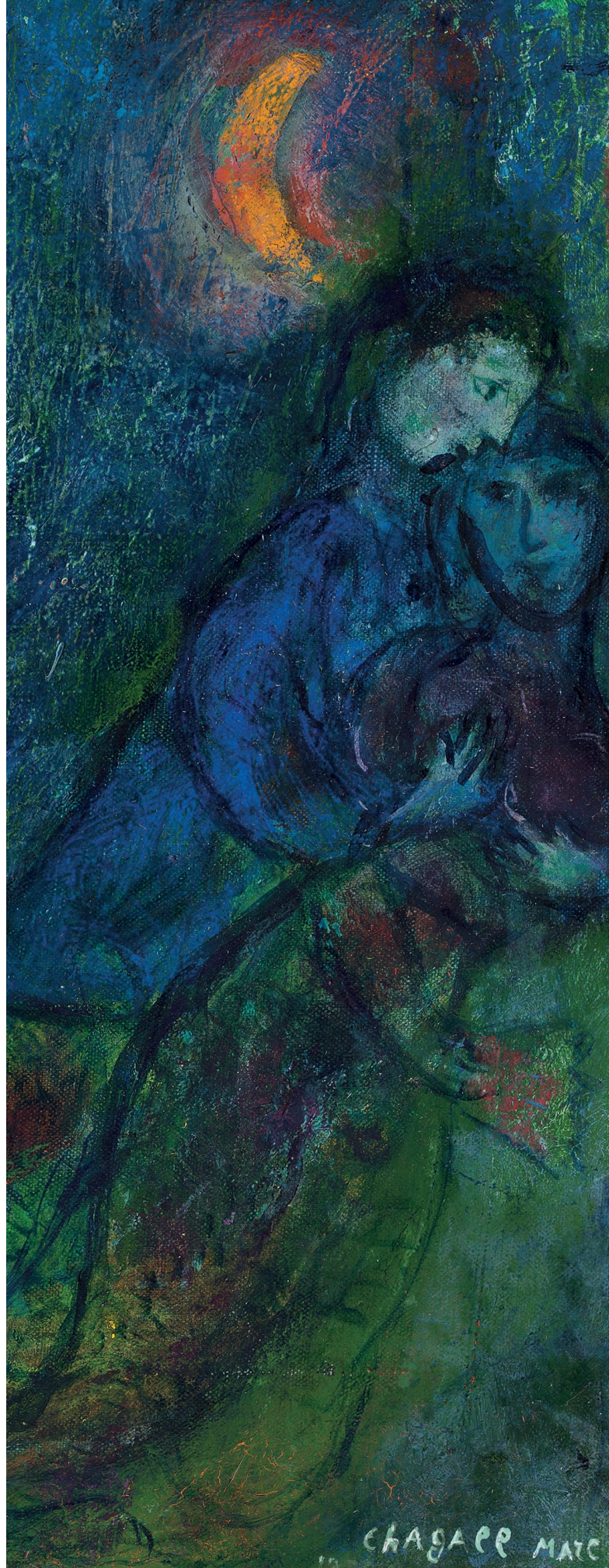
‘Chagall is a magician who conjures colour on canvas, dazzles his audience with glowing stage-sets and draws pilgrims to gaze at his stained glass... Yet, lurking behind this tranquil picture is a restless spirit whose world of the imagination strikes deep into the fears and hopes of all – his lovers and flowers may delight and calm, but his visions of war, of suffering and of heroes of times past provoke a response at a deeper level.’

– SUSAN COMPTON

professional success, his works effervesce with serenity and passion. His marriage to Valentina ‘Vava’ Brodsky took place at the beginning of 1952, during the period in which Chagall completed the present work.

‘It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia - or at least that they were not so common as in France... He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate colour combinations and a fund of texture contrasts which were beginning to hold Chagall’s attention more and more’ (J.J. Sweeney, *Marc Chagall*, New York, 1946, p. 56).

The romanticism of Chagall’s work is apparent from the manipulation of the composition in *Les amoureux*. While the vase of flowers dominates the foreground, we are given insight into a secret scene. A couple to the lower right of the composition embrace intimately and in private. Depicted as dreamy and ethereal and in the haze of a loving embrace, the couple are unaware of the vivid spray with which they share the canvas. The amorous nature of the work is accentuated further by Chagall’s use of colour. The entirety of the composition is dominated by dark blue tones. The deep blue adds a backdrop from which to allow the vivid explosions of colour in the floral arrangements to burst out and offset vividity with tranquility. The colour is employed elsewhere in thinner layers to mask the definition of the figures and the moon, contributing to the mystical feel of the present work. As is seen in a similar work by Chagall, *Still life with flowers or clovées* (1949), elsewhere areas of the blue painted surface have been scratched away to reveal bolder colours beneath and to provide the painting with a greater sense of depth and mystery.



HENRI LE SIDANER (1862-1939)

*Le petit canal, soir gris, Venise*

signed 'LE SIDANER' (lower left)  
oil on canvas  
25¾ x 31⅞ in. (65.5 x 81 cm.)  
Painted in Venice in 1907

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

**PROVENANCE:**

Galerie Georges Petit, Paris.  
M. Newman, Ltd., London.  
Acquired from the above by Mr William Kessler and thence to  
his family.

**EXHIBITED:**

London, The Goupil Gallery, *Venise: lueurs et lumières* by Henri Le  
*Sidaner*, March 1907, no. 7.  
Paris, Salon des Beaux Arts, April - June 1907, no. 774.  
London, Burlington International Fine Art Fair, September 1979.

**LITERATURE:**

C. Mauclair, *Le Sidaner*, Paris, 1928, p. 42.  
Y. Farinaux-Le Sidaner, *Le Sidaner: l'œuvre peint et gravé*, Paris, 1989,  
no. 221, p. 110 (illustrated).





THE PROPERTY OF A GENTLEMAN

420

## RAOUL DUFY (1877-1953)

### *Portrait de femme de profil*

signed and dedicated 'à ma cousine Angele Caillot Raoul Dufy'  
(lower left)

oil on canvas

18¼ x 15½ in. (46.3 x 38.5 cm.)

Painted circa 1897-1898

**£10,000-15,000**

US\$14,000-20,000

€12,000-18,000

### PROVENANCE:

Anonymous sale, Versailles, 15 December 1968, lot 48.

Anonymous sale, Versailles, 6 June 1972.

Anonymous sale, Hôtel Drouot, 20 March 2013, lot 126.

Acquired at the above sale by the present owner.

### LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. I, Geneva, 1972, no. 11, p. 20 (illustrated).



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

\*421

## EUGÈNE BOUDIN (1824-1898)

### *Portrieux. Le port à marée basse*

signed 'E. Boudin.' (lower left), dated and inscribed  
'Portrieux 28 octobre 73' (lower right)

oil on board laid on panel  
9½ x 11¼ in. (24 x 29.1 cm.)  
Painted on 28 October 1873

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

### PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19 February 1910, lot 6.  
Anonymous sale, Hôtel Drouot, Paris, 20 June 1928, lot 43.  
Private collection, Switzerland, by whom acquired at the above sale,  
and thence by descent to the present owner.

### LITERATURE:

G. Cahen, *Eugène Boudin, sa vie et son œuvre*, Paris, 1900,  
p. 120 (illustrated).  
R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 933,  
p. 333 (illustrated).

\*422

## ÉDOUARD MANET (1832-1883)

### *Jeune femme aux cheveux défaits*

oil on canvas  
24 x 19½ in. (61 x 49.7 cm.)  
Painted circa 1873

**£200,000-300,000**  
US\$270,000-390,000  
€240,000-350,000

#### PROVENANCE:

Mrs H.O. Havemeyer, New York; her sale, Henderson Galleries, New York, 10 April 1930, lot 123.  
Etienne Bignou, Paris.  
Galerie Bernheim-Jeune, Paris.  
Galerie Thannhauser, Berlin & New York; sale, Parke-Bernet Galleries, New York, 12 April 1945, lot 106.  
C. Friedman, New York.  
Gisèle Rueff-Béghin, Paris, and thence by descent; sale, Sotheby's, New York, 16 November 1989, lot 315.  
Anonymous sale, Cornette de Saint Cyr, Paris, 13 June 1990, lot 85.  
Anonymous sale, Christie's, London, 26 June 2001, lot 123.  
Acquired at the above sale by the present owner.

#### LITERATURE:

E. Moreau-Nélaton, *Manet raconté par lui-même*, Paris 1926, p. 256.  
P. Jamot, G. Wildenstein & M.L. Bataille, 'Manet' in *L'Art Français*, vol. I, Paris, 1932, no. 268.  
*Art News*, 1 April 1945, p. 47.  
A. Tabarant, *Manet et ses œuvres*, Paris, 1947, p. 15 (illustrated fig. 215, p. 610).  
D. Rouart & S. Orienti, *Tout l'œuvre peint d'Édouard Manet*, Paris, 1970, no. 187.  
D. Rouart & D. Wildenstein, *Édouard Manet, catalogue raisonné*, vol. I, Lausanne & Paris, 1975, no. 206, p. 174 (illustrated p. 175).

*Jeune femme aux cheveux défaits* is a delicately executed, spontaneous depiction of a young lady rendered with sparing and confident brushstrokes. Although classically posed, she is portrayed informally, draped in a loose robe with her hair flowing freely, revealing a certain intimacy with the artist. It has been suggested that the sitter is Marguerite de Conflans, later Mme d'Angély, who was aged seventeen in 1873. Marguerite's family were friends of the Manets and often attended Suzanne Manet's musical evenings. Manet's models were often friends or members of his family and he would frequently use them more than once, preferring models he knew well. There are two further portraits of Marguerite de Conflans from 1873, one of which is in the collection of the Smith College Museum of Art in Northampton, Massachusetts.

*Jeune femme aux cheveux défaits* was in the collection of Louisine and Henry O. Havemeyer, who, aided by Mary Cassatt and Paul Durand-Ruel, were among the first American collectors to acquire Impressionist Art and to bring paintings by Monet and Degas across the Atlantic. When Louisine Havemeyer died in 1929, her bequest to the Metropolitan Museum of Art in New York totalled just under two thousand objects, perhaps the greatest single bequest to any museum. The remainder of the then internationally acclaimed collection, including the present lot, was auctioned in New York in 1930.



Francisco de Goya, *Portrait of the Countess of Casa Flores*, 1790-97. Museu De Arte De Sao Paulo.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ423

## ALBERT ANDRÉ (1869-1954)

### *Bouquet de lilas et tulipes*

signed 'Albert André' (lower left)  
oil on board  
24 x 19½ in. (61 x 50 cm.)  
Painted in 1948

£15,000-20,000  
US\$20,000-26,000  
€18,000-23,000

#### PROVENANCE:

Jaqueline Brett-André (the artist's daughter) Paris, by descent from the artist in 1957.

Anonymous sale, Sotheby's, London, 24 February 1988, lot 93.  
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Albert André *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

424

## HENRI LEBASQUE (1865-1937)

### *Fleurs dans un vase*

signed 'Lebasque' (lower right)  
oil on canvas  
25 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (65.3 x 54.2 cm.)

**£18,000-25,000**  
US\$24,000-33,000  
€22,000-29,000

### PROVENANCE:

Galerie Aittouarès, Paris.  
Madame Falcone, Paris.  
Anonymous sale, Sotheby's, London, 29 June 1988, lot 184.  
Acquired at the above sale by the present owner.

### LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 826, p. 224 (illustrated).

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

PROPERTY FROM THE METTLER FAMILY, ST. GALLEN

\*425

## ODILON REDON (1840-1916)

### *Bouquet de fleurs*

signed 'ODILON REDON' (lower left)  
oil on canvas  
22¼ x 17½ in. (56.5 x 44.5 cm.)

**£250,000-350,000**  
US\$330,000-460,000  
€300,000-410,000

#### PROVENANCE:

Galerie Bernheim-Jeune, Paris.  
Jos Hessel, Paris.  
Charles Montag, Paris.  
Hans Mettler, St. Gallen, by whom acquired from the above in  
May 1918, and thence by descent to the present owner.

#### EXHIBITED:

(probably) Winterthur, Kunstmuseum, *Odilon Redon*, June – July 1919.

#### LITERATURE:

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, vol. III, *Fleurs et paysages*, Paris, 1996, no. 1591, p. 152 (illustrated).

‘A vase of flowers by Odilon Redon projects a protrusion of lanceolate, golden flowers onto the canvas, a kind of vegetal frenzy which merges, achieves a tenebrous zenith and returns, tumbling down in the form of a modest little poppy’

– COLETTE



Redon in his apartment at 129, avenue de Wagram, Paris, after 1905.  
Photograph attributed to Dornac.





Odilon Redon, *Flours dans une vase*, circa 1905-10. Phoenix Art Museum, Arizona.



Odilon Redon, *Bouquet dans le grand vase de chine blanc*, circa 1912-14. Museum of Modern Art, New York.

Odilon Redon's flowers are fascinating in that they occupy the space between reality and dream: 'Flowers, lying at the confluence of two streams, that of representation and that of memory', he wrote in his diary, *A soi-même* (Paris, 1985). Odilon Redon was deeply influenced by his friendship with botanist Armand Clavaud, who initiated him into science and literature, introducing him to Baudelaire's *Les Fleurs du Mal*, as well as pantheism and Oriental philosophy.

In *Bouquet de fleurs*, flowers merge into an incandescence of variegated colours. The floral composition, which is at once dense and light, is subtly balanced by the harmony of colour. The lilac light reflected by the vase is repeated, more intensely, in the bouquet. Odilon Redon plays on the effects of matter just as he plays on form, the essential aspect of art being, for him, 'to always remain equivocal, with double, or triple aspects, hints of aspect, forms yet to be, or which shall be according to the spectator's frame of mind.' (*Ibid.*)

The magic of Redon's art is to suggest, rather than express, 'what is absent from any bunch of flowers' in the words of his friend Stéphane Mallarmé. The painter removes any form of support

and places his vase in an indefinable space, cut off from reality, as is the case in the present lot, where firmly contoured, brightly shaded flowers, appear to hover weightlessly as if in vaporous emptiness, lending the composition a fluid sense of space.

The critic Albert Flament, admiring the works of Odilon Redon at the Salon d'Automne in 1905, wrote: 'M. Odilon Redon is a painter of flowers as they are seen in dreams. They do not flourish under the rays of the sun. Their middays are moonlight, they come from our nightmares... from oriental legends' (Redon quoted by M.-A. Stevens in 'Redon's artistic and critical position', in *Odilon Redon*, Chicago, 1994, pp. 296-297).

*Bouquet de fleurs's* provenance history is a testament to the quality and importance of the painting. Having been first with legendary Galerie Bernheim-Jeune (who presumably acquired it directly from the artist or his estate), it was later owned by Jos Hessel, renowned art collector, dealer and patron. Purchased from the Swiss artist and art educator Charles Montag by major art collector Hans Mettler as early as 1918, it has since remained in the same family and it is offered today for the first time at auction, over one hundred years later.



## PIERRE-AUGUSTE RENOIR (1841-1919)

*Au bord de la rivière*

oil on canvas  
18¼ x 22½ in. (46.4 x 56.2 cm.)  
Painted in 1896

£300,000-500,000  
US\$400,000-660,000  
€360,000-590,000

## PROVENANCE:

The artist's estate.  
Galerie Bernheim-Jeune, Paris, by whom acquired from above after 1919.  
(possibly) Raphaël Gérard, Paris, by November 1939.  
Luciano Pomini, Italy, by 1974.  
Anonymous sale, Sotheby's, London, 26 June 1984, lot 18.  
Anonymous sale, Sotheby's, London, 3 December 1986, lot 158.  
Anonymous sale, Habsburg-Feldman, New York, 12 November 1989, lot 5.  
Private collection; sale, Christie's, New York, 1 May, 1996, lot 132.  
Acquired at the above sale by the present owner.

## LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, Paris, 1931, no. 181 (illustrated pl. 58; titled 'Vue de rivière').  
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, 1895-1902, Paris, 2010, no. 1872, p. 109 (illustrated).

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



Renoir painting in front of the Miason de la Poste in Cagnes, 1912-1914.

Following his trip to Italy in 1881 Renoir became preoccupied with the classical traditions of the *paysage composé*. Renoir was keen to portray an Arcadian vision of the French landscape, which was natural and unchanging, choosing to depict unspoiled views, free from any signs of industry or modern life. *Au bord de la rivière*, 1896, is an exquisite example of this period, beautifully illustrating the artist's romantic visions of the French countryside, highlighting its timeless values and picturesque charm. Disillusioned with the transience of Impressionist painting, Renoir now aimed to capture a luminosity in his pictures, whilst still respecting the integrity of forms, and his search is elegantly achieved in the present work. Here the artist perfectly describes the brilliance of sunlight, applying a loose and visceral brushstroke to create a haze of bright, blended tonalities, to create dramatic contrasts of light and shadow. Renoir described his joy of such practices; 'I have perpetual sunshine and I can scrub out and begin again as often as I like... So I am staying in the sun – not to paint portraits in full sunlight, but while I am warming myself and looking hard at things I hope I will have acquired some of the grandeur and simplicity of the old masters' (Renoir quoted in F. Fosca, *Renoir*, London, 1964, pp. 146-7).

Accuracy to detail is now abandoned in favour of a unified and balanced aesthetic. In a letter to Madame Charpentier in 1882 Renoir wrote, 'So, by looking around outside, I have finished by seeing only the broad harmonies, and am no longer preoccupied with the little details, which only extinguish the sunlight, instead of increasing its brilliance' (*ibid.*, p. 147). Renoir's ambition to focus on the wider harmonies and create a cohesive pictorial surface comes to fruition in *Au bord de la rivière*. Concentrating on the ambience and atmosphere of the place, Renoir omits detail, only loosely painting the landscape, so that the trees are now a flurry of mottled greens, set against the scurried blue and pink brushstrokes of the water and sky, with only a few particulars, such as the reeds, identifying the river. By applying such a loose, yet dynamic brush, the artist grants the impression of wind and air, indicated in the rippling water and undulating trees; he deploys a more fluid and harmonious manner of painting, moving away from the *staccato* brushstrokes of his earlier years, to bring life to the scene.





\*427

## ALBERT MARQUET (1875-1947)

### *Paris, Pont sur la Seine*

signed 'marquet' (lower left)  
oil on paper laid down on cardboard  
7 $\frac{1}{8}$  x 9 $\frac{1}{4}$  in. (18 x 23.5 cm.)

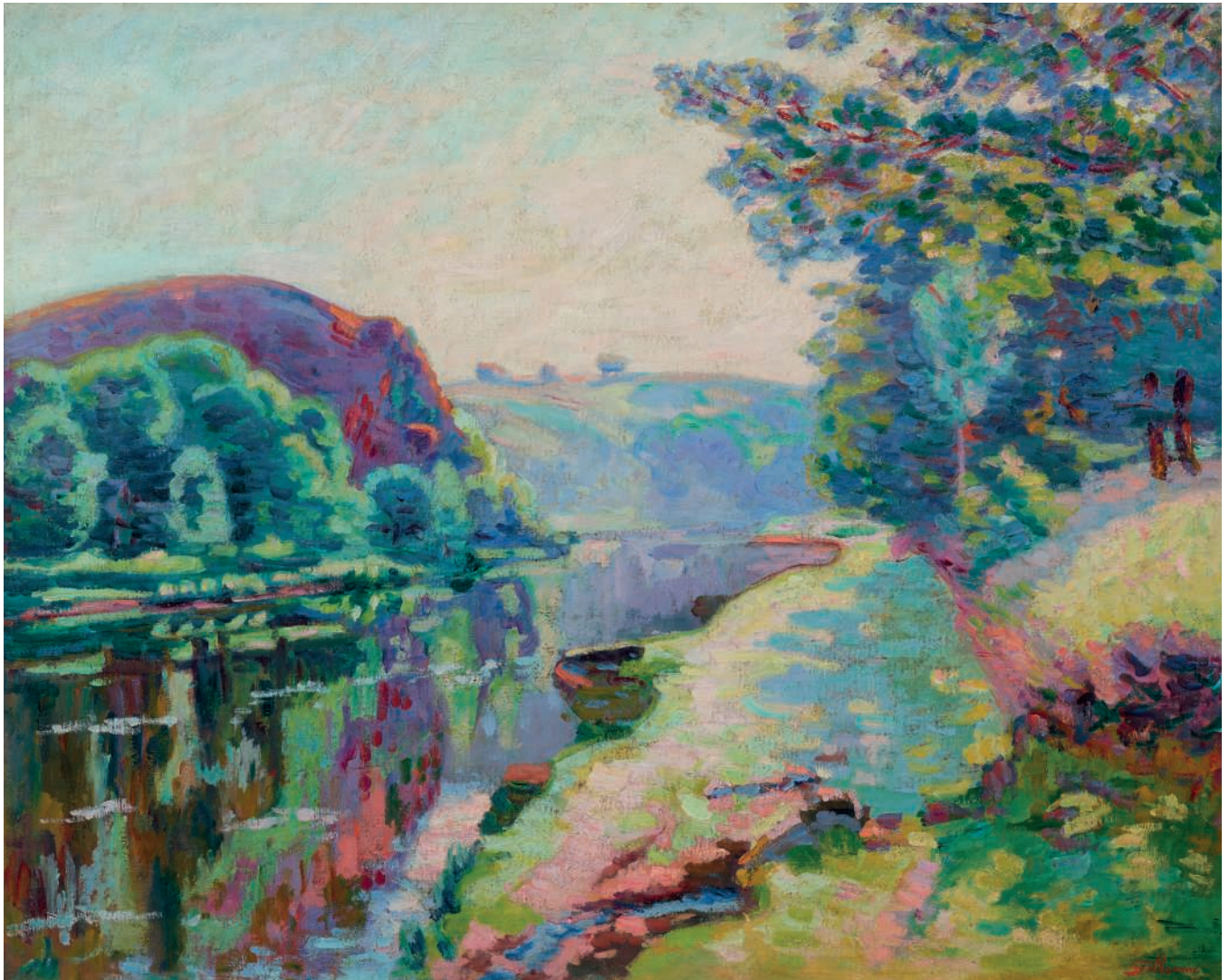
**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Acquired by the present owner by 2008.

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





\*428

## ARMAND GUILLAUMIN (1841-1927)

### *La Roche de l'Echo, Crozant*

signed 'Guillaumin' (lower right)  
oil on canvas  
25 $\frac{5}{8}$  x 31 $\frac{7}{8}$  in. (65 x 81 cm.)  
Painted *circa* 1907

**£35,000-45,000**  
US\$46,000-59,000  
€41,000-53,000

#### PROVENANCE:

Galerie Druet, Paris.  
Collection de Madame B., Paris.

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*.



\*429

## ALBERT MARQUET (1875-1947)

### *Le port d'Alger*

signed 'marquet' (lower left)  
oil on canvas  
9 $\frac{5}{8}$  x 13 $\frac{1}{8}$  in. (24.3 x 33.5 cm.)

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 24 March 1999, lot 16.  
Acquired at the above sale by the present owner.

#### LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Milan, 2001, no. I-352, p. 277 (illustrated).



λ\*430

## KEES VAN DONGEN (1877-1968)

### *Un chantier*

signed 'van Dongen' (lower left)  
oil on cardboard  
19 $\frac{1}{2}$  x 25 $\frac{3}{8}$  in. (49.8 x 64.5 cm.)  
Painted *circa* 1907

**£50,000-70,000**  
US\$66,000-91,000  
€59,000-82,000

### PROVENANCE:

(probably) Comte de la Celle, France.  
Private collection, by whom acquired from the above in 1968.  
Anonymous sale, Hôtel du Palais, Biarritz, 9 August 2015, lot 725.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Paris, Galerie Charpentier, *Van Dongen, cinquante ans de peinture*,  
November - December 1942, no. 16.

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.



PROPERTY FROM A PRIVATE SWISS COLLECTION

№431

## BERNARD BUFFET (1928-1999)

### *Le Val André, bateaux à marée basse*

signed 'Bernard Buffet' (upper left) and dated '1973' (upper right);  
inscribed 'Le Val-André (Côte du Nord) Bateaux à Marée Basse'  
(on the reverse)

oil on canvas  
35½ x 51½ in. (89.4 x 130 cm.)  
Painted in 1973

**£60,000-80,000**  
US\$79,000-100,000  
€71,000-94,000

### PROVENANCE:

Acquired by the husband of the present owner in the 1970s.

This work is recorded in the Maurice Garnier Archives.



432

## EUGÈNE BOUDIN (1824-1898)

### *Touques, le vieux port à marée basse*

signed, dated and inscribed 'Touques E. Boudin-90' (lower left)  
oil on canvas  
18 $\frac{1}{8}$  x 25 $\frac{5}{8}$  in. (46 x 65 cm.)  
Painted in 1890

**£70,000-100,000**  
US\$92,000-130,000  
€82,000-120,000

#### PROVENANCE:

Charles de Bériot, Paris.  
Anonymous sale, Hôtel Drouot, Paris, 29 April 1901, lot 7.  
Galerie Bernheim-Jeune, Paris, by whom acquired at the above sale.  
Private collection, France; sale, Hôtel Drouot, Paris, 26 April 1918, lot 6.

Anonymous sale, Hôtel Drouot, Paris, 12 May 1923, lot 48.  
Monsieur de Villefrey, Les Sables-d'Olonne; sale, Hôtel Drouot, Paris, 7 June 1937, lot 6.  
Domingo Viau, Buenos Aires.  
Anonymous sale, Sotheby's, New York, 8 May 2008, lot 173.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Hluboká nad Vltavou, Alšova jihočeská galerie, *Impresionismus! Nálady a imprese ve francouzském a českém umění*, March - June 2017 (illustrated).

#### LITERATURE:

R. Schmit, *Eugène Boudin*, vol. III, Paris, 1973, no. 2716, p. 60 (illustrated).

## ALFRED SISLEY (1839-1899)

*Paysage d'été à Veneux*

signed 'Sisley' (lower right)  
oil on canvas  
15 x 21 $\frac{5}{8}$  in. (38 x 55 cm.)  
Painted in 1881

**£250,000-350,000**

US\$330,000-460,000

€300,000-410,000

**PROVENANCE:**

Mme Henri Goldet, Paris.

Anonymous sale, Paris, 3 February 1919, no. 103.

Galerie Georges Petit, Paris, by whom acquired at the above sale.

Galerie Schmit, Paris, by whom acquired on 18 September 1980.

Anonymous sale, Néret-Minet Tessier & Sarrou, Paris, 14 October 2015, lot 26.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, Le Grand Palais, Xème Biennale des Antiquaires, September - October 1980, no. 41.

Greenwich, Connecticut, Bruce Museum, *Alfred Sisley, Impressionist Master*, January - May 2017, p. 145 (titled 'Les Pommiers en fleur à Moret-sur-Loing and dated '1890'); this exhibition later travelled to Aix-en-Provence, Culturespaces, Hôtel de Caumont, June - October 2017.

**LITERATURE:**

F. Daulte, *Alfred Sisley, catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 418 (illustrated).

The Comité Sisley has confirmed the authenticity of this work.

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

Sisley moved to Veneux-Nadon, near Moret-sur-Loing, in 1880 and he painted there and in the other villages near Moret-sur-Loing such as Les Sablons and Saint-Mammès until his death.

Richard Shone has commented on Veneux-Nadon: 'The situation was ideal for the variety of the immediate landscape - farmland and forest, rail, river and canal, cottage gardens on the one hand, overgrown copses on the other, the whole area teeming with chance viewpoints and constantly changing light' (R. Shone, *Sisley*, London, 1992, p. 128).

At this time Sisley began to vary his painting technique according to his subject. Raymond Cogniat has observed: 'Sisley has a particular way of treating each of the elements in the landscape, none of which seems to him to be of minor importance. The strokes with which he paints the sky, the water, the buildings, the vegetation are not alike. He does not use the same technique to describe the various parts of a picture. There are numerous canvases in which short, separate brush strokes depict the ground or the leaves, while the sky relies on blended and transparent tones'. (R. Cogniat, *Sisley*, New York, 1978, p. 76.)



Alfred Sisley, circa 1895. Private collection.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ434

## MAURICE DE VLAMINCK (1876-1958)

### *Maison dans un paysage*

signed 'Vlaminck' (lower right)  
oil on canvas  
25¾ x 32 in. (65.5 x 81.2 cm.)  
Painted *circa* 1922

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

#### PROVENANCE:

Galerie Vildrac, Paris.  
Gustave Van Geluwe, Brussels.  
Private collection, Belgium, by 1987, and thence by descent.

#### EXHIBITED:

Brussels, Galerie Georges Giroux, *Exposition de l'art vivant dans les collections privées belges*, June 1947, no. 24 (titled 'Pommiers en fleurs').

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





\*435

## MAURICE UTRILLO (1883-1955)

### *Rue de la Butte Pinson sous la neige, Montmagny (Val-d'Oise)*

signed 'Maurice, Utrillo, V.' (lower right) and inscribed 'Montmagny.'  
(lower left)

oil on panel

14¾ x 24½ in. (37.5 x 61.2 cm.)

Painted circa 1950

**£50,000-70,000**

US\$66,000-91,000

€59,000-82,000

#### PROVENANCE:

M. Antonat, Paris.

Frederick R. Haas, Washington, D.C., and thence by descent; sale,  
Christie's, New York, 8 November 1995, lot 311.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Tokyo, Seiji Togo Memorial Sompō Japan Museum of Art, *Maurice Utrillo*, April - July 2010, no. 88, p. 135 (illustrated); this exhibition later travelled to Niigata, Prefectural Museum of Modern Art, July - August 2010; Kyoto, Museum Eki, September - October 2010 and Aichi, Toyohashi City Museum of Art and History, October - December 2010.

#### LITERATURE:

P. Pétridès, *L'œuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 1430, p. 64 (illustrated p. 65; dated 'circa 1932').

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



\*436

## ALBERT MARQUET (1875-1947)

### *Bab-el-Oued au soleil*

signed 'marquet' (lower left)  
oil on canvas  
18 $\frac{1}{8}$  x 23 $\frac{7}{8}$  in. (46 x 60.8 cm.)  
Painted circa 1942-1943

**£35,000-45,000**  
US\$46,000-59,000  
€41,000-53,000

#### PROVENANCE:

Anonymous sale, Hôtel Drouot, 9 April 1989, lot 84.  
Anonymous sale, Shinwa Auction Co. Ltd., 17 November 2018, lot 58.  
Acquired at the above sale by the present owner.

#### LITERATURE:

J.-C. Martinet & G. Wildenstein, *Marquet L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-372, p. 291 (illustrated).



\*437

## RAOUL DUFY (1877-1953)

### *Le Casino de Nice aux chaises*

signed 'Raoul Dufy' (lower centre); signed 'Raoul Dufy'  
(on the reverse)  
oil on canvas  
15 x 18 in. (38.2 x 46 cm.)

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

#### PROVENANCE:

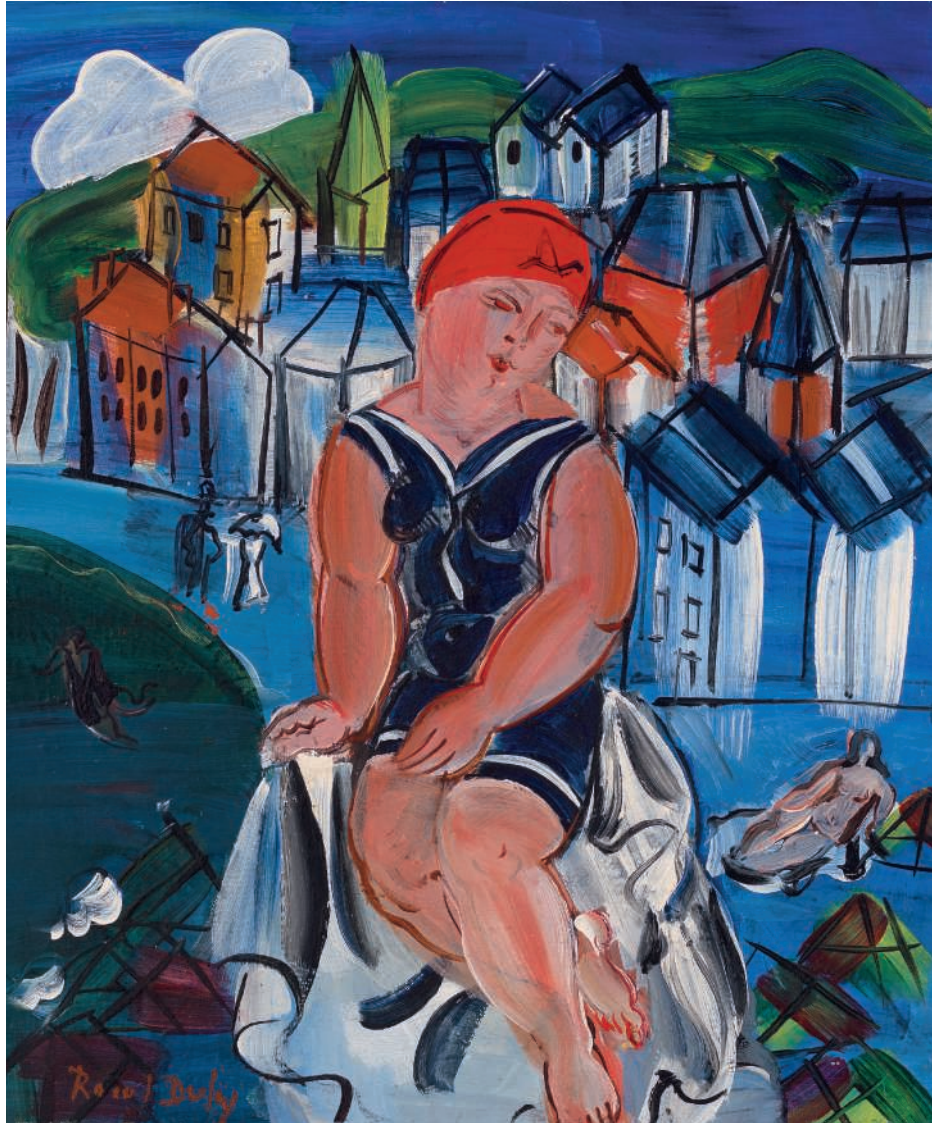
Anonymous sale, Galerie Motte, Geneva, November 1962, lot 256.  
Galerie Claude Van der Veene, Cannes.  
Private collection, Switzerland.  
Acquired from the above in 1993; sale, Sotheby's, London,  
25 June 2002, lot 319.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Nice, Musée des Beaux Arts, *Raoul Dufy, la promenade comme motif*,  
June - October 2015.

#### LITERATURE:

M. Lafaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, vol. II,  
Geneva, 1973, no. 439, p. 28 (illustrated).



THE PROPERTY OF A LADY

\*438

## RAOUL DUFY (1877-1953)

### *Petite baigneuse à Sainte-Adresse*

signed 'Raoul Dufy' (lower left)  
oil on canvas  
18½ x 15 in. (46 x 38.2 cm.)

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

**PROVENANCE:**  
(probably) Jos Hessel, Paris.  
Etienne Bignou, Paris.  
Myron Israel, Montreal.  
Private collection, Europe.

**EXHIBITED:**  
London, Alex Reid & Lefevre, Ltd., *Raoul Dufy*, July 1936, no. 2.

**LITERATURE:**  
R. Cognat, *Raoul Dufy*, Milan, 1962 (illustrated pl. 38).  
M. Laffaille, *Raoul Dufy: catalogue raisonné de l'œuvre peint*, vol. IV,  
Geneva, 1977, no. 1538 (illustrated p. 112).



THE PROPERTY OF A PRIVATE GERMAN COLLECTOR

1439

## JEAN DUFY (1888-1964)

### *Calèches et cavaliers*

signed 'Jean Dufy' (lower left)  
oil on canvas  
18 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (46 x 55 cm.)  
Painted circa 1950-1953

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

### PROVENANCE:

Galerie Abels, Cologne.  
Acquired from the above in the late 1950s, and thence by descent to the the present owner.

### EXHIBITED:

Cologne, Galerie Abels, 1956 (illustrated).

### LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, vol. II, Paris, 2010, no. B.1173, p. 242 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ440

## GIORGIO DE CHIRICO (1888-1978)

### *Natura morta con drappo*

signed 'g. de Chirico' (lower right)  
oil on canvas  
15¾ x 19⅝ in. (40 x 50 cm.)  
Painted in 1960-1970

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

### PROVENANCE:

Acquired directly from the artist by the present owner.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 255/1994.



λ\*441

## GIORGIO DE CHIRICO (1888-1978)

### *Cavalieri a cavallo che escono dal mare*

signed 'g. de Chirico' (upper left); signed and inscribed 'g. de Chirico Cavalieri con i cavalli escono dal mare' (on the reverse)

oil on canvas board

7 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in. (19.8 x 29.8 cm.)

Painted in 1940-1941

**£25,000-35,000**

US\$33,000-46,000

€30,000-41,000

#### PROVENANCE:

Elisabetta Keller, Milan, by whom acquired directly from the artist on 11 December 1949.

Acquired by the present owner by 1990.

#### EXHIBITED:

Tokyo, The Bunkamura Museum of Art, *Giorgio de Chirico, A Metaphysical Life*, November 2000 - January 2001, no. 43 (illustrated); this exhibition later travelled to Ishikawa, Ishikawa Prefectural Museum of Art, June - July 2001, and Oita, Oita Art Museum; Kyoto, Museum EKI Kyoto, September - October 2001.

#### LITERATURE:

Fondazione Giorgio e Isa de Chirico, *Giorgio de Chirico, Catalogo Generale, Opere dal 1912 al 1976*, vol. I, Rome, 2014, no. 170, p. 178 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTOR

λ442

## GIACOMO MANZÙ (1908-1991)

### *Cardinale seduto*

stamped with signature and foundry mark 'MANZU NFMM'  
(at the back, lower left)  
bronze with golden brown patina  
Height: 16½ in. (42.3 cm.)  
Executed in 1972

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

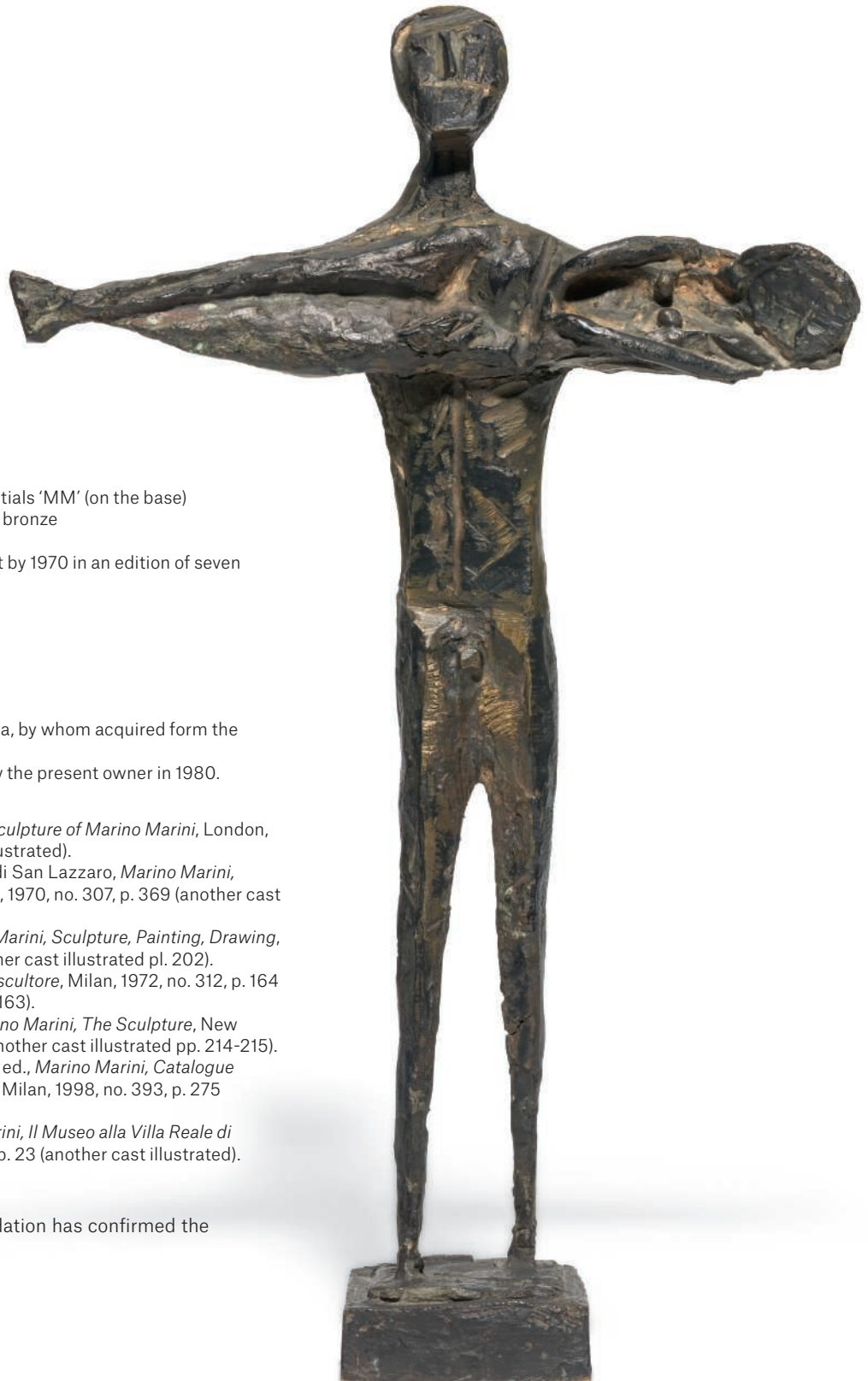
### PROVENANCE:

Acquired directly from the artist by the present owner in the 1970s.

Inge Manzù has confirmed the authenticity of this work.



MARINO MARINI (1901-1980)



*Giocolieri*

stamped with the raised initials 'MM' (on the base)  
hand chiselled and painted bronze  
Height: 17 $\frac{7}{8}$  in. (45.5 cm.)  
Conceived in 1953 and cast by 1970 in an edition of seven

**£60,000-80,000**  
US\$79,000-100,000  
€71,000-94,000

**PROVENANCE:**

Private collection, Italy.  
Galleria dello Scudo, Verona, by whom acquired from the  
above in 1979.  
Acquired from the above by the present owner in 1980.

**LITERATURE:**

H. Lederer & E. Trier, *The Sculpture of Marino Marini*, London,  
1961, p. 82 (another cast illustrated).  
P. Waldberg, H. Read & G. di San Lazzaro, *Marino Marini,  
Complete Works*, New York, 1970, no. 307, p. 369 (another cast  
illustrated pp. 156 & 369).  
A.M. Hammacher, *Marino Marini, Sculpture, Painting, Drawing*,  
London, 1970, p. 322 (another cast illustrated pl. 202).  
C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 312, p. 164  
(another cast illustrated p. 163).  
M. Marini & S. Hunter, *Marino Marini, The Sculpture*, New  
York, 1993, pp. 32 & 222 (another cast illustrated pp. 214-215).  
Fondazione Marino Marini, ed., *Marino Marini, Catalogue  
Raisonné of the Sculptures*, Milan, 1998, no. 393, p. 275  
(another cast illustrated).  
M. Meneguzzo, *Marino Marini, Il Museo alla Villa Reale di  
Milano*, Milan, 1997, no. 19, p. 23 (another cast illustrated).

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

λ\*444

## GIORGIO MORANDI (1890-1964)

*Fiori*

signed and dated 'Morandi 1943' (lower right)  
oil on canvas  
10 x 12 in. (25.5 x 30.5 cm.)  
Painted in 1943

£160,000-260,000  
US\$210,000-340,000  
€190,000-300,000

## PROVENANCE:

Private collection, Italy, by whom acquired directly from the artist circa 1943, and thence by descent; sale, Christie's, London, 15 October 2007, lot 212.  
Private collection, by whom acquired at the above sale.  
Acquired from the above by the present owner in 2016.

## EXHIBITED:

Siena, Palazzo Pubblico, Magazzini del Sale, *Morandi: I fiori*, November 1990 - January 1991, no. 10, p. 82 (illustrated p. 34).  
Ischia, Castello Aragonese, *Giorgio Morandi e la luce del Mediterraneo*, January - September 1996, p. 22 (illustrated p. 23).  
Brescia, Palazzo Martinengo, *Giorgio Morandi: Oggetti e stati d'animo*, December 1996 - February 1997, no. VIII, 2, p. 85 (illustrated).  
Tokyo, Metropolitan Teien Art Museum, *Giorgio Morandi: Flowers and Landscape*, October - November 1998, no. 28 (illustrated); this exhibition later travelled to Sagami-hara-City, Light and Greenery Art Museum, December 1998 - February 1999.  
Bologna, Museo Morandi (on loan, 1998-2007).  
Bologna, Museo Morandi, *Incontri al Museo Morandi: Opere in deposito per il 2000*, January 2000, p. 33 (illustrated).  
Nuoro, Museo d'Arte Provincia di Nuoro, *Giorgio Morandi: I Fiori*, May - July 2001, no. 7, p. 56 (illustrated p. 31).

## LITERATURE:

M. Luzi, F. Loi & J.-M. Folon, *Tre poeti per Morandi*, Bologna, 1996, pp. 8-9 (illustrated on the cover).  
M. Pasquali, *Giorgio Morandi: catalogo generale, opere catalogate tra il 1985 e il 2016*, Pistoia, 2016, no. 1943/2, p. 94 (illustrated).

Painted in 1943, *Fiori* is an intimate and absorbing work, showing one of Morandi's most-favoured themes, flowers. In the summer of that year, to escape the war, Morandi found shelter in the village of Grizzana, on the outskirts of Bologna, the city he was born and lived in, which was being devastated by brutal air raids. During those troubled and uncertain months, he created some of his most inspired and moving paintings, such as the present work.

Among Morandi's most cherished subjects, flowers have always been a symbol of fragility. In the present work, besides suggesting the delicacy of human condition, they also convey a feeling of hope. The fine corollae, tightly arranged one next to the other, and immersed in a soft, warm light, become a poetic emblem of unity. Whereas in many of Morandi's paintings emptiness dominates the often rarefied composition, in the present work everything is condensed on a small surface, rich of meaning and emotions. With *Fiori*, Morandi creates a contained yet powerful image to hold on to, during those troubled times.



Giorgio Morandi, *Fiori*, 1943.

Sold, Christie's Paris, 18 October 2018. (€271,000).





THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR

λ445

## GIACOMO BALLA (1871-1958)

### *Anemoni*

signed 'BALLA' (upper left); signed, dated and inscribed  
'G.BALLA - ROMA 1946' (on the reverse)  
oil on board  
14 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in. (37.8 x 64.5 cm.)  
Painted in 1946

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

### PROVENANCE:

Galleria San Marco, Rome.  
Leonardo Castelli, Rome, by whom acquired from the above in 1980  
as a gift for his daughter.  
Private collection, Milan, and thence by descent to the present owner.

### EXHIBITED:

Rome, Galleria San Marco, *Giacomo Balla: i fiori dipinti da un artista*, 1980.

### LITERATURE:

E. Balla, S. Bartoletti, *Balfiori*, Rome, 1980, pl. IX (illustrated).  
G. Lista, *Balla*, Modena, 1982, no. 1030, p. 457 (illustrated).



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ446

## GIORGIO DE CHIRICO (1888-1978)

### *Ganimede e il suo cavallo*

signed 'g. de Chirico' (at the left of the base ); numbered and inscribed 'Ganimede con cavallo 3/9' (at the right of the base) and with the foundry mark 'Fonderia Artistica Gi Bi Esse Verona' (on the back of the base)

bronze with gold patina

Height: 14¾ in. (36.5 cm.)

Conceived in 1970 and cast by GI-BI-ESSE in a numbered edition of nine plus three artist's proofs

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

### PROVENANCE:

Acquired directly from the artist by the present owner.

### LITERATURE:

C. Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico*, vol. II, *opere dal 1951 al 1971*, Milan, 1972, no. 306 (another cast illustrated).

M. Calvesi & M. Ursino, eds., *De Chirico, The New Metaphysics*, Rome, 1996, no. 12 (another cast illustrated p. 134).

J. de Sanna, ed., *De Chirico, And the Mediterranean*, New York, 1998, no. 84, p. 264 (another cast illustrated pp. 207 & 264).

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 0045/12/11 OT.



λ\*447

## GINO SEVERINI (1883-1966)

### *Ragazza di Olevano*

signed 'G Severini' (lower right)  
oil on panel  
13¾ x 9⅞ in. (35 x 25.2 cm.)  
Painted in 1939

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

### PROVENANCE:

Galleria La Bussola, Rome.  
Private collection, and thence by descent; sale, Artcurial, Paris,  
22 February 2006, lot 40.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Venice, Giardini della Biennale, *XXII. Esposizione biennale internazionale d'arte*, May - October 1940, p. 155.  
Zurich, *XIX. mostra d'arte italiana a Zurigo*, November - December 1940.

Romana Severini Brunori has confirmed the authenticity of this work.



THE PROPERTY OF A GENTLEMAN

λ448

## HENRY MOORE (1898-1986)

### *Reclining Mother and Child II*

signed and numbered 'Moore 7/9' (on the side of the base)

bronze with brown patina

Length: 8 $\frac{3}{8}$  in. (21.2 cm.)

Conceived in 1979 and cast in an edition of nine

**£80,000-120,000**

US\$110,000-160,000

€94,000-140,000

#### PROVENANCE:

Anonymous sale, Christie's, London, 30 June 1987, lot 222.

Private collection, London, by whom acquired from the above sale,  
and thence by descent.

#### LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. V,  
*Sculpture 1974-80*, London, 1983, no. 779, p. 46 (another cast  
illustrated p. 46 & pl. 182).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ449

## BERNARD BUFFET (1928-1999)

### *Soucis et fleurs rouges*

signed 'Bernard Buffet' (upper left) and dated '1976' (upper right)  
oil on canvas  
28¾ x 23⅞ in. (73.2 x 60.5 cm.)  
Painted in 1976

**£40,000-60,000**  
US\$53,000-78,000  
€47,000-70,000

#### PROVENANCE:

Galerie Taménaga, Paris.  
Anonymous sale, Christie's, London, 9 December 1999, lot 365.  
Acquired at the above sale by the present owner.

This work is recorded in the Galerie Maurice Garnier Archives. Please kindly note that as the certificate of authenticity and the certificate duplicate have been lost, no other written document will be produced. However, a copy of the duplicate certificate will be made available to the buyer.





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ450

## CONRAD FELIXMÜLLER (1897-1977)

### *Bettler von Prachatitz*

signed 'C. Felixmüller' (upper right)  
oil on canvas laid down on board  
19¾ x 21½ in. (49.8 x 54.6 cm.)  
Painted in 1925

**£80,000-120,000**  
US\$110,000-160,000  
€94,000-140,000

### PROVENANCE:

Gotthard Laske, Berlin, by whom acquired from the artist in 1926, and thence by descent to the present owner.

### LITERATURE:

H. Spielmann, *Conrad Felixmüller, Monographie und Werkverzeichnis der Gemälde*, Cologne, 1996, no. 345, p. 250 (illustrated).



λ\*451

## AUGUSTE HERBIN (1882-1960)

### *Sous les arbres, Jardin du Luxembourg*

signed 'Herbin' (lower right); dated and inscribed 'Sous les arbres au Luxembourg 20 Juin 1905' (on the reverse)

oil on board

8¼ x 10⅞ in. (22 x 27 cm.)

Painted on 20 June 1905

**£12,000-18,000**

US\$16,000-24,000

€15,000-21,000

#### PROVENANCE:

Anonymous sale, Aguttes, Paris, 29 April 2011, lot 178.

Private collection, France.

Anonymous sale, Artcurial, Paris, 27 March 2013, lot 287.

Acquired at the above sale by the present owner.

#### EXHIBITED:

Lille, *L'Echo du nord*, June 1905.

Geneviève Claisse confirmed the authenticity of this work in May 2011.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

\*452

## HENRI LEBASQUE (1865-1937)

### *Montévrain, la partie de campagne*

signed 'H. Lebasque' (lower left)  
oil on panel  
9¼ x 13 in. (23.5 x 33 cm.)  
Painted in 1903

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Private collection, Paris.  
Anonymous sale, Loudmer, Paris, 22 March 1985, lot 28.  
Montgomery Gallery, San Francisco.  
Anonymous sale, Christie's, London, 30 June 1987, lot 154.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

San Francisco, Montgomery Gallery, *Henri Lebasque*, February - April 1986, no. 9, p. 28 (illustrated).

#### LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 74, p. 72 (illustrated; incorrectly catalogued as 'oil on canvas').

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



λ453

## ANDRÉ LHOTE (1885-1962)

### *Nu assis*

signed 'A.LHOTE.' (lower right)  
oil on canvas  
18½ x 15 in. (46.2 x 38.1 cm.)

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

### PROVENANCE:

The estate of Dr. Alvin Ortner, Louisville, Kentucky; sale, Sotheby's, New York, 7 October 2008, lot 86.  
Acquired at the above sale by the present owner.

### EXHIBITED:

Prague, Galerie S. V. U. Mánes Diamant, *Dialogy v obrazech: vazby mezi výtvarnými scénami*, April - May 2014, p. 54 (illustrated).

Dominique Bermann Martin and the late Jean-François Aittouarès have confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

454

## HENRI LEBASQUE (1865-1937)

### *Jeunes baigneuses*

signed 'Lebasque' (lower right)  
oil on canvas  
15¾ x 22 in. (40 x 56 cm.; irregular)  
Painted circa 1910

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

#### PROVENANCE:

M. Pilon, Nantes, by whom commissioned from the artist.  
Anonymous sale, Hôtel Drouot, Paris, 24 June 1988, lot 68.  
Anonymous sale, Hôtel Drouot, Paris, 9 April 1989, lot 373.  
Anonymous sale, Vicat, Bernay, 10 June 1990, lot 145.  
Anonymous sale, Dutel, Vernon, 27 April 1991, lot 64.  
Anonymous sale, Denelle, Rouen, 18 June 1994, lot 123.  
Private collection, Paris, Christie's, London, 9 December 1998, lot 142.  
Acquired at the above sale by the present owner.

#### LITERATURE:

P. Vitry, *Henri Lebasque*, Paris, 1928, p. 191 (illustrated).  
D. Bazetoux, *Henri Lebasque*, Neuilly-sur-Marne, 2008, no. 1474,  
p. 349 (illustrated).

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



λ\*455

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Le bassin*

signed 'CASSIGNEUL' (lower right); inscribed 'Le bassin  
Rendez-vous au jet d'eau' (on the stretcher)  
oil on canvas  
64 x 51.2 in. (162.5 x 130.1 cm.)  
Painted in 1981

**£30,000-50,000**  
US\$40,000-65,000  
€36,000-58,000

### PROVENANCE:

Private collection, Florida; sale, Sotheby's, New York, 15 May 2018,  
lot 264.  
Acquired at the above sale by the present owner.

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



ΔΛ\*456

## JEAN-PIERRE CASSIGNEUL (B. 1935)

### *Parc de Saint-Cloud*

signed 'CASSIGNEUL' (lower right); signed, dated, numbered and inscribed "'Le Parc de St Cloud" Cassigneul 1969. No 35' (on the reverse)

oil on canvas

23 $\frac{3}{8}$  x 18 $\frac{1}{8}$  in. (60.5 x 46 cm.)

Painted in 1969

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

### PROVENANCE:

Private collection, Japan, by whom acquired in March 1993.  
Acquired from the above by the present owners.

### EXHIBITED:

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

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



λ457

## ANDRÉ BRASILIER (B. 1929)

### *Champ de course*

signed 'André Brasilier' (lower left)  
oil on canvas  
23¾ x 28⅞ in. (60.2 x 73.4 cm.)  
Painted in 1962

**£25,000-35,000**  
US\$33,000-46,000  
€30,000-41,000

PROVENANCE:  
Private collection, Marseille.

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





1458

## ANDRÉ BRASILIER (B. 1929)

### *Chevauchée du soir*

signed 'André Brasilier.' (lower right); signed, dated and inscribed  
'Chevauchée du soir. André Brasilier 2017' (on the stretcher)

oil on canvas

35 x 57½ in. (89 x 146 cm.)

Painted in 2017

**£55,000-65,000**

US\$72,000-85,000

€65,000-76,000

### PROVENANCE:

Acquired directly from the artist by the present owner.

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



459

PROPERTY FROM A PRIVATE COLLECTION

•\*459

**LOUIS VIVIN  
(1861-1936)**

*Ville au moulin près du canal  
en hiver*

signed 'L.VIVIN' (lower left)  
oil on canvas  
18½ x 24½ in. (46.2 x 61.2 cm.)

**£1,000-1,500**  
US\$1,400-2,000  
€1,200-1,800

**PROVENANCE:**  
Grosvenor Gallery, London.  
Anonymous sale, Christie's, London,  
22 June 2012, lot 46.  
Acquired at the above sale by the  
present owner.

Monsieur Olivier Lorquin has confirmed  
the authenticity of this work.



460

PROPERTY FROM A PRIVATE COLLECTION

λ\*460

**CARLOS NADAL  
(1917-1998)**

*Port, Yachting*

signed 'cNadal' (lower right); signed,  
inscribed, dated and with the atelier  
stamp 'cNadal 77 PORT YACHTING'  
(on the reverse)  
oil on paper laid down on canvas  
15 x 18½ in. (38 x 46.1 cm.)  
Painted in 1977

**£4,000-6,000**  
US\$5,300-7,800  
€4,700-7,000

**PROVENANCE:**  
Private collection, England, by whom  
acquired directly from the artist; sale;  
Christie's, London, 10 February 2012, lot 81.  
Acquired at the above sale by the  
present owner.

**EXHIBITED:**  
Harrogate, Duncalfe Galleries, *The Magic of  
Nadal*, 1988.

**LITERATURE:**  
J. Duncalfe, *Carlos Nadal, An English  
Perspective*, Harrogate, 2010, p. 102 (illustrated).

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

PROPERTY FROM A PRIVATE COLLECTION

λ\*461

## CARLOS NADAL (1917-1998)

### *Mer bleu*

signed 'cNadal' (lower right); signed, inscribed and with the atelier stamp 'mer bleu - cNadal' (on the reverse)  
oil on canvas  
13 x 16½ in. (33 x 41 cm.)

**£4,000-6,000**  
US\$5,300-7,800  
€4,700-7,000

#### PROVENANCE:

Anonymous sale, Christie's, London,  
25 October 2012, lot 100.

Acquired at the above sale by the  
present owner.

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



461

λ462

## CARLOS NADAL (1917-1998)

### *L'atelier bleu*

signed 'cNadal' (lower right); signed and inscribed 'L'atelier Bleue cNadal' and with the atelier stamp (on the reverse)  
oil on canvas  
28¾ x 36 in. (73 x 92 cm.)  
Painted in 1988

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

#### PROVENANCE:

Acquired by the present owner in  
Southern France.

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



462



λ463

## CARLOS NADAL (1917-1998)

### *Maison Joris, Bruxelles*

signed and dated 'cnadal 68' (lower right); signed again, dated and inscribed 'LA MAISON DE MADAME NADAL BRUXELLES (Uccle) cnadal 1968' (on the reverse)

oil on canvas

25¼ x 32½ in. (65.5 x 81.5 cm.)

Painted in 1968

**£20,000-30,000**

US\$27,000-39,000

€24,000-35,000

#### PROVENANCE:

Acquired directly from the artist by the present owner.

#### EXHIBITED:

Harrogate, Festival Exhibition, *Carlos Nadal*, 1984, no. 14.

#### LITERATURE:

A. Henry, F. Farmar & J.A. Maragall, *Carles Nadal*, 1986, Le Pontet, p. 49 (illustrated; titled 'La masion de Madame Joris').

J. Duncalfe, *Carlos Nadal, An English Perspective*, Harrogate, 2010, p. 42 (illustrated).

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



1464

## CARLOS NADAL (1917-1998)

### *Le jardin du château*

signed 'cnadal' (lower right); signed again, dated and inscribed  
'Le jardin du Château cnadal 1976' (on the reverse)

oil on canvas

65 x 81 cm. (25½ x 31¾ in.)

Painted in 1976

**£30,000-40,000**  
US\$40,000-52,000  
€36,000-47,000

### PROVENANCE:

Luis Leguna, Spain.

Acquired from the above by the present owner on 15 May 1985.

### LITERATURE:

J. Duncalfe, *Carlos Nadal, An English Perspective*, Harrogate, 2010,  
p. 62 (illustrated).

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



465

## PIERRE EUGÈNE MONTÉZIN (1874-1946)

### *Chaumières aux fenêtres et volets tourquoises*

signed 'PMontézin' (lower right)  
oil on canvas  
23 $\frac{3}{8}$  x 31 $\frac{7}{8}$  in. (60 x 81 cm.)

**£5,000-7,000**  
US\$6,600-9,100  
€5,900-8,200

#### PROVENANCE:

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

Cyril Klein-Montézin has confirmed the authenticity of this work.



λ466

## FRANCIS PICABIA (1879-1953)

### *Paysage*

signed and inscribed 'à l'ami Tulliet' (lower right)  
oil on canvas  
16 x 10¾ in. (40.7 x 27.2 cm.)  
Painted *circa* 1900-1901

**£15,000-20,000**  
US\$20,000-26,000  
€18,000-23,000

### PROVENANCE:

Anonymous sale, Artcurial, Paris, 8 December 2015, lot 117.  
Acquired at the above sale by the present owner.

The Comité Picabia has confirmed the authenticity of this work.



THE PROPERTY OF A LADY

467

## MAURICE UTRILLO (1883-1955)

### *Place de l'Eglise de Couchay (Cher)*

signed 'Maurice. Utrillo. V.' (lower right); inscribed 'Couchay (Cher)  
Place de l'Eglise' (on the reverse)  
oil on board  
17 $\frac{3}{4}$  x 23 $\frac{3}{8}$  in. (45 x 60.8 cm.)

**£20,000-30,000**  
US\$27,000-39,000  
€24,000-35,000

#### PROVENANCE:

Jos Hessel, Paris.  
Private collection, London, by whom acquired from the above on  
21 March 1932, and thence by descent to the present owner.

#### LITERATURE:

A. Tabarant, *Utrillo*, Paris, 1926, p. 165 (the earlier state illustrated;  
titled 'Couchay [Côte d'Or]').

The Comité Utrillo has confirmed the authenticity of this work.



λ468

**GUSTAVE CARIOT  
(1872-1950)**

*La vallée*

signed and dated 'G. Cariot 1927' (lower left)  
oil on canvas  
23½ x 31¾ in. (59.8 x 81 cm.)  
Painted in 1927

**£8,000-12,000**  
US\$11,000-16,000  
€9,400-14,000

**PROVENANCE:**  
Private collection, London.  
Leighton Fine Art, London, by whom  
acquired from the above.  
Acquired from the above by the  
present owner.



468

λ469

**GUSTAVE CARIOT  
(1872-1950)**

*Les meules de foin*

signed and dated 'G. Cariot 1930'  
(lower right)  
oil on canvas  
21¾ x 25¾ in. (54.5 x 65 cm.)  
Painted in 1930

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

**PROVENANCE:**  
Private collection, France.



469



470

PROPERTY FROM A  
PRIVATE EUROPEAN COLLECTION

λ470

**ANDRÉ DERAIN**  
(1880-1954)

*Portrait de femme*

signed 'a.derain' (lower right)  
oil on panel  
18 $\frac{7}{8}$  x 15 in. (48 x 38 cm.)  
Painted circa 1924

**£12,000-18,000**  
US\$16,000-24,000  
€15,000-21,000

**PROVENANCE:**

Private collection, Belgium, by 1987, and thence  
by descent.

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



471

PROPERTY FROM A  
PRIVATE EUROPEAN COLLECTION

λ471

**JEAN BRUSSELMANS**  
(1884-1953)

*Nature morte au pichet rouge*

signed and dated 'Jean Brusselmans. 1923'  
(lower right)  
oil on canvas  
22 x 25 $\frac{1}{4}$  in. (56 x 64 cm.)  
Painted in 1923

**£1,000-1,500**  
US\$1,400-2,000  
€1,200-1,800

**PROVENANCE:**

Jean Van Parys, Brussels.  
Acquired from the above by the present owner  
in 1964.

**EXHIBITED:**

Antwerp, Feestzaal, *Kunst van Heden*, May -  
June 1927, no. 201.

**LITERATURE:**

Robert L. Delevoe, *Jean Brusselmans, Catalogue  
Raisonné*, Brussels 1972, no. 170.

472

**ACHILLE LAUGÉ**  
(1861-1944)

*Les gerbes*

signed and indistinctly dated 'A Laugé'  
(lower left)  
pastel on paper laid down on linen  
15 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (40.3 x 60.4 cm.)

**£6,000-8,000**  
US\$7,900-10,000  
€7,100-9,400

**PROVENANCE:**  
Private collection, France.

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



472

λ\*473

**GUSTAVE CARIOT**  
(1872-1950)

*Les champs de blé*

signed and dated 'G. Cariot 1930'  
(lower right)  
oil on canvas  
19 $\frac{1}{2}$  x 25 $\frac{1}{2}$  in. (50 x 64.8 cm.)

**£10,000-15,000**  
US\$14,000-20,000  
€12,000-18,000

**PROVENANCE:**  
Anonymous sale, Ader, Paris,  
16 September 1981.



473



474

474

**MAXIMILIEN LUCE  
(1858-1941)**

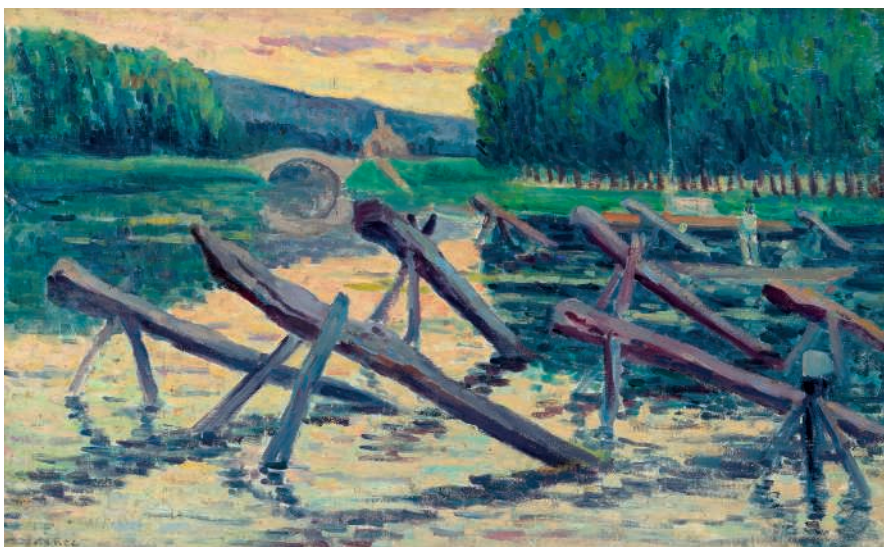
*Bateaux aux environs d'Honfleur*

oil on cardboard  
7¼ x 9¾ in. (18.4 x 24.7 cm.)  
Painted in 1928

**£1,500-2,000**  
US\$2,000-2,600  
€1,800-2,300

**PROVENANCE:**  
Private collection, France.  
Acquired from the above by the  
present owner.

Denise Bazetoux has confirmed the  
authenticity of this work.



475

475

**MAXIMILIEN LUCE  
(1858-1941)**

*Les chevalets sur la Cure*

signed 'Luce' (lower left)  
oil on canvas laid down on board  
14 x 22¾ in. (35.5 x 57 cm.)  
Painted circa 1908

**£4,000-6,000**  
US\$5,300-7,800  
€4,700-7,000

**PROVENANCE:**  
Anonymous sale, Cornette de Saint-Cyr,  
Paris, 9 December 1986, lot 80.  
Anonymous sale, Sotheby's, New York,  
12 November 1987, lot 348.  
Private collection, United States; sale, Leslie  
Hindman Inc., Chicago, 23 May 2019, lot 15.  
Acquired from the above by the present owner.

**LITERATURE:**  
D. Bazetoux, *Maximilien Luce, Catalogue  
raisonné*, vol. III, Paris, 2005, no. 791,  
p. 185 (illustrated).

Opposite: Detail of Lot 426



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### Lot 312

Artwork: © Oskar Kokoschka, DACS 2020.

### Lot 316

Photo: © AKG Images.

### Lot 324

Photo: © photographie de presse / Agence Rol.

### Lot 330

Photo: © The Picture Art Collection / Alamy Stock Photo.

### Lot 335

Artwork: © Moise Kisling, DACS 2020.

Photo: © Musée d'Art Moderne / Roger-Viollet.

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Photo: © Collection Dupondt / akg-images.

### Lot 338

Artwork: © André Lhote, DACS 2020.

Photo: © Courtesy of the RISD Museum, Providence, RI.

**Lot 339**

Photo: © Alinari / TopFoto.

**Lot 343**

Photo: © D. Dontanarose - S. Veignant - Atelier 53.

**Lot 344**

Artwork: © Jean-Pierre Cassigneul, DACS 2020.

**Lot 346**

Photo: © Bridgeman Images.

**Lot 353**

Artwork and photo: © Marthe Donas Foundation, Ghent.

**Lot 355**

Artwork: © Georges Braque, DACS 2020.

**Lot 356**

Photo: © Succession Picasso / DACS, London 2017.  
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**Lot 363**

Photo: © Scala, Florence Scala, Florence.  
Artwork: © Succession Picasso / DACS, London 2020.

**Lot 371**

Artwork: © Kees Van Dongen, DACS 2020.  
Photo: © The Bridgeman Art Library.

**Lot 372**

Photo: © Bridgeman Images.

**Lot 374**

Photo: © Albright Knox Art Gallery / Art Resource, NY /  
Scala, Florence.

**Lot 379**

Photo: © Bridgeman Images.  
Photo: © Bridgeman Images.  
Photo: © John J. Emery Endowment / The Edwin and Virginia Irwin  
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**Lot 381**

Photo: © Musée Bourdelle / Roger-Viollet.  
Photo: © Albert Harlingue / Roger-Viollet.

**Lot 385**

Artwork: © Succession Picasso / DACS, London 2020.

**Lot 386**

Artwork: © Ossip Zadkine, DACS 2020.

**Lot 393**

Photo: © Centre Pompidou, MNAM-CCI Bibliothèque Kandinsky,  
Dist. RMN-Grand Palais / Fonds Marc Vaux.  
Artwork: © Ossip Zadkine, DACS 2020.

**Lot 402**

Artwork: © Salvador Dali, Fundació Gala-Salvador Dalí, DACS, 2020.  
Photo: © Bridgeman Images.

**Lot 405**

Photo: © akg-images.

**Lot 408**

Photo: © De Agostini Picture Library / G. Nimatallah /  
Bridgeman Images.

**Lot 414**

Photo: © AGIP / Bridgeman Images.  
Artwork: © Leonard Tsugouharu Foujita, DACS 2020.  
Artwork: © Leonard Tsugouharu Foujita, DACS 2020.  
Photo: © AGIP / Bridgeman Images.  
Artwork: © Leonard Tsugouharu Foujita, DACS 2020.

**Lot 418**

Artwork: © Marc Chagall, DACS 2020.  
Photo: © Bridgeman Images.  
Photo: © Boris Lipnitski / Studio Lipnitski / Roger-Viollet.

**Lot 422**

Photo: © G. Dagli Orti / De Agostini Picture Library /  
Bridgeman Images.

**Lot 425**

Photo: © Bequest of Mrs. Oliver B. James / Bridgeman Images.  
Photo: © Bridgeman Images.

**Lot 433**

Photo: © Archives Charmet / Bridgeman Images.

**Lot 444**

Artwork: © Giorgio Morandi, DACS 2020.

# 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** (A 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](http://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](http://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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when 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 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**, the 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  $\lambda$  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 sale room 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](http://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) If 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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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**.

#### (e) 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.


#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) 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.

#### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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 your **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](http://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.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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)		<b>No VAT refund is possible</b>
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> 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 <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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.

## 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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000

Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk)

## PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including **buyers' premium**. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).



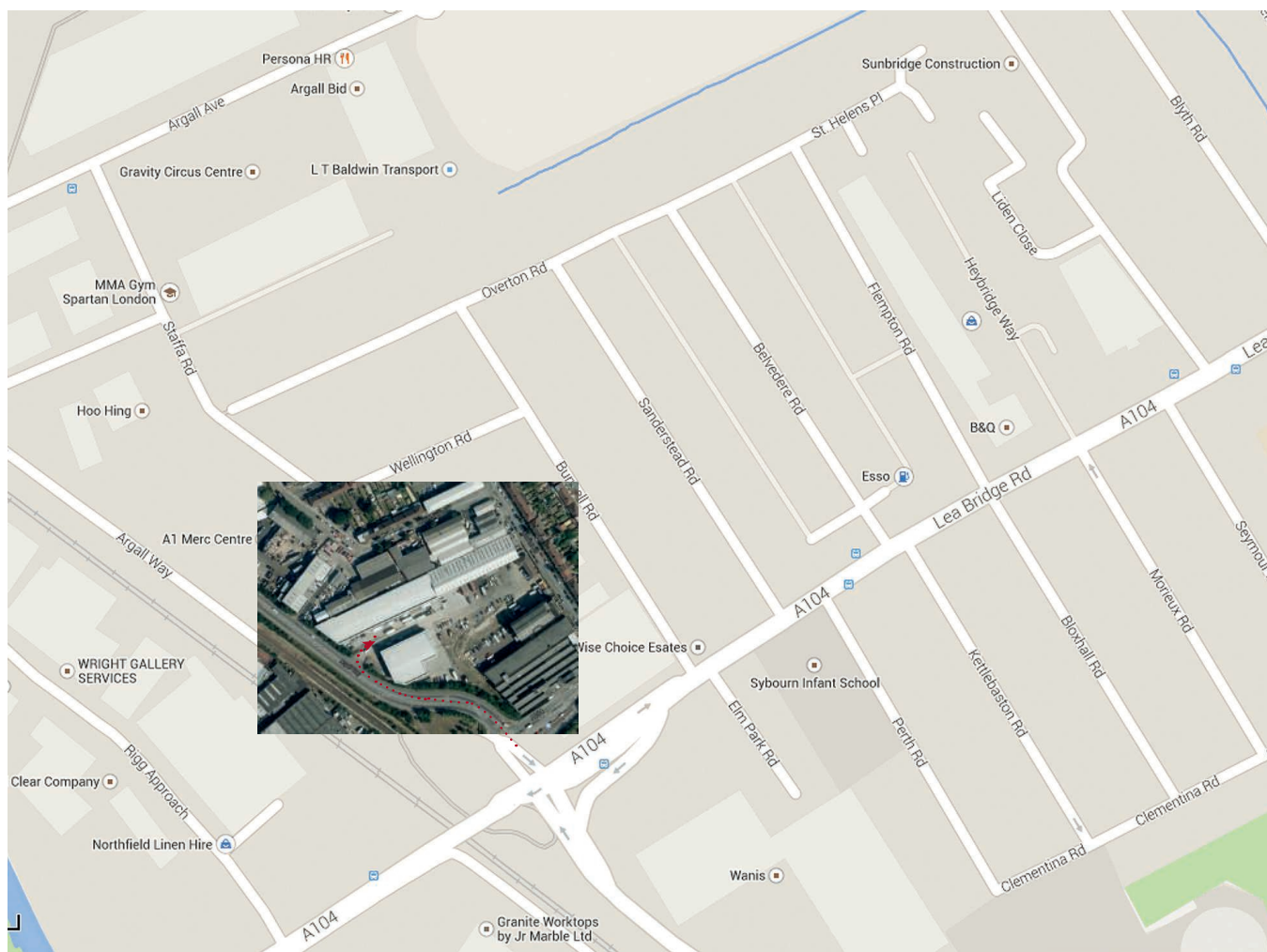
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PRIVATE SALES  
CHRISTIE'S



© Giorgio de Chirico, DACS 2020.

**GIORGIO DE CHIRICO (1888-1978)**

*Due cavalli con rovine*

signed 'g.de Chirico' (lower right)

oil on canvas

29 ¼ x 23 ½ in. (74.3 x 60 cm.)

Painted in 1931

**PRICE UPON REQUEST**



# MATISSE TO MAGRITTE

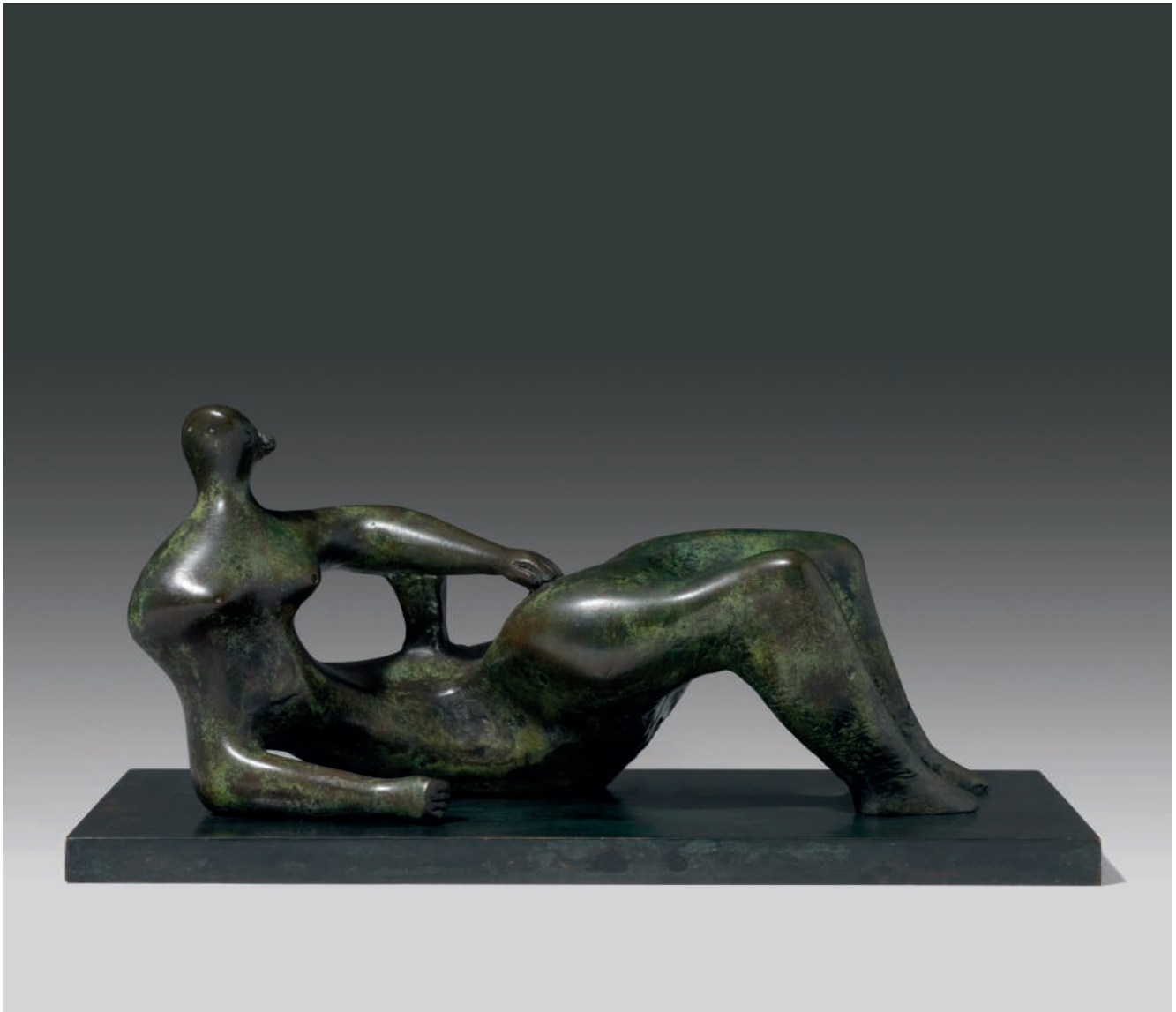
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[Learn more at christies.edu/online](https://christies.edu/online)

CHRISTIE'S  
EDUCATION

LONDON • NEW YORK • HONG KONG • ONLINE





HENRY MOORE, O.M., C.H. (1898-1986)  
*Maquette for Reclining Figure: Prop*  
signed and numbered 'Moore/7/9' (on the edge of the base)  
bronze with a green and brown patina  
11 in. (28 cm.) long, including bronze base  
Conceived in 1975.  
£80,000 - 120,000

**MODERN BRITISH ART DAY SALE**

*London, 22 January 2020*

**VIEWING**

14-21 January 2020  
8 King Street  
London SW1Y 6QT

**CONTACT**

Angus Granlund  
agranlund@christies.com  
+44 (0)20 7752 3240

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



Property from a Private Asian Collection  
CAMILLE PISSARRO (1830-1903)  
*Canards sur l'étang de Montfoucault*  
signed 'C.Pissarro' (lower right)  
oil on canvas  
18 $\frac{1}{8}$  x 21 $\frac{3}{4}$  in. (46 x 55.2 cm.)  
Painted *circa* 1874  
£600,000 – 800,000

**IMPRESSIONIST & MODERN ART  
EVENING SALE**

*London, 5 February 2020*

**VIEWING**

30 January – 5 February 2020  
8 King Street  
London SW1Y 6QT

**CONTACT**

Keith Gill  
kgill@christies.com  
+44 (0)20 7389 2175

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



Property from a Private American Collection

GINO SEVERINI (1883-1966)

*La Ferrovia Nord-Sud*

signed and dated 'G. Severini 1913' (lower right); signed again 'Gino Severini' (on the reverse)

charcoal on paper

17 $\frac{3}{4}$  x 20 $\frac{7}{8}$  in. (45.2 x 53 cm.)

Executed in 1913

£700,000 - 1,000,000

**IMPRESSIONIST & MODERN ART  
EVENING SALE**

*London, 5 February 2020*

**VIEWING**

30 January - 5 February 2020

8 King Street

London SW1Y 6QT

**CONTACT**

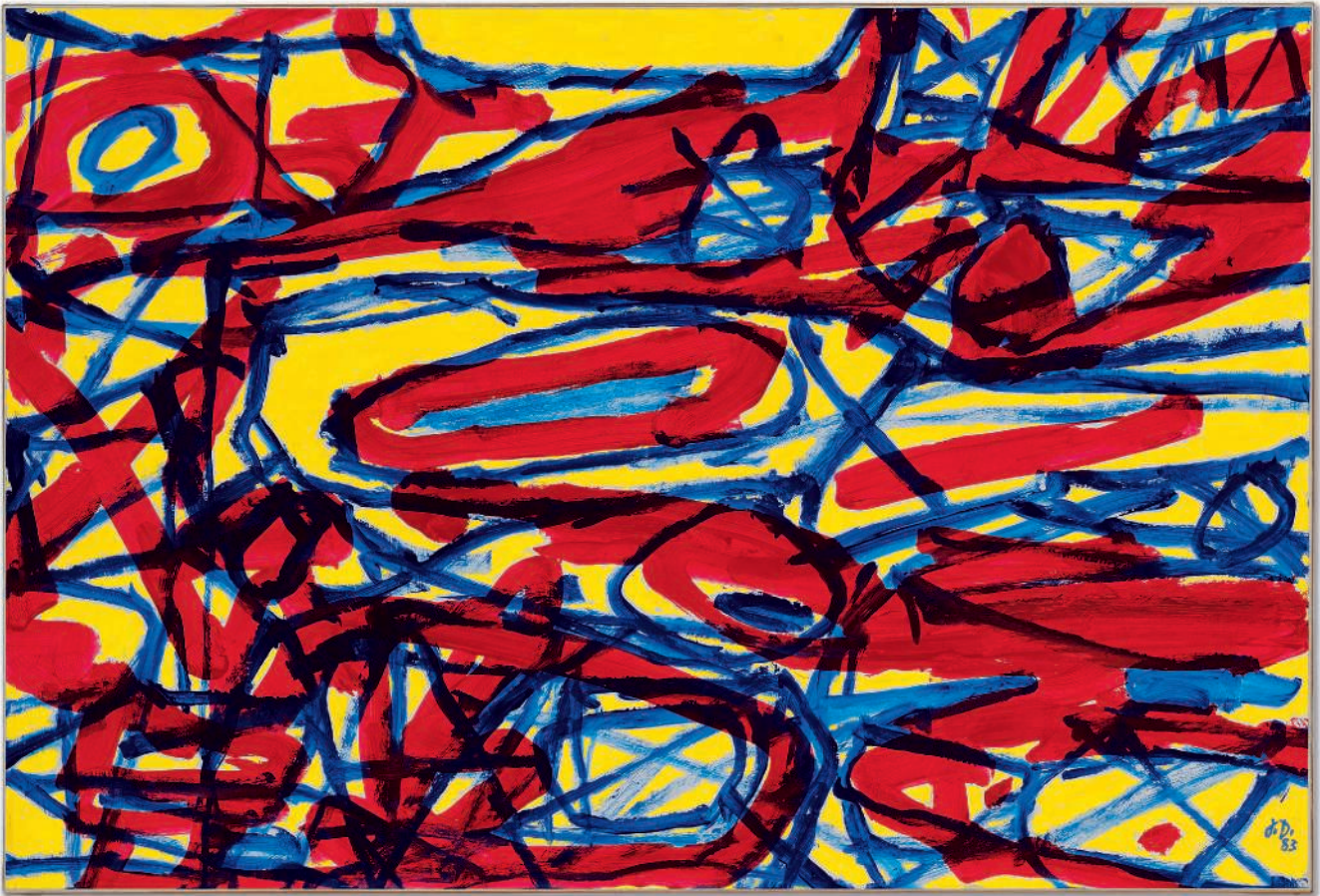
Keith Gill

kgill@christies.com

+44 (0)20 7389 2175

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**CHRISTIE'S**



JEAN DUBUFFET (1901-1985)  
*Mire G 90 (Kowloon)*  
acrylic on paper laid on canvas  
26 $\frac{5}{8}$  x 39 $\frac{3}{4}$ in. (67.5 x 100cm.)  
Executed in 1983

**POST-WAR & CONTEMPORARY ART  
DAY AUCTION**

*London, 13 February 2020*

**VIEWING**

8-12 February 2020  
8 King Street  
London SW1Y 6QT

**CONTACT**

Victoria Gramm  
vgramm@christies.com  
+44 (0)20 7389 2182

Stefano Amoretti  
samoretti@christies.com  
+44 (0)20 7752 3323

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of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



Property formerly in The Collection of Louis and Evelyn Franck  
JAMES ENSOR (1860-1949)  
*Scènes de la Vie du Christ*  
each signed 'Ensor' (recto) and titled (verso)  
coloured pencil and wax crayon on paper  
The complete set of 32 drawings executed between 1910-1915  
£800,000 – 1,200,000

## THE ART OF THE SURREAL EVENING SALE

London, 5 February 2020

### VIEWING

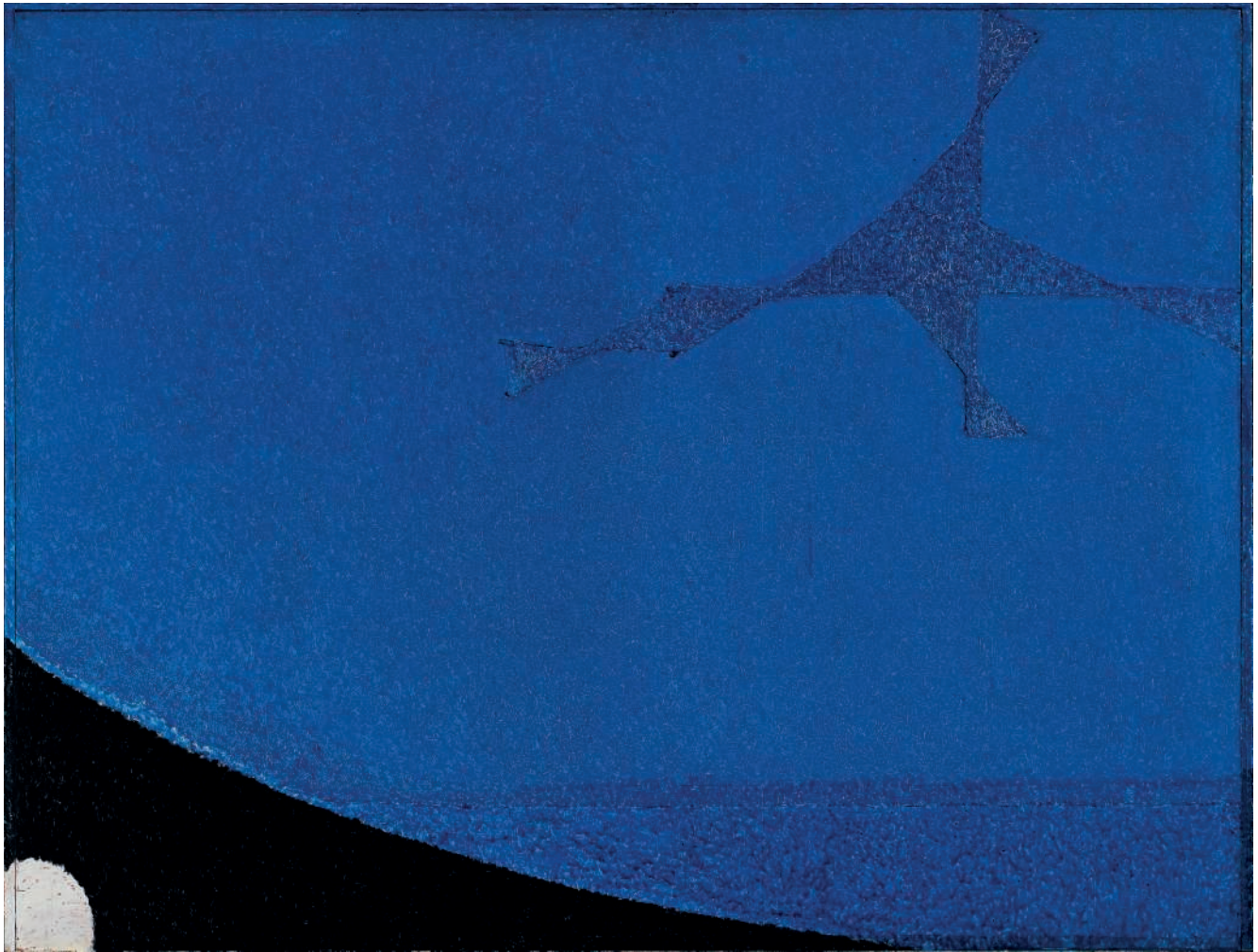
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8 King Street  
London SW1Y 6QT

### CONTACT

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ocamu@christies.com  
+44 (0)20 7389 2450

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CHRISTIE'S



OSVALDO LICINI (1894-1958)

*Notturmo*

oil on board

90 x 118 cm

1958

€350.000-550.000

## THINKING ITALIAN MILAN

*Milan, 8-9 April 2020*

### VIEWING

3-7 April 2020

Palazzo Clerici, Via Clerici 5

Milan

### CONTACT

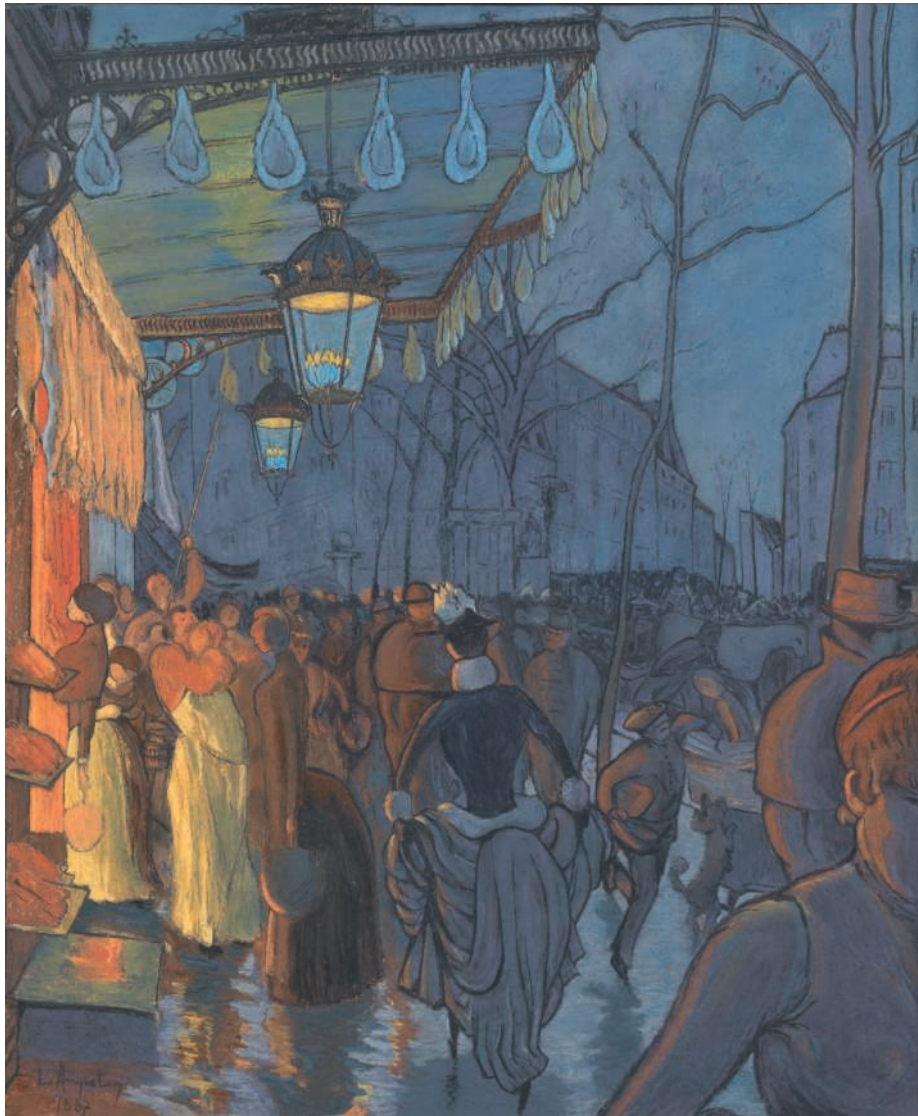
Renato Pennisi

[rpennisi@christies.com](mailto:rpennisi@christies.com)

+39 (0)2 303 283 32

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from a Private European Collection  
LOUIS ANQUETIN (1861-1932)  
*Avenue de Clichy*  
signed and dated 'L. Anquetin 1887' (lower left)  
pastel on paper  
60.3 x 50.3 cm.  
Executed in 1887  
€350,000-450,000

## ŒUVRES MODERNES SUR PAPIER

*Paris, 26 March 2020*

### VIEWING

20-26 March 2020  
9, Avenue Matignon  
75008 Paris

### CONTACT

Antoine Lebouteiller  
alebouteiller@christies.com  
+33 (0)1 40 76 85 83

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



The Elaine and Perry J. Snyderman Collection  
HENRI LE SIDANER (1862-1939)

*Le seuil fleuri*

signed 'Le Sidaner' (lower right)  
oil on canvas

25 ½ x 31 ⅞ in. (65.1 x 81 cm.)

Painted in Gerberoy in 1934

\$250,000-350,000

**IMPRESSIONIST AND MODERN ART  
DAY SALE**

*New York, May 2020*

**VIEWING**

May 2020  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Sarah El-Tamer  
sel-tamer@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 formerly in The Collection of Eleanor Lambert  
SALVADOR DALÍ (1904-1989)  
*Femmes aux papillons*  
signed and dated 'Dalí 1953' (lower center)  
gouache, watercolor, printed paper collage and pen and ink on board  
30 x 40 in. (76 x 101.7 cm.)  
Executed in 1953  
Price Realized: \$939,000

**INVITATION TO CONSIGN**  
**IMPRESSIONIST AND MODERN ART**  
**WORKS ON PAPER SALE**

*New York, May 2020*

**VIEWING**

May 2020  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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abettini@christies.com  
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D  
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**CHRISTIE'S**



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

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

THURSDAY 6 JANUARY 2020  
AT 10.30 AM (LOTS 101-220) AND  
AT 2.00 PM (LOTS 301-475)

8 King Street, St. James's, London SW1Y 6QT

CODE NAME & SALE NUMBER: IMMI-18341

CODE NAME & SALE NUMBER: FILIPPO-18342

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**18341/18342**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) \_\_\_\_\_

Address of Bank(s) \_\_\_\_\_

Account Number(s) \_\_\_\_\_

Name of Account Officer(s) \_\_\_\_\_

Bank Telephone Number \_\_\_\_\_

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

\_\_\_\_\_

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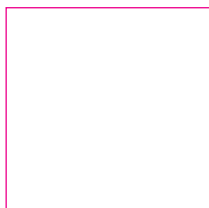
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