

20  
/ 21 CENTURY



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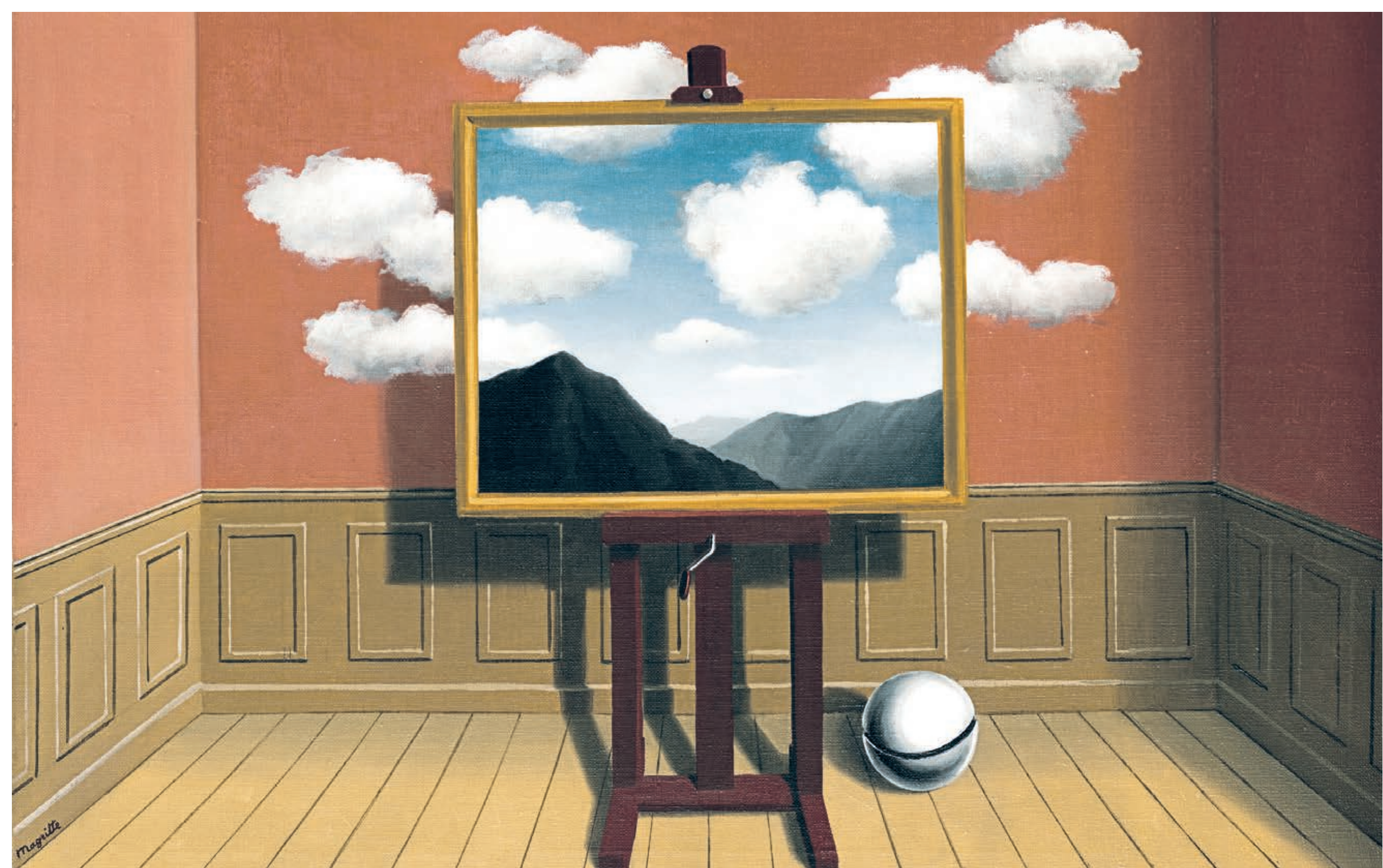






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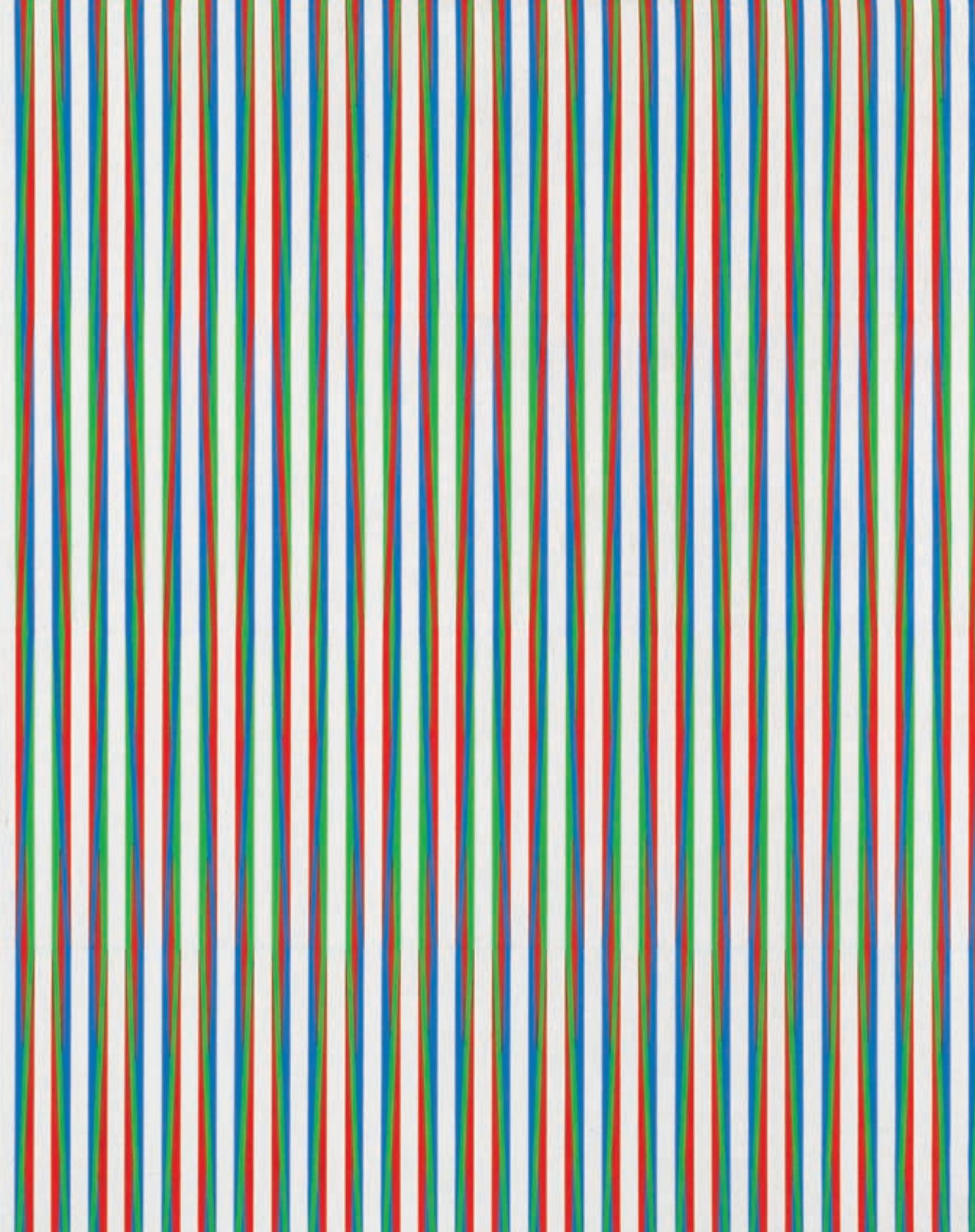






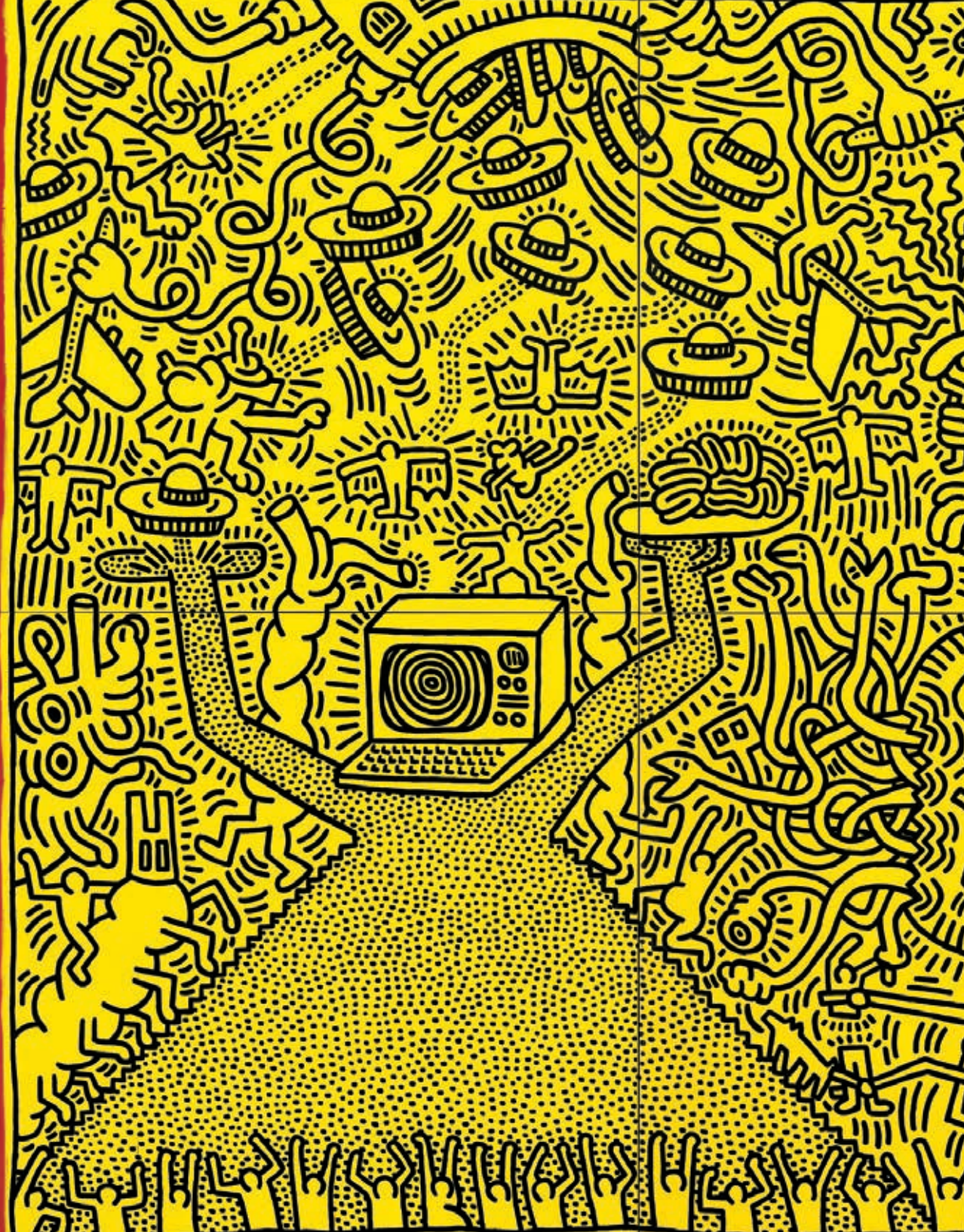




















# 20/21 CENTURY EVENING SALE

Wednesday 30 June 2021 at 2.00pm  
8 King Street, St. James's  
London SW1Y 6QT

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Sunday	27 June	12.00pm - 5.00pm
Monday	28 June	9.00am - 5.00pm
Tuesday	29 June	9.00am - 5.00pm

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Jussi Pylkkänen & Veronica Scarpati

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## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as: **KELSEY-20068**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

## SALE COORDINATORS

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**CHRISTIE'S**  
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PROPERTY FROM A DISTINGUISHED  
SCANDINAVIAN COLLECTION

1

STANLEY WHITNEY (B.1946)

*Light a New Wilderness*

signed, titled and dated 'Stanley Whitney Light a New  
Wilderness 2016' (on the reverse)

oil on linen

96 x 96in. (243.8 x 244cm.)

Painted in 2016

£120,000-180,000

US\$170,000-250,000

€140,000-210,000

**PROVENANCE:**

Galerie Nordenhake, Stockholm.

Acquired from the above by the present owner in 2017.

**EXHIBITED:**

Stockholm, Galerie Nordenhake, *Stanley Whitney: Here  
Comes the Sun*, 2016.



\*2

SALMAN TOOR (B. 1983)

*The Palm Reader III*

signed and dated 'Salman Toor 2019' (on the reverse)

oil on canvas

18 x 22in. (45.7 x 55.9cm.)

Painted in 2019

£150,000-250,000

US\$220,000-350,000

€180,000-290,000

**PROVENANCE:**

O Art Space, Lahore.

Acquired from the above by the present owner.

**EXHIBITED:**

Lahore, O Art Space, *Salman Toor: New Paintings*, 2019.



\*3

ELIZABETH PEYTON (B. 1965)

*Julie (Julie Mehretu)*

signed, titled and dated 'Julie (Julie Mehretu) Elizabeth Peyton 2015' (on the reverse)

oil on board

15 x 12in. (38.1 x 30.5cm.)

Painted in 2015

£400,000-600,000

US\$570,000-840,000

€470,000-690,000

**PROVENANCE:**

Gladstone Gallery, New York.

Acquired from the above by the present owner in 2018.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*4

BRIDGET RILEY (B. 1931)

*Zing 2*

signed and dated 'Riley 71' (on the overlap); signed, titled and dated 'ZING II RILEY 71' (on the reverse)  
acrylic emulsion on canvas  
54½ x 44¼ in. (132.2 x 112.2 cm.)  
Painted in 1971

£1,800,000-2,200,000  
US\$2,600,000-3,100,000  
€2,100,000-2,500,000

**PROVENANCE:**

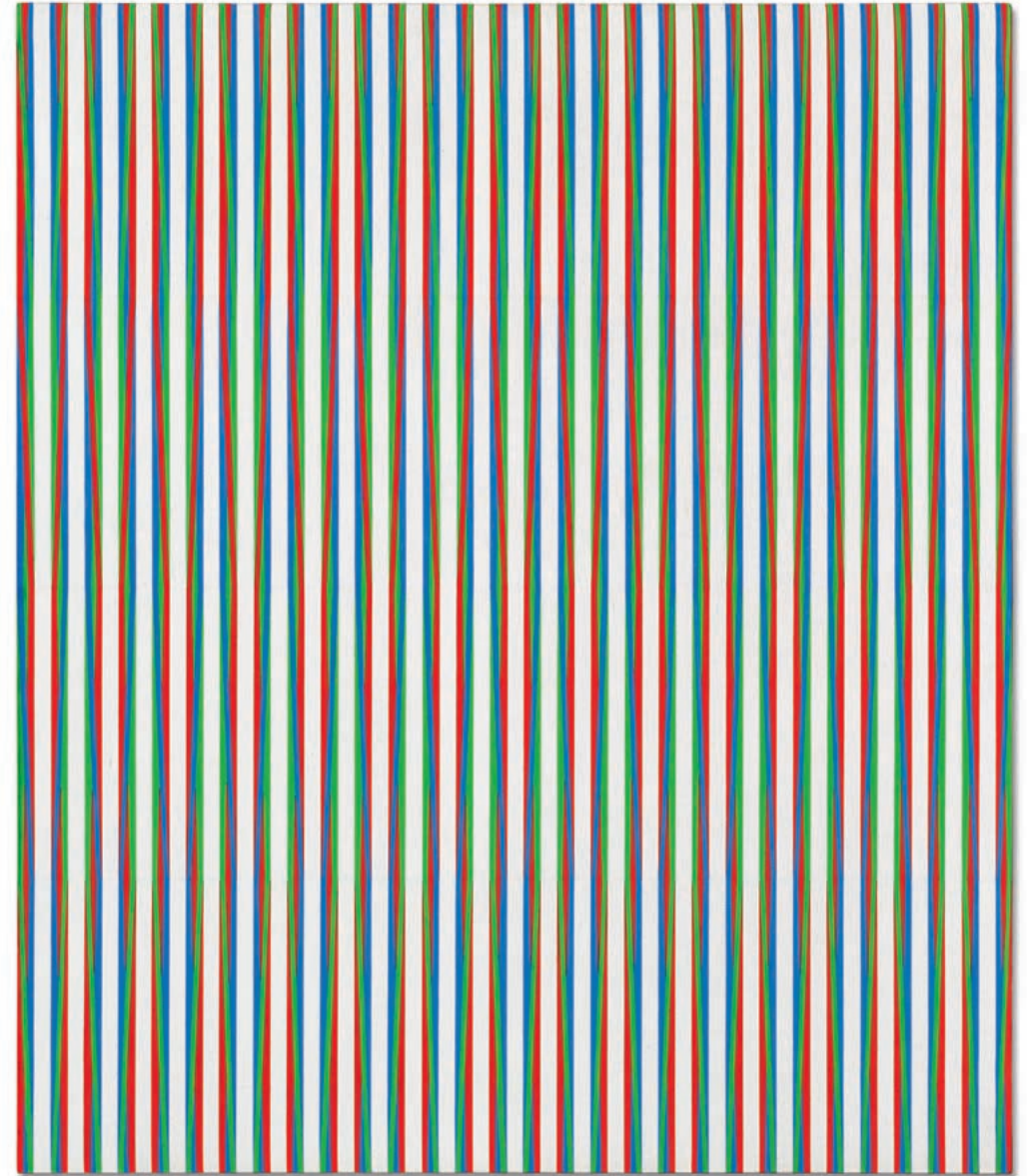
Galerie Beyeler, Basel.  
Acquired from the above by the present owner in 1971.

**EXHIBITED:**

Basel, Galerie Beyeler, *Europa*, 1971, no. 35.

**LITERATURE:**

R. Kudielka (ed.), *The Eye's Mind: Bridget Riley Collected Writings 1965-2009*, London 1999 (illustrated in colour, p. 31).  
K. Schubert (ed.), *Bridget Riley: The Complete Prints 1962-2020*, London 2010, p. 7.  
*Bridget Riley Prints 1962-2015*, exh. cat., London, Sims Reed Gallery, 2015, p. 10.  
R. Kudielka, A. Tommasini and N. Naish (eds.), *Bridget Riley: The Complete Paintings, Volume 1, 1959-1973*, London 2018, p. 338, no. BR 138 (illustrated in colour, p. 339).  
*Bridget Riley*, exh. cat., Edinburgh, National Galleries Scotland, 2019 (illustrated in colour, p. 109).  
R. Kudielka (ed.), *Bridget Riley: Dialogues on Art*, London 2019, p. 123 (illustrated in colour, p. 45).



PROPERTY FROM A PROMINENT EUROPEAN COLLECTION

◆\*5

YAYOI KUSAMA (B. 1929)

*Pumpkin*

signed and dated 'YAYOI KUSAMA 2009' (on the side)

painted fibreglass reinforced plastic

48 x 50¾ x 50¾in. (122 x 129 x 129cm.)

Executed in 2009

£1,200,000-1,800,000

US\$1,700,000-2,500,000

€1,400,000-2,100,000

**PROVENANCE:**

Gagosian Gallery, New York.

Acquired from the above by the present owner in 2009.

**EXHIBITED:**

New York, Gagosian Gallery, *Yayoi Kusama*, 2009, p. 97.

**LITERATURE:**

L. Neri & T. Goto (eds.), *Yayoi Kusama*, New York 2012,

p. 284 (installation view illustrated in colour, p. 217).

Please note this work is accompanied by a registration card issued by the Yayoi Kusama Studio.



PROPERTY FROM THE B.J. EASTWOOD COLLECTION

λ6

LUCIAN FREUD (1922-2011)

*A Plate of Prawns*

oil on canvas  
8¾ x 10½ in. (22.2 x 26.9cm)  
Painted in 1958

£800,000-1,200,000  
US\$1,200,000-1,700,000  
€930,000-1,400,000

**PROVENANCE:**

Private Collection, United Kingdom.  
Acquired from the above by B. J. Eastwood.

**EXHIBITED:**

London, Theo Waddington Fine Art, *Lucian Freud: A Private View*, 1998.

**LITERATURE:**

J. McEwen, 'Too many legs can really foul up the turkey' in *The Sunday Telegraph*, 14 June 1998, p. 9.  
W. Feather (ed.), *Lucian Freud*, New York 2007, p. 473, no. 101 (illustrated in colour, p. 138).



PROPERTY FROM THE B.J. EASTWOOD COLLECTION

λ7

LUCIAN FREUD (1922-2011)

*Young Man with Arms Folded*

conté crayon on paper  
19¼ x 14¼in. (49 x 36.2cm.)  
Executed in 1944

£800,000-1,200,000  
US\$1,200,000-1,700,000  
€930,000-1,400,000

**PROVENANCE:**

Patrick Swift, London.  
Thence by descent to his widow.  
Acquired from the above by B. J. Eastwood.

**LITERATURE:**

W. Feaver (ed.), *Lucian Freud*, New York 2007, p. 470,  
no. 38 (illustrated in colour, p. 76; titled 'Man Seated'  
and incorrectly dated '1946').  
M. Holborn (ed.), *Lucian Freud on Paper*, London 2008,  
p. 178, no. 68 (illustrated in colour, p. 112).  
M. Gayford, *Lucian Freud, Volume 1*, London 2018, p. 323  
(illustrated in colour, p. 111; titled 'Man Seated').



PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION

λ♦\*8

PABLO PICASSO (1881-1973)

*L'Étreinte*

signed 'Picasso' (lower centre); dated '23.10.69.'  
(on the reverse)

oil on canvas

42¾ x 55½ in. (108.5 x 140.5 cm.)

Painted in Mougins on 23 October 1969

£11,000,000-16,000,000

US\$16,000,000-22,000,000

€13,000,000-18,000,000

**PROVENANCE:**

Private collection, by whom acquired before 1973.

Allan F. Andersen, Virum, Denmark.

Acquired from the above in 1998, and thence by descent to  
the present owner.

**EXHIBITED:**

Avignon, Palais des Papes, *Pablo Picasso, 1969-1970*, May -  
September 1970, no. 101, n.p. (illustrated; titled 'Couple' and  
with incorrect dimensions).

Museum Boijmans Van Beuningen, Rotterdam, on long-  
term loan, 1981-1997.

Paris, Musée National d'Art Moderne, Centre Georges  
Pompidou, *Le dernier Picasso: 1953-1973*, February - May  
1988, no. 64, p. 259; this exhibition later travelled to  
London, Tate Gallery, *Late Picasso: Paintings, sculpture,  
drawings and prints, 1953-1972*, June - September 1988,  
no. 48, p. 274 (illustrated p. 209; titled 'Couple' and with  
incorrect dimensions).

Caracas, Centro Cultural Consolidado, *5 Grandes de  
España: Picasso, Gris, González, Dalí, Miró*, August -  
October 1992, no. 6, pp. 56-57 (illustrated).

Baden-Baden, Museum Frieder Burda,  
*Eröffnungsausstellung*, October 2004 - February 2005,  
no. 59, p. 101 (illustrated).

Baden-Baden, Museum Frieder Burda, *Bilderwechsel*,  
February - June 2005.

Baden-Baden, Museum Frieder Burda, *Picasso: Von  
Mougins nach Baden-Baden, Der späte Picasso*, September  
2005 - January 2006, p. 57 (illustrated).

Düsseldorf, Kunstsammlung Nordrhein-Westfalen, *Picasso,  
Malen gegen die Zeit*, February - May 2007, no. 120, p. 161  
(illustrated; titled 'Das Paar').

Barcelona, Fundació Joan Miró, *Un cos sense límits*,  
October 2007 - January 2008.

Baden-Baden, Museum Frieder Burda, *Böhmen liegt am  
Meer, Aus der Sammlung Frieder Burda*, May - June 2008.

Baden-Baden, Museum Frieder Burda, *Die Bilder tun was  
mit mir: Einblicke in die Sammlung Frieder Burda*, March -  
June 2010, p. 70 (illustrated).

Berlin, Galerie Céline und Heiner Bastian, *Picasso: Die  
Freiheit der späten Werke*, February - April 2011, no. 12,  
pp. 45 & 71 (illustrated).

Tübingen, Kunsthalle, *Cézanne, Renoir, Picasso & Co., 40  
Jahre Kunsthalle Tübingen und Götz Adriani*, September  
2011 - January 2012, pp. 124-125 (illustrated).

Munich, Pinakothek der Moderne, *Frauen: Picasso,  
Beckmann, de Kooning*, March - July 2012, no. 40, pp. 160  
& 319 (illustrated pp. 161-163; titled 'Le couple').

Baden-Baden, Museum Frieder Burda, *40/10 40 Jahre  
Sammlung, 10 Jahre Museum Frieder Burda*, July - October  
2014, p. 70 (illustrated).

Madrid, Museo Nacional Thyssen-Bornemisza, *Picasso/  
Lautrec*, October 2017 - January 2018, no. 112, pp. 225 &  
237 (illustrated p. 225; illustrated again p. 237; titled 'The  
Couple').

Baden-Baden, Museum Frieder Burda, *Ensemble: Centre  
Pompidou-Museum Frieder Burda*, April - September 2019,  
pp. 172-173 (illustrated).

**LITERATURE:**

See christies.com for the extensive literature references  
for this lot.





PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

◆\*9

ALEXANDER CALDER (1898-1976)

*Untitled*

hanging mobile - pottery shards, glass shards, Plexiglas,  
wire and string  
34 x 31 x 26in. (86.4 x 78.7 x 66cm.)  
Executed circa 1944

£3,500,000-5,500,000  
US\$5,000,000-7,700,000  
€4,100,000-6,400,000

**PROVENANCE:**

Private Collection, New York (gift from the artist and thence  
by descent).  
Bo Franzen, Stockholm (acquired from the above in 1989).  
William Beadleston Fine Art, New York.  
Acquired from the above by the present owner in 1993.

**EXHIBITED:**

New York, Gallery Schlesinger, *Ghosts & Live Wires*, 1990, p. 44,  
no. 17.  
Washington D.C., National Gallery of Art, *Alexander Calder: 1898-  
1976*, 1998, p. 269, no. 224 (illustrated in colour). This exhibition  
later travelled to San Francisco, San Francisco Museum of  
Modern Art.

This work is registered in the archives of the Calder  
Foundation, New York, under application number A07288.



PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

♦♦λ\*10

## LUCIO FONTANA (1899-1968)

*Concetto spaziale, Attesa*

signed, titled and inscribed 'l. Fontana "Concetto Spaziale"  
ATTESA sto facendo il muretto di cinta al lago' (on the  
reverse)

waterpaint on canvas

31 $\frac{7}{8}$  x 25 $\frac{1}{2}$ in. (81 x 65cm.)

Executed in 1968

£1,400,000-1,800,000

US\$2,000,000-2,500,000

€1,700,000-2,100,000

### PROVENANCE:

Marlborough Galleria d'Arte, Rome.

Galleria Levi, Milan.

Private Collection, Milan.

Anon. Sale, Sotheby's London, 1 July 2008, lot 28.

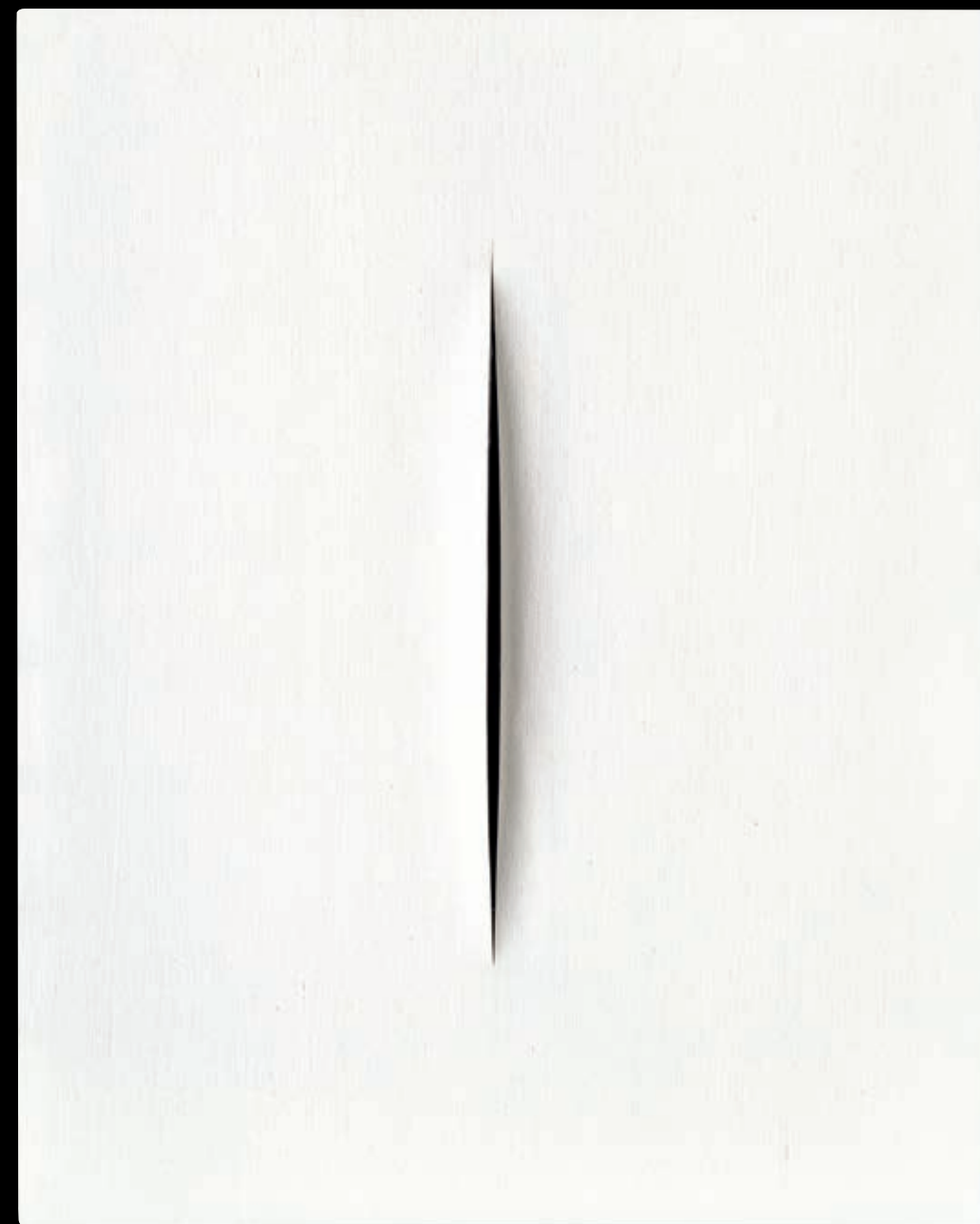
Acquired at the above sale by the present owner.

### LITERATURE:

E. Crispolti, *Lucio Fontana Catalogue Raisonné des  
peintures, sculptures et environnements spatiaux, vol. II*,  
Brussels 1974, p. 200, no. 68 T 51 (illustrated).

E. Crispolti, *Fontana. Catalogo generale, vol. II*, Milan 1986,  
p. 687, no. 68 T 51, (illustrated).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture,  
dipinti, ambientazioni, vol. II*, Milan 2006, p. 880, no. 68 T 51  
(illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

♦♦11

## ALBERTO GIACOMETTI (1901-1966)

*Homme qui chavire*

signed, numbered and stamped with the foundry mark 'A. Giacometti 6/6 Alexis. Rudier Fondateur. Paris' (on the base)  
bronze with dark brown patina  
Height: 23 $\frac{3}{8}$  in. (59.5 cm.)  
Conceived in 1950; this example, cast by Alexis Rudier in 1951, is one of six recorded casts

£12,000,000-18,000,000

US\$17,000,000-25,000,000

€14,000,000-21,000,000

### PROVENANCE:

Galerie Maeght, Paris, by whom acquired directly from the artist.

Lillian Florsheim, Chicago, by whom acquired from the above, in December 1951, and thence by descent; sale, Sotheby's, New York, 16 November 1998, lot 67. Acquired at the above sale by the present owner.

### LITERATURE:

J. Dupin, *Alberto Giacometti*, Paris, 1962, pp. 62-63 & 249 (another cast illustrated p. 249).

R.-J. Moulin, *Giacometti: Sculptures*, London, 1964, no. 7, n.p. (another cast illustrated pl. 7; another cast illustrated again on the cover).

F. Meyer, *Alberto Giacometti, Eine Kunst existentieller Wirklichkeit*, Stuttgart, 1968, p. 166.

R. Hohl, *Alberto Giacometti*, Paris, 1971, no. 253, p. 308 (another cast illustrated pl. 253; titled 'Homme qui chavire II').

C. Juliet, *Giacometti*, Paris, 1985, no. 69, n.p. (another cast illustrated pl. 69).

A. Kuenzi, *Alberto Giacometti*, exh. cat., Fondation Pierre Gianadda, Martigny, 1986, no. 102, p. 270 (another cast illustrated).

P. Beye & D. Honisch, *Alberto Giacometti Skulpturen, Gemälde, Zeichnungen, Graphik*, Munich, 1987, no. 96, p. 215 (another cast illustrated).

M. Matter, *Alberto Giacometti*, New York, 1987, p. 219 (another cast illustrated p. 77; details of another cast illustrated pp. 88 & 89).

H. & M. Matter, *Giacometti*, New York, 1988, pp. 90-91.

T.B. Jelloun, *Alberto Giacometti*, Paris, 1990, p. 77 (another cast illustrated).

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, pp. 326, 335, 362 & 543 (another cast illustrated p. 327; titled 'Staggering Man').

A. Schneider, ed., *Alberto Giacometti: Sculpture, Paintings, Drawings*, Munich, 1994, p. 44 & pl. 62 (another cast illustrated; titled 'Man Staggering, L'Homme qui chavire').

T. Dufrêne, *Alberto Giacometti, Les Dimensions de la réalité*, Geneva, 1994, p. 144.

Y. Bonnefoy, *Alberto Giacometti*, New York, 2001, p. 78 (another cast illustrated on the cover; another cast illustrated again pp. 78 & n.p.; titled 'Staggering Man (Amenophis)').

C. Klemm, ed., *Alberto Giacometti*, exh. cat., The Museum of Modern Art, New York, 2001, no. 126, pp. 184 & 278 (another cast illustrated p. 186).

A. González, *Alberto Giacometti: Works, writings, interviews*, Barcelona, 2006, p. 110 (another cast illustrated p. 111).

L. Fritsch & F. Morris, eds., *Giacometti*, exh. cat., Tate Modern, London, 2017, pp. 50 & 224 (another cast illustrated p. 225).

The Alberto Giacometti Database, no. 4232.



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

0\*12

ISAMU NOGUCHI (1904-1988)

*The Sky*

incised with the artist's signature 'Noguchi' (to the underside of the marble)

white marble on wooden base

marble: 29½ x 29% x 4%in. (74.9 x 75.2 x 11.7cm.)

overall: 77¼ x 29¼ x 7%in. (196.2 x 74.3 x 18.1cm.)

Executed in 1964

£1,200,000-1,800,000

US\$1,700,000-2,500,000

€1,400,000-2,100,000

**PROVENANCE:**

Cordier & Ekstrom Inc., New York.

Staempfli Gallery, New York.

Robert W. Sarnoff, New York (acquired from the above in 1965 and thence by descent to Anna Moffo Sarnoff).

Her sale, Sotheby's New York, 14 November 2006, lot 36.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Cordier & Ekstrom Inc., *Isamu Noguchi*, 1965, no. 18.

Berkeley, University of California, University Art Museum, *Excellence*, 1970-1971, p. 52, no. 518.

**LITERATURE:**

N. Grove and D. Botnick, *The Sculpture of Isamu Noguchi 1924-1979: A Catalogue*, New York 1980, pp. 104 and 209, no. 571 (illustrated, p. 354).

N. Grove, *Isamu Noguchi: A Study of The Sculpture*, New York 1985, p. 12, fig. 61 (illustrated, p. 214).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ\*13

RENÉ MAGRITTE (1898-1967)

*Le domaine d'Arnheim*

signed 'Magritte' (lower right)  
gouache on paper  
10¾ x 13¼ in. (26.2 x 33.5 cm.)  
Executed circa 1962

£600,000-900,000  
US\$850,000-1,300,000  
€700,000-1,000,000

PROVENANCE:

Leo Dohmen, Antwerp, by whom probably acquired directly  
from the artist.  
Acquired from the above by the parents of the present  
owners in 1967.

The Comité Magritte has confirmed the authenticity of this  
work.



BETWEEN ABSTRACTION AND REALITY: WORKS  
FROM AN IMPORTANT PRIVATE COLLECTION

λ\*14

PIERO MANZONI (1933-1963)

*Achrome*

signed and dated 'PIERO MANZONI '59' (on the stretcher)  
kaolin on canvas  
19 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in. (50 x 70cm.)  
Executed in 1959

£2,500,000-3,500,000  
US\$3,600,000-4,900,000  
€2,900,000-4,000,000

**PROVENANCE:**

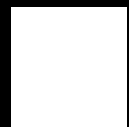
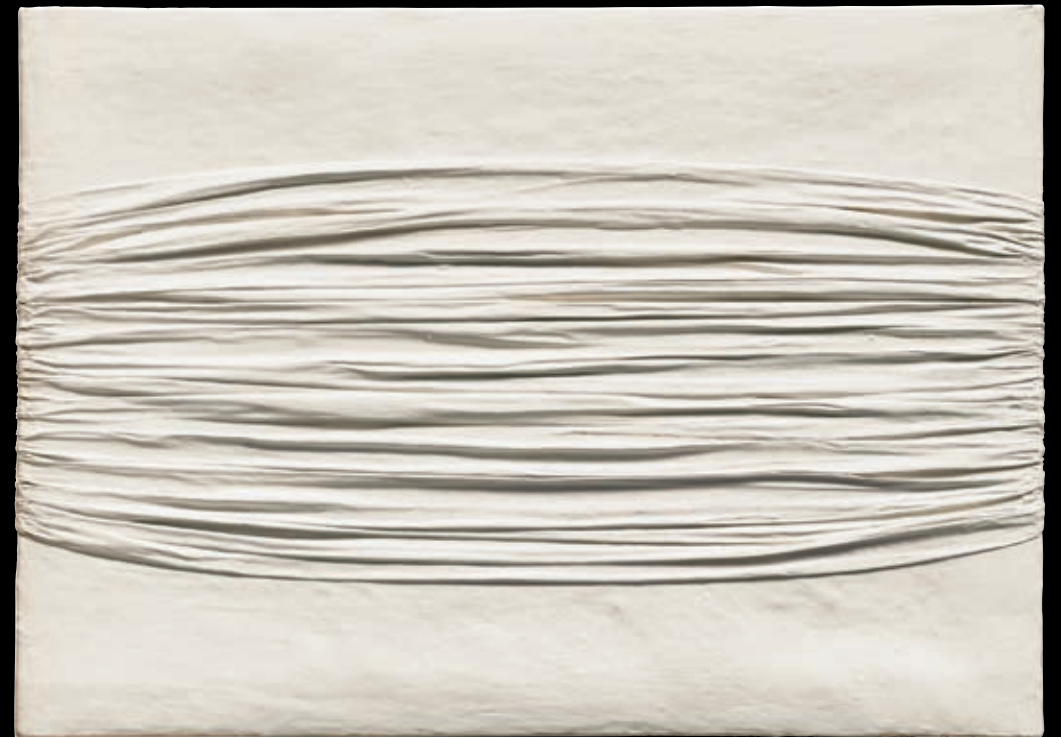
Galerie Dato, Frankfurt.  
Private Collection, Europe.  
Acquired from the above by the present owner *circa* 1975.

**EXHIBITED:**

Rome, Galleria d'Arte Contemporanea Appia Antica,  
*Bonalumi, Castellani, Manzoni*, 1959.  
Frankfurt, Galerie Dato, *Exposition dato* 1961, 1961.

**LITERATURE:**

G. Celant, *Piero Manzoni. Catalogo generale*, Milan 1975,  
no. 144cg (illustrated, p. 159; incorrectly dated '1960').  
F. Battino and L. Palazzoli, *Piero Manzoni, Catalogue  
Raisonné*, Milan 1991, p. 294, no. 429 BM (illustrated;  
incorrectly dated '1960').  
G. Celant, *Piero Manzoni, Catalogo generale, vol. II*, Milan  
2004, p. 446, no. 349 (illustrated).  
R. Perna, *Piero Manzoni e Roma*, Milan 2017, pp. 34-35,  
no. 21 (illustrated).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*15**

**CY TWOMBLY (1928-2011)**

*Untitled*

signed and dated 'Cy Twombly 1964' (lower right)

lead, oil, wax crayon and silverpoint on canvas

39 x 31½ in. (99 x 79 cm.)

Executed in 1964

£1,200,000-1,800,000

US\$1,700,000-2,500,000

€1,400,000-2,100,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1965.

**EXHIBITED:**

Bremen, Kunsthalle Bremen, *Von Beuys bis Cindy Sherman*, 1999, p. 357, no. 314 (illustrated in colour, p. 166). This exhibition later travelled to Munich, Städtische Galerie im Lenbachhaus.

**LITERATURE:**

H. Bastian (ed.), *Cy Twombly: Catalogue Raisonné of the Paintings, Volume II 1961-1965*, Munich 1993, p. 250, no. 167 (illustrated in colour).



THE PROPERTY OF AN IMPORTANT COLLECTOR

\*16

EDGAR DEGAS (1834-1917)

*Danseuse rose*

signed 'Degas.' (lower left)  
pastel on paper laid down on card  
16¾ x 12¼ in. (42.5 x 31.1 cm.)  
Executed circa 1896

£2,500,000-3,500,000  
US\$3,600,000-4,900,000  
€2,900,000-4,000,000

**PROVENANCE:**

Dr George Viau, Paris, by 1904; his second sale, Galeries Durand-Ruel, Paris, 21-22 March 1907, lot 109.  
Mrs Joshua Montgomery Sears (née Sarah Carlisle Choate), Boston, by whom acquired at the above sale.  
Wildenstein & Co., New York, by whom acquired from the above.  
Pierre Matisse Gallery, New York, by whom acquired from the above, on 17 August 1945.  
The Reader's Digest Collection, New York, by whom acquired in 1945; their sale, Sotheby's, New York, 16 November 1998, lot 9.  
Acquired at the above sale by the present owner.

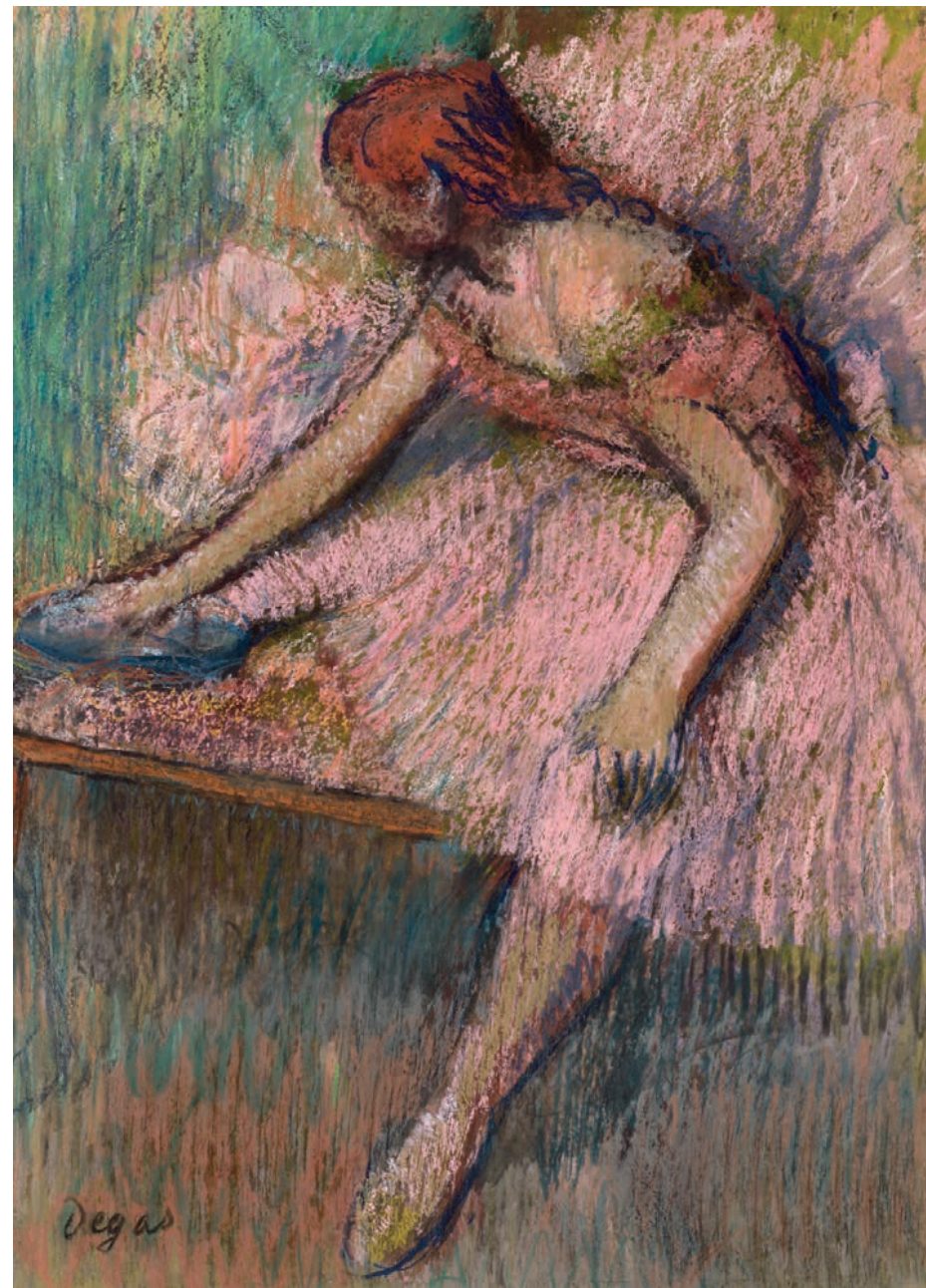
**EXHIBITED:**

Brussels, La Libre Esthétique, *Exposition des peintres impressionnistes*, February - March 1904, no. 31, p. 28.  
Dresden, Städtischer Ausstellungspalast, *Grosse Kunstausstellung*, May - October 1904, no. 2069, p. 115 (with incorrect medium).  
New York, Wildenstein & Co., *Exhibition of French Pastels and Drawings from Clouet to Degas*, February - March 1944, n.p..  
New York, Knoedler & Co., *Reader's Digest Collection*, May - June 1963, p. 12 (illustrated).  
Tokyo, Palaceside Building, *Forty Paintings from The Reader's Digest Collection*, October 1966, no. 11 (illustrated p. 22).

New York, Wildenstein & Co., *Selections from The Reader's Digest Collection*, September 1985, pp. 22 & 82 (illustrated p. 23); this exhibition later travelled to St Paul, Minnesota, Macalester Galleries, September - October 1985; Rochester, Michigan, Meadow Brook Hall, October 1985; Chicago, Arts Club of Chicago, October 1985; Stuttgart, Galerie Valentien, November 1985; London, Wildenstein & Co., January - February 1986; Milan, Palazzo Reale, February - March 1986; and Paris, Musée Marmottan, April - May 1986.  
Helsinki, Amos Andersonin Taidemuseo, *The Reader's Digest Collection: Manet to Picasso*, November - December 1988, p. 31 (illustrated).  
Auckland, City Art Gallery, *The Reader's Digest Collection: Manet to Picasso*, March - May 1989, pp. 26 & 93 (illustrated on the cover; illustrated again p. 27).  
New York, The Museum of Modern Art, *Edgar Degas: A Strange New Beauty*, March - July 2016, no. 157, pp. 210 & 234 (illustrated p. 210).

**LITERATURE:**

P. Girardot, ed., 'Collection de M. George Viau', in *La Chronique des arts et de la curiosité*, no. 13, Paris, 30 March 1907, p. 110.  
P.-A. Lemoisne, *Degas et son oeuvre*, vol. III, *Peintures et pastels, 1883-1908*, Paris, 1947, no. 1245, p. 724 (illustrated p. 725).  
R. Kendall, *Degas: beyond Impressionism*, London, 1996, pp. 100-102 (illustrated p. 102; dated 'circa 1897-1901' and with incorrect dimensions).





◆\*17

WASSILY KANDINSKY (1866-1944)

*Noir bigarré*

signed with the monogram and dated '35' (lower left);  
signed again with the monogram, dated and numbered  
'No. 620 1935' (on the reverse)

oil on canvas  
45¾ x 35 in. (116.2 x 89 cm.)  
Painted in Paris in October 1935

£8,000,000-12,000,000  
US\$12,000,000-17,000,000  
€9,300,000-14,000,000

**PROVENANCE:**

Nina Kandinsky, Neuilly-sur-Seine, by descent from the artist.  
Marguerite & Aimé Maeght collection, Paris, by whom  
acquired from the above in the 1950s.  
Adrien Maeght collection, Paris.  
Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Paris, Galerie Jeanne Bucher, *Kandinsky*, December 1936,  
no. 3.  
Bern, Kunsthalle, *Kandinsky*, February - March 1937, no. 65.  
(Probably) Amsterdam, Stedelijk Museum, *Tentoonstelling  
abstracte kunst*, April 1938.  
New York, Sidney Janis Gallery, *Kandinsky*, November -  
December 1949.  
Bern, Kunsthalle, *Kandinsky*, March - May 1955, no. 77.  
New York, Galerie Chalette, *Kandinsky*, November -  
December 1957, no. 3 (illustrated).  
New York, Knoedler & Co., *Kandinsky: Parisian Period 1934-  
1944*, October - November 1969, no. 7 (illustrated).  
Zurich, Galerie Maeght, *Kandinsky*, April 1972, no. 48.  
Paris, Musée d'Art Moderne de la Ville de Paris, *Kandinsky*,  
June - July 1972, no. 26 (illustrated).  
Madrid, Fundación Juan March, *Kandinsky*, October -  
November 1978, no. 22 (illustrated).

(Probably) Paris, Musée d'Art Moderne de la Ville de Paris,  
*L'Aventure de Pierre Loeb, La Galerie Pierre, Paris, 1924-  
1964*, June - September 1979, no. 90.  
Saint-Paul de Vence, Fondation Maeght, *Vassily Kandinsky  
Rétrospective*, July - October 2001, no. 99, pp. 200 & 255  
(illustrated p. 201; with incorrect medium).

**LITERATURE:**

The artist's handlist, vol. IV, no. 620.  
W. Grohmann, *Wassily Kandinsky, Life and Work*, London,  
1959, no. 620, pp. 232 & 340 (illustrated fig. 447, p. 386;  
with incorrect medium).  
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue  
Raisonné of the Oil Paintings*, vol. II, 1916-1944, London,  
1984, no. 1058, p. 952 (illustrated; with incorrect medium).  
J. Hahl-Koch, *Kandinsky*, London, 1993, no. 419, p. 345  
(illustrated; with incorrect medium).



PROPERTY FROM A DISTINGUISHED  
EUROPEAN COLLECTION

**\*17A**

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

*Pantomime Reimann: Die Rache der Tänzerin*

signed 'EL Kirchner' (lower right); signed again and  
inscribed 'EL Kirchner Tänzerin mit Fächer und Mann' and  
with the *Nachlass* stamp 'Be/Bi3' (on the reverse)

oil on canvas  
39 $\frac{5}{8}$  x 29 $\frac{3}{4}$  in. (100.7 x 75.5 cm.)  
Painted in 1912

£6,000,000-9,000,000  
US\$8,500,000-13,000,000  
€7,000,000-10,000,000

**PROVENANCE:**

The artist's estate.  
Acquired from the above by the present owner  
on 29 August 1985.

**EXHIBITED:**

Stuttgart, Stuttgarter Kunstkabinett, *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Handzeichnungen, farbige Graphik*, March - April 1953, no. 5 (illustrated; titled 'Tänzerin mit Fächer und Mann').  
Paris, Musée National d'Art Moderne, *Le Fauvisme français et les débuts de l'Expressionnisme allemand*, January - March 1966, no. 212, p. 269 (illustrated p. 287; titled 'Tänzerin' and with inverted dimensions); this exhibition later travelled to Munich, Haus der Kunst, March - May 1966.  
Florence, Palazzo Medici Riccardi, *Capolavori dell'Espressionismo tedesco: Dipinti 1905-1920*, September - November 1986, no. 4, p. 28 (illustrated p. 29).  
Paris, Musée d'Art Moderne de la Ville de Paris, *Figures du Moderne: L'Expressionnisme en Allemagne 1905 à 1914*, November 1992 - March 1993, no. 46, p. 376 (illustrated p. 106).  
Berlin, Berlinische Galerie, *Moskau-Berlin, 1900-1950*, September 1995 - January 1996, no. 1/39, p. 60 (illustrated); this exhibition later travelled to Moscow, The Pushkin State Museum of Fine Arts, March - July 1996.

Emden, Kunsthalle, *Tanz in der Moderne: Von Matisse bis Schlemmer*, October 1996 - January 1997, no. 54E, pp. 47 & 294 (illustrated p. 69).  
Lugano, Museo d'Arte Moderna della Città di Lugano, *Ernst Ludwig Kirchner*, March - July 2000, no. 28, pp. 72 & 269 (illustrated p. 73; illustrated again p. 269).  
Basel, Fondation Beyeler, *Expressiv!*, March - August 2003, p. 191 (illustrated p. 69).  
Berlin, Brücke-Museum, *Brücke: Die Geburt des deutschen Expressionismus*, October 2005 - January 2006, no. 190, pp. 321 & 383 (illustrated p. 333).  
Murnau, Schlossmuseum, *Maler des 'Blauen Reiter', Paul Klee, Deutsche Expressionisten, Eine Privatsammlung*, July - November 2006, no. 53, pp. 134 & 180 (illustrated p. 135; illustrated again p. 180).  
Kochel am See, Franz Marc Museum, *Ernst Ludwig Kirchner: Zirkus, Tanz und Cabaret*, February - March 2011, no. 10 (illustrated p. 27).

**LITERATURE:**

See Christies.com for the extensive literature references for this lot.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

♦\*18

ALEXANDER CALDER (1898-1976)

*Big Red Disc*

signed with the artist's monogram and dated '70 CA'  
(to the yellow element)

hanging mobile—sheet metal, wire and paint  
40 x 90 x 50in. (101.6 x 228.6 x 127cm.)

Executed in 1970

£1,500,000-2,500,000

US\$2,200,000-3,500,000

€1,800,000-2,900,000

**PROVENANCE:**

Galerie Maeght, Paris.

Brook Street Gallery, London, 1975.

Acquired from the above by the present owner in 1975.

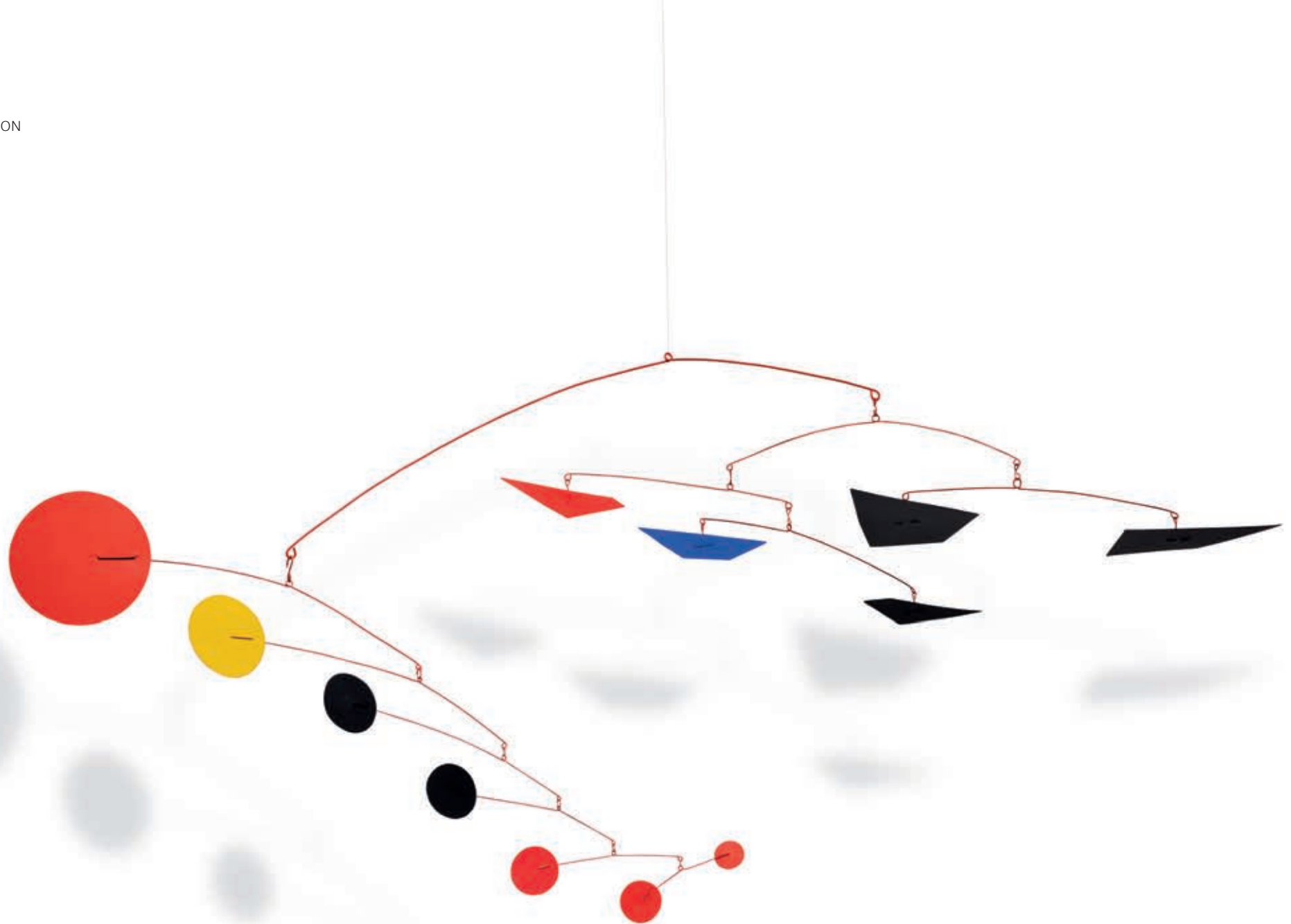
**EXHIBITED:**

Albi, France, Musée Toulouse-Lautrec, *Calder*, 1971,  
p. 36, no. 23 (illustrated).

Palma de Mallorca, Sala Pelaires, *Calder*, 1972,  
p. 21 (illustrated).

Barcelona, Sala Gaspar, *Calder: Escultures*, 1973,  
no. 5 (illustrated).

This work is registered in the archives of the Calder  
Foundation, New York, under application number A05426.



PROPERTY FROM A PRIVATE SWISS COLLECTION

λ♦\*19

PABLO PICASSO (1881-1973)

*Homme au chapeau assis*

dated '16.2.72. Miercoles' (on the reverse)

oil and Ripolin on canvas

57¼ x 44⅞ in. (145.5 x 114 cm.)

Painted in Mougins on Wednesday 16 February 1972

£5,000,000-7,000,000

US\$7,100,000-9,800,000

€5,800,000-8,100,000

**PROVENANCE:**

The artist's estate (no. 13852).

Claude Picasso, Paris, by descent from the above.

The Pace Gallery, New York.

Private collection, New York.

PaceWildenstein, New York.

Acquired from the above in 2001, and thence by descent

to the present owner.

**EXHIBITED:**

Avignon, Palais des Papes, *Picasso, 1970-1972, 201 Peintures*, May - September 1973, no. 176, p. 232 (illustrated p. 204; titled 'Homme assis').

Milan, Palazzo Reale, *Picasso, 200 capolavori dal 1898 al 1972*, September 2001 - January 2002, no. 223, p. 365 (illustrated p. 351).

Baden-Baden, Museum Frieder Burda, *Eröffnungsausstellung*, October 2004 - February 2005, no. 63 (illustrated p. 109).

Baden-Baden, Museum Frieder Burda, *Bilderwechsel*, February - June 2005.

Baden-Baden, Museum Frieder Burda, *Picasso: Von Mougins nach Baden-Baden, Der späte Picasso*, September 2005 - January 2006, p. 71 (illustrated).

Seoul, Museum of Art, *Picasso: The Great Century*, May - September 2006, p. 260 (illustrated p. 137).

Baden-Baden, Museum Frieder Burda, *Böhmen liegt am Meer, Aus der Sammlung Frieder Burda*, May - June 2008.

Baden-Baden, Museum Frieder Burda, *Lebenslinien, Stationen einer Sammlung*, March - May 2011.

Aix-en-Provence, Musée Granet, *Chefs-d'oeuvre du musée Frieder Burda, Baden-Baden*, May - September 2012, no. 17, p. 72 (illustrated p. 73).

Baden-Baden, Museum Frieder Burda, *40/10 40 Jahre Sammlung, 10 Jahre Museum Frieder Burda*, July - October 2014, p. 75 (illustrated).

Martigny, Fondation Pierre Gianadda, *Picasso, L'oeuvre ultime, Hommage à Jacqueline*, June - November 2016, no. 52, pp. 126 & 252 (illustrated p. 127).

Madrid, Museo Nacional Thyssen-Bornemisza, *Picasso/Lautrec*, October 2017 - January 2018, no. 21, pp. 71 & 237 (illustrated p. 70; illustrated again pp. 97 & 237).

**LITERATURE:**

R. Alberti, *Picasso, Le rayon ininterrompu*, Paris, 1974, no. 138, p. 237 (illustrated n.p.; titled 'Homme assis').

C. Zervos, *Pablo Picasso*, vol. 33, *Oeuvres de 1971-1972*, Paris, 1978, no. 319 (illustrated pl. 113).

W. Spies, ed., *Pablo Picasso, Die zwei Geschwindigkeiten im Spätwerk*, exh. cat., Museum Frieder Burda, Baden-Baden, 2004, p. 29 (illustrated).

W. Spies, ed., *Picasso, Malen gegen die Zeit*, exh. cat., Albertina, Vienna, 2006, p. 33 (illustrated fig. 21).

W. Spies, 'The Continent Named Picasso', in T.W. Gaehtgens, ed., *Werner Spies: The Eye and the Word, Collected Writings on Art and Literature*, New York, 2011, p. 338 (illustrated).

H. & A. Bastian, *Picasso, Die Freiheit der späten Werke*, exh. cat., Galerie Céline und Heiner Bastian, Berlin, 2011, no. 15, pp. 49 & 72 (illustrated).

'Chefs-d'oeuvre du musée Frieder Burda à Aix-en-Provence', in *Connaissance des Arts*, no. 536, Paris, 2012, p. 13 (illustrated).

Stiftung Frieder Burda, ed., *Ensemble: Centre Pompidou-Museum Frieder Burda*, exh. cat., Museum Frieder Burda, Baden-Baden, 2019, p. 174 (illustrated p. 175).

B. Schoog, *Von Mougins nach Baden-Baden, Frieder Burda und die Kunst*, Berlin, 2019, no. 54, p. 223 (illustrated pl. 54).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

•\*20

ALBERTO GIACOMETTI (1901-1966)

*Tête au long cou*

signed, numbered and stamped with the foundry mark  
'Alberto Giacometti 2/6 Susse Fondeur Paris' (on the base)  
bronze with dark brown patina  
Height: 10¼ in. (26.1 cm.)  
Conceived *circa* 1949, cast in bronze by Susse Fondeur  
in an edition of six; this example cast in 1965

£1,300,000-1,800,000

US\$1,900,000-2,500,000

€1,600,000-2,100,000

**PROVENANCE:**

Galerie Maeght, Paris, by whom acquired directly from the  
artist in October 1965.

Hanover Gallery, London, by whom acquired from the  
above on 16 November 1965.

Bo Boustedt, Stockholm, by whom acquired from the  
above on 29 June 1967.

Kaj Kjellqvist, Djursholm.

Karoline Art Ltd., Geneva.

Fredrik Roos, Stockholm, and thence by descent; sale,  
Christie's, New York, 12 May 1992, lot 151.

Acquired at the above sale by the present owner.

**LITERATURE:**

Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*,  
Paris, 1991, p. 441 (another cast illustrated).

The Alberto Giacometti Database, no. 4234.



°◆\*21

JEAN-MICHEL BASQUIAT (1960-1988)

*Untitled*

acrylic on canvas  
72½ x 48½ in. (183.3 x 122.3 cm.)  
Painted in 1984

£4,000,000-6,000,000  
US\$5,700,000-8,400,000  
€4,700,000-6,900,000

**PROVENANCE:**

Mary Boone Gallery, New York / Galerie Bruno Bischofberger, Zurich.  
Private Collection.  
Anon. sale, Sotheby's London, 22 June 2007, lot 343.  
Private Collection, Europe.  
Anon. sale, Christie's London, 18 October 2013, lot 29.  
Duhamel Fine Art, Paris.  
Private Collection, Europe.  
Anon. sale, Poly Auction Hong Kong, 2 October 2017, lot 187.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat: New Works*, 1985.

**LITERATURE:**

E. Navarra, *Jean-Michel Basquiat: Appendix*, Paris 2000, p. 17, no. 2 (illustrated in colour, p. 16).



PROPERTY FROM A PRIVATE COLLECTION

°◆λ22

**BANKSY**

*Subject to Availability*

signed 'BANKSY' (lower left); titled and inscribed '\* Subject to availability for a limited period only' (lower right); signed again and dated 'BANKSY 2009/2010' (on the reverse)  
oil on canvas, in artist's frame  
overall: 62¾ x 86¾in. (159.5 x 220.3cm.)  
Painted in 2009-2010

£3,000,000-5,000,000

US\$4,300,000-7,000,000

€3,500,000-5,800,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2010.

**EXHIBITED:**

Bristol, Bristol Museum & Art Gallery, *Banksy versus Bristol Museum*, 2009.

This work is accompanied by a Certificate of Authenticity from Pest Control.



PROPERTY FROM A DISTINGUISHED PRIVATE  
EUROPEAN COLLECTION

♦\*23

KEITH HARING (1958-1990)

*Untitled*

each: signed and dated 'K. Haring APRIL 18 - 1984'  
(on the overlap)

acrylic on canvas, in four parts  
each: 60 x 60in. (152.4 x 152.4cm.)  
overall: 120 x 120in. (304.8 x 304.8cm.)  
Executed in April 1984

£3,900,000-4,500,000  
US\$5,500,000-6,300,000  
€4,600,000-5,200,000

You may elect to pay for this lot in the cryptocurrencies  
Ether or Bitcoin. Please see the Conditions of Sale for  
more information.

**PROVENANCE:**

Tony Shafrazi Gallery, New York.  
Paul Maenz, Berlin (on long-term loan to Neues Museum  
Weimar 1993-2005).  
His sale, Christie's London, 4 October 2018, lot 3.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Cologne, Galerie Paul Maenz, *Keith Haring at Paul Maenz*,  
1984 (installation view illustrated, unpagged).  
Weimar, Schlossmuseum, *Der Fürst Schmollt - Moderne  
Trifft Klassik*, 1994.

**LITERATURE:**

K. Honnert, *Contemporary Art*, Cologne 1990 (installation  
view illustrated in colour, p. 31; illustrated in colour, p. 32).  
G. de Vries (ed.), *An Avant-Garde Gallery and the Art of our  
Time: Paul Maenz Cologne 1970 - 1980 - 1990*, Cologne  
1991, p. 259 (exhibition installation view illustrated, p.  
128-129).  
H. Dickel (ed.), *Die Sammlung Paul Maenz: Neues Museum  
Weimar, Band 1: Objekte, Bilder, Installationen*, Ostfildern-  
Ruit 1998, p. 266, no. 237 (installation view illustrated, p. 11;  
illustrated in colour, p. 265).  
J. Deitch, S. Geiss & J. Gruen, *Keith Haring*, New York 2008,  
p. 278 (illustrated in colour, p. 279).





λ\*24

**BANKSY**

*Love Is In The Air (with stars)*

tagged 'Banksy' (on the turnover edge); numbered '4/25'  
(on the stretcher)

spraypaint on canvas  
20 x 20in. (50.8 x 50.8cm.)

Executed in 2003, this work is number four  
from an edition of twenty-five

£1,500,000-2,000,000

US\$2,200,000-2,800,000

€1,800,000-2,300,000

**PROVENANCE:**

LAZ Inc., London.

Acquired from the above by the present owner.

This work is accompanied by a Certificate of Authenticity  
issued by Pest Control.



\*25

CHRISTOPHER WOOL (B. 1955)

*Untitled*

signed and dated 'WOOL 2008/2011' (lower right)

silkscreen ink and enamel paint on paper

72 x 55¼in. (182.9 x 140.3cm.)

Executed in 2008-2011

£350,000-550,000

US\$500,000-770,000

€410,000-640,000

**PROVENANCE:**

Galerie Gisela Capitain, Cologne.

Private Collection, Basel (acquired from the above in 2011).

**EXHIBITED:**

Cologne, Galerie Gisela Capitain, *Christopher Wool*, 2011.

Paris, Musée d'Art Moderne de la Ville de Paris, *Christopher Wool*, 2012, p. 66 (illustrated, p. 67).

**LITERATURE:**

H.W. Holzwarth (ed.), *Christopher Wool*, Cologne 2012, (installation view illustrated, p. 355).

*Christopher Wool*, exh. cat., New York, Solomon R. Guggenheim Museum, 2013-2014 (installation view illustrated, p. 210).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\* 26**

**GEORGE CONDO (B. 1957)**

*Untitled*

signed and dated 'Condo 2013' (upper left)  
acrylic, charcoal and pastel on linen  
78 x 70in. (198.1 x 177.8cm.)  
Executed in 2013

£1,000,000-1,500,000  
US\$1,500,000-2,100,000  
€1,200,000-1,700,000

**PROVENANCE:**

Skarstedt Gallery, New York.  
Acquired from the above by the present owner in 2013.



\*27

URS FISCHER (B. 1973)

*Telefunken*

signed and dated 'Urs Fischer / 2005 2017'; signed twice again 'Urs Fischer Urs Fischer' (on the reverse)  
aluminium, ACM panels, screws, acrylic primer, gesso, spray enamel, acrylic silkscreen medium, paint marker and acrylic paint  
overall: 99 $\frac{1}{2}$  x 124 $\frac{1}{2}$  x 2 $\frac{1}{2}$ in. (251.7 x 316.6 x 6.3cm.)  
Executed in 2005-2017

£250,000-350,000  
US\$360,000-490,000  
€290,000-400,000

**PROVENANCE:**

Sadie Coles HQ, London.  
Acquired from the above by the present owner in 2017.

**LITERATURE:**

P. Bhatnagar, A. Haywood and A. Kunicky (eds.), *Urs Fischer Paintings 1998-2017, Vol 1: 1998-2011*, New York 2019, p. 83 (illustrated in colour).



λ\*28

GERHARD RICHTER (B. 1932)

*Strip*

signed, numbered and dated '920-4 Richter, 2011'  
(on the reverse)

digital print on paper between Alu Dibond and Perspex  
63 x 118½in. (160 x 300cm.)

Executed in 2011, this work is unique

£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

**PROVENANCE:**

Marian Goodman Gallery, New York.

Acquired from the above by the present owner in 2012.

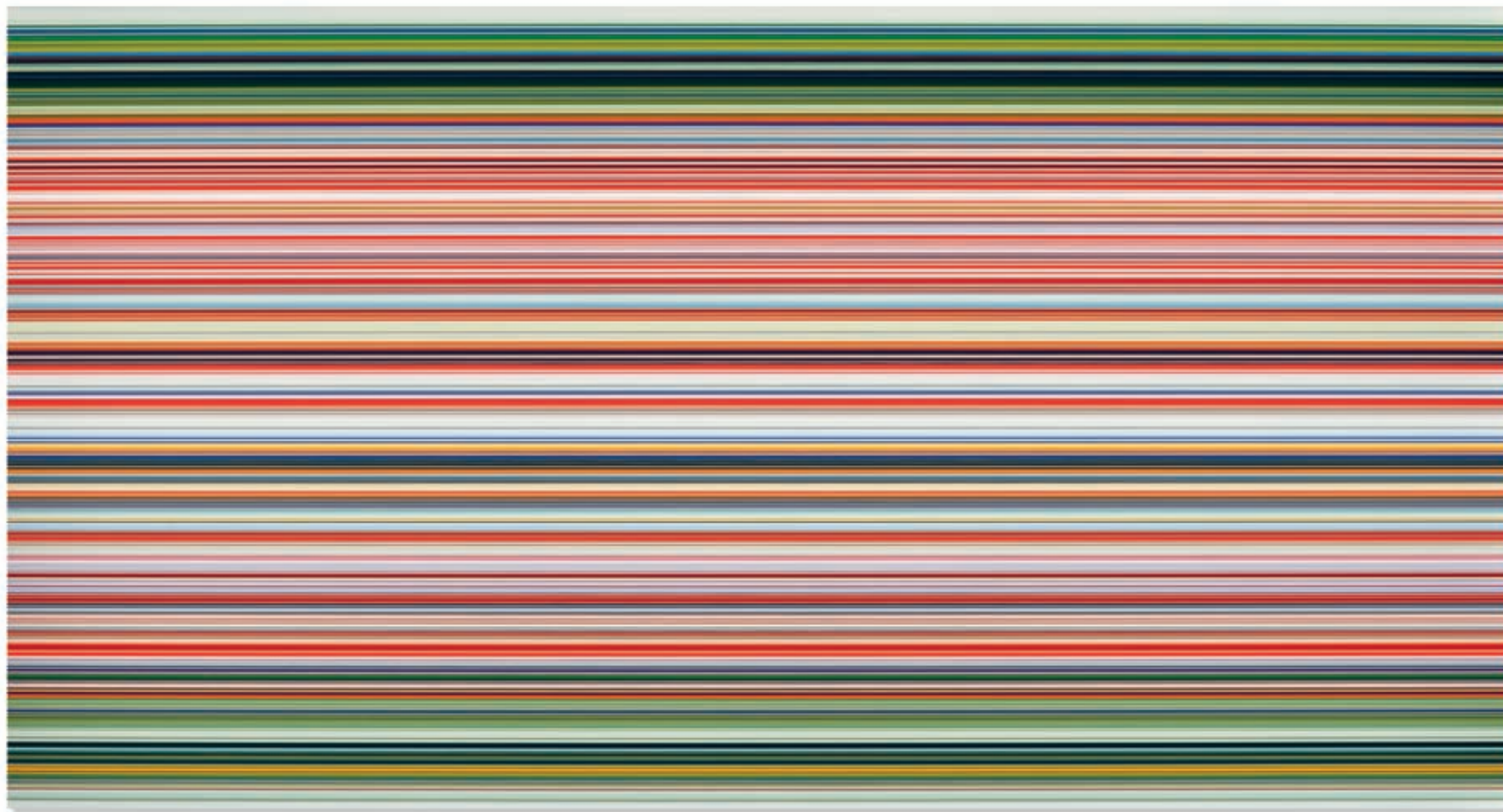
**EXHIBITED:**

New York, Marian Goodman Gallery, *Gerhard Richter: Strip Paintings*, 2012, no. 920-4 (illustrated in colour, unpagged).

**LITERATURE:**

M. Gauthier, *Gerhard Richter*, Paris 2018 (illustrated in colour, pp. 64-65).

K. Honnef, *Gerhard Richter*, Cologne 2019 (illustrated in colour, pp. 82-83).



PROPERTY FROM A VERY IMPORTANT  
PRIVATE COLLECTION

λ29

ANDREAS GURSKY (B. 1955)

*Love Parade*

signed 'Andreas Gursky' (on the reverse); signed again  
'Andreas Gursky' (on a gallery label affixed to the backing  
board)

c-print, diasec mounted, in artist's frame

image: 39% x 95%in. (100 x 241.8cm.)

sheet: 44% x 100%in. (112.4 x 254.4cm.)

overall: 47% x 103%in. (120.4 x 262.4cm.)

Executed in 2001, this work is number four  
from an edition of four

£200,000-300,000

US\$290,000-420,000

€240,000-350,000

**PROVENANCE:**

Sprüth Magers, Berlin.

Ben Brown Fine Arts, London.

Acquired from the above by the present owner in 2012.

**EXHIBITED:**

Basel, Kunstmuseum Basel, *Andreas Gursky*, 2007-2008,  
p. 121 (another from the edition exhibited, illustrated in  
colour, pp. 114-115).

London, Ben Brown Fine Arts, *Düsseldorf Photography*,  
*Bernd and Hilla Becher & Beyond*, 2015 (illustrated in colour,  
pp. 24-25).



\*30

GEORGE CONDO (B. 1957)

*Large Figure Composition*

signed and dated 'Condo 08' (upper left)  
gesso, wax crayon and coloured pencil on panel,  
in three parts  
each: 90 x 46in. (228.6 x 116.8cm.)  
overall: 90 x 138in. (228.6 x 350.4cm.)  
Executed in 2008

£450,000-650,000  
US\$640,000-910,000  
€520,000-750,000

**PROVENANCE:**

Luhring Augustine, New York.  
Melva Bucksbaum Collection, Connecticut (acquired  
from the above).  
Her sale, Christie's New York, 16 November 2017, lot 839.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Simon Lee Gallery, *En Plein Air*, 2019.



PROPERTY FROM A PRIVATE  
AMERICAN COLLECTION

•\*λ31

MARC CHAGALL (1887-1985)

*La mariée de Notre-Dame*

signed 'Marc Chagall' (lower left); signed again

'Marc Chagall' (on the reverse)

oil, India ink and ink on canvas

28¾ x 23¾ in. (73 x 60 cm.)

Executed in 1968-1972

£1,000,000-1,500,000

US\$1,500,000-2,100,000

€1,200,000-1,700,000

**PROVENANCE:**

The artist's estate.

Acquired from the above; sale, Christie's, London,

28 November 1995, lot 42.

Acquired at the above sale by the present owner.

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





THE PROPERTY OF AN IMPORTANT  
PRIVATE SWISS COLLECTOR

**\*32**

**JAMES ENSOR (1860-1949)**

*Pierrot et squelettes*

signed and dated 'Ensor 1907' (lower right)  
oil on canvas  
38 $\frac{3}{8}$  x 44 $\frac{7}{8}$  in. (97.5 x 114 cm.)  
Painted in 1907

£1,200,000-1,800,000  
US\$1,700,000-2,500,000  
€1,400,000-2,100,000

**PROVENANCE:**

Private collection, Antwerp.  
Galeries Breckpot, Brussels & Antwerp, 14 November 1938, lot 27.  
Charles Vervenne, Ghent, by 1939.  
G. van der Haegen, Ghent, by 1950; sale, Sotheby's, London, 7 December 1998, lot 23.  
The Artemis Group, London, by 1999.  
Acquired from the above by the present owner in 2000.

**EXHIBITED:**

Ostend, Kursaal, *Salon des Beaux-Arts*, July - September 1907, no. 103 (titled 'Masques et squelettes').  
Venice, *XI Esposizione Internazionale d'Arte della Città di Venezia*, April - September 1914, no. 939.  
Brussels, Galerie Georges Giroux, *James Ensor*, January 1920, no. 36 (titled 'Masques et squelettes').  
Antwerp, Kunst van Heden, *L'Art contemporain*, May 1921, no. 129.  
Paris, Galerie de la Gazette des Beaux-Arts, *Ensor*, June - July 1939, no. 53, p. 22.  
Venice, *XXV Esposizione Biennale Internazionale d'Arte*, June - October 1950, no. 337, p. 285.  
Ghent, Museum voor Schone Kunsten, *Schilderijen uit Gentse verzamelingen*, March - May 1953, no. 74.  
Brussels, Galerie Isy Brachot, *Ensor dans les collections privées*, December 1965 - January 1966, no. 32 (titled 'Masque et squelette').

Ghent, Museum voor Schone Kunsten, *Ensor in de Gentse verzamelingen*, July - September 1969, no. 27.  
Ghent, Museum voor Schone Kunsten, *Veertig kunstenaars rond Karel van de Woestijne*, January - March 1979, no. 139 (illustrated).  
Hyogo, Museum of Modern Art, *James Ensor*, December 1983 - January 1984, no. 69 (illustrated); this exhibition later travelled to Kamakura, Museum of Modern Art, January - February 1984; Sendai, Miyagi Museum of Modern Art, February - April 1984; and Saitama, Museum of Modern Art, April - May 1984.  
London, Whitford & Hughes Gallery, *A Clear View: The Belgian Luminist Tradition*, April - May 1987, no. 9, n.p. (illustrated n.p.).  
Brussels, Galerie Patrick Derom, *Ensor, la mort et le charme - Un autre Ensor*, April - June 1994 (no cat.).  
Ostend, Provinciaal Museum voor Schone Kunsten, *Van Ensor tot Delvaux: Ensor, Spilliaert, Permeke, Magritte, Delvaux*, October 1996 - February 1997, p. 143 (illustrated).  
Brussels, Musées royaux des Beaux-Arts de Belgique, *Ensor*, September 1999 - February 2000, no. 153, p. 216 (illustrated).  
Frankfurt, Schirn Kunsthalle, *James Ensor*, December 2005 - March 2006, pp. 180 & 322 (illustrated p. 181; dated '1905').  
Winterthur, Kunst Museum Winterthur, *Ensor - Picasso, Maskeraden*, March - June 2021 (no cat).

**LITERATURE:**

See christies.com for the extensive literature references for this lot.



THE PROPERTY OF AN IMPORTANT COLLECTOR

**\*33**

## EDGAR DEGAS (1834-1917)

### *Femme sortant du bain*

signed 'Degas' (lower left)  
pastel over monotype on paper laid down on board  
11 $\frac{3}{8}$  x 15 $\frac{3}{8}$  in. (28.7 x 39 cm.)  
Executed *circa* 1886-1889

£1,300,000-1,800,000  
US\$1,900,000-2,500,000  
€1,600,000-2,100,000

#### PROVENANCE:

Georges Bernheim, Paris, by May 1913.  
Dr George Viau, Paris, by 1919.  
Winkel & Magnussen, Copenhagen, by March 1920.  
Galerie Barbazanges, Paris, by March 1921.  
Durand-Ruel Gallery, New York, by whom acquired from the above, on 12 March 1921.  
Mrs Ruth Swift Maguire, New York, by whom acquired from the above, on 16 April 1930.  
Mrs Ruth Dunbar Sherwood, New York, by descent from the above in 1949, until at least 1974.  
Tom Denton, New Mexico.  
Gerald P. Peters, Santa Fe, New Mexico (no. C-4294-P).  
Eugene V. Thaw, New York, by whom acquired in 1983.  
Mr & Mrs Thomas Gibson, London, by whom acquired from the above, on 9 February 1984.  
Private collection, Japan, by whom acquired from the above.  
Anonymous sale, Sotheby's, London, 7 December 1998, lot 14.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, Galerie Bassoud et Valadon, January 1888 (no cat).  
Stockholm, Nationalmuseum, *Foreningen Fransk Kunst, Degas*, January - February 1920, no. 27; this exhibition later travelled to Copenhagen, Ny Carlsberg Glyptoteks, March - April 1920, no. 27, p. 17.  
New York, Durand-Ruel Gallery, *Exhibition of Paintings and Pastels by Edgar Degas*, March 1922, no. 9, n.p..  
New York, Durand-Ruel Gallery, *Exhibition of Pastels*, April 1923, no. 10.  
New York, Durand-Ruel Gallery, *Exhibition of Paintings and Pastels by Edgar Degas*, January - February 1928, no. 7, n.p. (dated '1884').  
New York, Durand-Ruel Gallery, *Exhibition of Masterpieces by Degas*, March - April 1937, no. 6 (illustrated).  
New York, Wildenstein & Co., *A Loan Exhibition of Degas for the Benefit of the New York Infirmary*, April - May 1949, no. 76.  
New York, Wildenstein & Co., *Loan Exhibition: Degas, for the benefit of The Citizens' Committee for Children of New York, Inc.* April - May 1960, no. 68a, n.p..  
Paris, Galeries Nationales du Grand Palais, *Degas*, February - May 1988, no. 250, pp. 387, 411 & 417-419 (illustrated p. 418; dated '*circa* 1886-1888' and with incorrect medium); this exhibition later travelled to Ottawa, National Gallery of Canada, June - August 1988; and New York, The Metropolitan Museum of Art, September 1988 - January 1989.  
Boston, Museum of Fine Arts, *Degas and the Nude*, October 2011 - February 2012, no. 163, pp. 153, 155 & 227 (illustrated p. 154); this exhibition later travelled to Paris, Musée d'Orsay, March - July 2012.

#### LITERATURE:

See christies.com for the extensive literature references for this lot.



\*34

PIERRE-AUGUSTE RENOIR (1841-1919)

*Femme nue assise appuyée sur un coussin vert*  
(Nu assis)

signed 'Renoir' (lower right)

oil on canvas

21½ x 18½ in. (55 x 46 cm.)

Painted in Cagnes circa 1912-1914

£1,200,000-1,800,000

US\$1,700,000-2,500,000

€1,400,000-2,100,000

**PROVENANCE:**

Georges Bernheim, Paris; his sale, Galerie Jean Charpentier, Paris, 7 June 1935, lot 78.

Jacques Seligmann, Paris & New York, by whom acquired at the above sale, until at least 25 May 1939.

Private collection, California; sale, Sotheby's, New York, 13 November 1990, lot 33 (\$2,750,000).

Acquired at the above sale by the present owner.

**EXHIBITED:**

Hiroshima, Prefectural Art Museum, *Monet and Renoir: Two Great Impressionist Trends*, November 2003 - January 2004, no. 79, p. 109 (illustrated); this exhibition later travelled to Tokyo, The Bunkamura Museum of Art, February - May 2004.

Fort Lauderdale, NSU Art Museum, *William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions*, October 2018 - May 2019; this exhibition later travelled to Chattanooga, Hunter Museum of American Art, June - September 2019.

**LITERATURE:**

G.-P. & M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, 1911-1919 & 1er supplément, Paris, 2014, no. 4311, p. 408 (illustrated).



λ\*35

MARC CHAGALL (1887-1985)

*Les fiancés aux anémones*

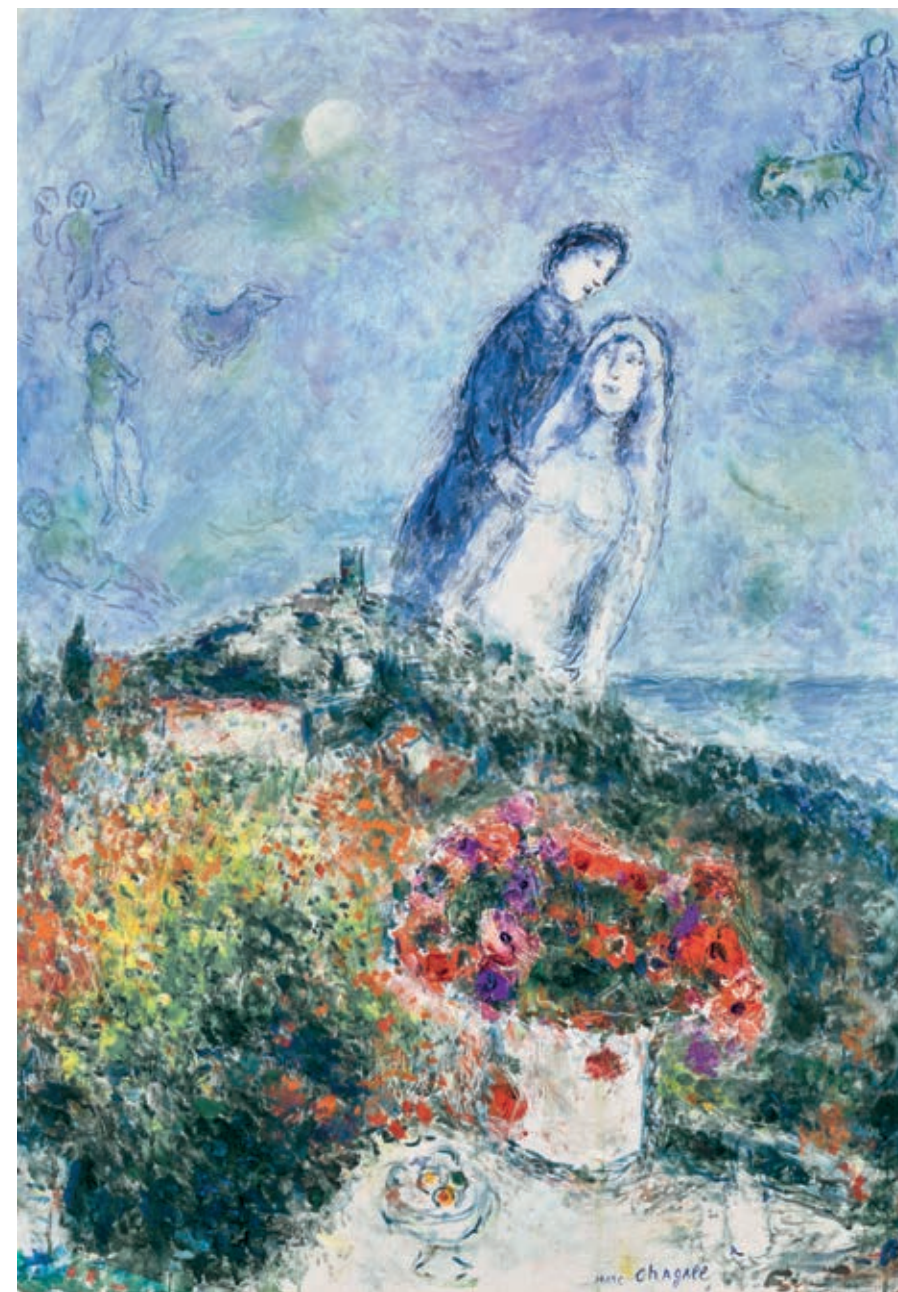
signed 'Marc Chagall' (lower right);  
signed again 'Marc Chagall' (on the reverse)  
oil and tempera on canvas  
36 x 25½ in. (91.4 x 64.3 cm.)  
Painted in 1979

£1,200,000-1,800,000  
US\$1,700,000-2,500,000  
€1,400,000-2,100,000

**PROVENANCE:**

The artist's estate.  
Ida Chagall, Basel, by descent from the above; her estate  
sale, Galerie Kornfeld, Bern, 16 June 2006, lot 32.  
Anonymous sale, Grisebach, Berlin, 28 November 2019,  
lot 16.  
Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION

λ\*36

HENRI MATISSE (1869-1954)

*Femme dans un fauteuil*

signed and dated 'Henri Matisse 38' (lower left)

charcoal and *estompe* on paper

19 x 14½ in. (48.2 x 37.2 cm.)

Executed in Nice in October - November 1938

£700,000-1,000,000

US\$990,000-1,400,000

€810,000-1,200,000

**PROVENANCE:**

The artist's estate.

Private collection, France.

Private collection, Connecticut.

L & M Arts, New York.

Acquired from the above by the present owner, *circa* 2006.

**LITERATURE:**

P. Schneider, *Matisse*, Paris, 1984, p. 583 (illustrated).

L. Delectorskaya, *Henri Matisse: With apparent ease, Paintings from 1935-1939*, Paris, 1988, p. 280 (illustrated).

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



λ37

ANISH KAPOOR (B. 1954)

*White Dark XIII*

signed and dated 'Anish Kapoor 2005' (on the reverse)

fibreglass and paint

55½ x 55½ x 14½in. (140 x 140 x 36cm.)

Executed in 2005

£350,000-450,000

US\$500,000-630,000

€410,000-520,000

**PROVENANCE:**

Lisson Gallery, London.

Acquired from the above by the present owner in 2006.



PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

λ\*38

GÜNTHER UECKER (B. 1930)

*Rote Fahne (Red Flag)*

signed and dated 'Uecker 63' (lower right); signed and dated 'Uecker 63' (on the reverse); signed, inscribed and dated 'Benagelte rote Fahne! Aus der Serie Fahnenüberwucherungen (Nailed red flag! From the series of flag overgrowths) G. Uecker 1963' (on a label affixed to the reverse)

painted nails on cloth on wood  
34¼ x 34¼ x 2¼in. (87 x 87 x 8cm.)  
Executed in 1963

£400,000-600,000  
US\$570,000-840,000  
€470,000-690,000

**PROVENANCE:**

Private Collection, Germany (acquired directly from the artist in 1963).

Private Collection, Germany (acquired from the above circa 1968).

Galerie Reckermann, Cologne (acquired from the above in 1975).

Acquired from the above by the present owner in 1976.

**LITERATURE:**

D. Honisch, *Uecker*, New York 1986, p. 189, no. 287.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ\*39

SALVATORE SCARPITTA (1919-2007)

*Gonippo*

signed, inscribed, titled and dated 'SALVATORE  
SCARPITTA 'GONIPPO' 1959' (on the reverse)  
bandages and mixed media on canvas  
21½ x 25¾ x 3in. (54.5 x 65.5 x 7.5cm.)  
Executed in 1959

£250,000-300,000  
US\$360,000-420,000  
€290,000-350,000

**PROVENANCE:**

Leo Castelli Gallery, New York.  
Galleria Notizie, Turin.  
Private Collection, Europe.  
Thence by descent to the present owner.

This work is registered in the Archivio Salvatore Scarpitta,  
Milan, under *no.* 232 A.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

◆\*40

## THEO VAN DOESBURG (1883-1931)

### *Contra-composition IV*

signed and dated 'THvD 1924' (lower right); signed again and dated 'THEOV.DOESBURG PARIS 1924' (on the stretcher)

oil on canvas  
20 x 20½ in. (50.8 x 51.1 cm.)  
Painted in Paris in 1924

£850,000-1,250,000  
US\$1,200,000-1,800,000  
€990,000-1,400,000

#### PROVENANCE:

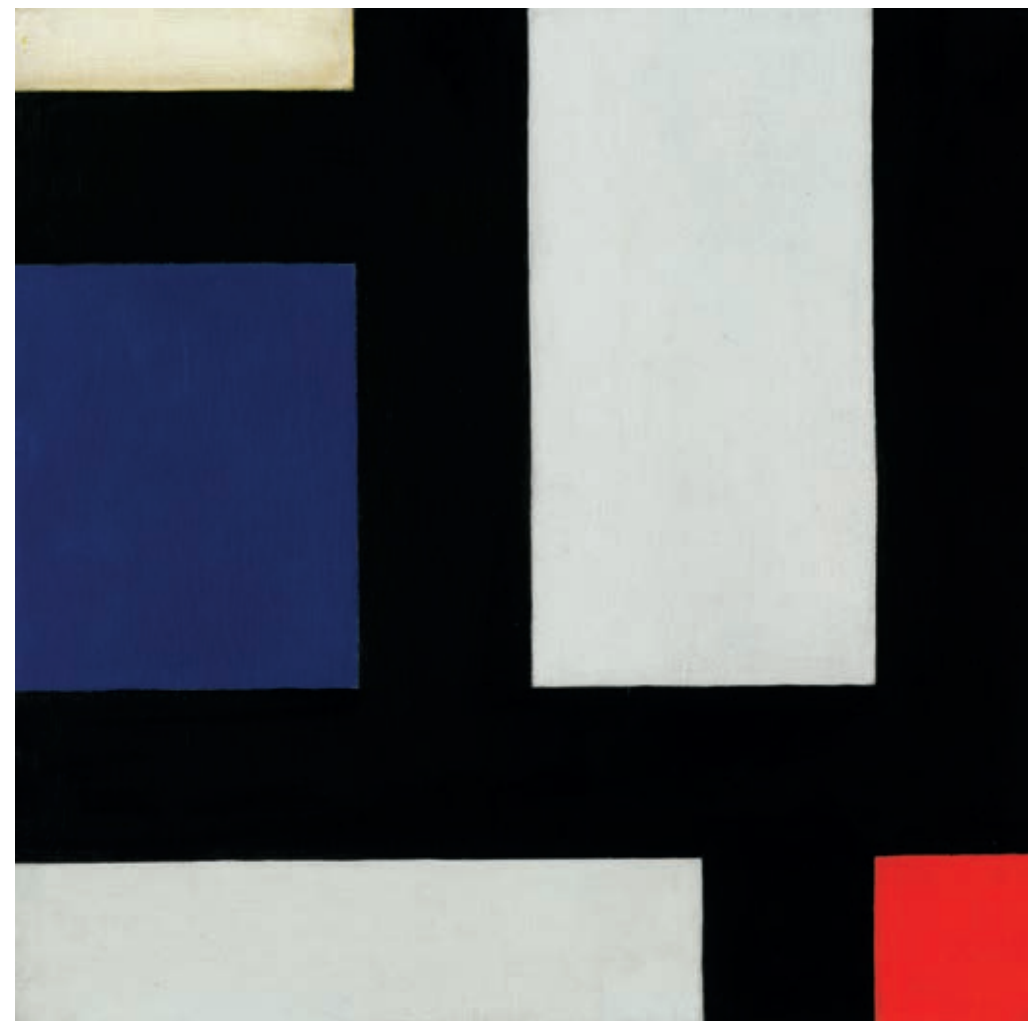
François & Mary Arp, Paris, a gift from the artist, *circa* 1927.  
Ruth Tillard-Arp, Paris, by descent from the above; sale,  
Sotheby's, London, 3 December 1985, lot 43.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

(Probably) New York, The Little Review Gallery, *Work by Léger, (...), Theo van Doesburg, Ossip Zadkine, etc.*, March - April 1925 (no cat).  
(Probably) New York, The Little Review Gallery, April - May 1926 (no cat).  
Eindhoven, Stedelijk van Abbemuseum, *Theo van Doesburg*, December 1968 - January 1969, no. A32; this exhibition later travelled to The Hague, Gemeentemuseum, February - March 1969.  
Nuremberg, Kunsthalle, *Theo van Doesburg*, April - June 1969, no. A28; this exhibition later travelled to Basel, Kunsthalle, August - September 1969.  
Paris, Grand Palais, *Hommage à Christian et Yvonne Zervos*, December 1970 - January 1971, n.p..

#### LITERATURE:

T. van Doesburg, *List 1, 1916-1926*, as 'Contre-Kompositie III...1924 (klein rood kwadraat) 50-50 IV Mad. Arp'.  
S. Polano, ed., *Theo van Doesburg, Scritti di arte e di architettura*, Rome, 1979, no. PITT 165, p. 533 (illustrated fig. 202).  
H.L.C. Jaffé, *Theo van Doesburg*, Amsterdam, 1983, no. 80, p. 103 (illustrated).  
E. van Straaten, 'Theo van Doesburg', in C. Blotkamp, ed., *De vervolgjaren van De Stijl 1922-1932*, Amsterdam, 1996, p. 41.  
E. Hoek, ed., *Theo van Doesburg, oeuvre catalogue*, Utrecht, 2000, no. 736, p. 391 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

0\*41

JULIO GONZÁLEZ (1876-1942)

*Homme gothique*

signed and stamped 'GONZALEZ © HC' (on the base);

stamped with the foundry mark 'C. VALSUANI CIRE

PERDUE' (on the base)

bronze with dark brown patina

Height: 19¾ in. (50.1 cm.)

Height including base: 22¾ in. (57.5 cm.)

Original forged iron version executed in 1937; later cast in bronze by Valsuani in an edition of two numbered 1/2-2/2, plus four casts marked 0, 00, EA and HC

£400,000-600,000

US\$570,000-840,000

€470,000-690,000

**PROVENANCE:**

Hans Hartung, Antibes.

Galerie de France, Paris, by whom acquired from the above.

Galerie Gimpel & Hanover, Zurich & Gimpel Fils Ltd.,

London.

Acquired from the above by the present owner in 1970.

**LITERATURE:**

See christies.com for the extensive literature references for this lot.



PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

λ\*42

WILLI BAUMEISTER (1889-1955)

*Metaphysische Landschaft (Vitale Landschaft V)*  
(*Metaphysical Landscape (Vital Landscape V)*)

signed and dated 'Baumeister 7.54' (lower right) and  
signed, titled, dated and inscribed 'Metaphysische  
Landschaft 1954 100 x 130 Baumeister' (on the reverse)  
oil, synthetic resin and putty on board  
39 $\frac{3}{8}$  x 51 $\frac{1}{8}$ in. (100 x 130cm.)  
Executed in July 1954

£400,000-600,000  
US\$570,000-840,000  
€470,000-690,000

**PROVENANCE:**

Galerie Ferdinand Möller, Cologne.  
Private Collection, Hanover (acquired from the above on  
31 May 1955 and thence by descent).  
German Abstraction: A Private Collection, Christie's  
London, 9 October 1997, lot 260.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Cologne, Galerie Ferdinand Möller, *Willi Baumeister aus  
den Jahren 1912 bis 1955*, 1955, no. 68.  
Hanover, Kestner-Gesellschaft, *Willi Baumeister*, 1956,  
p. 29, no. 65.

**LITERATURE:**

W. Grohmann, *Willi Baumeister Life and Work*, London  
1964, p. 310, no. 1035 (titled 'Vitale Landschaft V').  
P. Beye and F. Baumeister, *Willi Baumeister Werkkatalog  
der Gemälde II, Ostfildern* 2002, p. 562, no. 1438 (titled  
'Metaphysische Landschaft').



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*43

JOAN MIRÓ (1893-1983)

*Oiseau mare de sang sur la plaine*

signed and dated 'Miró 3.31.' (lower left); inscribed  
'Personnages, oiseau et mare de sang sur la plaine.'  
(on the reverse)

oil on panel

4¼ x 7¼ in. (10.7 x 18.5 cm.)

Painted in March 1931

£400,000-600,000

US\$570,000-840,000

€470,000-690,000

**PROVENANCE:**

Perls Galleries, New York (no. 12186).

Acquired from the above by the present owner on 3 March  
1977.

**LITERATURE:**

S. Takiguchi, *Miró*, Tokyo, 1940, p. 30 (illustrated; titled  
'Peinture').

J. Dupin, *Joan Miró, Life and Work*, London, 1962, no. 285,  
p. 523 (illustrated; titled 'Personnages' and dated 'March  
1933').

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue  
raisonné. Paintings*, vol. II, 1931-1941, Paris, 2000, no. 340,  
p. 27 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION

λ44

FERNAND LÉGER (1881-1955)

*Composition aux dominos*

signed and dated '47 F. LEGER' (lower right); signed again,  
dated and inscribed 'Composition aux Dominos F LEGER 47'  
(on the reverse)

oil on canvas  
36¼ x 23¾ in. (92.2 x 60 cm.)  
Painted in 1947

£500,000-700,000  
US\$710,000-980,000  
€580,000-810,000

**PROVENANCE:**

Buchholz Gallery [Curt Valentin], New York (no. 12078),  
by 1950.  
Galerie Louise Leiris, Paris (no. 13181).  
Galerie de l'Élysée [Alex Maguy], Paris.  
Acquired from the above by the present owner in 1972.

**EXHIBITED:**

New York, Buchholz Gallery, *Léger: Recent Paintings & Le  
Cirque*, November - December 1950, no. 10, n.p. (illustrated  
pl. 10).  
London, Marlborough Fine Art, *Fernand Léger, Paintings,  
Drawings, Lithographs, Ceramics*, December 1954 - January  
1955, no. 22, p. 15.

**LITERATURE:**

G. Bauquier, *Fernand Léger, Catalogue raisonné*, vol. VII,  
1944-1948, Paris, 2000, no. 1263, p. 172 (illustrated).





λ45

LYNN CHADWICK (1914-2003)

*High Wind II*

incised with the artist's initial and numbered 'C C777/9'  
(on the proper right lower edge of the skirt)

bronze

73 $\frac{3}{8}$  x 36 x 36 $\frac{1}{4}$ in. (186.5 x 91.5 x 92cm.)

Executed in 1988, this work is number seven  
from an edition of nine.

£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

**PROVENANCE:**

The Artist's Estate.

Thence by descent to the present owner.

**EXHIBITED:**

Holte, Galeria Aeblegaarden, *Lynn Chadwick*, 1989,  
(illustrated, unpagged).

**LITERATURE:**

D. Farr and E. Chadwick, *Lynn Chadwick: Sculptor, with  
a Complete Illustrated Catalogue, 1947-1988*, New York  
1990, p. 336, no. C77 (illustrated, p. 337).



PROPERTY FROM THE COLLECTION  
OF A. JERROLD PERENCHIO

λ\*46

SIR WINSTON CHURCHILL, O.M., R.A.  
(1874-1965)

*Chartwell Landscape with Sheep*

signed with initials 'W.S.C.' (lower right)

oil on canvas

30 x 25 in. (76.3 x 63.5 cm.)

Painted circa 1946

£2,000,000-3,000,000

US\$2,900,000-4,200,000

€2,400,000-3,500,000

**PROVENANCE:**

A gift from Sir Winston Churchill, R.A., O.M. to Henry R. Luce, and by descent to Clare Booth Luce. Armand Hammer, Los Angeles. Otto Kallir, New York, and thence by descent; sale, Sotheby's, London, 13 July 2007, lot 21. Acquired at the above sale by A. Jerrold Perenchio, and thence by descent.

**EXHIBITED:**

New York, Metropolitan Museum of Art, *Winston Churchill the Painter: World Tour*, 1958, catalogue not traced; this exhibition travelled to Kansas City, William Rockhill Nelson Gallery of Art, 1958; Detroit, Institute of Arts, 1958; Washington D.C., Smithsonian Institution, 1958; Toronto, The Art Gallery of Toronto, 1958; Canberra, Parliament House, 1958; Sydney, The National Art Gallery of New South Wales, 1958; Dunedin, 1958; Christchurch, 1958; Wellington, 1958; and Auckland, 1958. Memphis, Brooks Memorial Art Gallery, *The Armand Hammer Collection*, October - December 1969, no. 71. Washington D.C., Smithsonian Institution, *The Armand Hammer Collection: A Loan Exhibition for the Benefit of the Smithsonian Institution*, no. 79, catalogue not traced.

**LITERATURE:**

'Winston Churchill's Pictures', *The Strand Magazine*, July 1946, illustrated. D. Coombs, *Churchill: His Paintings*, London, 1967, p. 245, no. 442, illustrated. Exhibition catalogue, *The Armand Hammer Collection*, Memphis, Brooks Memorial Art Gallery, 1969, n.p., no. 71, illustrated. B. Considine, *The Remarkable Life of Dr Armand Hammer*, New York, 1975, p. 270. D. Coombs and M. Churchill, *Winston Churchill: His Life and His Paintings*, Lyme Regis, 2011, pp. 211, 255, no. C442, fig. 439.

We are very grateful to Barry Phipps, Art Historian, Churchill College, University of Cambridge, for his assistance in preparing this catalogue entry. Please refer to christies.com for his essay on the present lot.



PROPERTY FROM AN IMPORTANT  
EUROPEAN FAMILY COLLECTION

**\*47**

**PAUL KLEE (1879-1940)**

*Kleines Blumenstilleben*

signed, dated and numbered 'Klee 1926 F.4.' (upper left);  
signed again, dated, numbered and inscribed '1926 F.4.  
Kleines Blumenstilleben Klee' (on the reverse of the artist's  
frame)

oil on board laid down on board, in the artist's original frame  
13¾ x 8⅝ in. (35 x 22 cm.) including the artist's frame  
Painted in 1926

£400,000-600,000

US\$570,000-840,000

€470,000-690,000

**PROVENANCE:**

Lily Klee, Bern, by descent from the artist in 1940, until  
1946.

Klee-Gesellschaft, Bern, by 1946.

Galerie Rosengart, Lucerne, by whom acquired from the  
above, in 1952.

Kleeman Galleries, Munich & New York (no. K6694), by  
whom acquired from the above, in 1952.

Private collection, Italy, by whom acquired in the 1960s,  
and thence by descent.

**EXHIBITED:**

Edinburgh, Royal Scottish Academy Galleries, *Forty-  
First Annual Exhibition of the Society of Scottish Artists*,  
December 1934 - January 1935, no. 142.

Albuquerque, Museum of Albuquerque, *Early Twentieth  
Century European Masterpainters*, June - July 1977.

**LITERATURE:**

The Paul Klee Foundation, ed., *Paul Klee, Catalogue  
raisonné*, vol. IV, 1923-1926, Bern, 2000, no. 4106, p. 477  
(illustrated).





PROPERTY FROM AN IMPORTANT COLLECTION,  
SWITZERLAND

**\*48**

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

*Sertigweg im Sommer (recto); Fehmarnküste mit  
grünem Himmel (verso)*

signed and dated 'EL Kirchner 23' (lower left); signed again  
and inscribed 'Sertigweg EL Kirchner' (on the stretcher)  
oil on canvas

47¼ x 35½ in. (120.2 x 90.5 cm.)

Painted in 1924 (*recto*); Painted in 1913 (*verso*)

£800,000-1,200,000

US\$1,200,000-1,700,000

€930,000-1,400,000

**PROVENANCE:**

Hermann Lange, Krefeld, by whom acquired in the 1920s,  
and thence by descent; sale, Christie's, London,  
9 December 1997, lot 29.

Private collection, by whom acquired at the above sale; sale,  
Christie's, Zurich, 5 December 2016, lot 61.

Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Marlborough Fine Art, *Kirchner: Oils, Watercolours,  
Drawings and Graphics*, June - July 1969, no. 21, p. 16 (*recto*  
illustrated p. 44).

Munich, Bayerische Staatsgemäldesammlungen, 1982-  
1997 (on long-term loan).

**LITERATURE:**

E.L. Kirchner, *Photoalbum*, vol. III, no. 264 (dated '1924').

D.E. Gordon, *Ernst Ludwig Kirchner*, Massachusetts, 1968,  
no. 757, p. 376 (*recto* illustrated; *verso* illustrated p. 425).

I. Herold, U. Lorenz & T. Sadowsky, eds., *Der doppelte  
Kirchner: Die zwei Seiten der Leinwand*, exh. cat.,  
Kunsthalle, Mannheim, 2015, no. D123, p. 169 (*recto* & *verso*  
illustrated).



verso



PROPERTY OF AN IMPORTANT GERMAN COLLECTOR

λ\*49

PER KIRKEBY (1938-2018)

*Paravent*

oil on canvas, in three parts  
each: 78¾ x 35½in. (200 x 90cm.)  
Painted in 1983

£180,000-220,000  
US\$260,000-310,000  
€210,000-250,000

**PROVENANCE:**

Galerie Ascan Crone, Hamburg.  
Acquired from the above by the present owner *circa*  
1994-1995.

**EXHIBITED:**

Kerpen, Schloss Lörsfeld, *Paravents*, 1984 (illustrated in  
colour, unpagged; incorrectly dated '1984').  
Rotterdam, Museum Boijmans Van Beuningen, *Het meubel  
verbeeld/Furniture as art*, 1988 (illustrated in colour, p. 60).

**LITERATURE:**

A. Hejlskov Larsen, *Per Kirkeby, Paintings 1978-1989*,  
Cologne 2016, p. 305, no. M692 (left panel illustrated  
in colour, p. 418).



PROPERTY FROM THE ESTATE OF THE ARTIST

**\*50**

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

*Ruderer*

signed twice and inscribed 'EL Kirchner EL Kirchner  
Wildboden Ruderer' and with the *Nachlass* stamp 'Da/Bh1'  
(on the reverse)

oil on canvas  
47¼ x 52¾ in. (120 x 134 cm.)  
Painted in 1928-1929

£1,000,000-1,500,000  
US\$1,500,000-2,100,000  
€1,200,000-1,700,000

**PROVENANCE:**

The artist's estate, Davos, in 1938 (subsequently  
transferred to the Kunstmuseum, Basel, in 1946).  
Stuttgarter Kunstkabinett, Roman Norbert Ketterer, in  
1954, and thence by descent to the present owners.

**EXHIBITED:**

Cologne, Staatenhaus, *Deutscher Künstlerbund*, May -  
September 1929.  
Bernried, Buchheim Museum, *Brücke und die  
Lebensreform*, July - October 2016, no. 74, p. 109  
(illustrated).

**LITERATURE:**

E.L. Kirchner, *Photoalbum*, vol. I, no. 916 (an earlier state  
illustrated).  
D.E. Gordon, *Ernst Ludwig Kirchner*, Massachusetts, 1968,  
no. 916, p. 399 (illustrated).  
H. Delfs, M.-A. von Lüttichau & R. Scotti, eds., *Kirchner,  
Schmidt-Rottluff, Nolde, Nay... Briefe an den Sammler und  
Mäzen Carl Hagemann, 1906-1940*, Ostfildern, 2004, nos.  
261, 264 & 396, pp. 186, 188, 294 & 959.  
H. Delfs, ed., *Ernst Ludwig Kirchner, Der gesamte  
Briefwechsel*, vol. III, *Briefe von 1930 bis 1942*, Zurich, 2010,  
no. 2543, p. 1543.



PROPERTY FROM A PRIVATE COLLECTION

λ51

HENRI MATISSE (1869-1954)

*Portrait de femme (Lorette)*

signed 'Henri . Matisse' (upper left)

oil on panel

13¾ x 10½ in. (34.5 x 26.6 cm.)

Painted in 1916

£600,000-800,000

US\$850,000-1,100,000

€700,000-920,000

**PROVENANCE:**

Galerie Max Kaganovitch, Paris, by 1953.

Emil Bührle, Zurich, by whom acquired from the above, on 27 November 1953, and thence by descent.

Marlborough Fine Art, London (no. 02159), by whom acquired from the above, on 27 October 1958.

Acquired from the above by the present owner on 7 September 1962.

**LITERATURE:**

I. Grünewald, *Matisse och Expressionismen*, Stockholm, 1944, p. 58 (illustrated).

Georges Matisse has confirmed the authenticity of this work.



\*52

VINCENT VAN GOGH (1853-1890)

*Aardappelrooier*

black chalk on paper  
10¾ x 8½ in. (27.4 x 21.7 cm.)

Executed in Nuenen in June - July 1885

£300,000-500,000  
US\$430,000-700,000  
€350,000-580,000

**PROVENANCE:**

H.P. Bremmer, The Hague, by 1911, until 1956.  
Private collection, by descent from the above.  
John Streep, New York, by whom acquired in 1957.  
Knoedler & Co., New York, by 1962.  
Mr Robert Streuber, New York; sale, Sotheby & Co.,  
London, 23 October 1963, lot 73.  
W. Spiers, by whom acquired at the above sale; sale,  
Sotheby Parke Bernet & Co., London, 4 April 1979, lot 216.  
Private collection, Switzerland.  
Anonymous sale, Habsburg, Geneva, 12 November 1989,  
lot 20.  
World House Gallery, New Jersey.  
Avanti Galleries, New York, by whom acquired in 1989.  
Private collection, New York, by whom acquired from the  
above, in 1989.  
Private collection, United States, by whom acquired from  
the above in 1992; sale, Sotheby's, London, 4 February  
2020, lot 27.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Amsterdam, E.J. van Wisselingh & Co., *Vincent van Gogh,  
Aquarelles & dessins de l'époque 1881-1885, provenant de  
collections particulières Néerlandaises*, April - May 1961,  
no. 37 (illustrated; titled 'Paysan bêchant' and dated '1884').  
New York, Avanti Galleries, *Vincent van Gogh: Works  
from the Dutch Period*, October - December 1995, no. 7  
(illustrated; with incorrect medium).

**LITERATURE:**

J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue  
raisonné*, vol. I, Paris, 1928, no. 1304, p. 106 (illustrated vol.  
II, no. 1304, pl. CXIX; titled 'Paysan bêchant').  
Dr W. Vanbeselaere, *De hollandsche periode (1880-1885) in  
het werk van Vincent van Gogh*, Antwerp, 1937, pp. 269, 275  
& 413 (titled 'boer met riek' and dated 'September - October  
1885').  
J.-B. de la Faille, *The Works of Vincent van Gogh: His  
Paintings and Drawings*, Amsterdam, 1970, no. F 1304,  
p. 456-457 (illustrated p. 456; titled 'Peasant Digging up  
Potatoes: Seen from the Front' and dated 'August 1885').  
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings,  
Sketches*, Oxford, 1980, no. 847, p. 191 (illustrated).  
J. Hulsker, *The New Complete Van Gogh: Paintings,  
Drawings, Sketches*, Amsterdam, 1996, no. 847, p. 190  
(illustrated p. 191).  
S. van Heugten, ed., *Vincent van Gogh Drawings*, vol. II,  
*Nuenen 1883-1885, Van Gogh Museum*, Amsterdam,  
1997, pp. 196 & 215 (illustrated p. 218; titled 'Man Lifting  
Potatoes').

The authenticity of this work has been confirmed by the  
Van Gogh Museum, Amsterdam.





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## 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:

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Email: pcandauctionteam@momart.co.uk.

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**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

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Christie's are settled.

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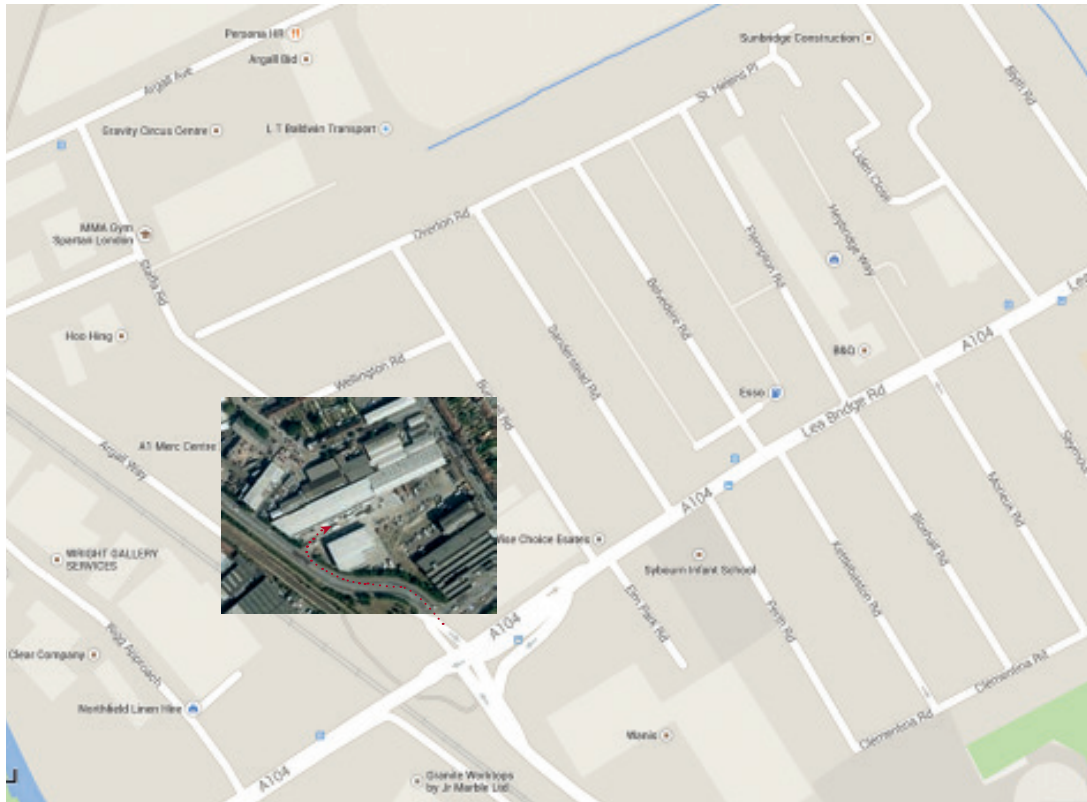
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## IMAGE CREDITS

### FRONT COVER

#### 20/21 CENTURY EVENING SALE, LONDON

Lot 11, Alberto Giacometti,  
*Homme qui chavire*, 1951.  
Artwork: © The Estate of Alberto Giacometti  
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### INSIDE FRONT COVER

20/21 CENTURY EVENING SALE, LONDON  
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20/21 CENTURY EVENING SALE, LONDON  
Lot 8, Pablo Picasso, *L'Étreinte*, 1969 (detail).

### FRONTISPIECE: 2

20/21 CENTURY EVENING SALE, LONDON  
Lot 16, Edgar Degas, *Danseuse rose, circa 1896* (detail).

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20/21 CENTURY EVENING SALE, LONDON  
Lot 15, Cy Twombly, *Untitled*, 1964 (detail).

### FRONTISPIECE: 4

20/21 CENTURY EVENING SALE, LONDON  
Lot 22, BANKSY, *Subject to Availability*, 2009-2010 (detail).

### FRONTISPIECE: 5

20/21 CENTURY EVENING SALE, LONDON  
Lot 13, René Magritte, *Le domaine d'Arnhem, circa 1962* (detail).

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20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS  
Lot 108, René Magritte, *La Vengeance*, 1936 (detail).

### FRONTISPIECE: 7

20/21 CENTURY EVENING SALE, LONDON  
Lot 19, Pablo Picasso, *Homme au chapeau assis* 1972 (detail).

### FRONTISPIECE: 8

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Lot 6, Lucian Freud, *A Plate of Prawns*, 1958 (detail).

### FRONTISPIECE 17

20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS  
Lot 109, Alberto Giacometti, *Buste d'homme (Lotar II)*, 1964-65.

### FRONTISPIECE 18

20/21 CENTURY COLLECTION FRANCIS GROSS, PARIS  
Lot 112, Nicolas de Stael, *Bouteilles, harmonie en rose et bleu*, 1952 (detail).

### FRONTISPIECE: 19

20/21 CENTURY EVENING SALE, LONDON  
Lot 24, BANKSY, *Love Is In The Air (with stars)*, 2003 (detail).

### FRONTISPIECE: 20

20/21 CENTURY EVENING SALE, LONDON  
Lot 23, Keith Haring *Untitled*, 1984 (detail).

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20/21 CENTURY VENTE DU SOIR, PARIS  
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Lot 17, Wassily Kandinsky, *Noir bigarré*, 1935 (detail).

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20/21 CENTURY EVENING SALE, LONDON  
Lot 29, Andreas Gursky, *Love Parade*, 2001 (detail).

### BACK COVER

20/21 CENTURY EVENING SALE, LONDON  
Lot 4, Bridget Riley, *Zing 2*, 1971.  
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## 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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

### VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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.
† θ	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. 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 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> <li>If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address outside of the UK 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 price</b> . If you choose to buy the wine out of bond Excise Duty as applicable 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 <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

<b>Non-UK buyer</b>		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <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 UK using an Excise authorised shipper. 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.
	* 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-UK buyer must:  
 a) have registered to bid with an address outside of the UK; and  
 b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.  
 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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.  
 6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.  
 8. 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. You should take professional advice if you are unsure how this may affect you.  
 9. All invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.  
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## 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(c) 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(h) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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 AND EXPLANATION OF CATALOGUING PRACTICE

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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**.

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When a party with a direct or indirect interest in the **lot** 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.

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Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition of the lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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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.

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### Organisations:

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Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.

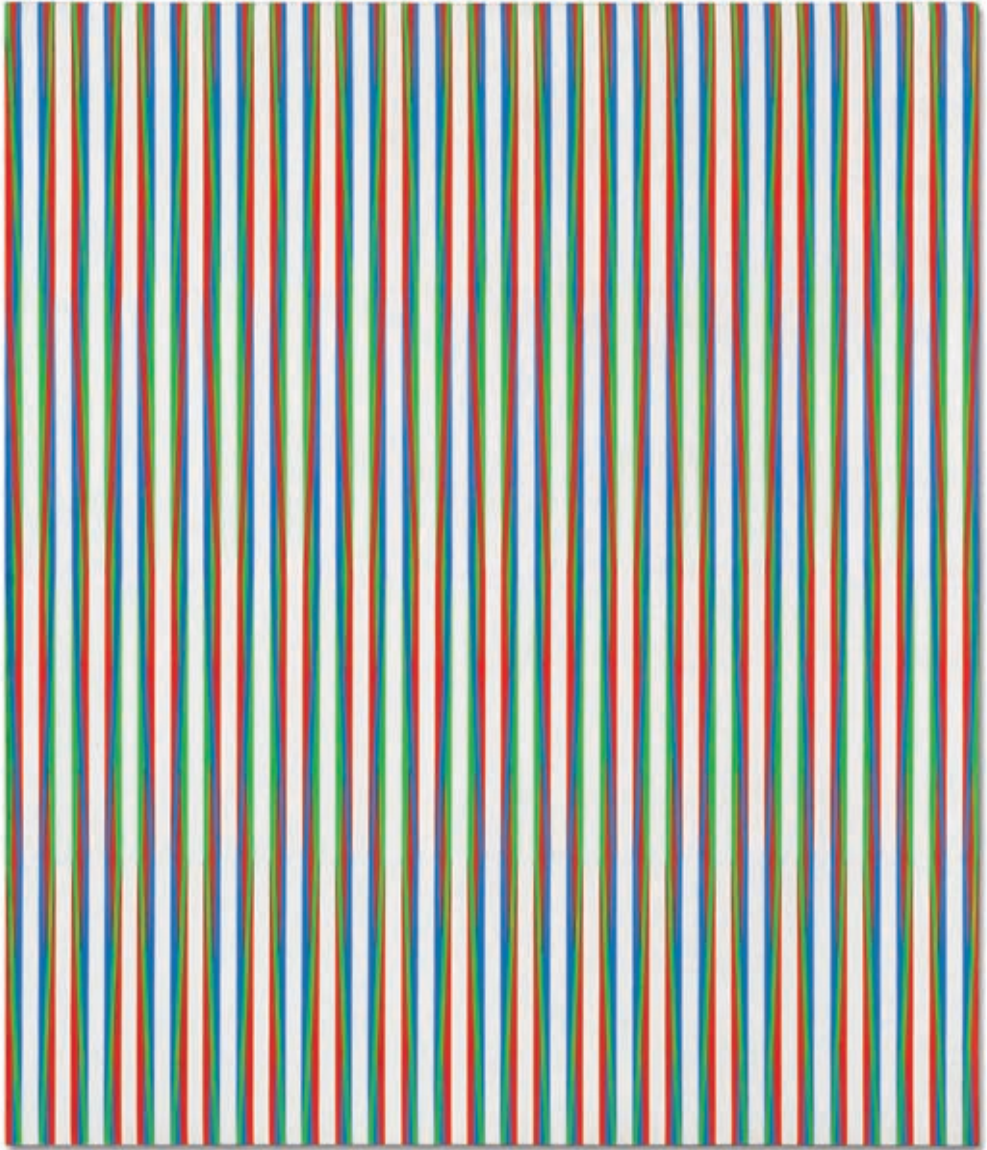
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