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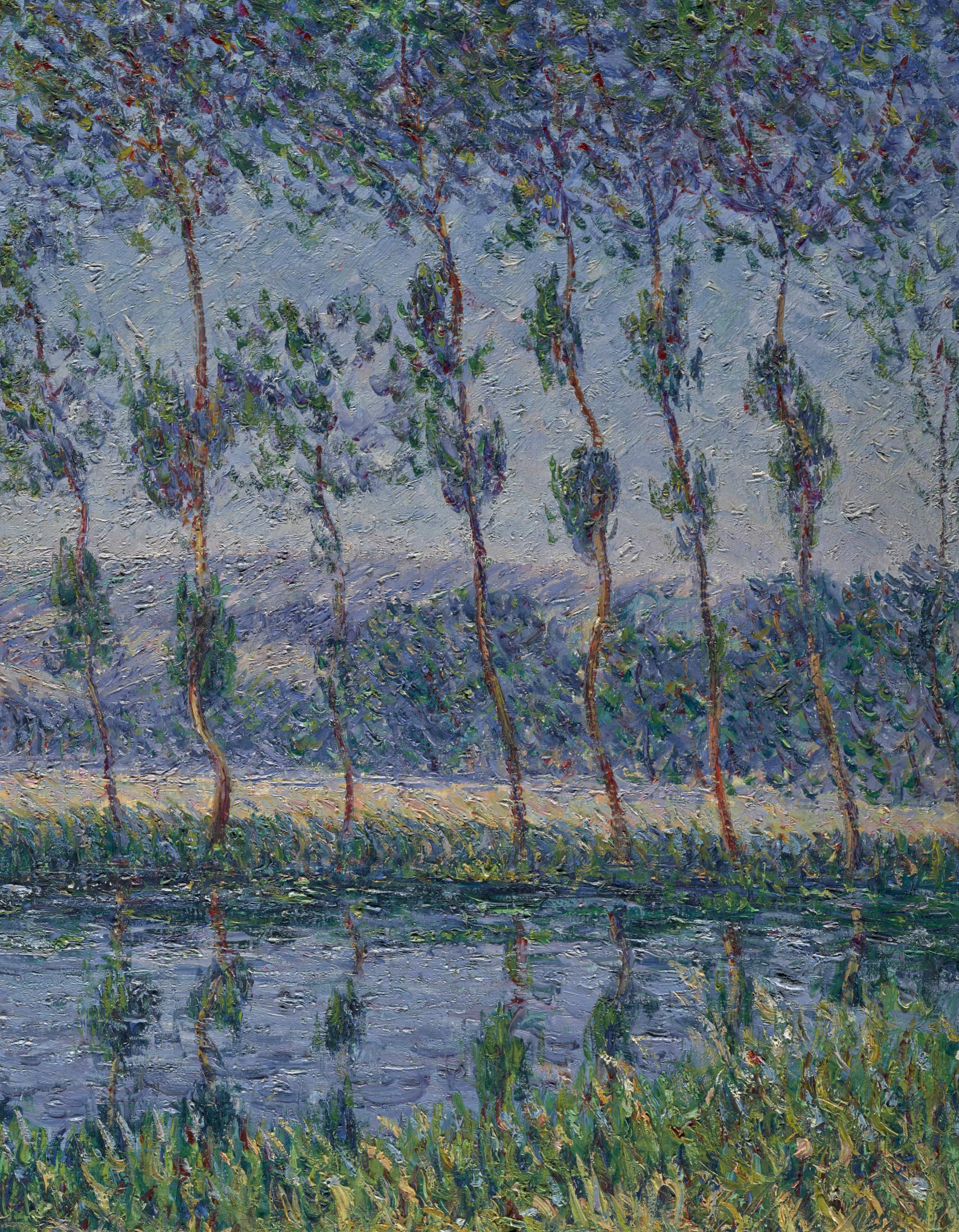


IMPRESSIONIST
& MODERN ART
DAY SALE

LONDON 22 JUNE 2017



FRONT COVER
LOT 101A (DETAIL)
BACK COVER
A SELECTION OF LOTS
FROM 1-22
THIS PAGE
LOT 318 (DETAIL)





THIS PAGE
LOT 337 (DETAIL)

IMPRESSIONIST & MODERN ART DAY SALE

AUCTION IN LONDON
22 JUNE 2017
SALE L17008

SESSION ONE: 10.30 AM
SESSION TWO: 2 PM

EXHIBITION
Thursday 15 June
9 am-5 pm

Friday 16 June
9 am-5 pm

Saturday 17 June
12 noon-5 pm

Sunday 18 June
1 pm-5 pm

Monday 19 June
9 am-5 pm

Tuesday 20 June
9 am-7 pm

Wednesday 21 June
9 am-1 pm

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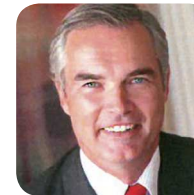
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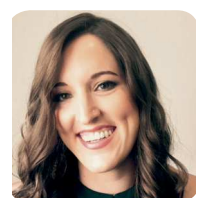
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SESSION ONE

LONDON
THURSDAY
22 JUNE 2017
10.30 AM

LOTS 101-197

Pechstein
1911

THE BLOCH FAMILY COLLECTION

MARY AND GEORGE

Mary and George Bloch enjoyed some 40 years of happy and informed collecting together, guided by a taste for graceful lines and exceptional materials and the visions of some of the world's finest artists and craftsmen. There was also a touch of serendipity to their adventure.

From the late 1960s through to the late 2000s the couple formed several collections of importance, including a world-renowned collection of Chinese snuff bottles and assemblages of Southeast Asian art, Japanese ivory and lacquer, Old Master prints and 20th-century Western art. In fact, some of the works in the present group of Modern and Contemporary sculptures, were bought in the first years of their marriage, and represent the couple's early steps as collectors.

Included in this ensemble are important pieces by, among others, Henry Moore, Barbara Hepworth, Pablo Picasso, Joan Miró, Jean Dubuffet, Alexander Calder, Alberto Giacometti, Henri Laurens, Barry Flanagan, Jean Arp, Germaine Richier and Ju Ming. The collection represent the full sweep of 20th-century sculpture, encompassing figurative and abstract work, the diverse approaches of male and female artists, and disparate geographical origins (from Taiwan to Cornwall to the Côte d'Azur).

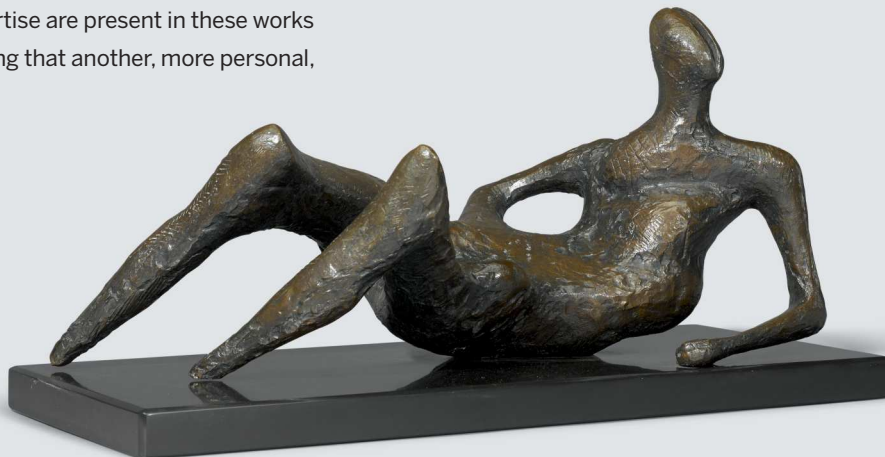
This intriguing line ties together European Modernism (Picasso, Giacometti), the height of post-war British art (Moore, Hepworth), the roots of Cubism (Laurens, Archipenko) and kinetic experimentation (Calder). However, while innovation and technical expertise are present in these works it is in their gathering that another, more personal, narrative is written.

"The artist has created and now it is left to the collector to assemble," George remarked in 1986, shortly before many of these works were exhibited at the Hong Kong Museum of Art. "Mary and I had no definite assembly criteria in mind. Our only requirement, from the outset, was that we both had to love the object." That they loved the same things was serendipitous.

And that love could go to great lengths. There is a story, surely too delightful to be false, that at one auction George was bidding on a lot when he noticed that the other bidder was the lady sitting in front of him. Tapping her on the shoulder he explained that Mary really wanted the work. Elizabeth Taylor turned around and smiled at George. She promptly stopped bidding.

George Bloch was born in Vienna in 1920 into a family of respected Austrian industrialists. He was schooled in England — as a boy he would enjoy visits to the British Museum — but due to the Anschluss his family fled Austria in the late 1930s and resettled in Shanghai. Later, he built up a hugely successful business in Hong Kong, manufacturing housewares and computer parts and importing and distributing timepieces.

In 1969 he married Mary, who was born in Tianjin, the daughter of White Russian émigrés. It was a meeting of minds: George had already formed a major collection of stamps and Mary, who was fluent in Mandarin Chinese, had been surrounded by



Chinese culture all her life. Art was therefore a strong bond for the newlyweds. They settled into a pattern of searching out works, at auctions and through trusted galleries, such as Perls Galleries in New York and Waddington Galleries in London.

They made a close friend in the renowned art dealer Leslie Waddington. "They were clients of Leslie's for as long as I can remember," recalled Clodagh Waddington, Leslie's widow. "George and Mary were amazingly knowledgeable and enthusiastic collectors and covered so many different fields of collecting." The two couples often met together in London, Italy and Hong Kong. "It was always a joy. Conversation over the dinner table was intellectually stimulating and great fun and browsing through their homes was a fascinating and educational experience."

The Blochs were indeed committed autodidacts. "Mary used every free moment to visit museums and galleries in the cities where business took me," noted George. "We attended lectures in museums in the evenings and during weekends and above all kept reading books." Their collecting activities gave them the opportunity to meet artists in Britain, America, France and Italy. Mary also became a valued member of the Peggy Guggenheim Advisory Board in Venice.

They were, perhaps, best known for their enthusiastic pursuit of Chinese snuff bottles - the Asian equivalent of the gentlemen's snuffboxes so popular in the West. Originally numbered at over 1,700 bottles, the collection has been extensively published and exhibited at museums in both Hong Kong and London, a city that the couple called their second home.

George insisted that there was no "compulsive thread" running through their collection: they bought the work of both young artists and established artists and "placed on ourselves no regional or cultural restrictions". And yet themes do emerge, aspects to which Mary and George were consistently drawn. Perhaps most prominent is a Modernist approach to figurative art. Sometimes this is sensual



Mary and George Bloch

- Laurens' *L'Automne* and Archipenko's *Seated Black Torso* – other times it is amorphous, as in the works by Moore and Dubuffet. Meanwhile, the body, as seen by Giacometti, Richier and Flanagan, is a malleable subject.

And where abstraction comes to the fore, as with Hepworth's *Four-Square (Four Circles)* and Calder's *Double Helix* – it is tempered by organic curves and swirls. "A sculptor is a person who is interested in the shape of things," observed Henry Moore. Collectors can share in that fascination.

Curiously, the Modern shapes created by Moore, Miró, Dubuffet and the other artists represented here, often reflect the elegant forms featured in the couple's Qing dynasty bottles. There is an eye for beauty certainly, but also for the playful. Ju Ming's *Taichi Sculpture* draws a smile; as did the Bloch's "resting pig" snuff bottle (with its plump amber snout). And both collections illustrate a fondness for tactile mediums.

After George's passing in 2009, Mary decided that parts of their various collections should be dispersed in accordance with the plans they had agreed long before his illness. In recent years, Sotheby's has staged a series of hugely successful sales of their snuff bottles.

"Every art collector knows that he or she is only the temporary trustee of the objects that form their collection," George once observed. "Sooner or later the cycle recommences and the art objects pass again into other hands." Let us hope that the new trustees of these sculptures will be blessed with the same serendipity so enjoyed by Mary and George.

BARBARA HEPWORTH

1903 - 1975

Sculpture with Colour

inscribed with the artist's initials *BH*, dated 1940, numbered 9/9 and inscribed with the foundry mark *MS*

polished bronze and string with original bronze base

height: 7.3cm., 2⁷/₈in. (not including base)

height: 9.8cm., 3⁷/₈in. (including base)

Conceived in 1940 and cast in bronze by the Morris Singer Foundry, London in 1964 in an edition of 9 plus 0. Another edition of 9 plus 0 was cast in 1968.

This work will be included in the revised *Catalogue raisonné of Sculpture by Barbara Hepworth* being prepared by Dr Sophie Bowness under catalogue no. BH 117F.

PROVENANCE

Lady Patricia Ramsay, UK (sale: Christie's, London, 12th July 1974)

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1974)

LITERATURE

Art in Britain 1930-1940 (exhibition catalogue), Marlborough Fine Art, London, 1965, illustration of the plaster n.p.

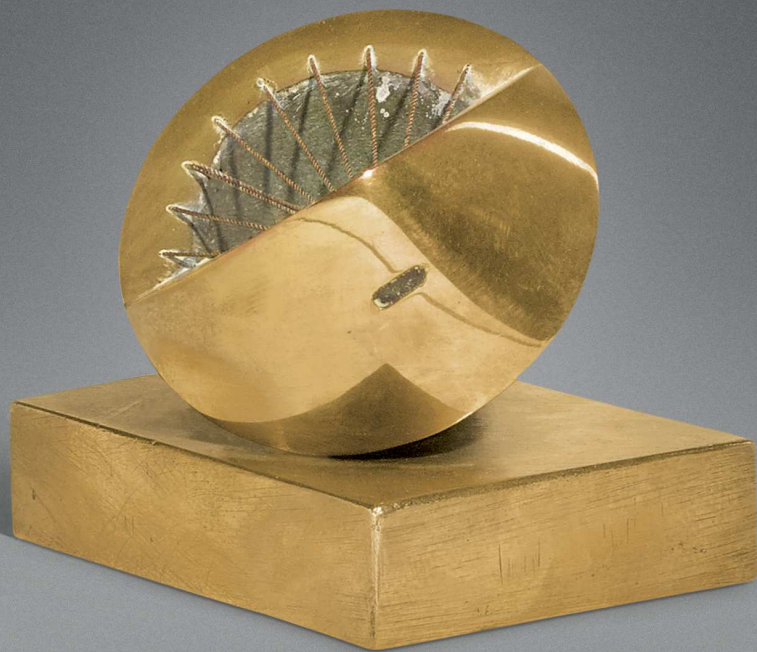
Barbara Hepworth (exhibition catalogue), Tate Gallery, London, 1968, no. 37, illustration of another cast n.p.

Barbara Hepworth (exhibition catalogue), City Art Gallery, Plymouth, 1970, no. 12, illustration of another cast n.p.

Sophie Bowness (ed.), *Barbara Hepworth, The Plasters, The Gift to Wakefield*, Farnham, 2011, no. 2, illustrations of the plaster and another cast p. 104

⊕ £ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900



BARBARA HEPWORTH

1903 - 1975

Two Forms (Orkney)

inscribed *Barbara Hepworth*, dated 1967, numbered 6/9 and stamped with the foundry mark MS on a plaque on the underside of the base
polished bronze with original wooden base
height: 17.8cm., 7in. (not including base)
height: 21cm., 8¼in. (including base)
Conceived in 1967 and cast by the Morris Singer Foundry in a numbered edition of 9 plus 0.

This work will be included in the revised *Catalogue raisonné of Sculpture by Barbara Hepworth* being prepared by Dr Sophie Bowness under catalogue no. BH 441.

PROVENANCE

Gimpel Fils, London
Yves Truffert (acquired from the above)
Sale: Christie's, 25th November 1993, lot 62
Waddington Galleries, Ltd, London (acquired in 1997)
Bloch Family (acquired from the above in 1997)

LITERATURE

Barbara Hepworth (exhibition catalogue), The Tate Gallery, London, 1968, no. 176, illustration of the slate version p. 43
Alan Bowness (ed.), *The Complete Sculpture of Barbara Hepworth, 1960-69*, London, 1971, no. 441, illustration of another cast p. 45
Sophie Bowness (ed.), *Barbara Hepworth, The Plasters, The Gift to Wakefield*, Farnham, 2011, no. 31, illustrations of the plaster & another cast p. 153

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



ALEXANDER ARCHIPENKO

1887 - 1964

Seated Black Torso

inscribed *Archipenko*, dated 1909, numbered 7 and inscribed *Certificat no. A*

bronze

height: 38.3cm., 15in.

Conceived in 1909 and cast in the artist's lifetime in a numbered edition of 16 known casts.

The authenticity of this work has been confirmed by Frances Archipenko Gray.

PROVENANCE

Perls Galleries, New York

Bloch Family (acquired from the above in 1972)

LITERATURE

Alexander Archipenko (exhibition catalogue), Perls Galleries, New York, 1959, no. 1, illustration of another cast

Alexander Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, no. 112, illustration of another cast (titled *Black Seated Torso*)

Guy Habasque, "Archipenko" in *L'Oeil* 18, June 1961, illustration of another cast no. S. 38 (titled *Torse noir assise*)

Alexander Archipenko Bronzes (exhibition catalogue), Museum of Modern Art, New York, 1969-70, no. 3, illustration of another cast

Albert E. Elsen, *Origins of Modern Sculpture: Pioneers and Premises*, New York, 1974, no. 98, illustration of another cast
Donald Karshan, "Les Révolutions d'Alexandre Archipenko" in *Plaisir de France* 40, July 1974, no. S. 12, illustration of another cast (titled *Torse noir assise*)

Katherine Jánzsky Michaelsen, *Archipenko: A Study of the Early Works 1908-1920*, New York, 1977, no. S. 29, illustration of another cast (titled *Seated Torso*)

Werner Schnell, *Der Torso als Problem der Modernen Plastik*, Berlin, 1980, no. 169, illustration of another cast (titled *Torse noir assise*)

Donald Karshan, *Archipenko: Sculpture, Drawing & Prints, 1908-1963*, Kentucky, 1985, no. 3, illustrations of another cast pp. 12-14

Anette Barth, *Alexander Archipenkos plastisches Œuvre*, Frankfurt, 1997, no. 11, illustration of another cast p. 37

Alexander Archipenko: Vision and Continuity (exhibition catalogue), The Ukrainian Museum, New York, 2006, no. 10, illustration of another cast p. 157

£ 70,000-100,000

€ 83,000-119,000 US\$ 91,000-130,000



HENRY MOORE

1898 - 1986

Reclining Figure

inscribed *Moore*, numbered *1/7* and stamped with the foundry mark *Noack Berlin*

polished bronze

length: 13cm., 5 $\frac{1}{8}$ in. (not including base)

length: 15cm., 5 $\frac{7}{8}$ in. (including base)

Conceived in 1938 and cast in bronze in 1968-69 by the Noack Foundry, Berlin in a numbered edition of 7 plus 1. There is another edition cast *circa* 1945.

This work is recorded in the archives of the Henry Moore Foundation under no. LH 193.

PROVENANCE

Marlborough Fine Arts, London

Bloch Family (acquired from the above in 1969)

LITERATURE

David Melville, *Henry Moore. Sculpture and Drawings 1921-1969*, London, 1970, no. 177, illustrated p. 101

David Mitchinson, *Henry Moore. Sculpture*, London, 1980, no. 150, illustrated p. 86

David Sylvester (ed.), *Henry Moore: Complete Sculpture 1921-1948*, London, 1957, vol. I, no. 193, illustration of the lead version p. 116

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



HENRI LAURENS

1885 - 1954

L'Automne

stamped with the monogram, numbered 5/6 and stamped with the foundry mark *cire perdue Valsuani*
bronze

length: 49.5cm., 19½in. (including base)

Conceived in 1948 and cast in bronze by the Valsuani Foundry, Paris in a numbered edition of 6 plus 0.

PROVENANCE

Galerie Louise Leiris, Paris

Galerie Krugier & Cie, Geneva

Bloch Family (acquired from the above in 1969)

LITERATURE

Daniel-Henry Kahnweiler, *The Sculpture of Henry Laurens*, New York, 1970, n.n., illustration of the larger version pp. 204-5

Henri Laurens, Exposition de la donation aux musées nationaux (exhibition catalogue), Grand Palais, Paris, 1967, no. 95, illustration of another cast

⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000



JOAN MIRÓ

1893 - 1983

Personnage

inscribed *Miró*, numbered 2/4 and stamped with the foundry mark *Clementi Cire Perdue*

bronze

height: 72cm., 28³/₈in.

Conceived in 1970 and cast in bronze by the T. Clementi Foundry, Paris in an edition of 4 plus 1.

PROVENANCE

Galerie Maeght, Paris

Private Collection

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1987)

LITERATURE

Alain Jouffroy & Joan Teixidor, *Miró Sculptures*, Paris, 1980, no. 156, illustration of another cast p. 112

Emilio Fernández-Miró and Pilar Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, no. 185, colour illustration of another cast p. 186; listed p. 186

Miró: Cent Sculptures, 1962-1978 (exhibition catalogue), Musée d'Art Moderne, Paris, 1978, no. 59, illustration of another cast p. 59

Joan Miró: Métamorphoses des formes (exhibition catalogue), Fondation Maeght, Saint-Paul, 2001, no. 97, illustration of another cast p. 139

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



HENRY MOORE

1898 - 1986

Reclining Figure

numbered 2/8

bronze

length: 25.3cm., 10in. (not including base)

length: 28.1cm., 11in. (including base)

Conceived in 1939 and cast in bronze in 1959 in an edition of 8 plus 1.

This work is recorded in the archives of the Henry Moore Foundation under no. LH 208.

PROVENANCE

Marlborough Gerson Gallery, New York

Klegman Gallery, New York

E. V. Thaw, New York

Herald Diamond, New York

Boustedt Collection, Sweden

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1993)

EXHIBITED

London, Waddington Galleries, *Twentieth Century Works*, 1989, no. 39, illustrated in colour in the catalogue

London, Waddington Galleries, *Henry Moore 1898 - 1986*, 1992, no. 11, illustrated in colour in the catalogue

LITERATURE

David Sylvester (ed.), *Henry Moore, Complete Sculpture 1921-1948*, London, 1957, vol. I, no. 208, illustration of the lead version pl. 119

Will Grohmann, *The Art of Henry Moore*, London, 1960, no. 31, illustration of another cast

David Sylvester, *Henry Moore*, New York, 1968, no. 51, illustration of another cast pp. 71-2

John Hedgecoe & Henry Moore, *Henry Moore*, Tennessee, 1968, illustration of another cast p. 152

⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000



ALBERTO GIACOMETTI

1901 - 1966

Buste de Fraenkel

inscribed *Alberto Giacometti*, numbered 4/6 and stamped with the foundry mark *Susse Fondeur Paris*

bronze

height: 28.5cm., 11¼in.

Conceived in 1956-59 and cast in bronze by the Susse Foundry, Paris in an edition of 6.

The authenticity of this work has been confirmed by the Comité Giacometti and it is registered in the Alberto Giacometti database under no. 347.

PROVENANCE

Galerie Maeght, Paris

Private Collection, New York

Maxwell Davidson Gallery, New York

Private Collection, Switzerland

Waddington Galleries Ltd., London

Bloch Family (acquired from the above in 1992)

LITERATURE

Alberto Giacometti (exhibition catalogue), Acquavella Galleries, New York, 1994, no. 41, colour illustration of another cast p. 71 (dated *circa* 1951)

L'Atelier d'Alberto Giacometti (exhibition catalogue), Centre Pompidou, Paris, 2007, no. 335, colour illustration of the plaster n.p.

£ 400,000-600,000

€ 474,000-715,000 US\$ 520,000-780,000



BARRY FLANAGAN

1941 - 2009

Hare on Globe Form

signed twice with the artist's initial *F* and numbered *9/12 AB*
bronze

height: 35.5cm., 14in.

Conceived and cast in bronze in 1993 by the AB Fine Art Foundry, London in an edition of 12 plus 2.

PROVENANCE

Bloch Family (acquired directly from the artist in 1993)

LITERATURE

Barry Flanagan and Marcel Floris (exhibition catalogue), 1992, Museo de Arte Contemporáneo de Ibiza, Ibiza, illustration of another cast

Works on Paper and Sculpture, 1993, Waddington Galleries, London, no. 8, colour illustration of another cast p. 19

We are grateful to the Artist's Estate for their assistance with the cataloguing of this work.

Ω ⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



GERMAINE RICHIER

1902 - 1959

Don Quixote at the Wing of the Mill

inscribed *G. Richier*, numbered 4/8 and inscribed with the foundry mark *L. THINOT. fondeur. Paris*

bronze

52 by 34 by 33cm., 20½ by 13⅜ by 13in.

Cast in 1949 in an edition of 8.

PROVENANCE

Henri Creuzevault, Paris

Charles E. Slatkin Galleries, New York

Brook Street Gallery, London

Bloch Family (acquired from the above in 1968)

LITERATURE

Germaine Richier (exhibition catalogue), Akademie der Künste, Berlin, 1997, no. 41, illustration of another cast p. 70

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



BARBARA HEPWORTH

1903 - 1975

Four-Square (Four Circles)

inscribed *Barbara Hepworth*, dated 1966, numbered 1/7 and stamped with the foundry mark *cire perdue Morris Singer Founders London*

bronze

height: 60cm., 23⁵/₈in.

Conceived in 1966 and cast in bronze during the artist's lifetime by the Morris Singer Foundry, London in a numbered edition of 7 plus 0.

This work will be included in the revised *Catalogue raisonné of Sculpture by Barbara Hepworth* being prepared by Dr Sophie Bowness under catalogue no. BH 428.

PROVENANCE

Gimpel Fils Ltd., London

Bloch Family (acquired from the above in 1969)

LITERATURE

Alan Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 428, illustration of another cast p. 43

Barbara Hepworth, A Retrospective (exhibition catalogue), Tate Gallery, Liverpool; Yale Center for British Art, New Haven & Art Gallery of Ontario, Toronto, 1994-95, no. 74, illustration of another cast p. 107

⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

“I believe that the understanding of the material and the meaning of the form being carved must be in perfect equilibrium.”

BARBARA HEPWORTH



HENRY MOORE

1898 - 1986

Reclining Figure

bronze

length: 69cm., 27½in.

Conceived in 1957 and cast in bronze in an edition of 12 plus 1.

This work is recorded in the archives of the Henry Moore Foundation under no. LH 413.

PROVENANCE

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1984)

LITERATURE

Herbert Read, *Henry Moore, A Study of his Life and Work*, London, 1965, illustration of another cast pl. 294

Ionel Jianou, *Henry Moore*, Paris, 1968, no. 407

John Hedgecoe & Henry Moore, *Henry Moore*, London, 1968, illustration of another cast p. 235

Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, New York, 1971, nos. 541 & 544, illustration of another cast pl. XXIII

Giulio Carlo Argan, *Henry Moore*, New York, 1972, nos. 139 & 140, illustration of another cast

David Mitchinson (ed.), *Henry Moore Sculpture*, London, 1981, no. 141, colour illustration of another cast p. 141

Alan Bowness (ed.), *Henry Moore, Complete Sculpture, 1955-64*, London, 1986, vol. III, no. 413, illustration of another cast p. 38

⊕ £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000

“Sculpture is like a journey. You have a different view as you return. The three-dimensional view is full of surprises in a way that a two-dimensional world could never be.”

HENRY MOORE,



BARBARA HEPWORTH

1903 - 1975

Maquette for Dual Form

inscribed *Barbara Hepworth*, dated 1966, numbered 1/9 and stamped with the *Morris Singer* foundry mark
bronze

height: 51.5cm., 20¼in.

Conceived in 1965 and cast in bronze in 1966 by the Morris Singer Foundry, London in a numbered edition of 9 plus 0.

This work will be included in the revised *Catalogue raisonné of Sculpture by Barbara Hepworth* being prepared by Dr Sophie Bowness under catalogue no. BH 397.

PROVENANCE

Marlborough Fine Art, London

Bloch Family (acquired from the above in 1968)

EXHIBITED

Montreal World Fair, British Pavillion, 1967

LITERATURE

Alan Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 397, illustration of another cast p. 41

Sophie Bowness (ed.), *Barbara Hepworth, The Plasters, The Gift to Wakefield*, Farnham, 2011, no. 24, illustration of the plaster pp. 142-43

⊕ £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000

“I felt the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that of doing it for the purpose of realism.”

BARBARA HEPWORTH



BARBARA HEPWORTH

1903 - 1975

Group of Four (Cornwall)

slate

height: 43cm., 17in. (including base)

Conceived and carved in 1965; this work is unique.

This work will be included in the revised *Catalogue raisonné of Sculpture by Barbara Hepworth* being prepared by Dr Sophie Bowness under catalogue no. BH 385.

PROVENANCE

Marlborough Fine Art, London (acquired by 1968)

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1981)

EXHIBITED

New York, Marlborough-Gerson Gallery, *Barbara Hepworth*, 1966, no. 24, illustrated in the catalogue

London, Tate Gallery, *Barbara Hepworth, Retrospective 1927-67*, 1968, no. 150

London, Marlborough Gallery, *Recent Acquisitions*, 1968, no. 18, illustrated in the catalogue

LITERATURE

Alan Bowness (ed.), *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 385, illustrated p. 41

⊕ £ 350,000-450,000

€ 415,000-535,000 US\$ 453,000-585,000



HENRY MOORE

1898 - 1986

Maquette for Three Piece No. 3: Vertebrae

inscribed *Moore*, numbered 8/9 and stamped with the foundry mark *Noack Berlin*

polished bronze with original bronze base

length: 22cm., 8 $\frac{5}{8}$ in.

Conceived in 1968 and cast in bronze by the Noack Foundry, Berlin in a numbered edition of 9 plus 1.

This work is recorded in the archives of the Henry Moore Foundation under no. LH 578.

PROVENANCE

Marlborough Fine Art, London

Bloch Family (acquired from the above in 1969)

LITERATURE

Alan Bowness (ed.), *Henry Moore, Complete Sculpture 1964-73*, London, 1977, vol. IV, no. 578, illustration of another cast p. 51

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000

“This is perhaps what makes me interested in bones as much as flesh because the bone is the inner structure of all living forms. It’s the bone that pushes out from inside and it’s there that the movement and the energy come from.”

HENRY MOORE



JEAN DUBUFFET

1901 - 1985

Siphonus

signed with the artist's initials *J.D.* and dated *71*; titled and numbered *45* on the reverse

acrylic on Klegecell

height: 180cm., 70 $\frac{7}{8}$ in. (not including base)

Executed in 1971; this work is unique.

PROVENANCE

Isalmina Dubuffet, Paris (the artist's daughter)

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1996)

LITERATURE

Max Loreau, *Catalogue Des Travaux de Jean Dubuffet, fasc.*

XXVII: Coucou Bazar, Paris 1976, no. 45, illustrated p. 41

‡ ⊕ £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000



ALEXANDER CALDER

1898 - 1976

Double Helix

inscribed *A. Calder* and numbered 2/6

bronze

height: 80cm., 31½in.

Conceived in 1944 and cast in bronze in 1944 and 1966 in two editions; this work cast in 1966 in a numbered edition of 6.

PROVENANCE

Perls Galleries, New York

Bloch Family (acquired from the above in 1976)

LITERATURE

A. Calder: Retrospective (exhibition catalogue), Solomon R. Guggenheim Museum, New York & Musée National d'Art Moderne de la Ville de Paris, Paris, 1964-65, no. 116, illustration of another cast n.p.

Bronze Sculptures by A. Calder of 1944 (exhibition catalogue), Perls Galleries, New York, 1969, no. 2, illustration of another cast n.p.

Ugo Mulas & Hjørvardur Harvard Arnason, *Calder*, New York, 1971, no. 32, illustration of another cast n.p.

Alexander Calder: a Retrospective (exhibition catalogue), Museum of Contemporary Art, Chicago, 1974, n.n., illustration of another cast p. 15

Alexander Calder: 1898 - 1976 (exhibition catalogue), National Gallery of Art, Washington & San Francisco Museum of Art, San Francisco, 1998, no. 182, colour illustration of another cast p. 218

The Surreal Calder (exhibition catalogue), The Menil Collection, Houston; San Francisco Museum of Modern Art, San Francisco & The Minneapolis Institute of Arts, Minneapolis, 2005-2006, no. 80, colour illustration of another cast n.p.

Calder: The Complete Bronzes (exhibition catalogue), Dominique Lévy, New York, 2012-13, n.n., colour illustration of another cast

£ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000



PABLO PICASSO

1881 - 1973

Petite femme enceinte

numbered 2/2 and stamped with the foundry mark *E. Godard cire perdue*

bronze

height: 32cm., 12⁵/₁₆in.

Conceived in Vallauris in 1948 and cast in bronze by the E. Godard Foundry, Paris in an edition of 2.

PROVENANCE

Perls Galleries, New York

Bloch Family (acquired from the above in 1980)

LITERATURE

Picasso (exhibition catalogue), Grand Palais, Paris, 1979-80, no. 316, illustration of another cast p. 210

Werner Spies, *Les Sculptures de Picasso*, Geneva, 1971, no. 335, illustration of another cast p. 193

Marie-Laure Besnard-Bernadac, Michèle Richet & Hélène Secke, *Musée Picasso: Catalogue sommaire des collections*, Paris, 1985, no. 377, illustration of another cast p. 180

Pablo Picasso. The Time with Françoise Gilot (exhibition catalogue), Graphikmuseum Pablo Picasso, Münster, 2002-2003, n.n., illustration of another cast p. 167

‡ ⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000



JEAN ARP

1886 - 1966

IS

inscribed with the artist's initials *HA* and numbered *4/5* on the underside

polished bronze

height: 76.5cm., 30 $\frac{1}{2}$ in.

Conceived and cast in bronze by the Susse Foundry, Paris in 1964 in a numbered edition of 5.

PROVENANCE

Dominion Gallery, Montreal (acquired in 1968)

Brook Street Gallery, London

Bloch Family (acquired from the above in 1969)

EXHIBITED

Montreal, Dominion Gallery, *Jean Arp 1887-1966, First One-Man Exhibition in Canada*, 1968, no. 22, illustrated in the catalogue

LITERATURE

Eduard Trier, *Jean Arp Sculptures 1957-1966*, Stuttgart, 1968, no. 294, illustration of another cast p. 83

Ionel Jianou, *Jean Arp*, Paris, 1973, illustration of another cast p. 81

Arie Hartog (ed.), *Hans Arp, Skulpturen - Eine Bestandsaufnahme*, Ostfildern, 2012, no. 294, illustration of another cast p. 191

⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000



JU MING

b. 1938

Taichi Sculpture

signed in Chinese and numbered 3-20 on the reverse

bronze

height: 68cm., 26¾in.

PROVENANCE

Hanart Gallery, Hong Kong

Bloch Family (acquired from the above in 1997)

Ω £ 30,000-50,000

€ 35,600-59,500 US\$ 38,900-65,000



BARRY FLANAGAN

1941 - 2009

The Drummer

signed with the artist's initial *F*, numbered *5/8* and stamped with the foundry mark *Clementi*

bronze

height: 86cm., 33³/₄in.

Conceived and cast in bronze in 1988 by the Clementi Foundry, Meudon in an edition of 8 plus 2.

PROVENANCE

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1990)

LITERATURE

Summer Exhibition (exhibition catalogue), Royal Academy of Arts, London, 1991, no. 1294

Barry Flanagan (exhibition catalogue), Galerie Durnad-Dessert, Paris, 1992

Barry Flanagan (exhibition catalogue), Stedelijk Museum Voor Actuele Kunst, Ghent, 2005

Isabelle Arsenault (et al.), *La Pastiche 1,5 Ans d'Édition*, Les Éditions de la Pastiche, Montreal, 2013, illustration of another cast p. 182

We are grateful to the Artist's Estate for their assistance with the cataloguing of this work.

Ω ⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



HENRY MOORE

1898 - 1986

Madonna and Child

bronze

height: 15.5cm., 6¼in.

Conceived in 1943 and cast in bronze in an edition of 7 plus 1.

This work is recorded in the archives of the Henry Moore Foundation under no. LH 221.

PROVENANCE

Waddington Galleries Ltd, London

Bloch Family (acquired from the above in 1979)

LITERATURE

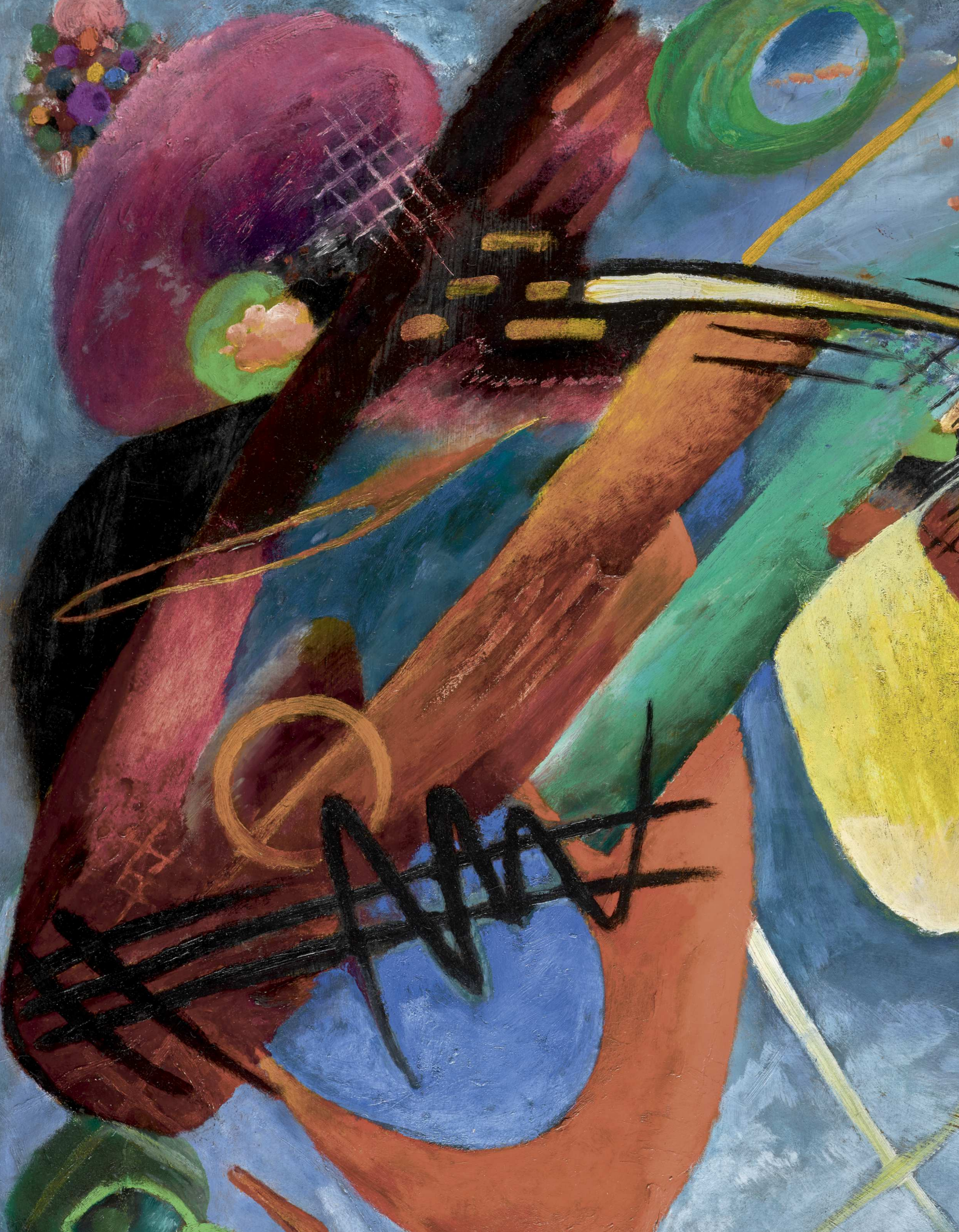
David Sylvester (ed.), *Henry Moore, Complete Sculpture, 1921-48*, London, 1957, no. 221, illustration of the terracotta version p. 138

John Hedgecoe & Henry Moore, *Henry Moore*, London, 1968, n.n., illustration of plaster version p. 162

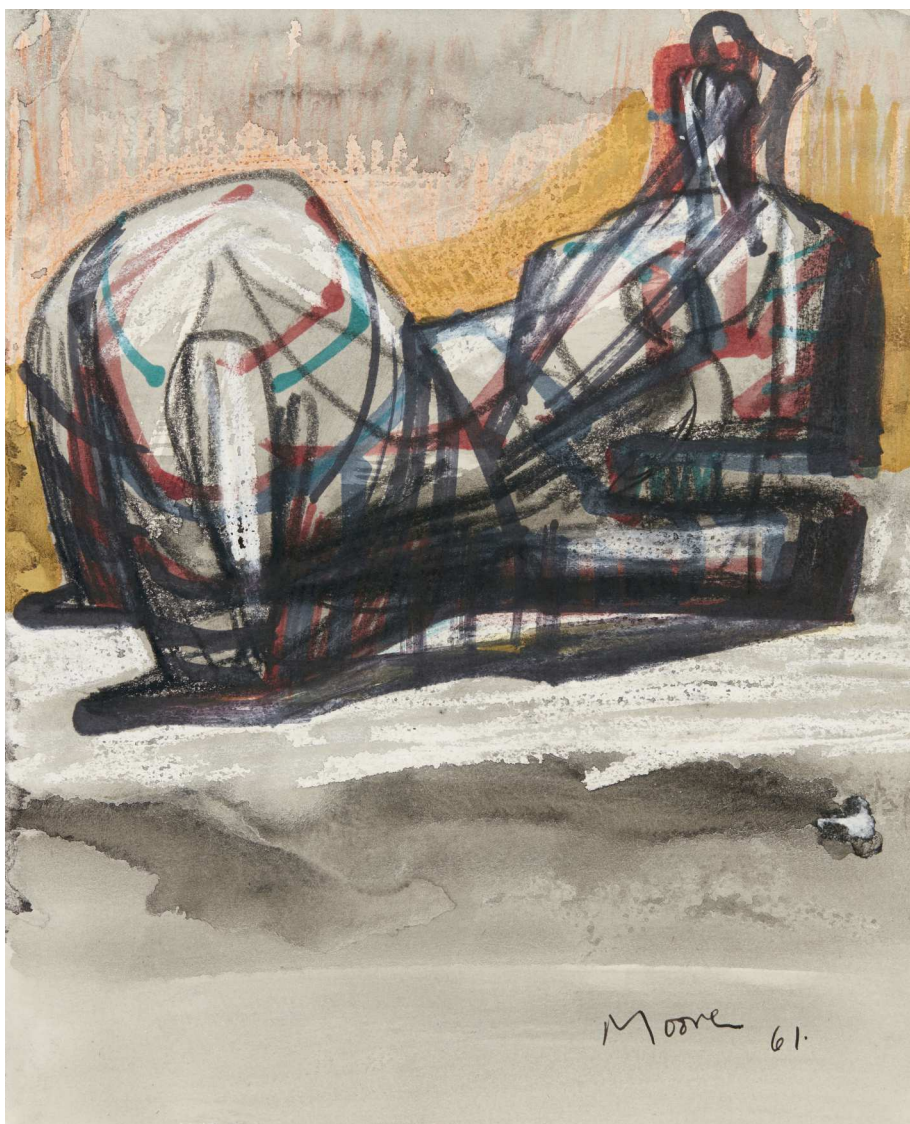
⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000









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PROPERTY FORMERLY OF THE EMIL FREY
COLLECTION

HENRY MOORE

1898 - 1986

Reclining Figure

signed *Moore* and dated 61 (lower right; added at
a later date)

wax crayon, coloured crayon, watercolour, wash
& felt-tip pen on paper

29.1 by 24cm., 11½ by 9½in.

Executed circa 1961-62.

PROVENANCE

Marlborough Fine Art, London

Emil Frey, Germany

Thence by descent to the present owner

EXHIBITED

London, Marlborough Fine Art, *Watercolours and
Drawings by Oskar Kokoschka, Henry Moore,*
Graham Sutherland, 1962, no. 55

London, Marlborough Fine Art, *Watercolours and
Drawings by Oskar Kokoschka, Henry Moore,*
Graham Sutherland, 1964, no. 54

Ludwigshafen am Rhein, Bürgermeister-Ludwig-
Reichert-Haus Stadt, *Idee und Wirklichkeit,*
Handzeichnungen und Aquarelle des 20.

Jahrhunderts aus Privatbesitz, 1970

Kiel, Kunsthalle, *Aquarelle, Zeichnungen,*

Druckgraphik des 20. Jahrhunderts aus der

Sammlung eines Kielers, Ausstellung zum

100. Jubiläum der Schleswig-Holsteinischen
Landesbrandkasse, 1974

Kaiserslautern, Pfalzgalerie, *Kunst des 20.*

Jahrhunderts aus der Sammlung F., 1976

LITERATURE

Ann Garrould, ed., *Henry Moore, Complete
Drawings, 1950-79*, Much Hadham, 2003, vol. 4,
no. AG 61-62.3, illustrated p. 155

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300

HENRI LAURENS

1885 - 1954

Femme couchée tenant une draperie

numbered VI

white terracotta

length: 35cm., 13¾in.

Conceived *circa* 1929 and executed in terracotta in a numbered edition of 7.**PROVENANCE**

Galerie Louise Leiris, Paris (acquired by 1929)

Galerie Creuzevault, Paris

Private Collection, France (acquired from the above in 1955)

Private Collection, France (by descent from the above; sale: Sotheby's, London, 25th June 2002, lot 155)

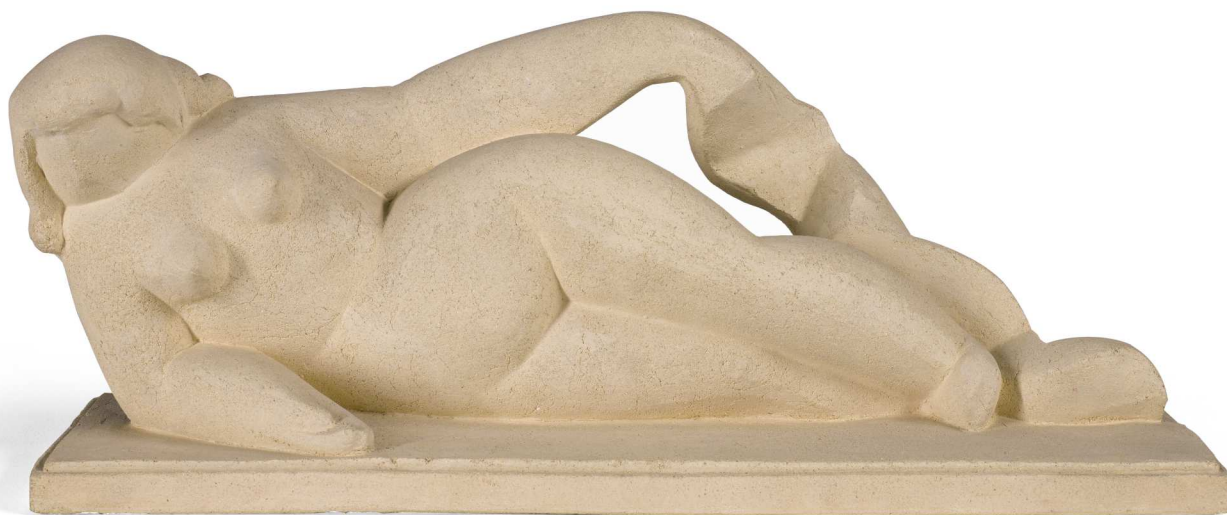
Purchased at the above sale by the present owner

EXHIBITEDParis, Galerie Creuzevault, *Henri Laurens Terres-cuites*, 1955**LITERATURE***Henri Laurens, Exposition de la donation aux Musées Nationaux* (exhibition catalogue), Grand Palais, Paris, 1967, no. 137, illustration of another cast n.p.

‡ ⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

125 & 126 no lot



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

PABLO PICASSO

1881 - 1973

Têtes de profil

signed *Picasso* (upper right), dated *1.7.67.* and *numbered III*
(upper left)

black crayon on paper

37.5 by 20.5cm., 14¾ by 8in.

Executed on 1st July 1967.

PROVENANCE

Alexander Iolas, Paris

Acquired from the above by the present owner

EXHIBITED

London, The Waddington Galleries, *Picasso Drawings*, 1970,
no. 13, illustrated in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1967 à 1968*, Paris,
1963, vol. XXVII, no. 30, illustrated pl. 10

‡ ⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000





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RUDOLF BAUER

1889 - 1953

Untitled (Barking Poodle)

signed *Rudolf Bauer* (lower centre)
watercolour, gouache, oil and brush and ink on
paper
43.8 by 32.4cm., 17¼ by 12¾in.
Executed in 1920.

This work is recorded in the archives of Rowland
Weinstein.

PROVENANCE

Estate of the Artist, Vienna
Portico New York, Inc., New York
Acquired from the above by the present owner

EXHIBITED

Los Angeles, Fiorella Urbinati Gallery
(& traveling), *Rudolf Bauer- Centennial Exhibition*,
1989-90
Lakeland, Florida, Polk Museum of Art,
Champions of Modernism, 1999
New York, Wendt Gallery, *Champions of
Modernism III*, 2011

Rudolf Bauer's 1920 drawing is a non-objective
work that calls to mind a bird's eye view of a
dog on a leash. A longtime friend of the Futurist
artist Filippo Marinetti, it is likely that Bauer was
harking back to *Dynamism of a Dog on a Leash*,
a 1912 work by fellow Futurist Giacomo Balla,
when he created this composition. It has been
speculated that the burst of colour above the
canine image in Bauer's work is the sound of the
dog's bark, a concept in line with the synesthetic
nature of his output. If so, then Bauer may have
intended to build upon Balla's work by illustrating
not only the dynamism of the poodle's gait, but
also the sound of its voice.

‡ ⊕ £ 8,000-12,000

€ 9,500-14,300 US\$ 10,400-15,600



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LE CORBUSIER

1887 - 1965

Naissance du Minotaure

signed with the artist's monogram and dated 56
(lower right)

pastel, wash and charcoal on vellum
34.5 by 43cm., 14 by 17in.

Executed in 1956.

The authenticity of this work has been confirmed
by Eric Mouchet.

PROVENANCE

Galerie Zlotowski, Paris

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Zlotowski, *Le Corbusier 1887-1965, Dessins - Collages - Peintures - Sculptures*, 2010, no. 70, illustrated in colour in the catalogue

£ 30,000-50,000

€ 35,600-59,500 US\$ 38,900-65,000

PROPERTY FROM A PRIVATE COLLECTION

RUDOLF BAUER

1889 - 1953

Rondinosigned *Rudolf Bauer* (lower right); signed *Rudolf Bauer*
on the reverse

oil on board

73 by 102.5cm., 28¾ by 40¾in.

Painted in 1918.

This work is recorded in the archives of Rowland Weinstein.

PROVENANCE

Das Geistreich (Rudolf Bauer Museum), Berlin

Solomon R. Guggenheim, New York

Private Collection, New York

Talma Galleries Fine Art Inc., New York

Acquired from the above by the present owner in 1991

EXHIBITEDNew York, Solomon R. Guggenheim Museum, *The Art of Tomorrow: Fifth Catalogue of the Solomon R. Guggenheim Collection of Non-Objective Paintings*, 1939

‡ ⊕ £ 200,000-300,000

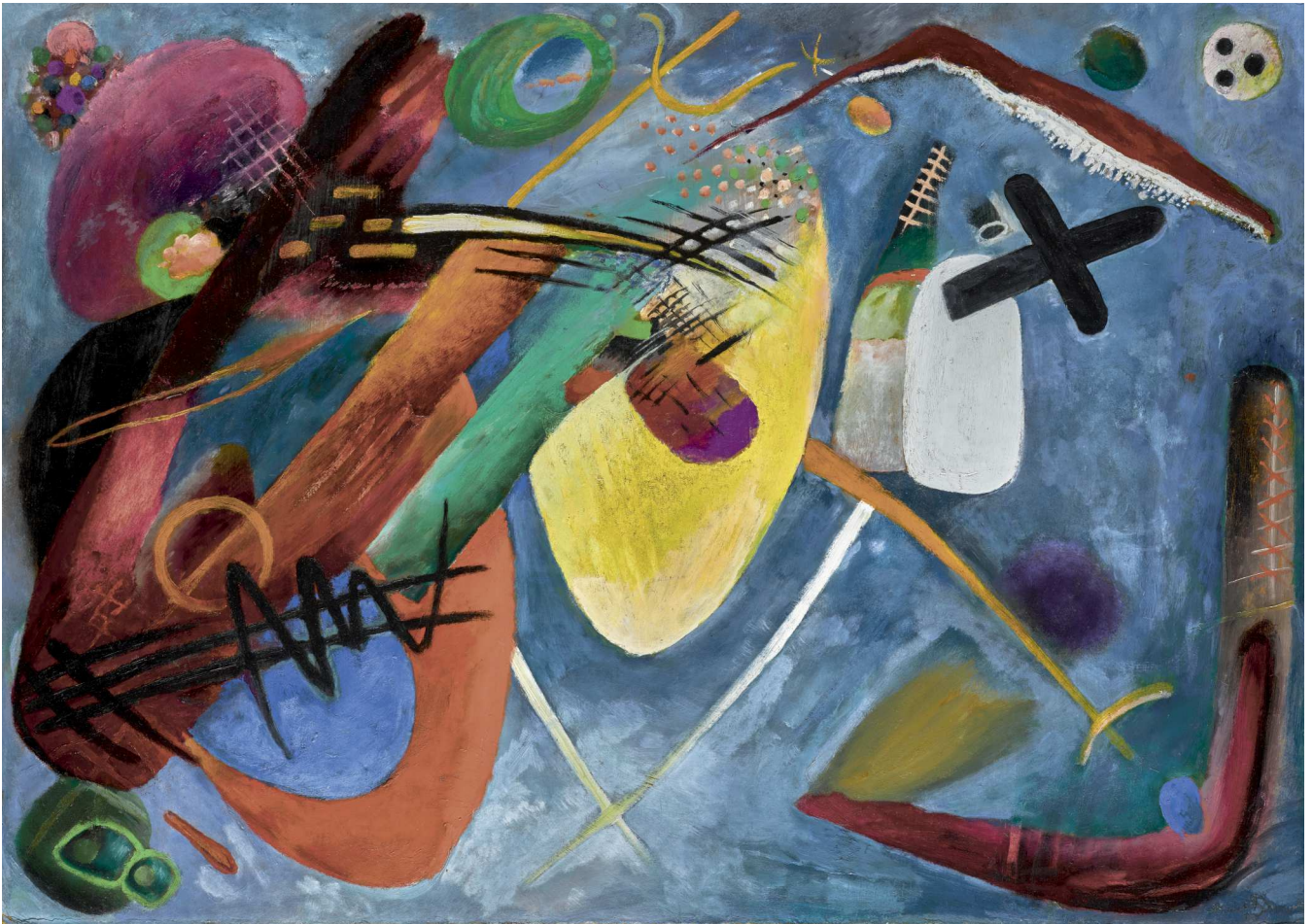
€ 237,000-356,000 US\$ 259,000-389,000

Rondino is a boldly coloured and vibrant example of Rudolf Bauer's dramatic Expressionist style, which he developed at *Der Sturm* between 1916 and 1920. It was at this time that Bauer first encountered the art of Kandinsky, and the mutual influence is visible in works by the Russian master of the same period. 1918, the year in which the present work was painted, was a particularly significant one for Bauer: he wrote his first theoretical essay (entitled *The Cosmic Movement*) and enjoyed his second solo exhibition at Herwarth Walden's celebrated *Der Sturm* gallery, as well as co-founding the *Novembergruppe* of artists with Max Pechstein, Otto Freundlich and Rudolf Belling.

German-born Bauer was a principal innovator and exponent of Non-Objective painting, the term favoured by Solomon R. Guggenheim himself to describe autonomous abstractions, from lyrical Expressionism to geometric Constructivism. Bauer began his career in Berlin at the onset of World War I, becoming a prominent figure in the avant-garde circle at Walden's *Der Sturm* alongside fellow luminaries such as Paul Klee, Franz Marc, and Wassily Kandinsky. It was the latter artist who influenced Bauer most, and their shared passion for spiritualism and musically derived improvisation in art led them to collaboratively refine their styles and theories and exhibit together often throughout the late teens and early 1920s.

Bauer's daring new brand of abstraction was first exposed to the American public in 1920, when the renowned collector and Société Anonyme co-founder Katherine Dreier purchased a major oil at *Der Sturm* and exhibited it in New York to rave reviews. Despite these early accolades, Bauer's true success came seven years later when copper magnate, and then fledgling art collector, Solomon R. Guggenheim was shown works by Bauer and Kandinsky by German art advisor and future Guggenheim Foundation director, Hilla Rebay. Guggenheim was immediately smitten by the vanguard genius of the Non-Objective art and devoted himself to building what is now one of the greatest modern art collections in the world around the primacy of Bauer and Kandinsky. Guggenheim acquired hundreds of works by Bauer over the years and in 1939 went so far as to pre-emptively purchase the artist's entire estate. He filled his massive suite at the Plaza Hotel exclusively with Bauer's work, gave Bauer funds to create a museum devoted to Non-Objective art in Germany, and even entrusted Bauer to purchase works from other emerging European artists on his behalf. As a result Bauer was responsible for selecting many of the greatest Kandinsky's in the Guggenheim collection, though a letter from Hilla Rebay to Bauer reveals that in one case, 'Mr. Guggenheim likes the Kandinsky very much but (he likes) yours better. He would like all your most recent works...' (quoted in Joan M. Lukach, *Hilla Rebay: In Search of the Spirit in Art*, New York, 1983, p. 58).

Rondino boasts an especially distinguished provenance, having originally been in the collection of *Das Geistreich (Realm of the Spirit)*, the first museum to be entirely dedicated to non-objective art, which was founded by Bauer in Berlin in 1930.



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PROPERTY OF A PRIVATE EUROPEAN COLLECTION

JOAN MIRÓ

1893 - 1983

Nacimiento de la bandera Catalane (Maquette originale pour une des planches reproduites dans le livre 'Les Essencis de la Terra')

signed *Miró*. and dated VI/68. (lower right)

gouache and brush and ink and wash on paper laid down on board

49.4 by 75.8cm., 19½ by 29⅞in.

Executed in June 1968.

The authenticity of this work has been confirmed by ADOM.

PROVENANCE

Galería Atenas, Zaragoza

Collection Royo-Sinués, Zaragoza

Acquired from the above by the present owner

⊕ £ 150,000-200,000

€ 178,000-237,000 US\$ 195,000-259,000

Executed in 1968, *Les Essencis de La Terra* models Miró's unorthodox and spontaneous approach to medium and form. Miró applies black ink with emphatic heavy strokes, inserts colour in seemingly arbitrary splashes and casts aside the brush in favour of his hand. Miró's radical use of materials was a means to subversion; the painterly genre was his target. 'He wanted to extend the boundaries of painting, to go 'beyond'... he took pleasure in transgressing the genres of painting, playfully disrespecting its techniques and supports', wrote Jacques Dupin of Miró (Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, vol. IV: 1959-1968*, p. 8). In the late 1960s and early 1970s, Miró adopted the hand motif as a vehicle to explore celestial bodies. Theatrically gestural, Miró's palm print is an index of his creative vitality and spontaneous creation. The imprint of an ink stained palm is an extension Miró's automatic forms, made more immediate by the removal of any intermediary tool. Marvellously whimsical, the present work displays Miró's signature *joie de vivre*.

In *Les Essencis de la Terra* we see the distillation of form to the most economical of pictorial means. Executed with the technical assurance and calligraphic boldness perfected by Miró in the latter decades of his career, *Les Essencis de la Terra* shows Miro's style verging between figuration and abstraction. By utilising negative space in conjunction with bright colours, the artist creates a sensation of monumentality and universality within the composition. 'I always feel the need to achieve the maximum of intensity with the minimum of means... A modelled form is less surprising than a form as yet un-modelled. Without modelling or chiaroscuro, the depth is unlimited: movement can be extended to infinitude. Little by little I have managed to reach a point at which I use no more than a small number of forms and colours (quoted in Perucho, *Joan Miró y Cataluña*, Barcelona, 1968, pp. 238-46).



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PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Profil vert du peintre

signed *Marc Chagall* (lower centre), dated 1957 (lower left) and dedicated *Pour Vava* (lower centre)

gouache and pastel on paper
53.6 by 39.6cm., 21¼ by 15½in.
Executed in 1957.

The authenticity of this work has been confirmed by the Comité Chagall.

PROVENANCE

Sale: Galerie Kornfeld, Bern, 20th June 2014, lot 9
Purchased at the above sale by the present owner

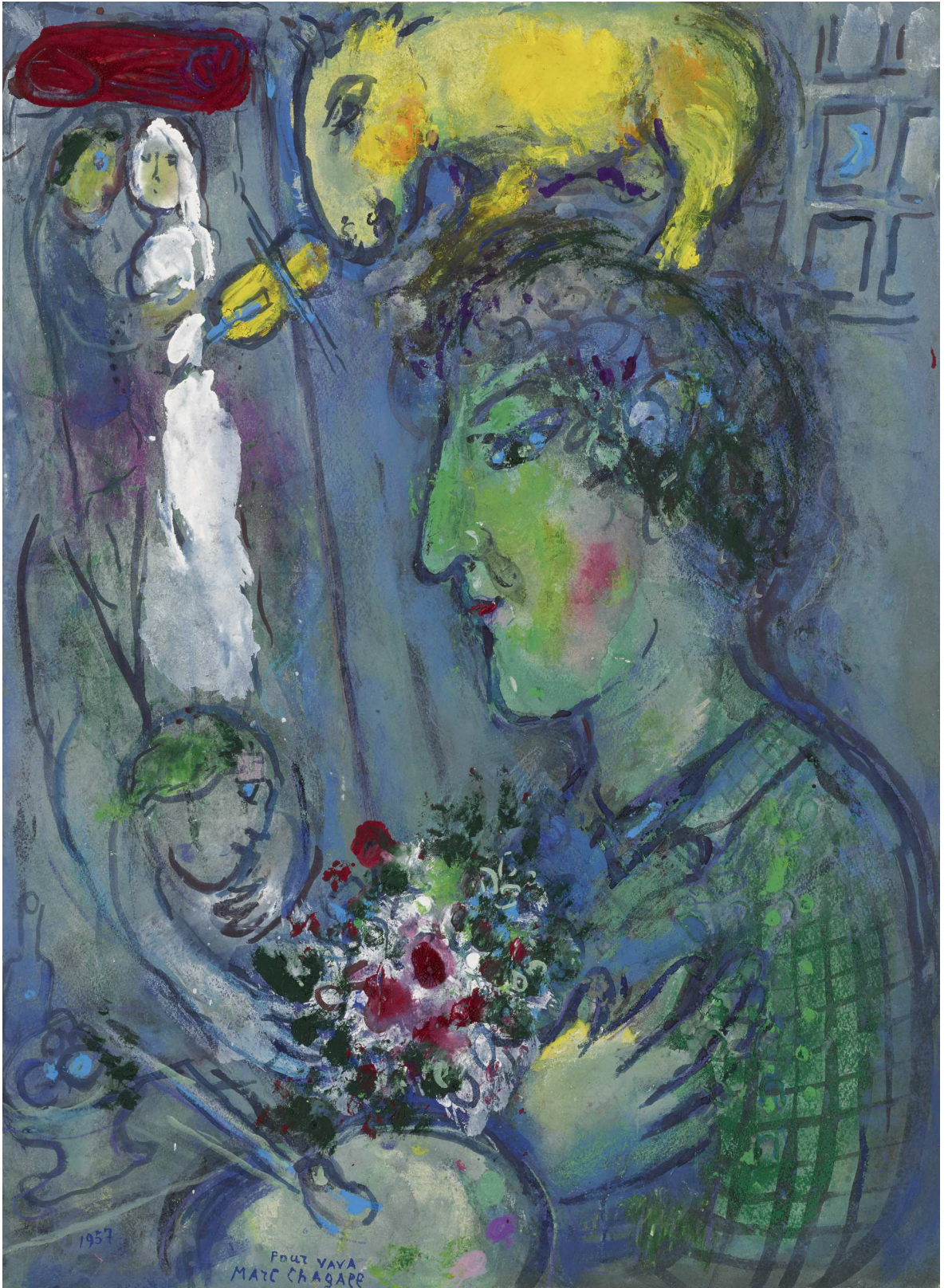
± ⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

Le Profil vert du peintre is a quintessential example of the fantastic, dream-like quality of Marc Chagall's *œuvre*.

Combining key elements of his personal iconography, including the bride and groom, the flying donkey, and the bouquet of flowers, Chagall inserts his own portrait in the centre of the delightfully colourful composition. In the 1950s, Chagall found a studied equilibrium between painting and dreaming, which is clearly expressed within the present work. Instead of representing a rational conglomeration of subjects, *Le Profil vert du peintre* is a compilation of the artist's favorite motifs, connected by an internal, almost mystical principle, rather than a simple spatial relationship. The artist's evident joy creating and his freedom of interpretation reveals Chagall's confidence in his fully mature style and technique. His deeply subjective approach to creation is further emphasized by the ambiguity and plurality of the setting and the scale of the figures.

While the work is affectionately inscribed to Chagall's second wife Vava, whom he married in 1952, *Le Profil vert du peintre* also celebrates Chagall's love for his first wife, Bella, who died in 1944. Chagall never ceased to be obsessed with Bella, and often included brides in his work as a symbol of the purity of their love. The plurality of his affections is overwhelmingly present in *Le Profil vert du peintre*, in which we see the artist himself inside his domestic studio, dreaming of the past whilst reveling in the joy of the present.



131A

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

BERNARD BUFFET

1928 - 1999

Tête de clown aux cheveux hirsutes,
fond jaune

signed *Bernard Buffet* and dated 68 (towards lower right)
oil on canvas
73 by 60cm., 28³/₄ by 23⁵/₈in.
Painted in 1968.

The authenticity of this work has been confirmed by
Ida Garnier and Céline Lévy.

PROVENANCE

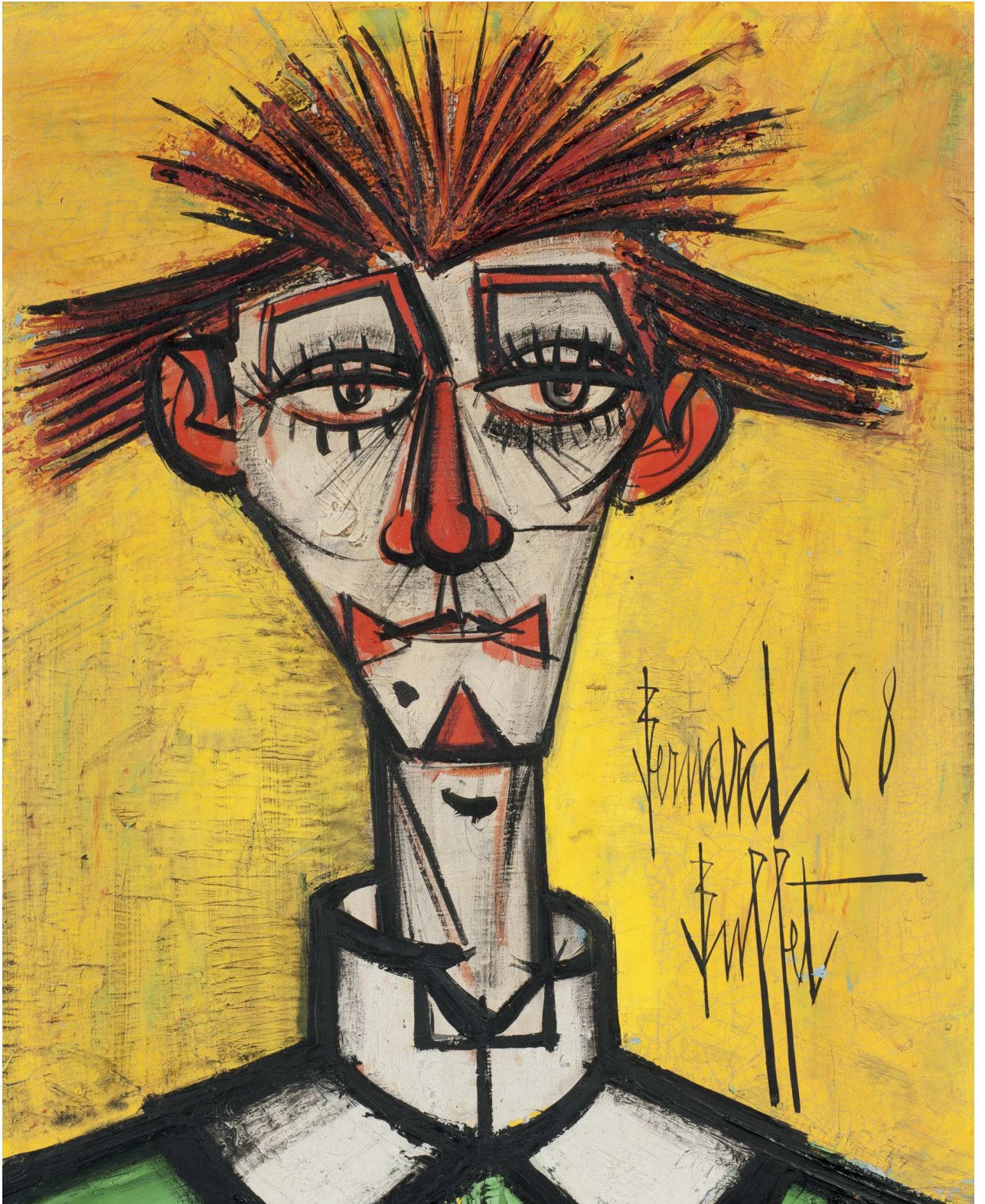
Galerie Isy Brachot, Brussels
Private Collection, Belgium (acquired from the above in
the 1980s)
Thence by descent to the present owner

⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000



French painter Bernard Buffet during a retrospective of his works in Paris



PROPERTY FROM A PRIVATE COLLECTION, IRELAND

MAURICE UTRILLO

1883 - 1955

Les Trois Moulins de Montmartre sous la neige

signed *Maurice Utrillo V* and dated 1936 (lower right)
oil on canvas
89.4 by 81.2cm., 35¼ by 32 in.
Painted in 1936.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Alfred Hitchcock, Los Angeles
Galerie Pétridès, Paris (sale: Sotheby's, London, 30th November 1988, lot 208)
Private Collection, Switzerland (purchased at the above sale; sale: Christie's, London, 22nd June 2005, lot 196)
Purchased from the above sale by the present owner

⊕ £ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000

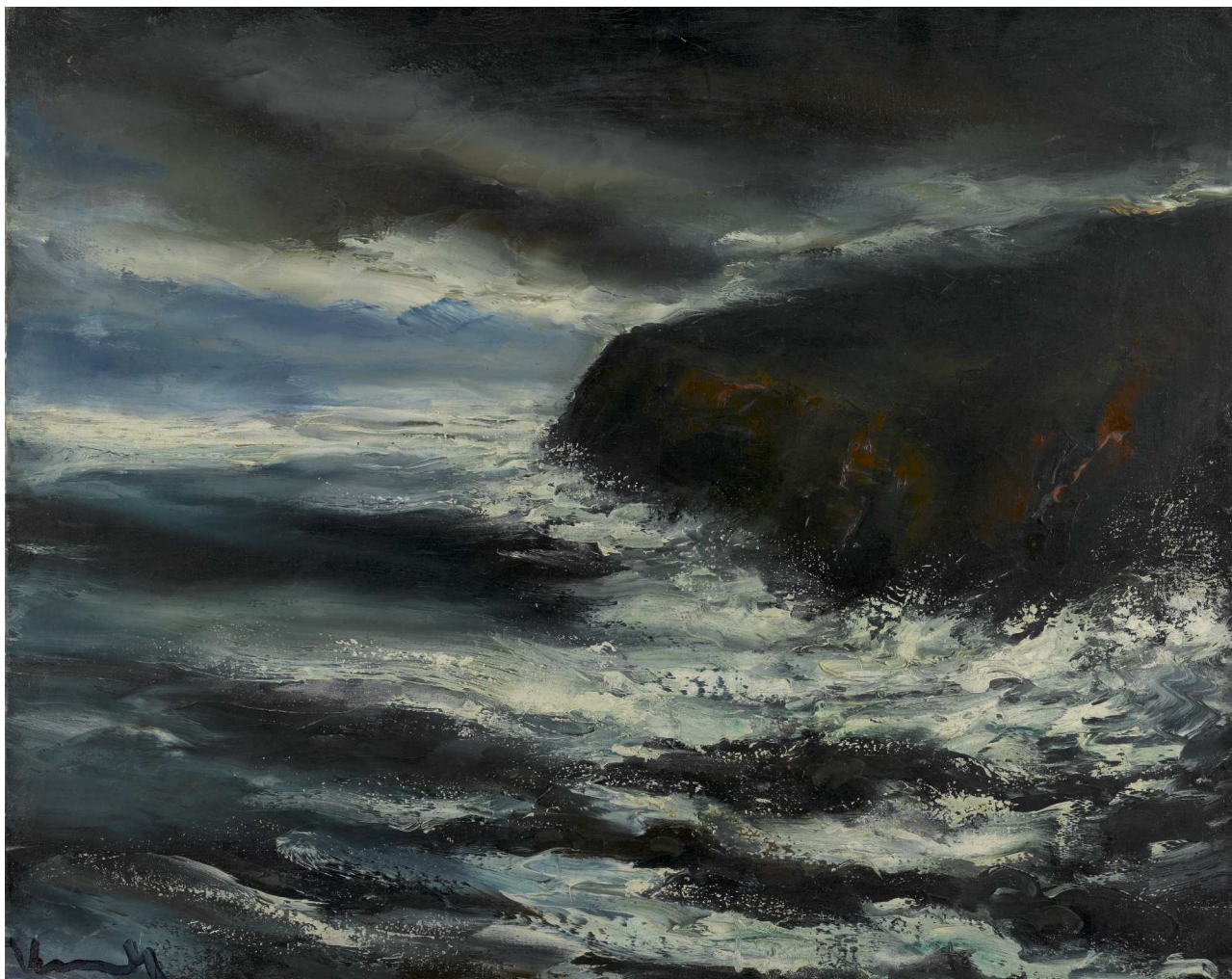
Renowned for his atmospheric and subtly nostalgic views of Paris, Maurice Utrillo immortalised a timeless realisation of the city within his paintings over the course of several decades. Depicting a Montmartre still relatively untouched by urbanisation, the present work illustrates three famous windmills which would have dominated the skyline - the Blute-Fin, the Debray and the Radet - covered by a delicate dusting of snow. Born in Montmartre, the area exerted a strong emotional pull on Utrillo, and he painted its streets, windmills and cafés in painstaking detail throughout his life. Alfred Werner comments on the artist's remarkable ability to distil the hidden essence of these familiar surroundings: 'Utrillo's works make it perfectly clear to a visitor to the hill of Montmartre... that it is an artist's task to reveal to us an aspect of his subject matter that escapes us in ordinary experience. Matter-of-fact and unromantic as Utrillo may have seemed to be while labouring at a piece of canvas or cardboard, he was actually a poet who achieved an emotional equilibrium, an inward harmony, that is only rarely attained.... The painter-poet, singling out a motif, leads us out of confusion to the highest state of mind - clarity' (Alfred Werner, *Utrillo*, London, 1981, p. 40).

The present work was formerly in the collection of Alfred Hitchcock, the film-director renowned for his immensely successful psychological thrillers such as *The Birds* and *Psycho*. Hitchcock and his wife amassed an important collection of Twentieth Century art at their Bel Air home, which included a group of works by School of Paris artists as well as other works by Utrillo, which were considered to be amongst the most valuable works in his entire collection.



Photograph of Alfred Hitchcock and his dog Sarah at his Bel Air home, in 1974, taken by photographer Philippe Halsman.





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PROPERTY FROM A PRIVATE COLLECTION,
IRELAND

MAURICE DE VLAMINCK

1876 - 1958

Falaise au bord de la mer

signed *Vlaminck* (lower left)

oil on canvas

65.5 by 80.5cm., 25 $\frac{5}{8}$ by 31 $\frac{7}{8}$ in.

This work will be included in the forthcoming
Vlaminck Catalogue critique being prepared by
Maïthé Vallès-Bled and Godeliève de Vlaminck
under the sponsorship of the Wildenstein
Institute.

PROVENANCE

André Pacitti, Paris

Private Collection (acquired from the above in
1963; sale: Sotheby's, London, 21st June 2005,
lot 423)

Purchased at the above sale by the present owner

⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



135

135

PROPERTY FROM A PRIVATE COLLECTION,
IRELAND

BERNARD BUFFET

1928 - 1999

Nature morte au revolver

signed *Bernard Buffet* and dated 54 (upper right)
oil on canvas
60.5 by 81.3cm., 23¾ by 31⅞in.
Painted in 1954.

The authenticity of this work has been confirmed
by Maurice Garnier.

PROVENANCE

Dr Ernotte, Switzerland
Private Collection, France (sale: Sotheby's,
New York, 8th November 2006, lot 571A)
Purchased at the above sale by the present owner

⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROPERTY FROM A PRIVATE COLLECTION, IRELAND

BERNARD BUFFET

1928 - 1999

Busard et faucon pèlerin

signed *Bernard Buffet* (upper right) and dated 1988 (lower right); titled on the reverse
oil on canvas
114 by 146cm., 44 $\frac{7}{8}$ by 57 $\frac{1}{2}$ in.
Painted in 1988.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Private Collection (acquired from the above *circa* 1980;
sale: Christie's, New York, 9th November 2006, lot 473)
Purchased from the above sale by the present owner

⊕ £ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

Busard et faucon pèlerin was painted in 1988, shortly after Andy Warhol had referred to Bernard Buffet as 'the last famous painter' in an interview with Benjamin Buchloch. Buffet had gained international renown at an early stage of his career with his utterly distinctive painterly language, composed of bold angular planes and a strong linearity. Birds were a theme of enduring importance for Buffet, and the artist depicted various species – in particular owls and birds of prey – in his paintings throughout his career. One of his most significant bodies of work, exhibited in 1960, was entitled *Les Oiseaux*, revealing the immense importance of the bird motif within the artist's *œuvre*. This group consisted of seven monumental canvases, each of which depicted a recumbent female nude in the presence of an oversized bird of prey. This somewhat disquieting juxtaposition aroused widespread critical debate and interest at the time, and visitors queued outside the venue in the Avenue Matignon for the duration of the exhibition in order to form their own opinion of *Les Oiseaux*. Buffet's later depictions of birds were less controversial, although the artist always imbued his avian subjects with an intriguing suggestion of character and attitude. In its powerful depiction of two noble birds of prey, *Busard et faucon pèlerin* reveals Buffet's abiding fascination with the theme.



136

PROPERTY FROM A PRIVATE COLLECTION, IRELAND

SALVADOR DALÍ

1904 - 1989

La Pietà

signed *Dalí* several times (along the lower edge)
watercolour, felt-tip pen and oil on paper laid down on panel
104 by 153.5cm., 41 by 60³/₁₆in.
Executed in 1973.

The authenticity of this work has been confirmed by
Robert & Nicolas Descharnes.

PROVENANCE

Jacques Carpentier, Switzerland
Silver State Fine Art, Los Angeles
Private Collection (acquired from the above in 2000)
Del Mintz Collection (by descent from the above; sale:
Christie's, New York, 7th November 2008, lot 612)
Purchased at the above sale by the present owner

⊕ £ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000

Imbued with a multiplicity of iconic *Dalínien* symbols, *La Pietà* was originally conceived as a design for a stained-glass ceiling in the Teatro-Museo Dalí in Figueras. As the focal point of the composition Dalí has included an exquisitely delineated rendering of the Pietà – the Madonna mourning the figure of Jesus – in an almost identical pose to Michelangelo's celebrated marble realisation of the scene. As a devout Catholic the subject of the Pietà was of paramount importance to Dalí, recurring as a theme of great significance in his work throughout his life.

Amidst the brilliantly coloured background of the present work, the masculine face at the centre of the image represents the Serenity of Faith and acts as the nucleus of the various forms which radiate off it, all with highly symbolic associations. At either side of the circle the Hermaphrodite and the Sleeping Fetus face each other, whilst Heterosexual Anguish, Without Time and Hallucinogenic Embrace hover at the upper centre. Further layers of allusion are referenced by the inclusion of a self-portrait within each of these apparitions – suggestive, perhaps, of the artist's multifaceted and complex emotional state. Angelic forms hover at the edges, representative of Mystical Exaltation, Divine Word and Transfiguration. In 1974 the original owner of this work, Swiss publisher Jacques Carpentier, published a suite of fourteen lithographs depicting scenes taken from *La Pietà*.



Michelangelo, *Pietà*, 1498–1499, marble, St. Peter's Basilica



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PROPERTY FROM A PRIVATE COLLECTION,
IRELAND

BERNARD BUFFET

1928 - 1999

Vacqueyras-Gigondas

signed *Bernard Buffet* and dated *50* (upper right)
pen and ink and charcoal on paper laid down on
canvas

49.7 by 65cm., 19⁵/₈ by 25¹/₂in.

Executed in 1950.

The authenticity of this work has been confirmed
by Ida Garnier and Céline Lévy.

PROVENANCE

Galerie Drouant-David, Paris

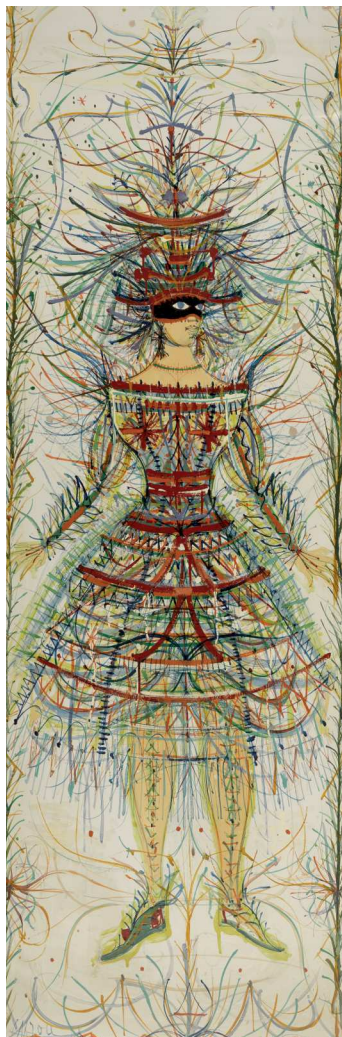
Sale: Sotheby's, Olympia, 15th March 2007,

lot 295

Purchased at the above sale by the present owner

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



139



139

139

PROPERTY FROM A PRIVATE COLLECTION,
IRELAND

JEAN CARZOU

1907 - 2000

Homme costumé; femme costumée

Femme costumée: signed *Carzou* (lower left)

Homme costumé: signed *Carzou* (lower right)

oil and gouache on metal

145.5 by 49cm., 57¼ by 19¼in.

Painted in 1958.

The authenticity of this work has been confirmed
by Jean-Marie Carzou.

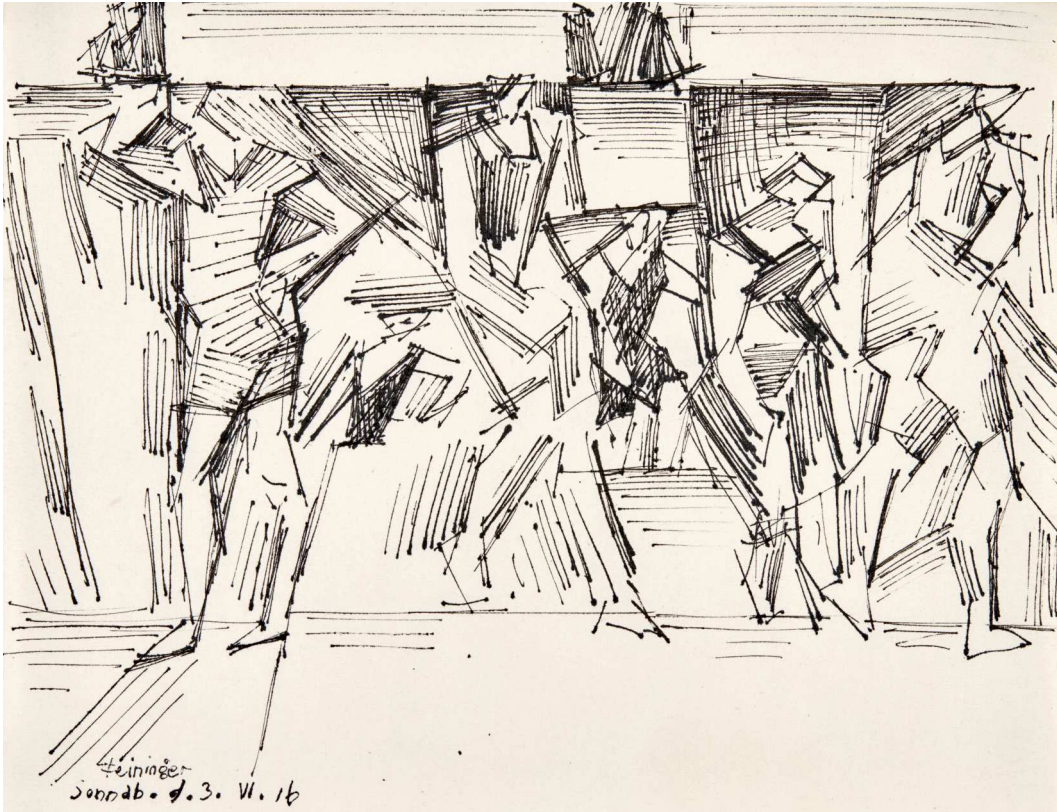
PROVENANCE

Sale: Christie's, Paris, 24th May 2006, lot 173

Purchased at the above sale by the present owner

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



140

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PROPERTY FROM A PRIVATE COLLECTION,
IRELAND

LYONEL FEININGER

1871 - 1956

Untitled (Bathers)

signed *Feininger* and dated *Sonnab. d. 3. VI. 16*
(lower left)

pen and ink on paper
15.6 by 20cm., 6 $\frac{1}{8}$ by 7 $\frac{7}{8}$ in.
Executed on 3rd June 1916.

We would like to thank Achim Moeller for his assistance with the cataloguing of this work. This work is registered in the archives of the Lyonel Feininger Projects LLC, New York-Berlin, under no. 125-07-29-05.

PROVENANCE

Alois Jakob Schardt, Halle, Berlin & Los Angeles (until 1955)
Private Collection (by descent from the above)
Achim Moeller Fine Art, New York (acquired in 1985; sale: Sotheby's, London, 21st June 2005, lot 135)
Purchased at the above sale by the present owner

EXHIBITED

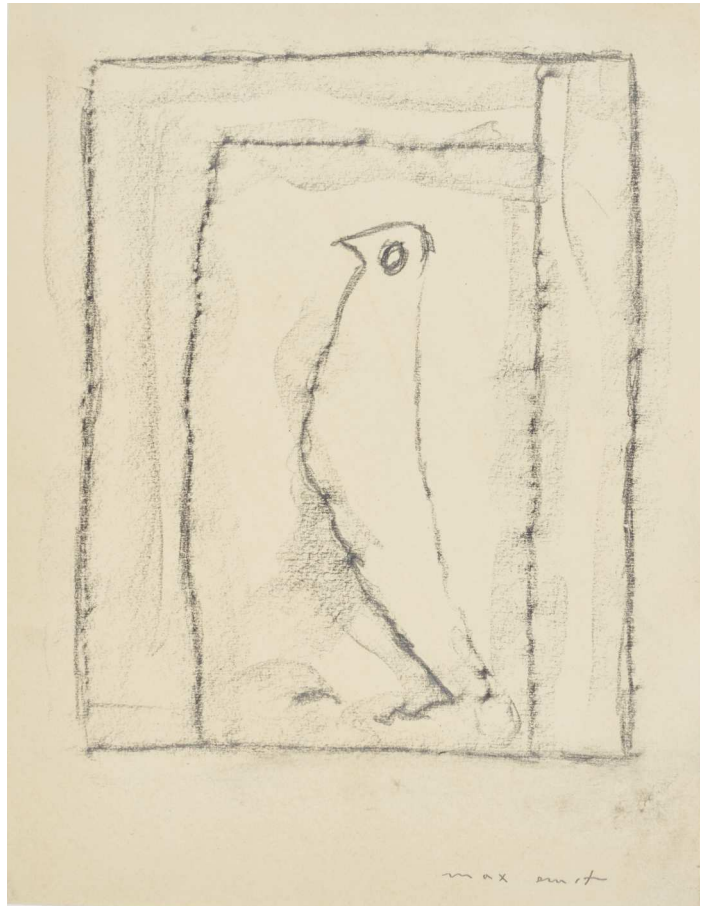
Lugano, Museo Cantonale d'Arte, *Lyonel Feininger: La variante tematica e tecnica nello sviluppo del processo creativo*, 1991, no. XXII.2, illustrated in the catalogue

LITERATURE

Florens Deuchler, *Lyonel Feininger, Sein Weg zum Bauhaus-Meister*, Leipzig, 1996, illustrated p. 135
Roland März (ed.), *Lyonel Feininger. Von Gelmeroda nach Manhattan - Retrospektive der Gemälde* (exhibition catalogue), 1998, illustrated p. 180

£ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



141

141

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

MAX ERNST

1891 - 1976

Ohne Titel (Untitled)

signed *max ernst* (lower right)
pencil and frottage on paper
27.1 by 21cm., 10⁵/₈ by 8¹/₄in.
Executed in 1969.

PROVENANCE

Private Collection, Milan
Sale: Christie's, South Kensington, 7th February
2014, lot 2
Purchased at the above sale by the present owner

EXHIBITED

São Paulo, Museu Brasileiro da Escultura,
*Max Ernst: esculturas, obras sobre papel, obras
gráficas*, 1997, no. 81, illustrated in the catalogue

LITERATURE

Werner Spies & Günter Metken, *Max Ernst,
Œuvre-Katalog, Werke 1964-1969*, Cologne, 2007,
no. 4522, illustrated p. 341

⊕ £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100

MAX ERNST

1891 - 1976

Enfants jouant à l'astronaute

signed faintly *Max Ernst* and dated 69 (lower right);
signed *Max Ernst*, dated *juillet 69* and titled on the reverse
oil on canvas
89 by 116cm., 35 by 45½in.
Painted in July 1969.

PROVENANCE

Galerie Alexandre Iolas, Paris (by 1971)
Galerie Beyeler, Basel (by 1976)
Private Collection
Acquired from the above by the present owner in 2014

EXHIBITED

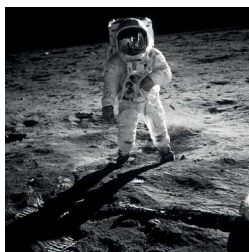
Stockholm, Moderna Museet, *Max Ernst*, 1969, no. 106
Amsterdam, Stedelijk Museum, *Max Ernst*, 1969-70, no. 94
Stuttgart, Württembergischer Kunstverein, *Max Ernst*, 1970, no. 116
Paris, Orangerie des Tuileries, *Max Ernst*, 1971, no. XXXIX,
illustrated in the catalogue
Basel, Galerie Beyeler, *Von Venus zu Venus*, 1972, no. 29,
illustrated in colour in the catalogue
Basel, Galerie Beyeler, *Max Ernst*, 1974, no. 54, illustrated in
the catalogue
Tokyo, The Seibu Museum of Art & Kobe, Museum of Modern
Art Hyogo, *Exhibitions of Works by Max Ernst*, 1977, no. 127,
illustrated in colour in the catalogue
Cologne, Galerie Gmurzynska, *Klassische Moderne*, 1981,
no. 40, illustrated in colour in the catalogue
Saint-Paul, Fondation Maeght, *Max Ernst*, 1983, no. 130,
illustrated in colour in the catalogue
Basel, Galerie Beyeler, *Max Ernst*, 1985, no. 60, illustrated in
colour in the catalogue
Madrid, Fundació Juan March, *Max Ernst*, 1986, no. 72

LITERATURE

Werner Spies, *Die Rückkehr der schönen Gärtnerin*, *Max Ernst 1950-1970*, Cologne, 1971, illustrated in colour p. 107
Werner Spies, Sigrid & Günter Metken & Jürgen Pech, *Max Ernst Werke 1964-69*, Cologne, 2007, vol. VII, no. 4494,
illustrated p. 327
Gaston Diehl, *Max Ernst*, Paris, 1973, illustrated in colour on
the back cover
Edward Quinn, *Max Ernst, Textes de Max Ernst*, Uwe M.
Schneede, Patrick Waldberg, Diane Waldman, Paris, 1976,
no. 487, illustrated in colour p. 390
Pere Gimferrer, *Max Ernst ou la dissolution de l'identité*, Paris,
1979, no. 154

± ⊕ £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000



US Astronaut Buzz Aldrin, walking on the Moon July 20 1969. Taken during the first Lunar landing of the Apollo 11 space mission by NASA.

By the 1960s, Max Ernst had secured a glowing critical and popular reputation in three countries simultaneously: France, Germany and America. He had been a pioneer of Surrealism from the 1920s, a radical art movement that pursued a revolution against the constraints of the rational mind; through his restive experimentation he also developed two new artistic techniques: grattage and frottage. *Enfants jouant à l'astronaute*, painted in 1969, is an exceptional example of the work of an artist at the height of his career, demonstrating Ernst's continued engagement with the themes and inventiveness that characterised his production throughout his life.

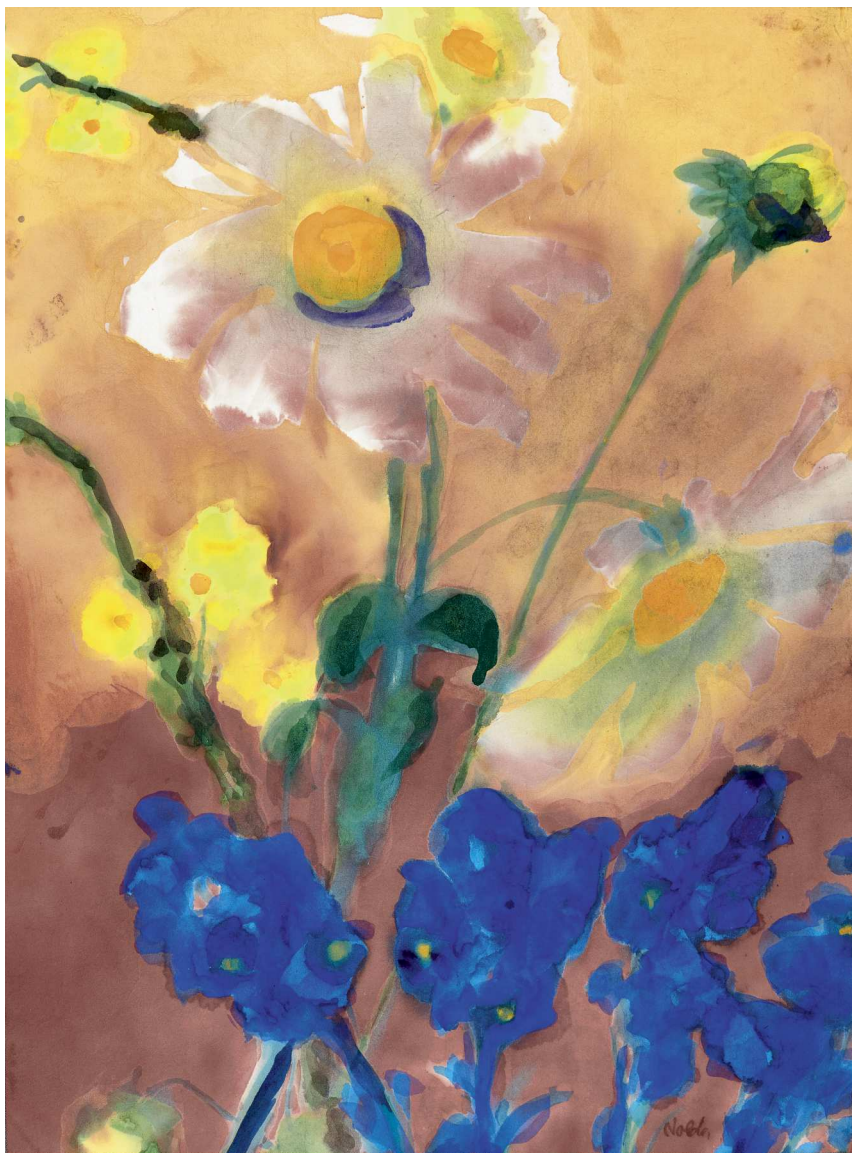
The cosmos had long been a source of inspiration for the Surrealists and for Ernst in particular: "When you walk through the woods keeping your eyes fixed on the ground, you will doubtless discover many wonderful, miraculous things. But when you suddenly look upwards into the sky, you are overcome by the revelation of another, equally miraculous world. Over the past century the significance of suns, moons, constellations, nebulae, galaxies and all of outer space beyond the terrestrial zone has increasingly entered human consciousness, as it has taken root in my own work and will very probably remain there" (quoted in Werner Spies (ed.), *Max Ernst: A Retrospective*, Tate Gallery, London, 1991, p. 10). It was in the 1960s, however, when it took root more than ever before.

This was - in part at least - due to the dizzying advances being made in the USSR and America in what is known as the Space Race. The struggle for supremacy in space in the 1950s and 60s led to a quick succession of extraordinary accomplishments for man: in 1957, the Soviet Union launched the very first artificial satellite into Space; in 1961 Soviet pilot Yuri Gagarin was the first person ever to journey into outer space and in 1969 the United States of America landed three astronauts on the moon. Ernst had lived in America during the 1940s, an experience which had given him particular insight into the nationalist culture and principles of the superpower. While space had always been a refuge for his fertile imagination as an artist and surrealist, in the 1960s it took on new relevance as a symbol of man's advancement in his heady pursuit of total sovereignty. *Enfants jouant à l'astronaute*, encapsulates the dual symbolism: reflecting the heroism associated with its practitioners - it was now that the purposeful child could first dream of becoming an astronaut - the present work also reduces man's naive rivalry to child's play.

Enfants jouant à l'astronaute is a remarkable work that reveals an artist looking back on his successes through the prism of a very particular contemporary environment. Its vibrant palette and stark arrangement of figures, evokes Ernst's landscape paintings, while the central element suggestive of a bird's head conjures the artist's avian alter-ego Loplop. However the deployment of these particular motifs is driven by a new cultural force and the symbols of Ernst's personal visual language take on new relevance. Ever a surrealist, Ernst gives expression to the unconscious.



141A



142

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PROPERTY FROM A PRIVATE GERMAN
COLLECTION

EMIL NOLDE

1867 - 1956

Blumen (weiß, gelb, blau)
(Flowers (white, yellow, blue))

signed *Nolde* (lower right)

watercolour on paper

46 by 33.8cm., 18¹/₈ by 13³/₈in.

Executed *circa* 1935-40.

The authenticity of this work has been confirmed
by Prof. Dr Manfred Reuther.

PROVENANCE

Joachim von Lepel, Seebüll

Acquired from the above by the family of the
present owner in the early 1950s

⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

EMIL NOLDE

1867 - 1956

Marschlandschaft mit Seebüllhof und Rosenhecke (Marshland with Seebüll Grounds and Rose Hedge)

signed *Nolde* (lower right)

watercolour on paper

33.2 by 42.2cm., 13 by 16⁵/₁₆in.

Executed *circa* 1935-40.

The authenticity of this work has been confirmed
by Prof. Dr Manfred Reuther.

PROVENANCE

Nolde Stiftung, Seebüll (until 1974)

Galerie Wilhelm Grosshennig, Düsseldorf

Acquired from the above by the present owner
circa 1975

EXHIBITED

Düsseldorf, Galerie Wilhelm Grosshennig,
*Ausstellungs- und Angebotskatalog Deutscher und
Französischer Kunstwerke des 20. Jahrhunderts,*
1974-75, n.n., illustrated in the catalogue

⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

EMIL NOLDE

1867 - 1956

Gotteskoog

signed *Nolde* (lower right)
watercolour on paper
35.5 by 47cm., 14 by 18½in.
Executed *circa* 1930.

The authenticity of this work has been confirmed
by Prof. Dr Manfred Reuther.

PROVENANCE

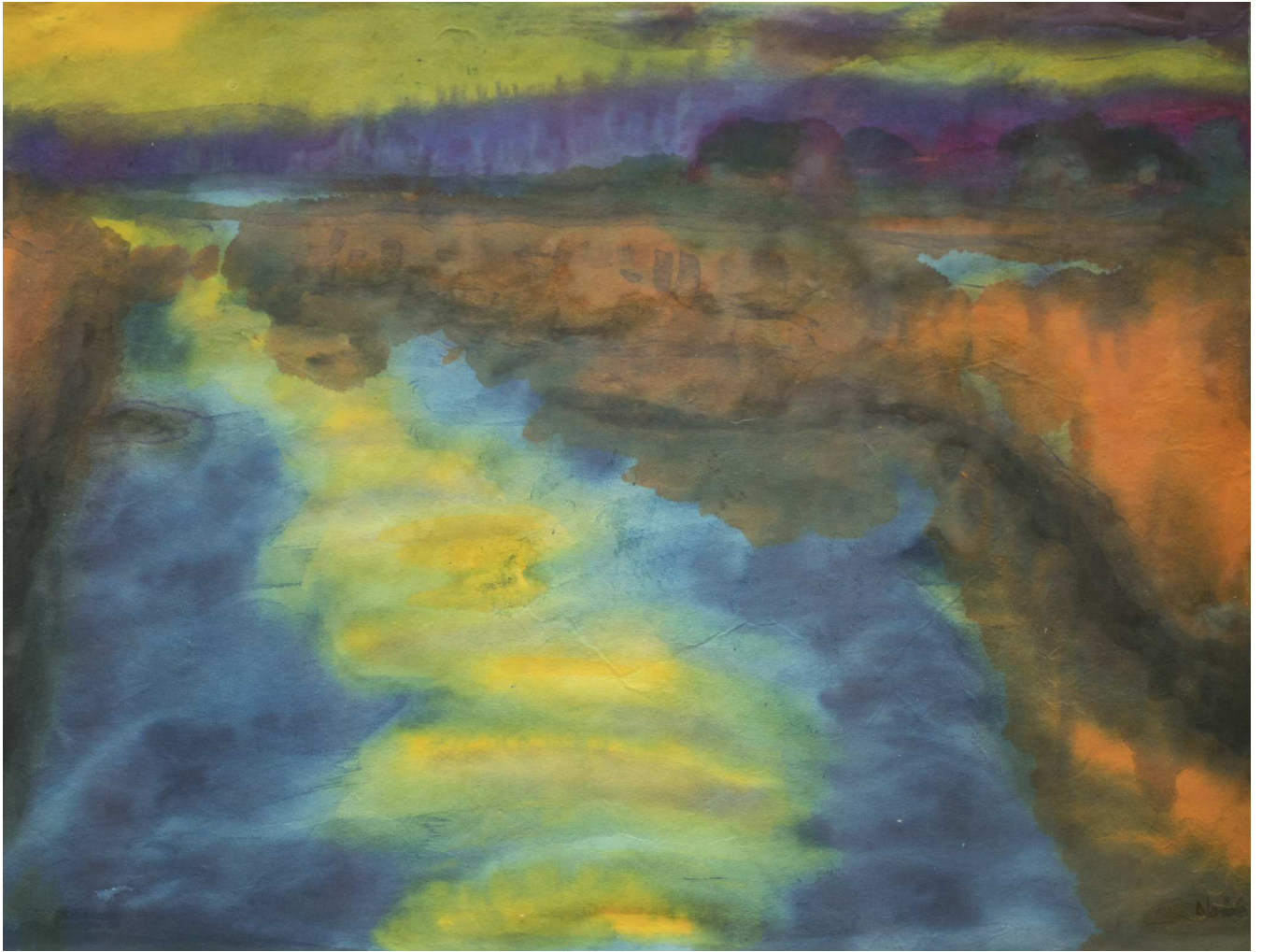
Sale: Hauswedell & Nolte, Hamburg, 5th-7th June 1975,
lot 1374
Purchased at the above sale by the present owner

EXHIBITED

Maryland, Baltimore Museum of Arts (on loan prior to 1975)

⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



144

PROPERTY FROM A PRIVATE GERMAN COLLECTION

ERNST LUDWIG KIRCHNER

1880 - 1938

Gelber Akt vor einem Badetub
(Yellow Nude by the Bath Tub) - *recto*
Zwei weibliche Akte (Two Female Nudes) -
verso

stamped with the *Nachlass* mark and inscribed *A Dre/Bg 26*
on the *verso*

watercolour, brush and ink and pencil on paper - *recto*

pencil on paper - *verso*

45 by 35cm., 17³/₄ by 13³/₄in.

Executed in 1908-09.

PROVENANCE

Sale: Ketterer, Munich, 29th November 1958, lot 410

Private Collection, Germany & Caracas (purchased at the
above sale)

Thence by descent to the present owner

EXHIBITED

Bielefeld, Kunsthalle Bielefeld, *Ernst Ludwig Kirchner aus
Privatbesitz, Gemälde, Aquarelle, Zeichnungen, Grafik*, 1969,
no. 45, illustrated in the catalogue

£ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



Verso of the present work



145

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

KARL SCHMIDT-ROTLUFF

1884 - 1976

Kühler Morgen (Cool Morning)

signed S. Rottluff and dated 1909 (lower left); signed and titled on the reverse

watercolour on paper

47.7 by 65.5cm., 18¾ by 25¾in.

Executed in 1909.

This work is registered in the archives of the Karl und Emy Schmidt-Rottluff Foundation as *Kühler Morgen*.

PROVENANCE

Arnold Zuckermann, Berlin

Otto Gerson Gallery, New York

Leonard Hutton Gallery, New York

Sale: Hauswedell & Nolte, Hamburg, 5th & 6th June 1980, lot 1164

Purchased at the above sale by the present owner

EXHIBITED

Dresden, Galerie Arnold, *Künstler-Gemeinschaft Brücke*, 1910, no. 73

Berlin, Galerie Ferdinand Möller, *Schmidt-Rottluff Aquarelle*, 1922, no. 5

Oldenburg, Vereinigung für junge Kunst, *Dangaster Künstler im Lappan*, 1922, n.n.

New York, State University Art Gallery, *German Expressionism: Selected Drawings, Prints and Watercolours*, 1979, no. 23, illustrated in the catalogue

LITERATURE

Gerhard Wietek, *Schmidt-Rottluff, Oldenburger Jahre 1907-1912*, Mainz, 1995, no. 59, illustrated in colour p. 317 titled as *Weg im Herbst*

⊕ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000

The present work is an important example of Schmidt-Rottluff's early work. Not only does *Kühler Morgen* illustrate the artist's excitement with the wild and untouched nature of the countryside surrounding the small coastal town of Dangast, where between 1907 until 1912 he spent his summers, its vivid colours and feverish brush strokes exemplify the energy and radical experimentation that defined the artist's involvement with *Die Brücke*. Alongside Ernst Ludwig Kirchner and Erich Heckel, Schmidt-Rottluff was one of the founders of the movement, pioneering a new form of art that promoted freedom of expression and rejected the traditions of academic painting that had been central to their artistic education at the turn of the century in Dresden.

In their experimentation with colour, the *Brücke* artists were influenced by prevailing currents of European modernism, particularly by the Post and Neo-Impressionists and the vivid compositions of the Fauves, which the *Brücke* artists are likely to have seen as early as 1906. In its bold and vivid use of colour *Kühler Morgen* captures something of the passion and energy felt by these young artists. In the present work the roadway is painted in deep reds and violets and the bushes, trees and the sky are made up of a striking conglomeration of blues, yellows and greens. As such, the work is indicative of the singular style that defines Schmidt-Rottluff's oeuvre of this period.

Barry Herbert observed of Schmidt-Rottluff's *Brücke* works: 'His work reached an extreme pitch of emotional intensity in its semi-abstract handling of form and colour without ever quite losing contact with tangible reality. The brilliantly coloured, loosely applied paint communicates that feverish involvement with the subject that distinguished the young German artist's vision from the more impersonal approach favoured by Matisse, and identified him as, above all, a direct successor to Van Gogh and Munch' (Barry Herbert, *German Expressionism, Die Brücke and Der Blaue Reiter*, London, 1983, p. 118).



Karl Schmidt-Rottluff, *Parkweg*, 1910, oil on canvas, Bayerische Staatsgemäldesammlung, Staatsgalerie Moderner Kunst, Munich.



146

CHAÏM SOUTINE

1893 - 1943

Paysage avec maisons

oil on canvas

53.7 by 65cm., 21 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.

Painted *circa* 1918.

This work will be included in the forthcoming third volume of the *Chaim Soutine Catalogue raisonné* being prepared by Maurice Tuchman and Esti Dunow.

PROVENANCE

Private Collection, France (sale: Sotheby's, Paris, 9th December 2009, lot 65)

Purchased at the above sale by the present owner

EXHIBITED

Munich, Galerie Thomas, *Chaim Soutine: The Passion of Painting*, 2009

£ 350,000-550,000

€ 415,000-655,000 US\$ 453,000-715,000

Painted *circa* 1918 and characterized by powerful strokes of bold colour, the present work exemplifies Chaim Soutine's expressive potential as a landscape artist. Depicting the outskirts of Paris, it is one of the earliest landscapes by Soutine bearing the hallmark of the dynamic, feverish style for which the artist would become so famous.

Arriving in Paris in 1913, Soutine left La Roche to settle in the suburb of Falguière where he shared a studio with Modigliani. Aside from his many portraits and still lives, he was interested in the depiction of nature in its rawest state. Thus he began to depict Falguière, the streets of Clamart where he visited his friend Kikoïne, and other surrounding landscapes. The beauty of the neighboring countryside gave him the opportunity to develop a powerful naturalism where nature at its most glorious take centre stage. In the present work, nature seems to overtake man. Though we glimpse some mysterious ochre-red buildings at the background of the composition signalling human interaction, these are not the subject of the painting; Soutine rather focuses on the greenery of the foliage which occupies the whole of the foreground and the two trees which cut the composition into two distinct parts.

There is an almost Cézanne-like quality to the brushstrokes within the present work; indeed, Cézanne's art had a profound influence on Soutine: 'The way in which Cézanne rigorously cropped and fragmented the space surrounding his forms, this crushing of 'solids into flat planes' became more than a mere pictorial technique for Soutine. The artist transformed this visual construction into an extremely personal metaphor: it became a way of expressing this inevitable fusion of forms and subjects, this personification of forms, flesh and pigments, fundamental in his landscapes, his still lives and portraits' (exhibition catalogue: *Chaim Soutine*, Galerie Thomas, Munich, 2009, p. 65).

While the foliage of the trees and the verticality of their trunks dominate and enliven the canvas, the tall grasses, rushes and clumps serve as the bedrock of the composition. Aside from this structure and the classic framing – remaining faithful to the view that is before his eyes – Soutine's rich painting style thickens, his palette lightens, the colours diversify and absorb the surface of the canvas, heralding the explosion of tones that would appear in the Mediterranean pictures just a few weeks later.



147

PROPERTY FROM A PRIVATE COLLECTION

CONRAD FELIXMÜLLER

1897 - 1977

Das Blumenmädchen (The Flowergirl)

- *recto*

Huldigung ans Modell (Honouring the Model)

- *verso*

signed *C. Felixmüller* and dated 25 (upper left) - *recto*

signed *C. Felixmüller* and dated *Berlin 1934* (lower left) - *verso*

oil on canvas

80 by 85cm., 31½ by 33½in.

Painted on 13th September 1925 - *recto*.

Painted in 1934 - *verso*.

PROVENANCE

Titus Felixmüller (the artist's son)

Galerie Brockstedt, Hamburg

Sale: Christie's, London, 29th June 1987, lot 38

Sale: Sotheby's, London, 22nd June 2004, lot 178

Purchased at the above sale by the present owner

EXHIBITED

Stuttgart, Kunsthaus L. Schaller, *Conrad Felixmüller - Sonderausstellung*, 1925, no. 22

Wiesbaden, Nassauischer Kunstverein, Neues Museum Wiesbaden, *Conrad Felixmüller*, 1926, no. 17

Braunschweig, Haus der Gesellschaft der Freunde Junger Kunst, *Conrad Felixmüller*, 1927, no. 19

Essen, Kunsthallen Hansa Haus Essen, *Conrad Felixmüller - Sonderausstellung*, 1927, no. 8, illustrated in the catalogue

Hamburg, Galerie Brockstedt, *Conrad Felixmüller*, 1984, no. 13, illustrated in colour in the catalogue

LITERATURE

Heinz Spielmann (ed.), *Conrad Felixmüller, Monographie und Werkverzeichnis der Gemälde*, Cologne, 1996, no. 359, illustrated p. 252 (*recto*); no. 611, illustrated p. 289 (*verso*)

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



Verso of the present work



148

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MAX PECHSTEIN

1881 - 1955

**Landschaft mit Pferd und Reiter
(Landscape with Horse and Rider)**signed *Pechstein* and dated *1911* (lower right)

oil on canvas

51 by 70.5cm., 20 by 27¾in.

Painted in 1911.

PROVENANCE

Dr Willy F. Storck, Mannheim

Private Collection, Mannheim & Canada (acquired in 1927)

Private Collection, Canada

Private Collection, Los Angeles (sale: Hauswedell & Nolte,
Hamburg, 7th June 1975, lot 1428)

Purchased at the above sale by the present owner

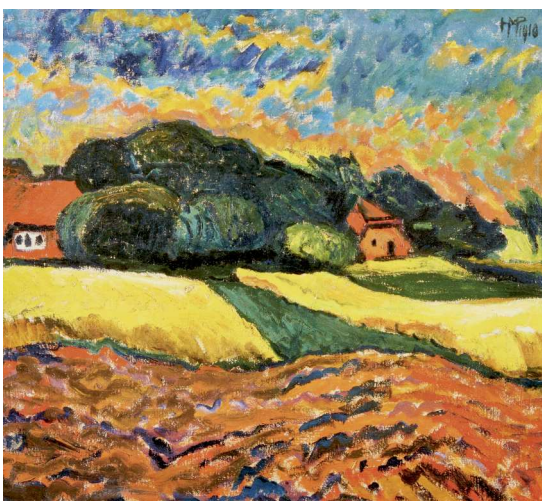
LITERATURE*Aya Soika, Max Pechstein: Das Werkverzeichnis der Ölgemälde
1905-1918*, Munich, 2011, vol. I, no. 1911/3, illustrated in colour
p. 296

⊕ £ 350,000-550,000

€ 415,000-655,000 US\$ 453,000-715,000



149



Max Pechstein, *Sturm und Sturzacker*, 1910, oil on canvas, Bayerische Staatsgemäldesammlung, Staatsgalerie Moderner Kunst, Munich



Nidden, 1938

Painted in 1911, during one of Max Pechstein's extended stays by the Baltic Sea, *Landschaft mit Pferd und Reiter* is a wonderful example of the artist's celebrated Brücke style and a powerful reflection of Pechstein's search for the bond between man and nature, both in his life and in his art.

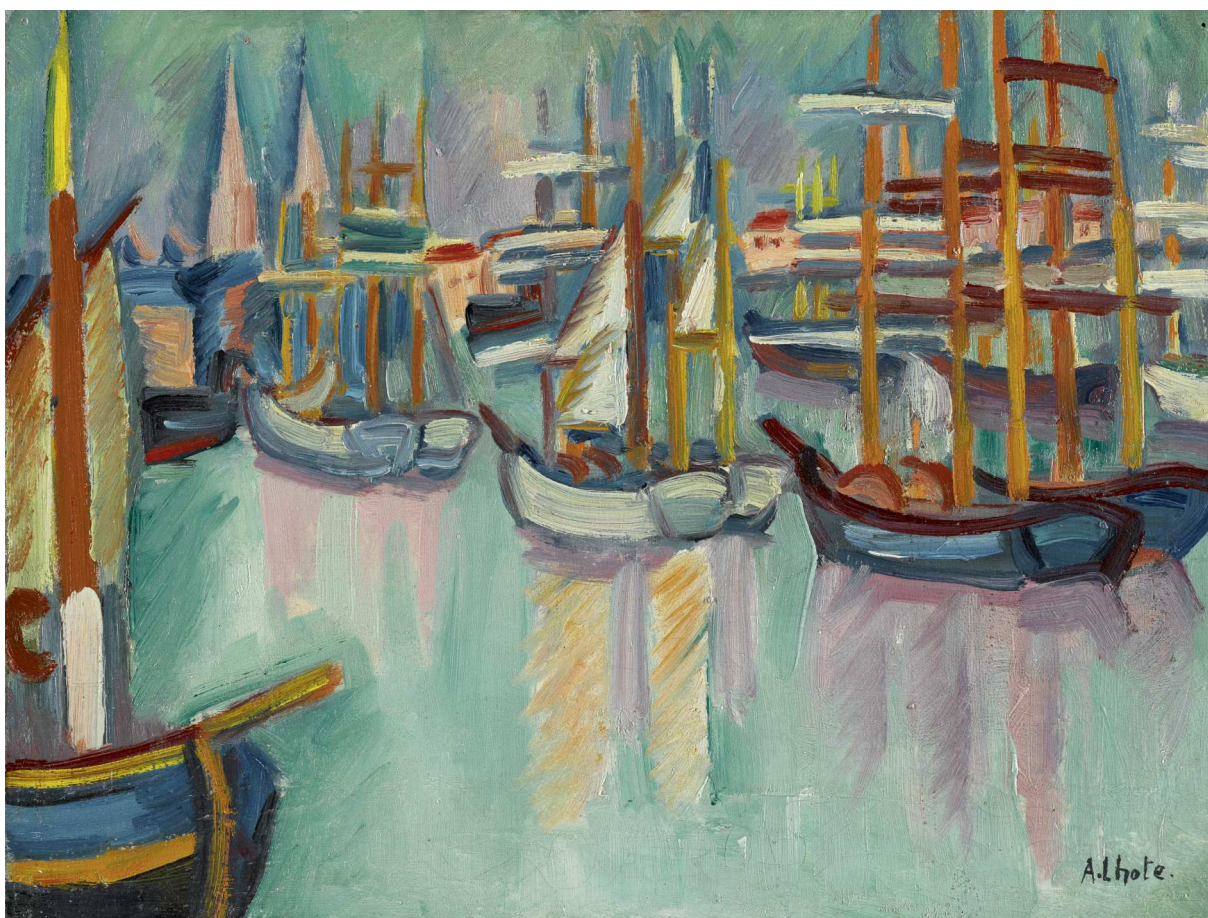
Although Pechstein was the first Brücke artist to move to Berlin in 1908, attracted by the dynamic life of that great urban center, he never lost his need and his romantic desire for the primitive. In his search for natural beauty Pechstein discovered Nidden, a small fishing village on the Baltic coast unfettered by the constraints of Western civilization. Pechstein immediately fell for its charming, preindustrial landscape, which allowed him to experience perfect harmony with nature. Following his first visit in 1909, Pechstein returned to Nidden repeatedly, spending the summer months in a state of great excitement and productivity. The freedom he found here led him to explore his creativity without inhibitions and develop his own, mature style, characterised by a confident mastery of form and colour.

Pechstein's interest in radical freedom of expression and bold use of colour as well as in the exotic and 'primitive' was shared by fellow artists Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff. Together they found stimulus in a wide variety of artistic currents, including the Post- and Neo-

Impressionists and particularly the Fauves. In December 1907, Pechstein travelled to Paris where he had the opportunity of meeting the Fauves and seeing their works first-hand at the Salon des Indépendants in March 1908. Pechstein became friends with Kees van Dongen, forging one of the most significant links between German Expressionism and French Fauvism. This experience, in particular, had a significant impact on Pechstein's approach to colour.

Whilst the members of *Die Brücke* absorbed the influences of their French counterparts, they also invested their art with a freshness and naïveté that expressed the self-confidence of their youth. There was the first distinctly German artistic movement of the twentieth century, and their bold aesthetic established Pechstein and his colleagues as a reckonable force among the European *avant-garde*. The group's manifesto, written by Kirchner in 1906, heralded their revolutionary mission: 'With faith in growth and in a new generation of creators and those who enjoy art, we call all young people together, and as the young that bear the future within it we shall create for ourselves elbowroom and freedom of life as opposed to the well-entrenched older forces. Everyone who renders directly and honestly whatever drives him to create is one of us' (reprinted in *Masterpieces of German Expressionism at the Detroit Institute of Arts*, New York, 1982, p. 11).





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PROPERTY FROM A PRIVATE COLLECTION

ANDRÉ LHOTE

1885 - 1962

Port de Bordeaux

signed *A. Lhote* (lower right)
oil on canvas
27 by 35.2cm., 10 $\frac{5}{8}$ by 13 $\frac{7}{8}$ in.
Painted in 1908.

The authenticity of this work has been confirmed
by Dominique Bermann Martin.

PROVENANCE

Private Collection, Norway (acquired in Paris
in 1910)

Thence by descent to the present owner

A native of Bordeaux, André Lhote depicted its
bustling port throughout his artistic career. The
present work is an early Fauve example rendered
in scintillating colours. In 1955 Lhote would go
back to this theme depicting a 7-metre long
mural titled *La Gloire de Bordeaux* painted for the
Faculty of Medicine in Bordeaux.

† ⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



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PROPERTY FROM A PRIVATE COLLECTION

ANDRÉ LHOTE

1885 - 1962

Paysage aux arbres en fleurs

signed A. Lhote. (lower right)

oil on canvas

60.7 by 79.4cm., 23⁷/₈ by 31¹/₄in.

Painted in 1908-09.

The authenticity of this work has been confirmed by Dominique Bermann Martin.

PROVENANCE

Private Collection, Norway (acquired in Paris in 1910)

Thence by descent to the present owner

The present work is related to the 1908 composition *Arbres en fleurs* currently in the Centre Pompidou collection in Paris.

± ⊕ £ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALBERT MARQUET

1875 - 1947

Le Vaporetto

signed *Marquet* (lower right)

oil on canvas

65 by 81cm., 25⁵/₈ by 31⁷/₈in.

This work will be included in the forthcoming *Marquet Catalogue critique* being prepared by the Wildenstein Institute.

PROVENANCE

Galerie Moos, Geneva

Private Collection (acquired from the above)

Thence by descent to the present owner

EXHIBITED

Geneva, Musée Rath, *Trésors des collections Romandes écoles étrangères*, 1954, no. 170

Geneva, Place Bourg-Du-Four, 1979

‡ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000



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CHARLES CAMOIN

1879 - 1965

Le Port de Saint-Tropez au soleil couchant

signed *Ch Camoin* and dated 1954 (lower right)

oil on canvas

65 by 81cm., 25 6/8 by 31 7/8 in.

Painted in 1954.

This work is recorded in the Camoin Archives held by Madame Grammont-Camoin.

PROVENANCE

Private Collection, France

Private Collection, Paris

Acquired from the above by the present owner

EXHIBITED

Paris, Musée Galliera, *Regards sur la peinture Contemporaine*, 1954-55, no. 14.

⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



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HENRI MARTIN

1860 - 1943

Barques à Collioure

signed *Henri Martin* (lower left)
oil on panel
26.5 by 35.2cm., 10¼ by 13⅞in.

The authenticity of this work has been confirmed
by Cyrille Martin.

PROVENANCE

Private Collection, France
Acquired by the present owner in Le Havre
in 2017

£ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

MAXIMILIEN LUCE

1858 - 1941

Soleil sur la Tamisesigned *Luce* and dated 93 (lower right)

oil on canvas

33 by 46.1cm., 13 by 18½in.

Painted in 1893.

PROVENANCE

Philippe Cazeau, Paris

Robert Rice Gallery, Houston (sale: Sotheby's, New York, 18th October 1984, lot 115)

Francis E. Fowler III, Los Angeles (purchased at the above sale; sale: Sotheby's, New York, 14th May 1998, lot 142)

Purchased at the above sale by the present owner

LITERATUREDenise Bazetoux, *Maximilien Luce, Catalogue raisonné*, Paris, 1986, vol. II, no. 1036, illustrated p. 257**£ 100,000-150,000****€ 119,000-178,000 US\$ 130,000-195,000**

In the spring of 1892, Maximilien Luce travelled to London with his friend and fellow painter, Camille Pissarro. The excitement felt by the artists in their new setting is recorded in Pissarro's letter home to another friend Octave Mirbeau: 'I'm at Kew, taking advantage of this exceptional weather to throw myself headlong into my *plein air* studies in this stunning park.... Dear friend, what trees! What lawns! What lovely imperceptible undulations of the countryside! It's a dream' (quoted in Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 616).

Together Pissarro and Luce took in the sights and sounds of the city and, on their return to Paris, produced some of the most beautiful renderings of London in the Post-Impressionist style, translating their enthusiasm into bold, beautiful canvases. They were following in the footsteps of Impressionist master Claude Monet, who first visited London in 1870 and whose series of views of the Houses of Parliament are today housed in museums across the world; these are even cited as the most valuable colour record of the Victorian fogs. The present work pays homage to what is perhaps the most iconic example of them all, *Impression, Soleil levant*, whose title gave rise to the term 'Impressionism'.

Soleil sur la Tamise depicts the Thames in the pointillist style for which Luce is most celebrated, glowing with the pink hues cast by the setting sun. The rhythmic brushwork of the divisionist technique gives form to a glittering horizon and glinting reflection on the water surface. Almost the entirety of Luce's London production focused on representations of the river, enveloped in the hazes of the capital city. The present work is a celebration of a particular time and place, when the artist was at the height of his pointillist prowess, inspired by new surrounds, and instilling in his canvas a palpable sense of serenity.



Claude Monet, *Impression, soleil levant*, 1872, oil on canvas, Musée Marmottan Monet, Paris



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PROPERTY OF A GENTLEMAN

CARL SCHMITZ-PLEIS

1877-1943

Landschaft im Italien (Italian Landscape)

signed *C. Schmitz-Pleis* (lower right)
oil on canvas
54.6 by 65.8cm., 21½ by 25⅞in.

Trained at the Düsseldorf academy, Carl Schmitz-Pleis was a German painter of landscapes, still-lives and figurative paintings. In 1907-08 Schmitz-Pleis and fellow artist Walter Hugo Ophey founded the artists' group *Künstlervereinigung Niederrhein*, which was one of the most progressive movements of the time. In the spring of 1910 the two young artists travelled to Italy, where—inspired by the Neo-Impressionists—the present work was painted.

£ 6,000-8,000

€ 7,200-9,500 US\$ 7,800-10,400



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GUSTAVE CARIOT

1872-1950

Gerbes de blé à Périgny

signed *G. Cariot* and dated *1905* (lower left)

oil on canvas

46.5 by 61cm., 18¼ by 24in.

Painted in 1905.

PROVENANCE

Private Collection, France

Sale: Villanfray et Associés, Paris, 21st March
2016, lot 2

Purchased at the above sale by the present owner

⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900



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MAURICE UTRILLO

1883 - 1955

Rue de l'église, Bucquoy
(Pas-de-Calais)

signed *Maurice, Utrillo, V.*, and dated 1937
(lower right)

oil on canvas

46 by 38.5cm., 18 $\frac{1}{8}$ by 15 $\frac{1}{8}$ in.

Painted in 1937.

The authenticity of this work has been confirmed
by the Comité Utrillo-Valadon.

PROVENANCE

Galerie Mouradian et Vallotton, Paris

Paul Vallotton, Lausanne

Willy Granges, Montreux

Acquired from the above by the present owner
in 2015

EXHIBITED

Padua, Palazzo Zabarella & Rome, Galleria
Nazionale, *Maurice Utrillo*, 1997-98, no. 46,
illustrated in colour in the catalogue

LITERATURE

Paul Pétrides, *L'Œuvre complet de Maurice
Utrillo*, Paris, 1969, vol. III, no. 1795, illustrated
p. 182

‡ ⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



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PROPERTY FROM A PRIVATE COLLECTION,
SWEDEN

MAURICE DE VLAMINCK

1876 - 1958

Paysage

signed *Vlaminck* (lower left)
oil on canvas
60 by 72.8cm., 23³/₈ by 28⁵/₈in.

This work will be included in the forthcoming
Vlaminck Catalogue critique being prepared by
Maïthé Vallès-Bled and Godeliève de Vlaminck
under the sponsorship of the Wildenstein
Institute.

PROVENANCE

Private Collection, Sweden (acquired in 1954)
Thence by descent to the present owner

⊕ £ 60,000-80,000

€ 71,500-95,000 US\$ 78,000-104,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

La Halte de Vireille

signed *Vlaminck* (lower right)

oil on canvas

75.5 by 92.3cm., 29¾ by 36¾in.

Painted in 1915.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Bernheim Jeune, Paris (acquired directly from the artist in 1921, until 1957)

Galerie Péquignot, Lausanne

Private Collection, Switzerland (acquired from the above in 1966)

Thence by descent to the present owner

‡ ⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



160

MOÏSE KISLING

1891 - 1953

Mimosas

signed *Kisling* (lower left)
oil on canvas
73 by 54cm., 28¾ by 21¼in.
Painted in 1938.

This work will be included in the fourth volume of the *Catalogue raisonné* of works by Moïse Kisling currently in preparation by Jean Kisling and Marc Ottavi.

PROVENANCE

Robert Freund, Vienna & New York
Obelisk Gallery, London
Sale: Christie's, London, 3rd April 1979, lot 30
Sale: Vente Me Blache, Versailles, June 1979
Private Collection, Europe
Sale: Christie's, New York, 6th November 2013, lot 369
Purchased at the above sale by the present owner

LITERATURE

Jean Kisling & Henri Troyat, *Kisling*, Turin, 1982, vol. II, no. XVI, illustrated in colour p. 181

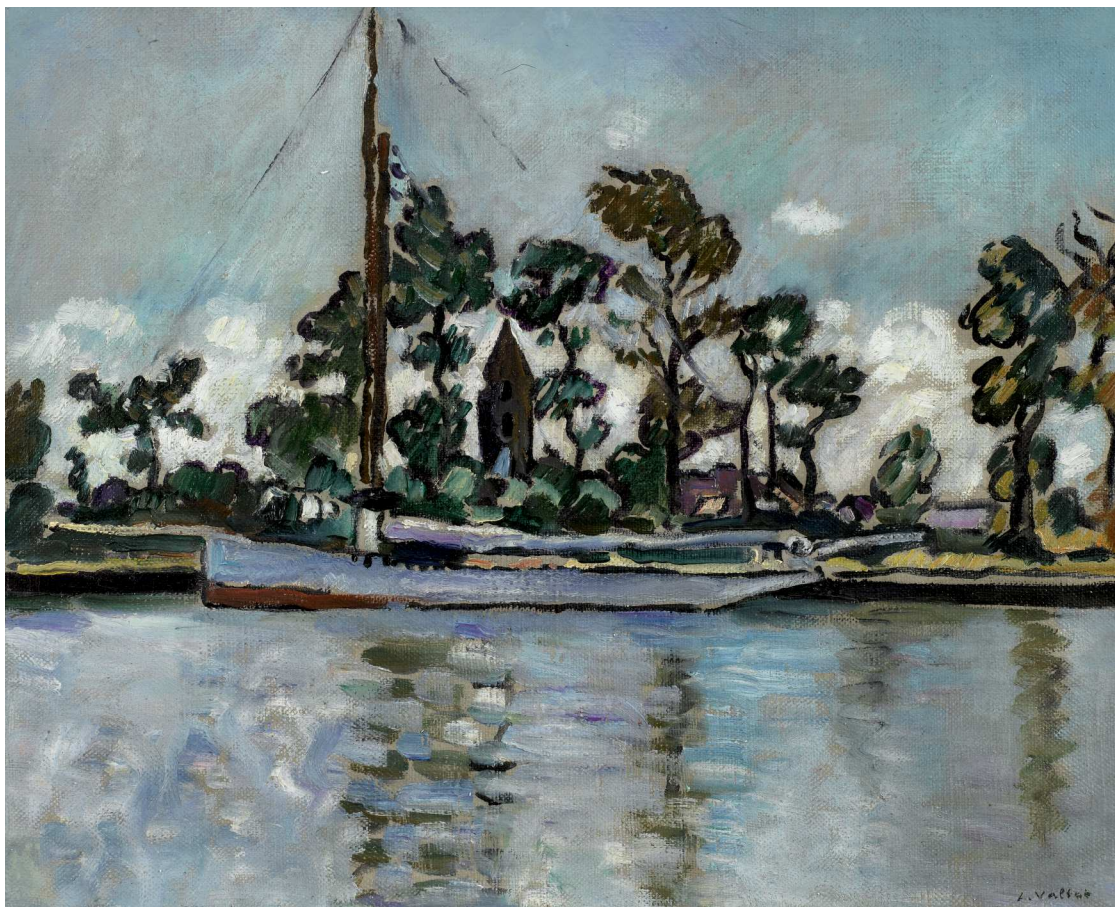
‡ ⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000

Bursting with vibrant colour and light, the present work belongs to Moïse Kisling's celebrated series of paintings which glorify the beauty and delicacy of the mimosa flower. The artist began depicting mimosas as a theme from the 1920s onwards, and the plant forms the subject of some of his most significant and impressive still lifes. Traditionally associated with philosophical thought and discovery, the mimosa has been connected with creative and artistic endeavour throughout the centuries. Robert M. Maniquis has commented on the historic importance of the mimosa and its symbolism: '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' (Robert M. Maniquis, *The Puzzling Mimosa: Sensitivity and Plant Symbols in Romanticism* in *Studies in Romanticism*, vol. III, Spring 1969, no. 3, p. 129).

Kisling's superb utilisation of painterly technique in order to suggest a richness of texture, showcased by the befitting subject matter of mimosas with their bright bursts of yellow, relates to his interest in Old Master still lifes. Jean Kisling, the artist's son, has noted that: 'Kisling professed a high conscience of the artist's duties with regard to the perfection of basic drawing, and the quality of subject matter. 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 300 years! One must paint for posterity. One must also allow for the viewer to read the joy that the painter felt upon the creation of the work"' (Jean Kisling (ed.), *Kisling, 1891-1953*, Germany, 1995, vol. III, p. 51).





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LOUIS VALTAT

1869 - 1952

Bateau sur le canal, Ouistreham

signed *L. Valtat* (lower right)

oil on canvas

33.4 by 41cm., 13 by 16½in.

Painted circa 1930.

The authenticity of this work has been confirmed
by Les Amis de Valtat.

PROVENANCE

André Fildier, France

Private Collection, France

⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900



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LOUIS VALTAT

1869 - 1952

Bouquet de roses

signed *L. Valtat* (lower right)
oil on canvas
55 by 46cm., 21⁵/₈ by 18¹/₂in.
Painted *circa* 1908.

The authenticity of this work has been confirmed
by Les Amis de Valtat.

PROVENANCE

Sale: Christie's, Paris, 1st December 2009,
lot 266

Purchased at the above sale by the present owner

⊕ £ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000

PROPERTY FROM A PRIVATE COLLECTION

GEORGES BRAQUE

1882 - 1963

Les Œufs dans la poêle

signed *G Braque* (lower right)
oil on canvas
38.4 by 78cm., 15¹/₈ by 30³/₄in.
Painted in 1941.

PROVENANCE

Galerie Simon, Paris
Galerie Louise Leiris, Paris
Private Collection, Switzerland (acquired from the above
in 1946)
Private Collection, Switzerland (by descent from the above)
Private Collection, Germany (acquired by 1992; sale:
Sotheby's, London, 25th June 1997, lot 212)
Purchased at the above sale by the present owner

EXHIBITED

Bern, Kunsthalle, *Ecole de Paris*, 1946, no. 41
Bern, Kunsthalle, *Europäische Kunst aus Berner Privatbesitz*,
1953, no. 14, illustrated in the catalogue

LITERATURE

Schweiz Suisse Svizzera Switzerland, April 1953, no. 4,
illustrated p. 18
Maeght Editeur (ed.), *Catalogue de l'œuvre de Georges Braque*,
Peintures 1936-1941, Paris, 1961, n.n., illustrated p. 89

‡ ⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000

Les Œufs dans la poêle was painted in 1941, shortly after the German occupation of France. From Autumn 1940 until the Liberation of Paris, Braque lived a reclusive life in his studio. This, inevitably, was a period of shortages and deprivation during which Braque, through his art, brought out the precious, even treasured quality of day to day food products, which become objects of almost philosophical contemplation during his work of the period. Jean Leymarie considered that: 'during the war Braque concentrated with great force and simplicity on the tutelary virtues of objects' (Jean Leymarie, *Georges Braque*, Munich, 1988, n.p.).



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MAURICE DE VLAMINCK

1876 - 1958

Fleurs dans un vase bleu

signed *Vlaminck* (lower right)

oil on canvas

73.5 by 92cm., 28⁷/₈ by 36¹/₄in.

Painted in 1912.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Ambroise Vollard, Paris

Ohana Gallery, London (acquired by 1957)

Marlborough Gallery, London

Private Collection, Europe

Elisyum Gallery, Moscow

Private Collection, Russia

EXHIBITED

London, Ohana Gallery, *Exhibition of the French Masters of the 19th & 20th Centuries*, 1957

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



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BERNARD BUFFET

1928 - 1999

Pot de Jacinthes

signed *Bernard Buffet* and dated 52 (centre right)

oil on canvas

64.7 by 50cm., 25½ by 19¾in.

Painted in 1952.

The authenticity of this work has been confirmed
by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris

Sale: Christie's, New York, 9th May 2000, lot 243

Private Collection (acquired in 2000; sale:

Christie's, New York, 10th May 2007, lot 385)

Purchased at the above sale by the present owner

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

MARC CHAGALL

1887 - 1985

Esquisse pour 'La Fiancée rêvant'

signed *Chagall* (lower right)
gouache, brush and ink, oil and pencil on paper
27.5 by 22.5cm., 10⁷/₈ by 8⁷/₈in.
Executed in 1952.

The authenticity of this work has been confirmed by
the Comité Chagall.

PROVENANCE

Private Collection (acquired directly from the artist)
Private Collection (by descent from the above)
Acquired from the above by the present owner

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

RAOUL DUFY

1877 - 1953

Bouquet de tulipes et anémones

signed *Raoul Dufy* (towards lower left)

gouache and watercolour on paper

50.4 by 65.5cm., 19¾ by 25¾in.

Executed in 1942.

PROVENANCE

Private Collection, Switzerland

Thence by descent to the present owner

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, no. 1334, illustrated p. 101

† ⊕ £ 18,000-25,000

€ 21,400-29,600 US\$ 23,300-32,400



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RAOUL DUFY

1877 - 1953

Composition, port, violon, fontaine

signed *Raoul Dufy* (lower centre) and dedicated à *Roudinesco* (towards lower left)

gouache on paper

27.7 by 41.8cm., 11 by 16½in.

Executed in 1932.

PROVENANCE

Dr Roudinesco, Paris (acquired directly from the artist)

Private Collection, France

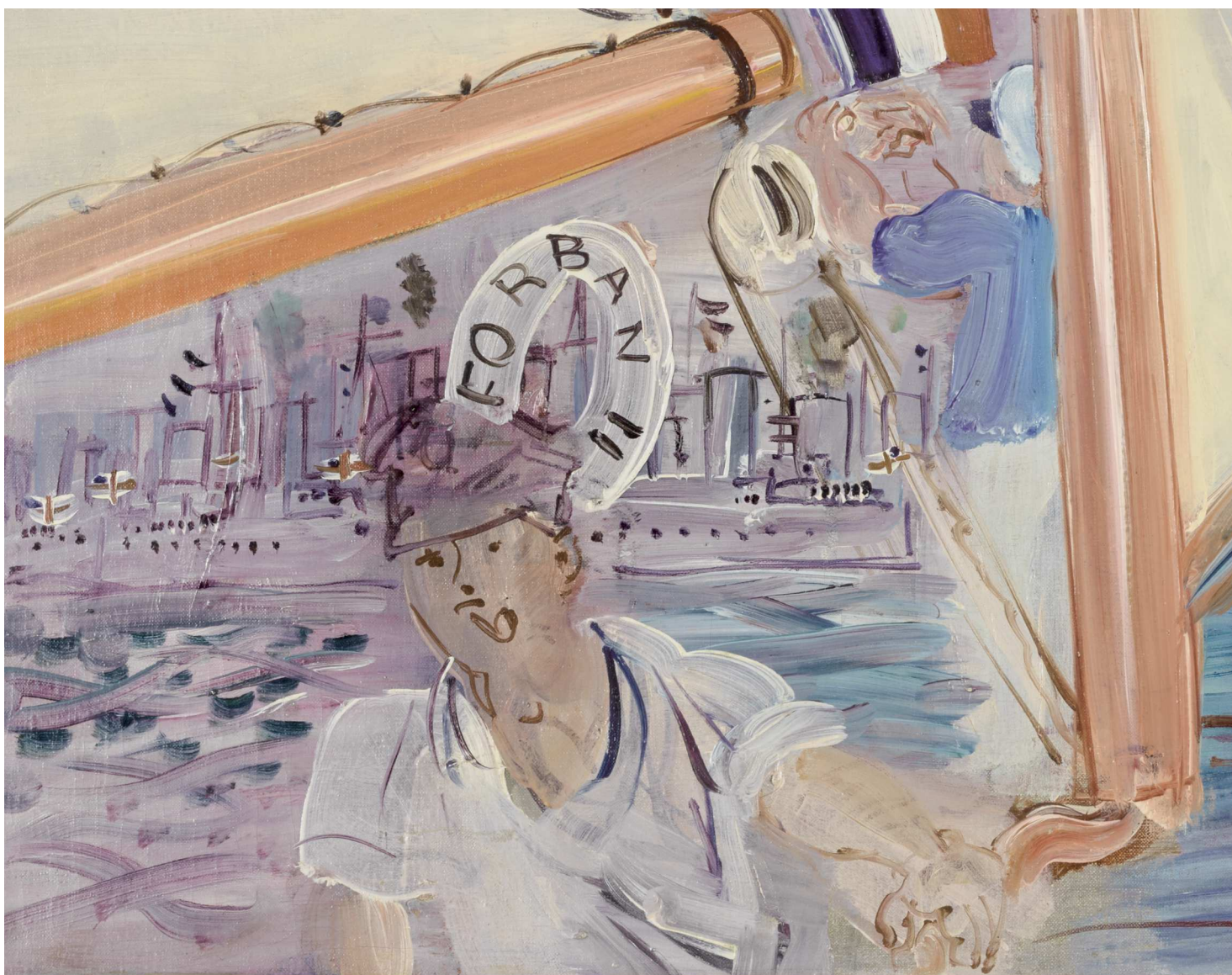
Acquired from the above by the present owner

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, no. 2004, illustrated p. 346

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



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RAOUL DUFY

1877 - 1953

Forban

signed *Raoul Dufy*, dated 1935 and inscribed *Cowes*
(lower right)
oil on canvas
33.2 by 82.4cm., 13¹/₈ by 32¹/₂in.
Painted in 1935.

PROVENANCE

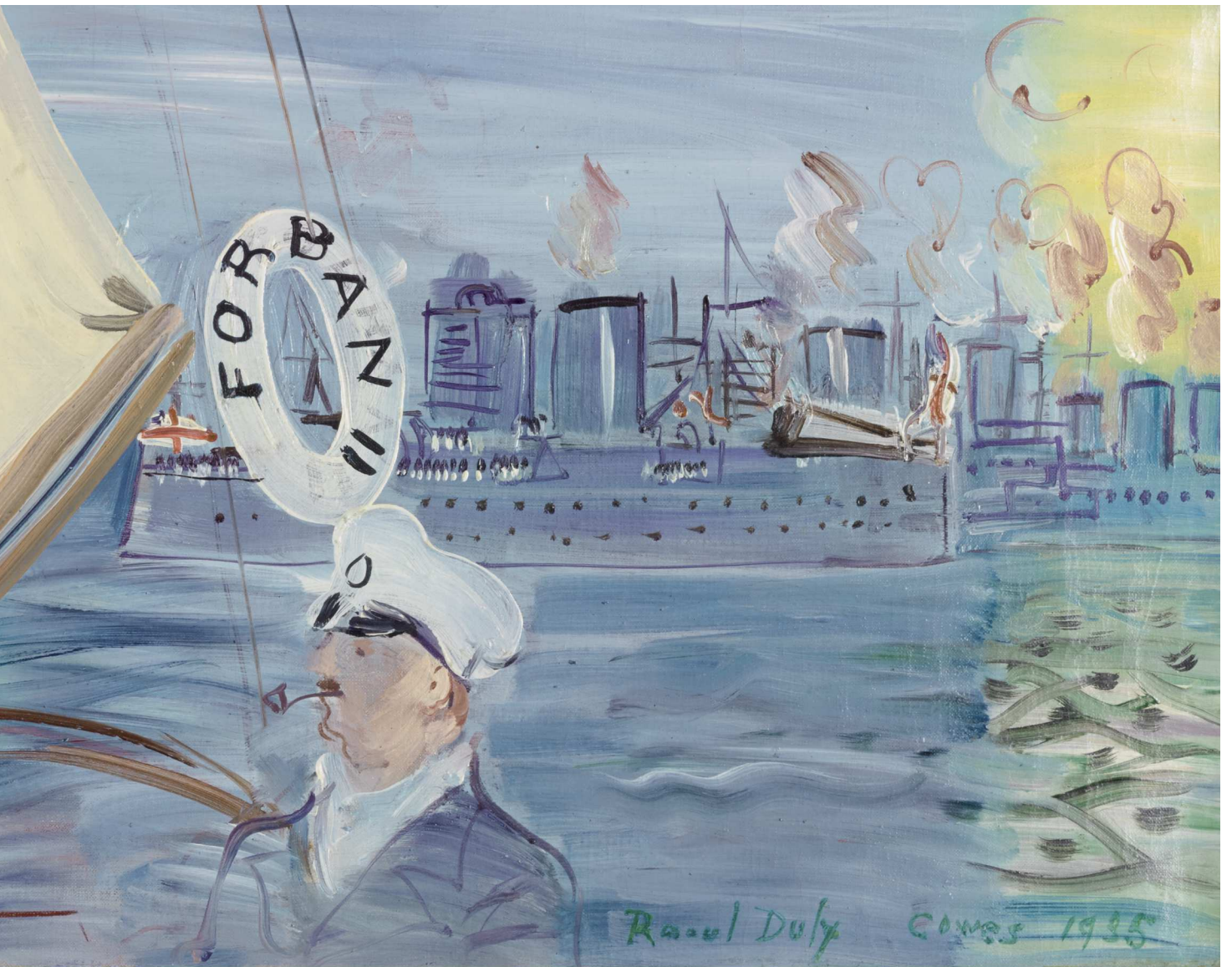
Private Collection, Switzerland (sale: Sotheby's, London,
22nd June 2004, lot 162)
Purchased at the above sale by the present owner

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre
peint*, Geneva, 1973, vol. II, no. 905, illustrated p. 376

± ⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000



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LÉONARD TSUGUHARU FOUJITA

1886 - 1968

Jeune fille à l'oiseau

signed *L. Foujita* (lower centre)
gouache, watercolour and brush and ink on paper
laid down on board
42.7 by 30.7cm., 16⁷/₈ by 12¹/₂in.
Executed circa 1964.

The authenticity of this work has been confirmed
by Sylvie Buisson.

PROVENANCE

Private Collection, New York (acquired
circa 1980)
Acquired from the Estate of the above by
the present owner

EXHIBITED

Paris, Galerie Pétridès, *Foujita: Septième
exposition personnelle*, 1964

‡ ⊕ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



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LÉONARD TSUGUHARU
FOUJITA

1886-1968

Fille au chat

signed *Foujita* (lower left); signed *Foujita*
on the stretcher
oil on canvas
18 by 14cm., 7 $\frac{1}{8}$ by 5 $\frac{1}{2}$ in.
Painted in 1955.

PROVENANCE

Private Collection, Tokyo
Private Collection, Japan (by descent from the
above)
Acquired from the above by the present owner

LITERATURE

Sylvie Buisson, *Léonard Tsuguharu Foujita*, Paris,
2001, vol. II, no. 55.62, illustrated p. 442

£ 60,000-80,000
€ 71,500-95,000 US\$ 78,000-104,000



173

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LÉONARD TSUGUHARU
FOUJITA

1886 - 1968

Le Songe

signed *Foujita* and in Japanese and dated *Paris*
29-3-51 (lower left)
pencil on paper
16.3 by 23cm., 6 $\frac{3}{8}$ by 9in.
Drawn in Paris on 29th March 1951.

The authenticity of this work has been confirmed
by Sylvie Buisson.

PROVENANCE

Kimiyo Foujita, Paris (the artist's wife; sale:
Cornette de Saint Cyr, Paris, *Succession Kimiyo*
Foujita, première partie, 26th March 2013, lot 12)
Purchased at the above sale by the present owner

⊕ £ 4,000-6,000

€ 4,750-7,200 US\$ 5,200-7,800



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

FRANÇOISE GILOT

b. 1921

Paloma étendue

signed *F. Gilot* (lower right); dated *Mars 50* on
the verso

pencil on paper

50.5 by 65.5cm., 19 $\frac{7}{8}$ by 25 $\frac{3}{4}$ in.

Drawn in March 1950.

This work is registered in the artist's archives
under no. 60877.

PROVENANCE

Galerie Louise Leiris, Paris

Acquired by the present owner in 2011

⊕ £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

BALTHUS

1908 - 2001

Etude pour Les Beaux jours

signed with the initial *B* and dated 44 (lower left)
oil on paper laid down on canvas
37.9 by 45.7cm., 14 $\frac{7}{8}$ by 18in.
Painted in 1944.

PROVENANCE

Galerie Henriette Gomes, Paris
Acquired from the above by the present owner in the late 1980s

EXHIBITED

Ornans, Musée Gustave Courbet, *Balthus dans le maison de Courbet*, 1992, no. 17

LITERATURE

Virginie Monnier, *Balthus, Catalogue raisonné de l'œuvre complet*, Paris, 1999, no. P 150, illustrated p. 145 and in colour p. 74

£ 200,000-300,000

€ 237,000-356,000 US\$ 259,000-389,000

Etude pour Les Beaux jours, in the Hirshhorn Museum and Sculpture Garden in Washington, is considered to be one of the masterpieces of Balthus' *œuvre*. The present work is one of two known studies for this work, executed in 1944, painted at a time when Europe was being ravaged by the Second World War. Balthus' painting of this period can arguably be seen as a response to this international turmoil, yet the title of the present work alludes to better times. Pierre Jean Jouve, the French writer, novelist and poet who knew Balthus well dedicated a text on *Etude pour Les Beaux jours* in his *Proses* published in 1960. In his short text, inspired by Balthus' work, he evokes the 'beaux jours...quand toute grâce baignait l'univers en innocence' (in *Balthus* (exhibition catalogue), Centre Pompidou, Musée National d'Art Moderne, Paris, 1983-84, p. 67).

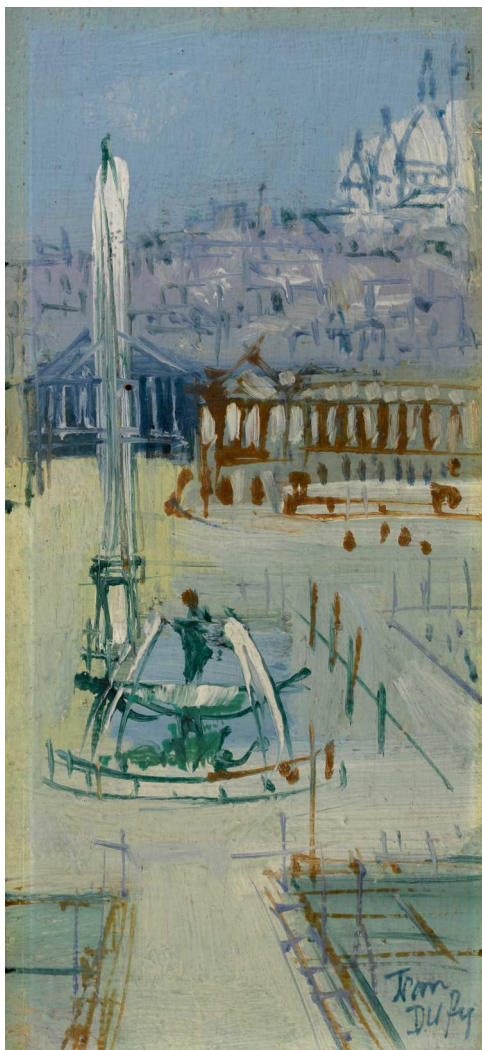
Away from the immediate threat of war, Balthus focussed much of his work on languid and quiet interior scenes. In the present work, the painter juxtaposes a fireplace in the background with the portrayal of a young girl reclining in her chaise-longue holding up a mirror, a frequent iconic pose in Balthus' works. The reclining girl is a motif which echo the state of sleep and awareness, and on this particular pose the artist writes in his memoirs, 'There is no more exacting discipline than capturing these variations in faces and poses of my daydreaming young girls. The drawing's caress seeks to rediscover a childlike grace that vanishes so quickly, leaving us with an inconsolable memory. The challenge is to track down the sweetness so that graphite on paper can re-create the fresh oval of a face, a shape close to angels' faces' (Balthus, *Vanished Splendors, A Memoir*, New York, 2002, p. 65). Seated in a bourgeois interior, the young girl is caught in the act of admiring her features, echoing the Greek myth of Narcissus and his death provoked by self-contemplation. The influence of the Italian primitives, such as Piero della Francesca, is referenced in the sfumatic glow and light tones of *Etude pour Les Beaux jours*. The interior further echoes Matisse's works from the late 20s, in which background and foreground as well as decorative motifs are fused into one to achieve a very distinct depiction of space.



Balthus, *Golden Days*, 1945-1946, oil on canvas, 148 x 199 cm.
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington



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JEAN DUFY

1888 - 1964

Paris, Place de la Concorde

signed *Jean Dufy* (lower right)

oil on panel

24 by 11cm., 9½ by 4¼in.

The authenticity of this work has been confirmed
by Jacques Bailly.

PROVENANCE

Private Collection, France (probably acquired
circa 1960)

Sale: Pousse-Cornet, Blois, 28th November 2016,
lot 9

Purchased at the above sale by the present owner

⊕ £ 10,000-12,000

€ 11,900-14,300 US\$ 13,000-15,600



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PROPERTY FROM A PRIVATE FRENCH
COLLECTION

MARIE LAURENCIN

1885 - 1956

Femme à la guitare et aux fleurs

signed *Marie Laurencin* (lower right)

oil on canvas

61.1 by 45.8cm., 24 by 17¾in.

PROVENANCE

Galerie de l'Art Moderne, Paris (acquired by 1952)

Mme S. J. Benoit, Paris

Thence by descent to the present owner

LITERATURE

Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre peint*, Tokyo, 1986, vol. I, no. 1179, illustrated p. 478

⊕ £ 45,000-55,000

€ 53,500-65,500 US\$ 58,500-71,500



178

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PROPERTY FROM A PRIVATE COLLECTION

TAKANORI OGUISS

1901 - 1986

Mairie de Saint-Denis, Le Beffroi

signed *Oguiss* (lower right); signed *Oguiss*,
inscribed *Mairie St Denis* and *189 rue Ordener*
Paris 18 on the reverse

oil on canvas

92 by 65.4cm., 36¼ by 25¾in.

Painted circa 1951.

This work will be included in the forthcoming
Oguiss Catalogue raisonné being prepared by Les
Amis d'Oguiss.

PROVENANCE

Massimo Cassani, Milan (probably)

Luigi Prada, Milan (probably acquired from the
above)

Ivanoe Fraizzoli, Milan (acquired from the above
in 1960)

By descent from the above to the present owner
in 1980

EXHIBITED

Milan, Galleria Gussoni, *Oguiss mostra personale*,
1953, no. 25 (titled *Mairie de St Denis*)

£ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900



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PROPERTY FROM A PRIVATE COLLECTION

TAKANORI OGUISS

1901 - 1986

Livres neufs

signed *Oguiss* (lower right); titled and inscribed 13
on the reverse
oil on canvas
60 by 73cm., 23½ by 28¾in.
Painted in Paris in 1952.

This work will be included in the forthcoming
Oguiss Catalogue raisonné being prepared by Les
Amis d'Oguiss.

PROVENANCE

Massimo Cassani, Milan (probably)
Luigi Prada, Milan (acquired from the above)
Ivanoe Fraizzoli, Milan (acquired from the above
in 1960)
By descent from the above to the present owner
in 1980

EXHIBITED

Milan, Galleria Gussoni, *Oguiss mostra personale*,
1953, no. 1

The present work depicts a bookstore on Rue de
Crimée in the 19th arrondissement in Paris.

£ 35,000-45,000

€ 41,500-53,500 US\$ 45,300-58,500



180

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MAURICE DE VLAMINCK

1876 - 1958

Voiliers

signed *Vlaminck* (lower right)
oil on canvas
54.3 by 65.1cm., 21¼ by 25½in.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Private Collection, France
Acquired from the Estate of the above by
the present owner

⊕ £ 50,000-70,000
€ 59,500-83,000 US\$ 65,000-91,000



181

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MAXIMILIEN LUCE

1858 - 1941

Paysage de Rolleboise

signed *Luce* (lower right)
oil on canvas
54 by 73.1cm., 21¼ by 28¾in.

PROVENANCE

Galerie Durand-Ruel, Paris
Sale: Parke-Bernet Galleries, New York,
7th March 1968, lot 159
Hammer Galleries, New York (purchased at the
above sale)
Sale: Christie's, New York, 20th September 2011,
lot 171
Private Collection, France (purchased at the
above sale)
Sale: Sotheby's, London, 6th February 2014, lot 501
Purchased at the above sale by the present owner

LITERATURE

Denise Bazetoux, *Catalogue raisonné de l'œuvre
peint de Maximilien Luce*, Paris, 1986, vol. II,
no. 2329, illustrated p. 541

‡ £ 25,000-35,000
€ 29,600-41,500 US\$ 32,400-45,300

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALBERT MARQUET

1875 - 1947

Mistral à L'Estaque

signed *Marquet* (lower left)

oil on canvas

65 by 81cm., 25½ by 31⅞in.

This work will be included in the forthcoming *Marquet Catalogue critique* being prepared by the Wildenstein Institute.

PROVENANCE

Galerie des Granges, Geneva

Private Collection (acquired from the above)

Thence by descent to the present owner

‡ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

**ANDRÉ DUNOYER DE
SEGONZAC**

1884 - 1974

Iris bleu

signed *A. Dunoyer de Segonzac* (upper right)
watercolour and gouache on paper
58 by 79.8cm., 22¾ by 31½in.

The authenticity of this work has been confirmed
by Madame de Varine.

PROVENANCE

Acquavella Galleries, New York
Private Collection, Switzerland
Thence by descent to the present owner

£ 7,000-10,000

€ 8,300-11,900 US\$ 9,100-13,000



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

**ANDRÉ DUNOYER DE
SEGONZAC**

1884 - 1974

Fleurs et légumes

signed *A. Dunoyer de Segonzac*
(towards lower left)
watercolour and gouache on paper
58.1 by 79.1cm., 22⅞ by 31⅞in.

The authenticity of this work has been confirmed
by Madame de Varine.

PROVENANCE

Private Collection, Switzerland
Thence by descent to the present owner

£ 8,000-12,000

€ 9,500-14,300 US\$ 10,400-15,600



185

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RAOUL DUFY

1877 - 1953

Moulay Idriss

signed *Raoul Dufy* (lower right)
watercolour on paper
50.2 by 65cm..19¾ by 25½in.
Executed in Moulay Idriss in 1926.

PROVENANCE

Galerie Bernheim-Jeune, Paris
Sale: Hôtel Drouot, Paris, 8th December 1928,
lot 7
René Gaffé, Brussels
Sale: Galerie Charpentier, Paris, 4th April 1957,
lot 80
Private Collection, France
Acquired from the above by the present owner

EXHIBITED

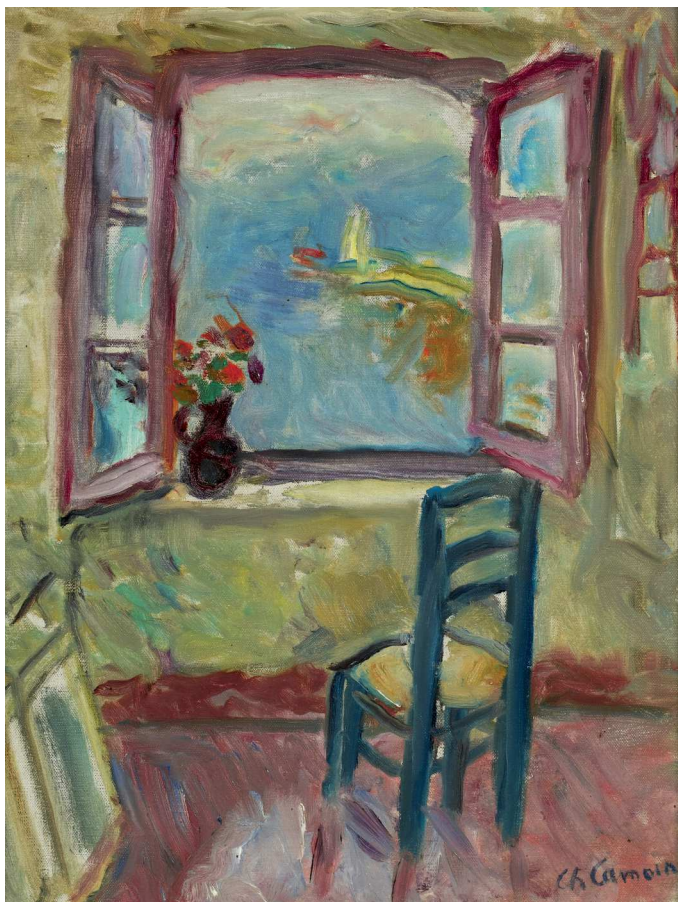
Brussels, Palais des Beaux-Arts, *Raoul Dufy*,
1943, no. 38

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy Catalogue
raisonné des aquarelles, gouaches et pastels*,
Paris, 1981, vol. I, no. 375, illustrated p. 135

‡ ⊕ £ 18,000-25,000

€ 21,400-29,600 US\$ 23,300-32,400



186

186

CHARLES CAMOIN

1879 - 1965

Fenêtre de l'atelier ouverte sur le port de St Tropez

signed *Ch. Camoin* (lower right)

oil on canvas

35.2 by 27.1cm., 17³/₄ by 10⁵/₈in.

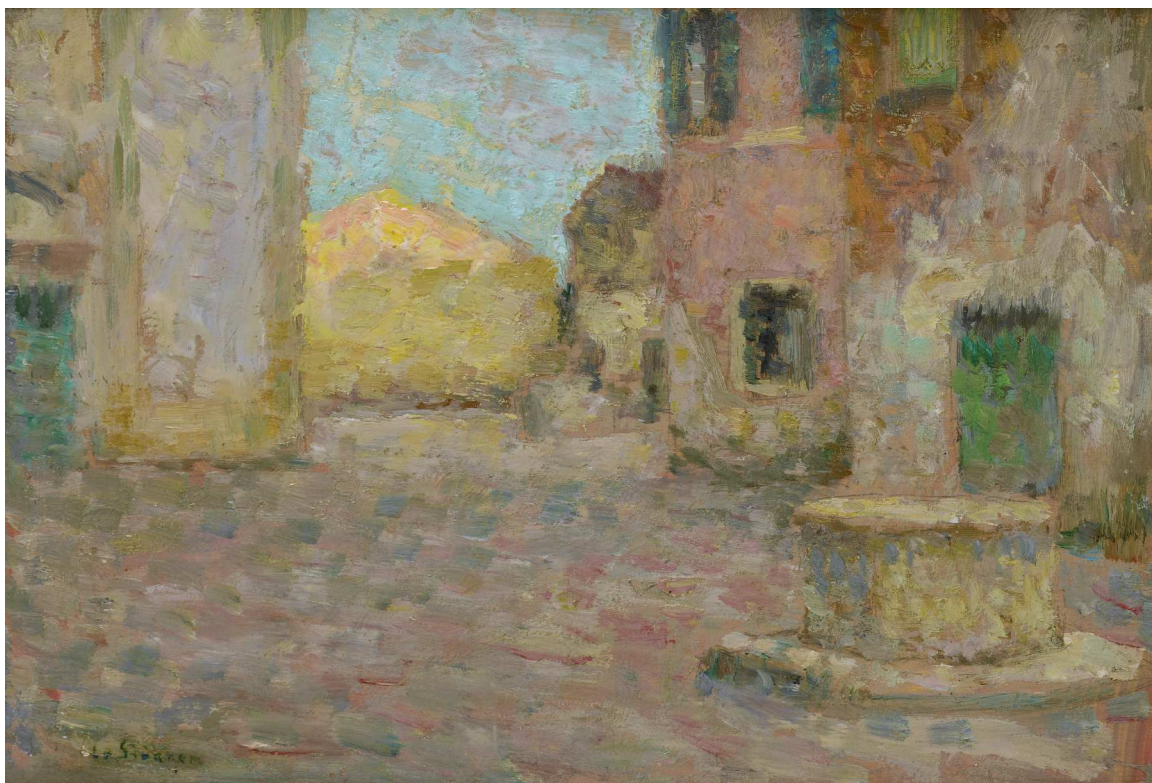
This work is recorded in the Camoin Archives held
by Madame Grammont-Camoin.

PROVENANCE

Sale: Hôtel Drouot, Paris, 13th March 1963, lot 72
Private Collection, France

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



187

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HENRI LE SIDANER

1862 - 1939

Petite place, Venise

signed *Le Sidaner* (lower left)

oil on panel

15.7 by 22.2cm., 6¹/₈ by 8³/₄in.

Painted in Venice in November 1905.

The authenticity of this work has been confirmed by Yann Farinaux-Le Sidaner.

PROVENANCE

Goupil Gallery, London (acquired by 1906)

M. Newman Ltd., London

Private Collection, Switzerland

Acquired from the above by the present owner

EXHIBITED

London. Goupil Gallery, *Henri Le Sidaner, Venise du crépuscule à la nuit*, 1906, n.n.

The present work is mentioned in the artist's agenda from his 1905 trip to Venice as *Etude quartier pescadore*. It was probably inspired by the famous fountain in the Campo delle Beccarie, near the market area of Venice.

‡ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



188

188

ALBERT SAVERYS

1886 - 1964

Arbre

signed *Albert Saverys*, inscribed *Deynze* and dated *15* (lower left)

oil on canvas

55 by 45cm., 21⁵/₈ by 17³/₄in.

Painted in Deinze in 1915.

PROVENANCE

Armand Heins, Belgium

Mr & Mrs Heins, Belgium (by descent from the above in 1938)

Private Collection, Belgium (acquired from the above in 1991)

Thence by descent to the present owner

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



189

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LÉON DE SMET

1881 - 1966

Nature morte avec fleurs et
coquillages

oil on canvas
80 by 100cm., 31½ by 39⅞in.
Painted *circa* 1925-30.

The authenticity of this work has been confirmed
by Piet Boyens.

PROVENANCE

Acquired by the present owner in Brussels in
the 1980s

⊕ £ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000

ARISTIDE MAILLOL

1861 - 1944

Dina

inscribed with the monogram, numbered 2/6 and with the foundry mark *Alexis Rudier Fondateur Paris* bronze

height: 21.3cm., 8³/₈in.

Conceived in 1937 and cast in bronze by the Alexis Rudier Foundry, Paris in a numbered edition of 6 plus 2 artist's proofs.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Arthur Tooth & Sons, London

Private Collection, Europe (acquired from the above)

Acquired by the present owner in 2016

LITERATURE

Dina Vierny & Bertrand Lorquin (eds.), *Maillol, La Passion du bronze* (exhibition catalogue), Fondation Dina Vierny, Musée Maillol, Paris, 1995, n.n., illustration of another cast p. 39 (titled *Femme assise* and as dating from 1930)

An Exhibition of Original Pieces of Sculpture by Aristide Maillol 1861-1944 (exhibition catalogue), Paul Rosenberg & Co., New York (& travelling in the USA), 1958-60, no. 39, illustration of another cast p. 39 (titled *Seated Woman Arranging Her Hair*)

Maillol au Palais des Rois de Majorque (exhibition catalogue), Musée Hyacinthe Rigaud, Perpignan, 1979, no. 69, illustration of another cast p. 107 (titled *Dina assise*)

‡ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300





191

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HENRI LE SIDANER

1862 - 1939

Le Pothuis, neige au soleil

signed *Le Sidaner* (lower right)

oil on canvas

50.3 by 40.4cm., 19 $\frac{7}{8}$ by 16in.

Painted in Gerberoy in 1938.

PROVENANCE

Louis Le Sidaner, Paris (the artist's son)

Roland, Browse & Delbanco, London (acquired by 1964)

The Gisborne Museum and Arts Centre, New Zealand (sale: Christie's, New York, 8th October 1987, lot 22)

Sale: Nouveau Drouot, Paris, 11th December 1987

Private Collection, France

Acquired from the above by the present owner

EXHIBITED

London, Roland, Browse & Delbanco, *Le Sidaner*, 1964, no. 22

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Œuvre peint et gravé*, Milan, 1989, no. 801, illustrated p. 291

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



192

192

HENRI LE SIDANER

1862 - 1939

Clair de lune, Villefranche-sur-Mer

signed *Le Sidaner* (lower left)
oil on canvas laid down on board
12.8 by 17.8cm., 5 by 7in.
Painted in 1939.

PROVENANCE

Private Collection, France (acquired directly from the artist)

Thence by descent to the present owner

EXHIBITED

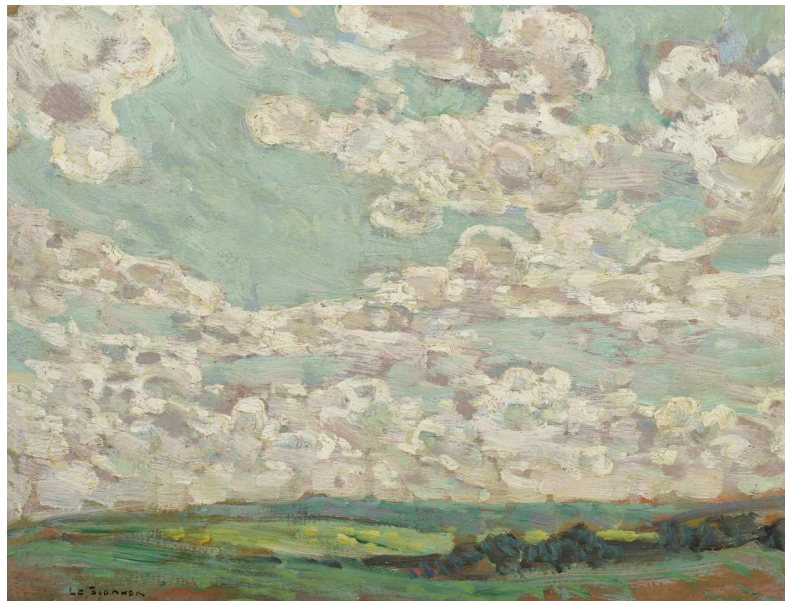
Le Touquet, Musée du Touquet-Paris-Plage, *Le Sidaner et ses amitiés artistiques*, 2014

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Milan, 1989, no. 996, illustrated p. 331

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



193

193

HENRI LE SIDANER

1862 - 1939

Ciel de printemps, Gerberoy

signed *Le Sidaner* (lower left)
oil on panel
26.6 by 35.6cm., 10½ by 14in.
Painted in 1913.

PROVENANCE

Private Collection, France (acquired directly from the artist)

Thence by descent to the present owner

EXHIBITED

Liège, Musée d'Art Moderne et d'Art Contemporain; Carcassonne, Musée des Beaux-Arts; Limoux, Musée Petiet & Laren, Singer Museum, *Henri Le Sidaner, 1862-1939, 1996-97*, no. 44, illustrated in colour in the catalogue Le Touquet, Musée du Touquet-Paris-Plage, *Le Sidaner et ses amitiés artistiques*, 2014

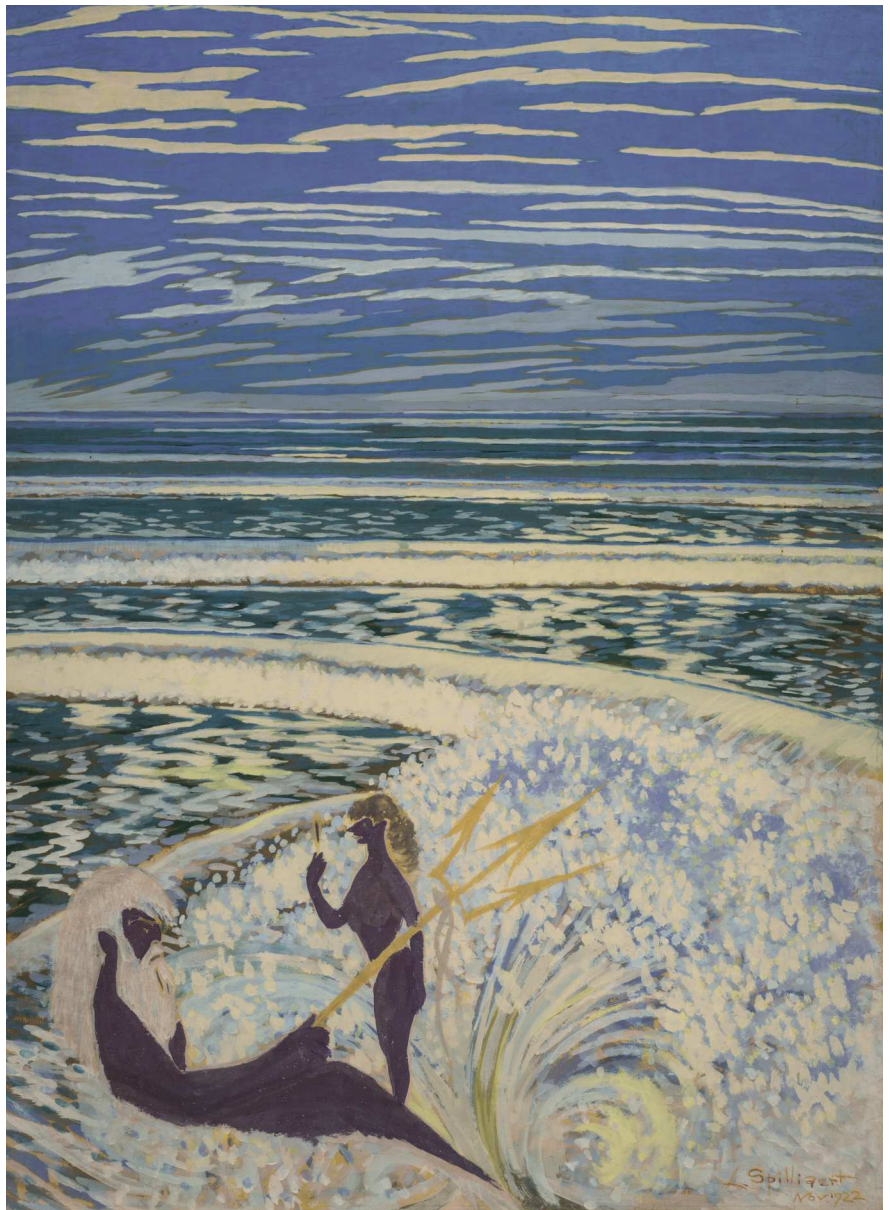
LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Milan, 1989, no. 1036, illustrated p. 340

Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-L'Eau, 2013, illustrated p. 222

£ 6,000-8,000

€ 7,200-9,500 US\$ 7,800-10,400



193A

193A

LÉON SPILLIAERT

1881 - 1946

Neptune et Galathée

signed *L. Spilliaert* and dated *Nov. 22* (lower right)

gouache on brown paper

99.8 by 73.8cm., 39¼ by 29⅞in.

Executed in November 1922.

The authenticity of this work has been confirmed by Madame Anne Adriaens-Pannier.

PROVENANCE

Estate of the Artist

Thence by descent to the present owner

LITERATURE

Léon Spilliaert: Symbol and Expression in 20th Century Belgian Art (exhibition catalogue), The Phillips Collection, Washington D.C., 1980, fig. 11, illustrated p. 39

Francine-Claire Legrand, *Léon Spilliaert*, Lannoo, 1981, no. 194, illustrated p. 213

£ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



194

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ARTHUR SEGAL

1875 - 1944

Stilleben. Blumen in Töpfen (Still Life. Flowers in a Pot)

signed *A. Segal* (lower right)
oil on board
65 by 50.5cm., 25½ by 19⅞in.
Painted *circa* 1911.

The authenticity of this work has been confirmed
by Dr Pavel Liska.

PROVENANCE

Private Collection, Berlin
Acquired from the above by the present owner

£ 6,000-8,000
€ 7,200-9,500 US\$ 7,800-10,400



195

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PROPERTY FROM A PRIVATE COLLECTION

MOÏSE KISLING

1891 - 1953

Bouquet

signed *Kisling* (lower left)

oil on canvas

41.3 by 33.5cm., 16¼ by 13¼in.

Painted in 1923.

This work will be included in the fourth volume of the *Catalogue raisonné* of works by Moïse Kisling currently in preparation by Jean Kisling and Marc Ottavi.

PROVENANCE

Private Collection, France

Stéphanie Darnétal, Paris (acquired from the above before 1990)

Thence by descent to the present owner in 2001

LITERATURE

Jean Kisling, *Kisling, Catalogue raisonné*, Paris, 1995, vol. III, no. 17, illustrated p. 222

⊕ £ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000



196

196

ARMAND GUILLAUMIN

1841 - 1927

Route enneigée aux environs de Paris

signed *Guillaumin* and dated 79 (lower left)
oil on canvas
33.3 by 45.7cm., 13 by 17¾in.
Painted in 1879.

PROVENANCE

Sale: Palais Galliera, Paris, 9th December 1969,
lot 66
Private Collection, France

LITERATURE

Georges Serret & Daniel Fabiani, *Armand
Guillaumin, Catalogue raisonné de l'œuvre peint*,
Paris, 1971, no. 12, illustrated p. 99 (dated as
circa 1871)

£ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



197

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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Usine au bord de l'Oise, effet de neige

signed G. Loiseau (lower left)
oil on canvas
60.3 by 81.2cm., 23¾ by 32in.
Painted in 1905.

This work will be included in the forthcoming
*Catalogue raisonné of the Works of Gustave
Loiseau* being prepared by Didier Imbert.

PROVENANCE

Richard Hammel, Bursins Vaud (sale: Villa les
Plantaz, Bursins, 7-8th May 1980, lot 119)
Purchased at the above sale by the present owner

LITERATURE

François Thiébauld-Sisson, *Gustave Loiseau*,
Paris, 1930, illustrated p. 47

± £ 20,000-30,000
€ 23,700-35,600 US\$ 25,900-38,900

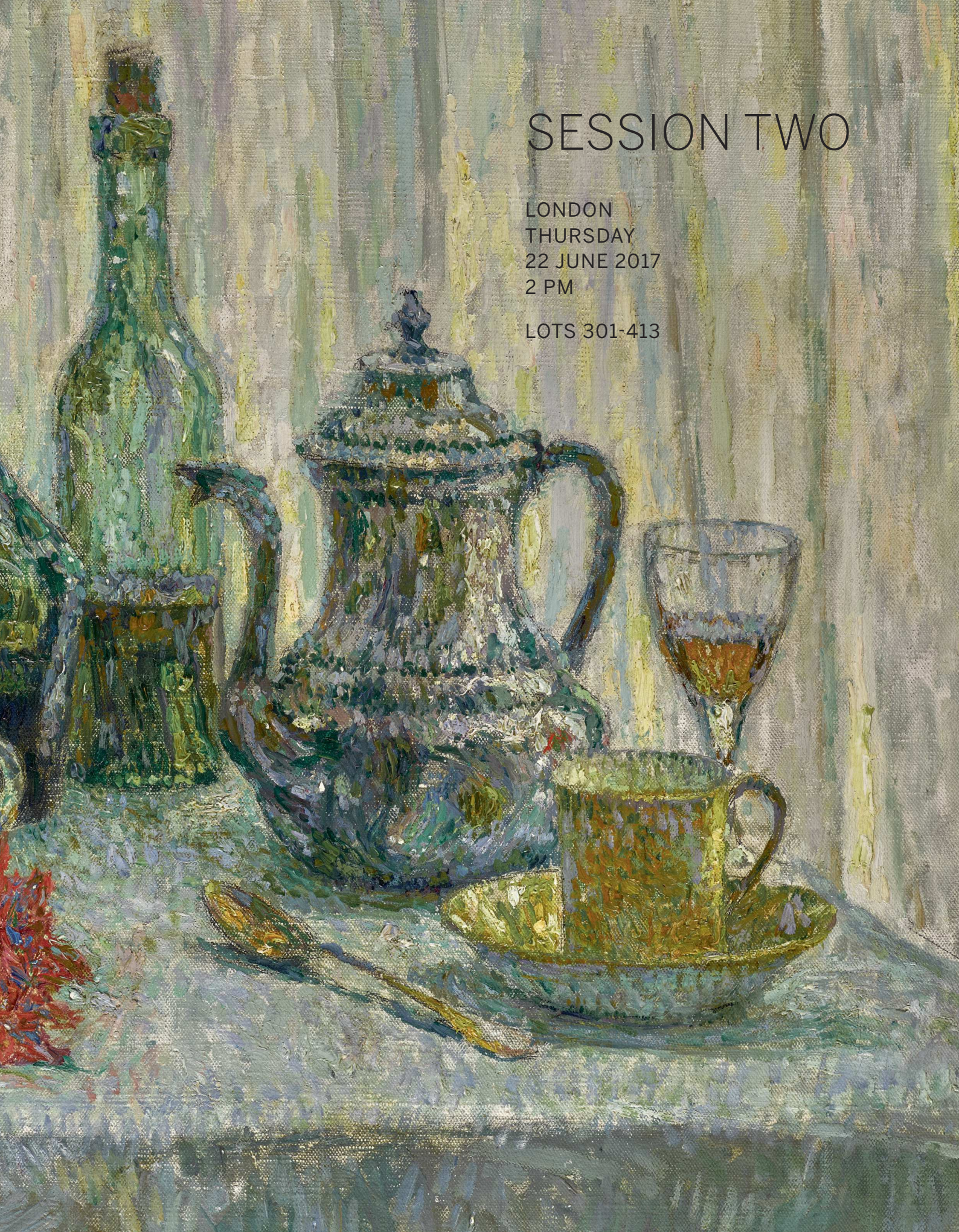
END OF SESSION ONE



SESSION TWO

LONDON
THURSDAY
22 JUNE 2017
2 PM

LOTS 301-413





301

301

PROPERTY FROM A PRIVATE COLLECTION

SONIA DELAUNAY-TERK

1885 - 1979

Composition

signed *Sonia Delaunay* and dated 1942 (lower left)
watercolour on paper
21 by 18cm., 8¼ by 7½in.
Executed in 1942.

The authenticity of this work has been confirmed
by Richard Riss.

PROVENANCE

Private Collection, Milan (acquired in the 1960s)
Private Collection, Italy (by descent from the
above)
Acquired from the above by the present owner

⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900

BALTASAR LOBO

1910 - 1993

La Brise

inscribed *Lobo*, numbered *EA 3/4* and inscribed with the foundry mark *Susse Fondeur Paris*
bronze

height: 28cm., 11in.

Conceived in 1976 and cast in bronze by the Susse Foundry, Paris in an edition of 8 plus 4 artist's proofs; this work cast in 1989.

This work is recorded in the archives of the Galerie Malingue, Paris, under no. 7606 and will be included under no. 7606 in the forthcoming *Catalogue raisonné of the Sculptures of Baltasar Lobo* being prepared by Galería Freites.

PROVENANCE

Galerie Malingue, Paris

Acquired from the above by the present owner

LITERATURE

Joseph-Émile Muller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985, no. 426, illustration of another cast n.p.

Ω ⊕ £ 8,000-12,000

€ 9,500-14,300 US\$ 10,400-15,600



303

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

VICTOR BRAUNER

1903 - 1966

Reconstruction de l'être aimé II

signed *Victor Brauner* and dated *1.59* (lower right);

oil on canvas

73 by 59.9cm., 28³/₄ by 23⁵/₈in.

Painted in January 1959.

The authenticity of this work has been confirmed
by Samy Kinge.

PROVENANCE

Iolas Gallery, New York

Acquired from the above by the present owner

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



303

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

YVES TANGUY

1900 - 1955

Sans titre

signed *Yves Tanguy* and dated 47 (lower right)
gouache, pastel, brush and ink and pencil on paper
32 by 24.4cm., 12⁵/₈ by 9⁵/₈in.
Executed in 1947.

At this time it is the intention of the Tanguy committee to include this work in the forthcoming revised *Yves Tanguy Catalogue raisonné*.

PROVENANCE

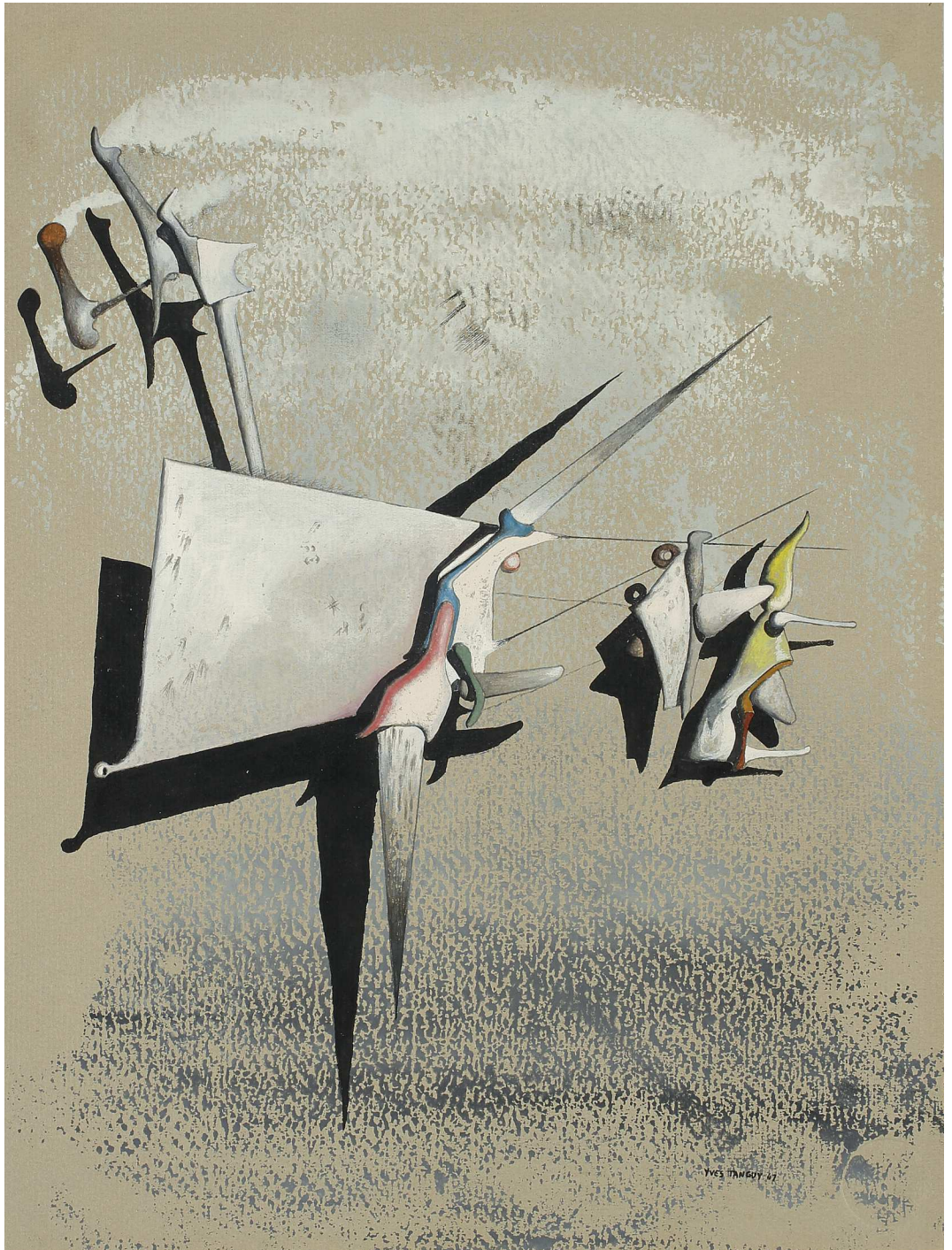
Pierre Matisse Gallery, New York
Private Collection, U.S.A. (acquired from the above in 1954)
Thence by descent to the present owner

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000

“Until Tanguy, the object, whatever external shocks it had undergone, remained distinct in the last analysis, a prisoner of its identity. With Tanguy we enter for the first time a world of total latency: ‘In any case, nothing of actual appearances,’ Rimbaud had promised...”

ANDRÉ BRETON, 1928



304

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

JOAN MIRÓ

1893 - 1983

Formes

signed *Miró* (centre right); signed *Joan Miró*, titled and dated 29/7/35 on original card backing on the reverse
 gouache and brush and ink on paper
 37 by 30.5cm., 14½ by 12in.
 Executed on 29th July 1935.

PROVENANCE

Pierre Matisse Gallery, New York
 Galerie Nichido, Paris
 Galerie Motte, Geneva
 Private Collection, Küsnacht
 Acquired from the above by the present owner in 1980

LITERATURE

Clement Greenberg, *Joan Miró*, New York, 1948, p. 9
 Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, no. 493, illustrated p. 238

‡ ⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000

Executed in 1935, in a climate of mounting political hostility shortly before the artist was forced to leave Barcelona, *Formes* captures the key essence of much of Joan Miró's output from this period. In 1934 the artist completed a series of airy compositions in which supple linear figures drafted in Indian ink float above faint clouds of pastel shades. *Formes* shows a moment of transition from this mood of light hearted exploration to Miró's 'Sauvage' period. Miró's black ink thickens, the ground colours darken and the familiar lexicon of shapes and symbols become heavier and imbued with a greater presence. Figures dissolve into total abstraction in this example of Miró's artistic response to the disintegration of Catalan society as it descended into chaos and civil war. As Jacques Dupin has rightly noted, 'It is as though the Spanish tragedy and the Second World War as well... broke out first in the works of this Catalan artist' (Jacques Dupin, *Joan Miró: Life and Work*, London, 1962, p. 264). Yet Miró in fact often intended the works of this period to be expressions of hope and affirmations of life in the face of political horror. Evocatively, the present work captures the turbulence and tension of Miró's environment, yet still resonates with the playful optimism of the artist's draftsmanship.

By the time he executed *Formes*, Miró was enjoying relative acclaim for the unmatched originality and communicative eloquence of his paintings from the early 1930s. Herbert Read, an English poet and art critic, wrote of Miró in 1934: 'Everyone must grant Miró the sensibility of a supreme artist; there are paintings of his which leave this sensibility so naked and obvious, that only the aesthetically blind can refuse to respond - pictures in which a single sensitive line explores a field of pure colour, tracing, as it were, the graph of the artist's acutest point of sensibility, registering the seismographic disturbances of a mind exposed to the assaults of the senses' (Herbert Read in Christian Zervos (ed.), *Cahiers d'Art*, 9, nos. 1-4, 1934, p. 52).



305

MAN RAY

1890 - 1976

Chess Set

inscribed *R* (on red and silver King)
 32 chessmen in anodised aluminium
 height of King: 5.1cm., 2in.
 Executed in 1947 in a limited edition.

PROVENANCE

Sale: Sotheby's Arcade, New York, 5th October
 1988, lot 194
 Private Collection, Pennsylvania (purchased at
 the above sale)
 Acquired from the above by the present owner
 in 2007

LITERATURE

Arturo Schwarz, *Man Ray: The Rigour of
 Imagination*, New York, 1977, no. 325, illustration
 of another version p. 217 (photograph
 erroneously captioned as no. 324)

± £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900





307

307

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

MAX ERNST

1891 - 1976

Ein Segelboot im Mond (A Sailing Boat in the Moon)

signed *Max Ernst*, titled and dedicated *Für Trude Schulte-Hostedde* on the artist's mount
pastel and chalk *frottage* on paper laid down on
the artist's mount

image size: 21.2 by 15.3cm., 8³/₈ by 6in.

artist's mount: 31.5 by 24.5cm., 11³/₈ by 9³/₄in.

Executed in 1965.

PROVENANCE

Gertrud Schulte-Hostedde, Brühl

(a gift from the artist in 1970)

Private Collection, Germany (a gift from the
above in 1990)

Thence by descent to the present owners in 2016

LITERATURE

Werner Spies, Sigrid & Günter Metken & Jürgen
Pech (ed.), *Max Ernst, Werke 1964-1969*, Cologne,
2007, vol. VII, no. 4094, illustrated p. 127

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300

MAX ERNST

1891 - 1976

Horizon

signed *Max Ernst* (lower right)
oil on canvas in original artist's frame
21.7 by 26.7cm., 8½ by 10½in.
Painted in 1926.

PROVENANCE

Serge Lifar, Paris
Acquired by the present owner in 2000

EXHIBITED

Paris, Galerie Vignon, *Collection de peintures de nos jours appartenant à Serge Lifar*, 1929

LITERATURE

Werner Spies, Jürgen Pech & Günter Metken (ed.), *Max Ernst, Werke 1925-1929*, Cologne, 1976, vol. II, no. 996, illustrated p. 105

Robert McNab, *Ghost Ships, A Surrealist Love Triangle*, New Haven, 2004, no. 82, illustrated in colour, p.164

‡ ⊕ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000

The present work is a study that Max Ernst executed for a stage design for Constant Lambert's *Romeo and Juliet*, performed in 1926 by Diaghilev's *Ballets Russes* in Monte Carlo. The first owner of this work was the dancer and choreographer Serge Lifar, who joined the Ballets Russes in 1923 at the age of eighteen. Diaghilev was immediately struck by Lifar's dance and, under his sponsorship, went on to become one of the greatest dancers and choreographers of the twentieth century. 'For a long time', wrote Arnold Haskell, 'the Russian ballet had been considered bourgeois by the Surrealist group [...] the obvious thing to do was to commission décor from some of the group and win them over that way'. In 1926 they commissioned Max Ernst and Joan Miró to design the curtains and the front cloth respectively of the Ballets Russes of Monte Carlo. This collaboration was a great success and led to other major Surrealist artists such as Dalí to do similar collaborations.



Serge Lifar, photo by Cecil Beaton



308

AFTER FERNAND LÉGER

1881-1955

Femme au vase rougebears the initials *F.L.* (lower right)

mosaic

115 by 99cm., 45¼ by 39in.

Executed by Heidi Melano in the 1960s after a design by Fernand Léger; this work is unique.

PROVENANCE

Galerie Makassar-France, Paris (acquired from the Melano family)

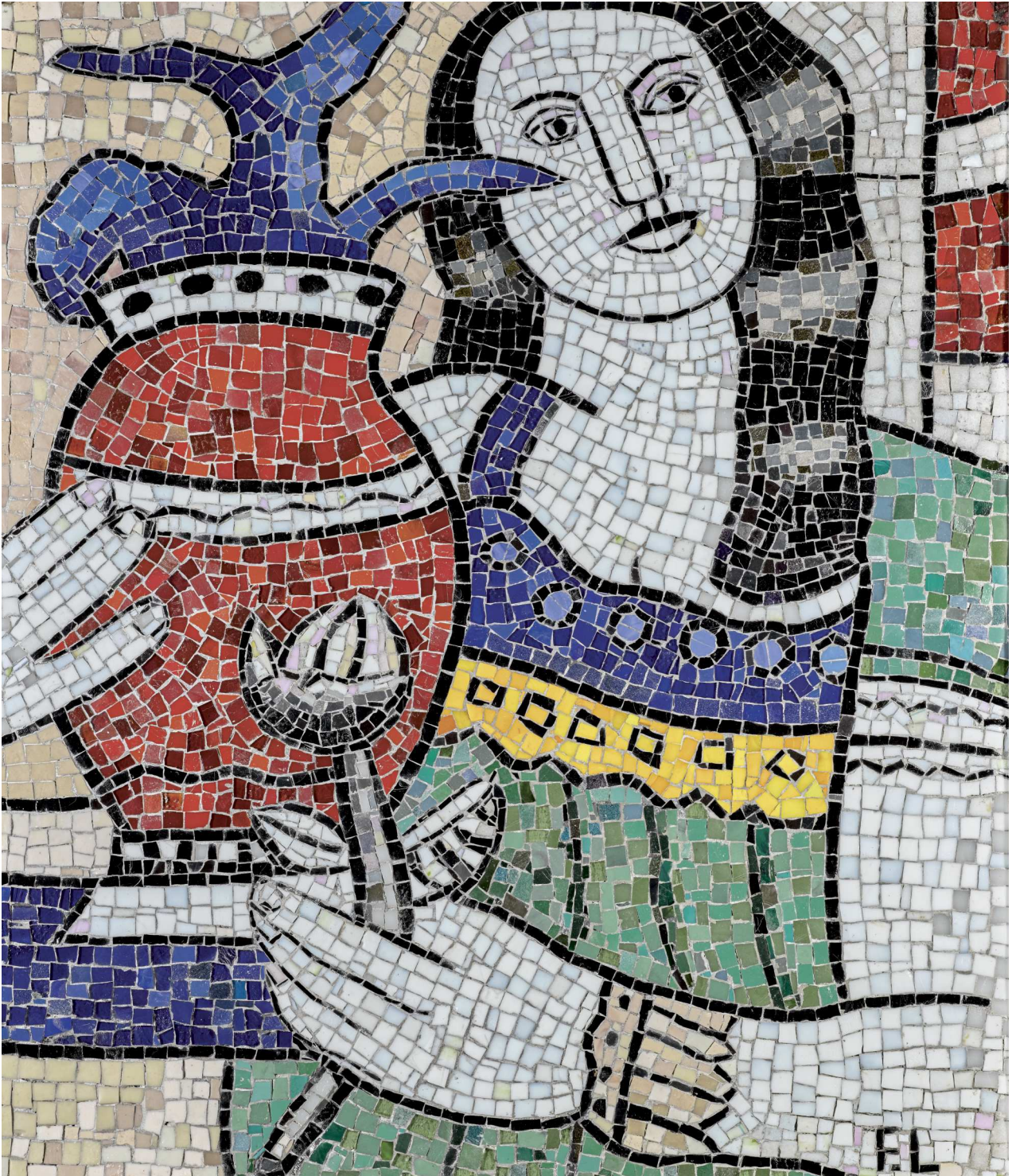
Acquired from the above by the present owner

⊕ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000



Fernand Léger, *La Vase rouge*, 1948, oil on canvas,
Private Collection



309

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LOTS 310–314

Lots 311 to 315 come from a distinguished private collection, which has been carefully assembled since the 1970s.

The father of the present owner was born to a wealthy family, who frequently entertained high society. He grew up surrounded by the celebrities of the day, from politicians to dignitaries. It was the artists, however, who captivated him the most. He was enthralled by their creations and their characterful spirits. He harboured a desire to become an artist himself; this, however, was not to be. Art was not considered a reliable profession for someone of his social background, and he was compelled instead to enrol in medical school. Here, he flourished, channelling his creativity into rigorous study. Upon graduating, his reputation as a practicing doctor grew and gained him widespread esteem; soon he was earning a respectable salary of his own. With each monthly pay cheque, the Doctor bought a work of art, thus his upstanding job earned him a return to his true passion.

Each acquisition was considered at length – his salary was by no means extravagant – steered by an eye for quality and a love of character. The small group of works from the collection presented over the following pages is led by the magnificent 1967 Picasso, where charm meets colour in a work of brilliant visual impact. It is followed by an eclectic combination of works on paper by Henry Moore, Jules Pascin, Alberto Giacometti and Albert Marquet. The Giacometti was given by the artist as a gift to its first owner Isaku Yanaihara, a professor at the University of Osaka; at around the same time, his portrait was painted in oil by Giacometti, a painting which is today owned by the Art Institute of Chicago. Together with the Marquet, the Giacometti is an example of the Doctor's fascination with small-size works; while Marquet might be best known for his Fauve oils, the Doctor selected a depiction of a goat, described with an impressive economy of line and supreme in wit.



310 Actual size

310

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Tête

ball-point pen on paper
6 by 5.7cm., 2³/₈ by 2¹/₄in.
Executed *circa* 1960.

The authenticity of this work has been confirmed
by the Comité Giacometti and is registered in the
Alberto Giacometti database under no. 3739.

PROVENANCE

Isaku Yanaihara, Osaka (a gift from the artist in
the 1950s)
Private Collection, Japan (acquired in the 1970s)
Thence by descent to the present owner

± £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Adolescents, aigle et âne

signed *Picasso*, dated 6.3.67. and numbered II (upper right)
coloured crayons on paper
49.5 by 65cm., 19½ by 25½in.
Executed on 6th March 1967.

PROVENANCE

Galerie Louise Leiris, Paris
Saidenberg Gallery, New York
Private Collection (acquired in the 1980s)
Thence by descent to the present owner

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1967 à 1968*, Paris, 1973, vol. XXVII, no. 474, illustrated pl. 183

‡ ⊕ £ 300,000-500,000

€ 356,000-595,000 US\$ 389,000-650,000

Brilliantly coloured and bursting with an exuberant sense of *joie-de-vivre*, *Adolescents, aigle et âne* reveals Pablo Picasso's extraordinary skills as a draughtsman. In March 1967 Picasso executed several drawings featuring animals such as an eagle, a donkey and a horse, alongside human figures, which are often depicted in the nude. The present work derives its imagery from ancient and Biblical sources: the image of a young man on a donkey is usually associated with the story of Jesus' triumphant entry into Jerusalem, combining symbols of humbleness and victory. The laurel wreath on his head recalls the iconography associated with ancient Rome, signifying the Imperial mark of the Roman Emperors and the sign of victory for military commanders. The eagle held by the boy on the left is also connected with Roman symbolism, representing the insignia of the ancient Roman legion and a universal symbol of power.

In choosing this iconography, Picasso anchors himself in a long tradition of depicting ancient and Christian motifs, which dominated Western art from antiquity through Renaissance and Old Master painters. As is typical of Picasso's rebellious character and his sense of wit, he does not simply illustrate these themes; rather, he interprets them from a subversive or a comical angle. In the present work, he depicts the two male figures as 'adolescents', whilst the animals are rendered in a manner that evokes a children's play rather than a serious historical or religious theme. This remarkable, colourful work therefore combines Picasso's unique humour with the assured draughtsmanship that characterised his *œuvre*.



311



312

312

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JULES PASCIN

1885 - 1930

Femme

stamped *Pascin* (lower right) and with the *atelier* mark (lower right)

pencil on paper

37 by 49cm., 14⁵/₈ by 19¹/₄in.

Drawn in 1925.

PROVENANCE

Private Collection (acquired in 1979)

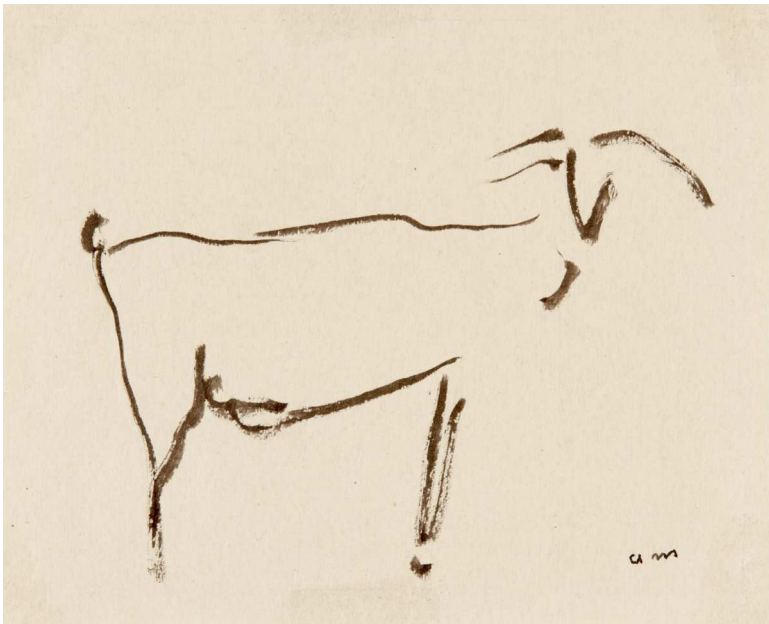
Thence by descent to the present owner

LITERATURE

Yves Hemin, Guy Krohg, Klaus Perls & Abel Rambert, *Pascin, Catalogue raisonné, Peintures, aquarelles, pastels, dessins*, Paris, 1984, vol I, no. 744, illustrated p. 357

± £ 3,000-4,000

€ 3,600-4,750 US\$ 3,900-5,200



313

313

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ALBERT MARQUET

1875 - 1947

La Petite chèvre

signed with the artist's initials *am* (lower right)

brush and ink on paper

9.5 by 11.5cm., 3³/₄ by 4¹/₂in.

Executed *circa* 1912-14.

This work will be included in the forthcoming *Marquet Catalogue critique* being prepared by the Wildenstein Institute.

PROVENANCE

Private Collection (acquired in 1970)

Thence by descent to the present owner

± £ 3,000-4,000

€ 3,600-4,750 US\$ 3,900-5,200



314

314

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

HENRY MOORE

1898 - 1986

Miners Fixing Prop

signed *Moore*, dated 42 (lower right) and
inscribed *waistcoat hung up* (upper centre)
pencil, crayon, wash and pen and ink on paper
14.4 by 17.8cm., 5¾ by 7in.
Executed in 1942.

PROVENANCE

Formes Galleries, Osaka
Mr Kiyoshi Ohshima (acquired from the above in
1966)
Private Collection (acquired in the 1970s)
Thence by descent to the present owner

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete
Drawings 1940-49*, Much Hadham, 2001, vol. III,
no. AG42.53, illustrated p. 131

‡ ⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Variante pour 'La Fuite' ou 'La Dispute'

signed *Chagall* (lower centre)

gouache, brush and ink and crayon on paper

26.7 by 22.2cm., 10½ by 8¾in.

Executed in 1911.

The authenticity of this work has been confirmed by the Comité Chagall.

PROVENANCE

Morton-Hamill, New York

Private Collection (acquired from the above; sale: Sotheby's, Paris, 1st June 2011, lot 18)

Private Collection, Switzerland (purchased at the above sale; sale: Sotheby's, New York, 6th November 2013, lot 50)

Purchased at the above sale by the present owner

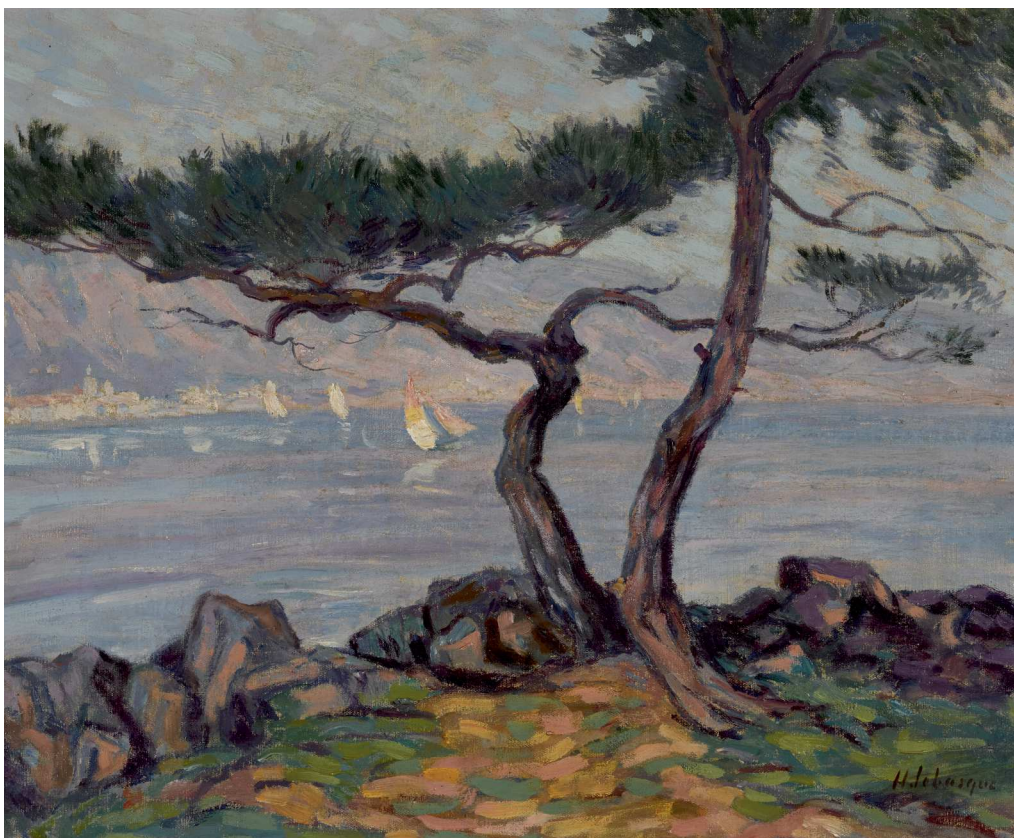
‡ ⊕ £ 400,000-600,000

€ 474,000-715,000 US\$ 520,000-780,000

Executed in 1911 when Chagall had only just settled in the heart of Montparnasse in Paris, *Variante pour 'La Fuite'* perfectly demonstrates the dramatic shift in the artist's creative output of this period, grandly defined by Surrealist writer André Breton as a 'total lyrical explosion.' As one of the few Russian-Jewish artists in Paris during this period, Chagall approached his work with a unique combination of folkloric narratives and formally daring compositions that rivalled those of his French contemporaries. The subject in this picture, for example, is a modern derivation of the Biblical story of the Exodus, rendered here as a woman fleeing a deconstructed village beneath a sky lit with Stars of David. A unique element of this work is the use of the starry sky as a symbol of the artist's Jewish culture but also as an aesthetic and poetical element used as a compositional tool to balance the entire scene.

'No other artist in the Parisian avant-garde of the early twentieth century explicitly depicted scenes from the Torah or Genesis vis-a-vis the cubist formal principles of fragmentation and deconstruction,' Jean-Michel Foray wrote. 'To put it another way, at the precise moment when the avant-garde was moving away from figuration, narrative compositions, and genre painting in favour of formalism and abstraction, Chagall reintroduced traditional themes and religious subject matter. This decision, though defining for Chagall, represented the beginning of a deep rift between the artist and the avant-garde' (*Marc Chagall* (exhibition catalogue), San Francisco Museum of Modern Art, 2003, p. 64).





316

316

PROPERTY OF A GENTLEMAN

HENRI LEBASQUE

1865 - 1937

Pins au bord de la mer

signed *H. Lebasque* (lower right)

oil on canvas

33.4 by 41.3cm., 13¹/₈ by 16¹/₄in.

PROVENANCE

Sale: Sotheby's, London, 23rd October 1985, lot 2

Purchased at the above sale by the present owner

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, no. 1131, illustrated p. 281

£ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900



317

317

PROPERTY FROM A PRIVATE SWISS COLLECTION

HENRY MORET

1856 - 1913

Bretagne, la côte ensoleillée

signed *Henry Moret* and dated 1901 (lower left)

oil on canvas

65.2 by 92cm., 25 $\frac{5}{8}$ by 36 $\frac{1}{4}$ in.

Painted in 1901.

This work will be included in the *Moret Catalogue raisonné* being prepared by Jean-Yves Rolland.

PROVENANCE

Galerie Druet, Paris

Private Collection, Switzerland (acquired in the 1960s)

Thence by descent to the present owner

‡ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Rives de l'Eure en été

signed G. Loiseau (lower right)

oil on canvas

65 by 81.7cm., 25⁵/₈ by 32¹/₈in.

Painted in 1899.

This work will be included in the forthcoming *Catalogue raisonné of the Works of Gustave Loiseau* being prepared by Didier Imbert.

PROVENANCE

Galerie Durand-Ruel, Paris (acquired directly from the artist in 1899)

M. Monsieur François Depeaux, Rouen (acquired from the above in 1901)

Galerie Durand Ruel, Paris (acquired from the above in 1906)

X.M. Breteau Antony, France (acquired from the above in 1945)

Galerie Durand-Ruel, Paris (acquired from the above in 1946)

Arthur Tooth & Sons, London (acquired in 1964)

Private Collection, London (acquired from the above circa 1965)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Durand-Ruel, *Gustave Loiseau*, 1963, no. 4

London, Arthur Tooth & Sons, *The Rim of Impressionism*, 1965, no. 16

£ 250,000-350,000

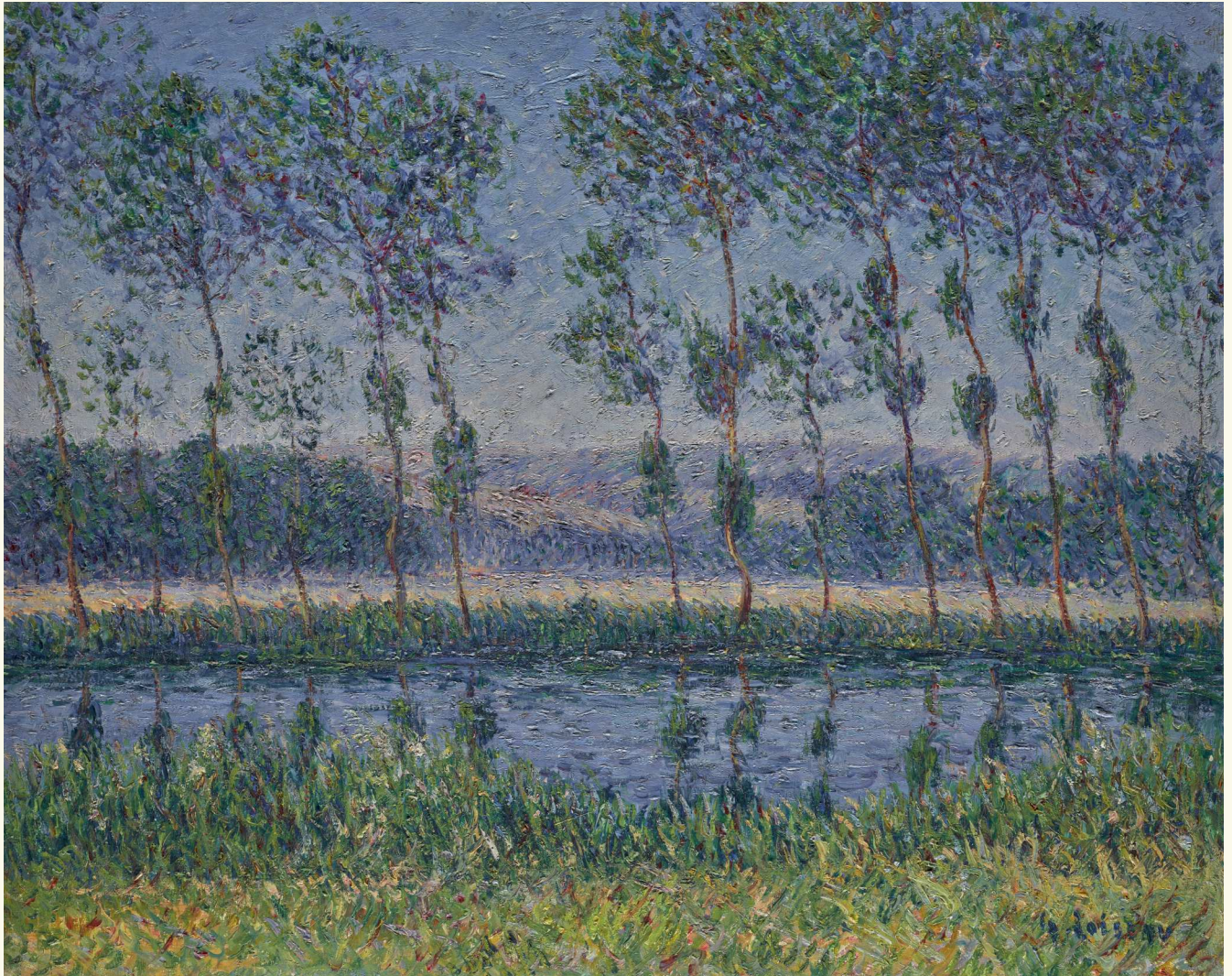
€ 296,000-415,000 US\$ 324,000-453,000

Painted in 1899, Gustave Loiseau's *Rives de l'Eure en été* depicts a magnificent row of poplar trees standing on the edge of the river Eure in Normandy. This enchanting and wonderfully evocative composition is imbued with the soft rose light of a late summer's afternoon as a gentle breeze rustles the uppermost leaves of the trees. The extraordinarily rich surface, composed using vigorous brushwork and areas of dappling paint, exemplifies the technical virtuosity Loiseau had achieved by the end of the decade.

An inherent part of the landscape of northern France, avenues of poplar trees are the most identifiable recurring motif in Loiseau's work from the 1890s. Loiseau shared a dealer, Paul Durand-Ruel, with Claude Monet at this time in his career and the younger artist was no doubt aware of the importance of the poplar tree as a subject in the master Impressionist's paintings of the 1880s and 1890s. As they had in Monet's depictions, the poplar trees were taken as a singular device upon which Loiseau could render the vicissitudes of temporal conditions and experiment with artistic notions. A devotee to painting *en plein air*, Loiseau would watch with a hunter's concentration for the precise moment when light shimmered on grass or on the silvery underside of leaves or on the surface of water. In the present work, the brilliant acuity of the artist's observations of light and shade drawn directly from nature is matched only by the sublime harmony of his palette and brushwork. Loiseau has relinquished any idea of local incident or focal point so that the trees present a frieze that the eye can study back and forth, as if exploring a fluttering wall of leaves, sky and sunlight.

Underlying the beauty of *Rives de l'Eure en été* is a subject with special significance for the citizens of France. During the French Revolution the poplar had been selected as the tree of liberty. Paul Tucker tells us that 'the reasons for this choice remain obscure, but it was most likely due to the derivation of the name from the Latin *populus*, which means both "people" and "popular." Whatever the rationale, by 1793, 60,000 poplars had been planted in France and hundreds of broadsides had been issued with the tree as a symbol of the new republic' (Paul Tucker, *Monet in the 90s, The Series Paintings*, Boston, 1989, p. 138). The poplar continued as an important political symbol during the nineteenth century, and in 1889, at the time of the hundred-year anniversary of the Revolution, there were again ceremonial plantings of poplars throughout the country.

In *Rives de l'Eure en été*, Loiseau has immortalised the most ephemeral and exquisite qualities of light to produce a painting of magical lightness and an intrinsic poetic quality that far surpasses the straight depiction of nature. Owned by Durand-Ruel at several junctures in its history, this painting has remained in the same family since it was last publicly exhibited in 1965.



318



319

319

GUSTAVE CARIOT

1872 - 1950

Balade dans le verger

signed *G. Cariot* and dated 1926 (lower right)

oil on canvas

49.8 by 64.8cm., 19⁵/₈ by 25¹/₂in.

Painted in 1926.

PROVENANCE

Private Collection, France

Sale: Villanfray et Associates, Paris, 21st March

2016, lot 9

Purchased at the above sale by the present owner

⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900



320

320

MAXIMILIEN LUCE

1858 - 1941

La Bièvre près de Paris

signed *Luce* (lower left)
oil on canvas
38.7 by 46.4cm., 15¼ by 18¼in.
Painted *circa* 1890.

PROVENANCE

Hammer Galleries, New York
Private Collection, Hong Kong (acquired from the
above in 1996; sale: Sotheby's, New York, 15th
December 2014, lot 17)
Willow Gallery, London (purchased at the above
sale)
Acquired from the above by the present owner

EXHIBITED

New York, Hammer Galleries, *19th and 20th
Centuries, European and American Paintings*,
1984, n.n., illustrated in the catalogue

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue
raisonné*, Paris, 1986, vol. II, no. 46, illustrated
p. 18

‡ £ 55,000-75,000

€ 65,500-89,000 US\$ 71,500-97,500



321

321

MAXIMILIEN LUCE

1858 - 1941

Paris, le Pont Neuf

signed *Luce* (lower right)

oil on canvas

25.1 by 34.3cm., 9⁷/₈ by 13¹/₂in.

The authenticity of this work has been confirmed
by Denise Bazetoux.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

‡ £ 6,000-8,000

€ 7,200-9,500 US\$ 7,800-10,400



322

322

PROPERTY FROM A PRIVATE COLLECTION

LÉON DE SMET

1881 - 1966

Piccadilly Circus, London

signed *Leon de Smet* and dated 1917 (lower left)

oil on canvas

63.8 by 76.6cm., 25 $\frac{1}{8}$ by 30 $\frac{1}{4}$ in.

Painted in 1917.

The authenticity of this work has been confirmed
by Piet Boyens.

PROVENANCE

Private Collection, Italy (acquired in London in
the 1960s)

Thence by descent to the present owner

⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

PROPERTY FROM A PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

La Table devant la fenêtre

signed *Le Sidaner* (lower right)
oil on canvas
60.8 by 73cm., 24 by 28¾in.
Painted in Versailles in 1921.

PROVENANCE

Galerie Georges Petit, Paris
Knoedler & Co, Paris
Collection H. van Beek, Rotterdam (acquired by 1933)
Private Collection, United Kingdom (by descent from the above)
Thence by descent to the present owners

EXHIBITED

Paris, Galerie Georges Petit, *Exposition des Douze*, 1921, no. 26
Paris, Galerie Georges Petit, *Exposition de Brighton*, 1923, no. 158
Amsterdam, Kunsthandel J. Goudstikker, *Het Stilleven*, 1933, no. 88

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, l'Œuvre peint et gravé*, Paris, 1989, no. 471, illustrated p. 184

£ 300,000-500,000

€ 356,000-595,000 US\$ 389,000-650,000

Imbued with the luminous glow of late afternoon sun, *La Table devant la fenêtre* reveals Henri Le Sidaner's remarkable ability to distil the effects of light and atmosphere within his paintings. An array of still life accoutrements – bottles, a teapot and cups – have been arranged enticingly atop the table, whilst two exquisitely delicate cut flower stems decorate the edge of the cloth. There is a timeless quality to the scene; a moment of tranquil domesticity immortalised on canvas to profound effect.

La Table devant la fenêtre was painted in Versailles, where Le Sidaner had first moved in 1903. The artist and his family spent the winters there, returning to the town of Gerberoy during the summer, where he also owned a property. Versailles soon became the artist's favourite place of residence, providing him with numerous compositional subjects. In his later years, Le Sidaner would focus heavily on depictions of Versailles that 'include intimate views into and out of his own living quarters, in which draftsmanship and composition increasingly give way to painterly effects and to broader and rougher brushwork' (Yann Farinaux-Le Sidaner, *Le Sidaner: l'Œuvre peint et gravé*, Paris, 1989, p. 178). The invitingly adorned table positioned in front of a window was a favoured theme for the artist, enabling him to communicate a palpable distinction between external and internal light. His son recalls: '[Le Sidaner] frequently represented interiors, in which the sunlight was softened by gently rippling curtains. When my father caught one of these 'special effects,' he nodded in my direction and stood there, glazing towards the horizon, impressing on his mind the scene he had just witnessed' (*ibid.*, p. 10).

The significance of *La Table devant la fenêtre* was highlighted by its inclusion in an exhibition at Galerie Georges Petit in Paris in 1921, the year of its creation. By 1933 it had passed into a private collection, remaining with the descendants of the same family until the present day.



323

PROPERTY FROM A PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Danseuse s'avançant, les bras levés

stamped *Degas*, numbered *19/E* and with foundry mark *AA*

Hébrard cire perdue

bronze

height: 35.2cm., 13⁷/₈in.

Conceived *circa* 1890 and cast in bronze by the Hébrard Foundry, Paris after 1919 in an edition of 20 inscribed *A* to *T* plus two casts inscribed *HER* and *HER.D* reserved for the family of the artist and the foundry plus 1 cast inscribed *AP*.

PROVENANCE

Mrs Jean d'Alayer (*née* Marie-Louise Durand-Ruel, sale:

Sotheby's, London, 2nd December 1986, lot 3)

The Lefevre Gallery, London (purchased at the above sale)

Acquired from the above by the present owner

LITERATURE

John Rewald, *Degas's Complete Sculpture, Catalogue raisonné*,

San Francisco, 1990, no. 24, illustration of the wax p. 86;

illustration of another cast p. 87

Sara Campbell, 'Degas: The Sculpture. A Catalogue Raisonné'

in *Apollo*, August 1995, no. 19, illustration of another cast and the present cast listed p. 20

Joseph S. Czestochowski & Anne Pingeot (eds.), *Degas*

Sculptures, Catalogue raisonné of the Bronzes, Memphis,

2002, no. 19, illustration of another cast pp. 158-59; the

present cast listed p. 159

Sara Campbell, Richard Kendall, Daphne Barbour & Shelley

Sturman, *Degas in the Norton Simon Museum*, London, 2009,

vol. II, no. 56, colour illustrations of another cast pp. 318-19;

the present cast listed pp. 516-17

£ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



325

EDGAR DEGAS

1834 - 1917

La Promenade des chevaux

stamped *Degas* (lower left)
pastel and charcoal on paper
25 by 31cm., 9 $\frac{7}{8}$ by 12 $\frac{1}{4}$ in.
Executed *circa* 1881-85.

PROVENANCE

Estate of the Artist (sale: Galeries Georges Petit, Paris,
Atelier Edgar Degas, 4ème vente, 2nd - 4th July 1919, lot 23b)
Henri Cotteville, Paris (acquired at the above sale)
Private Collection, France (by descent from the above;
sale: Sotheby's, London, 29th June 1999, lot 229)
Acquired at the above sale by the present owner

LITERATURE

Paul-André Lemoisne, *Degas et son œuvre*, vol. II,
New York & London, 1984, no. 667, illustrated p. 377

‡ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000



325

HENRI MATISSE

1869 - 1954

Nusigned *Henri Matisse* and dated *1928* (lower right)

pencil on paper

32.6 by 50.6cm., 12⁷/₈ by 19⁷/₈in.

Drawn in Nice in 1928.

The authenticity of this work has been confirmed by
Wanda de Guébriant.**PROVENANCE**

Pierre Matisse, New York

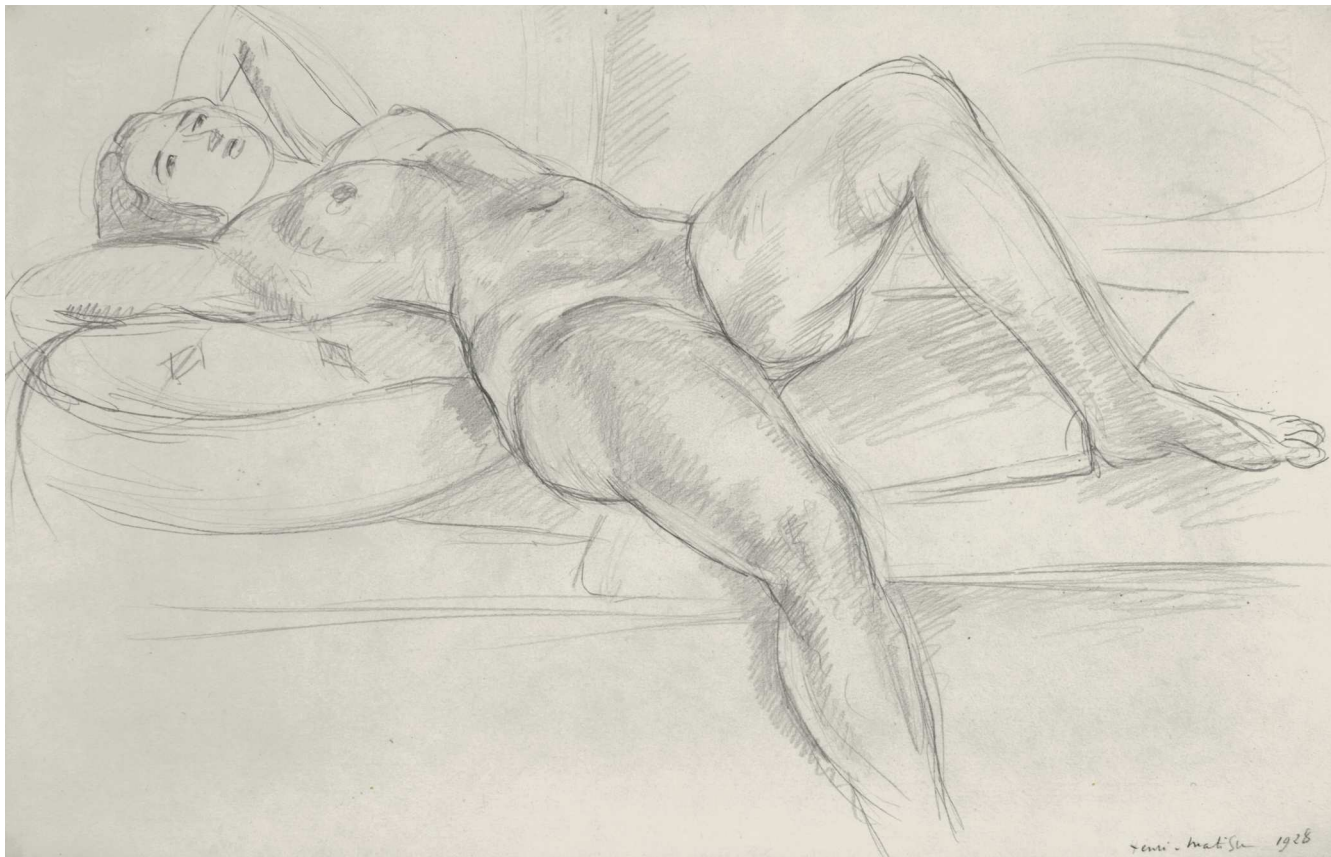
Susanna Allen Fine Art, New York

Private Collection, Switzerland (acquired from the above)

Private Collection, U.S.A. (acquired from the above in 2008;
sale: Sotheby's, London, 20th June 2013, lot 170)

Purchased at the above sale by the present owner

⊕ **£ 80,000-120,000****€ 95,000-143,000 US\$ 104,000-156,000**



326

PABLO PICASSO

1881 - 1973

Tête de femme (Alice Derain)

inscribed *Picasso*, numbered 6/6 and stamped with the foundry mark *C. Valsuani Cire Perdue*

bronze

height: 27cm., 10%in.

Conceived in 1905 and cast in bronze by the C. Valsuani Foundry, Paris in 1960 in an edition of 6 plus 2 numbered 0 and 00.

The authenticity of this work has been confirmed by Claude Picasso

PROVENANCE

Galerie Louise Leiris, Paris

Galerie Beyeler, Basel

Galleri Haaken, Oslo (acquired in 1999)

Acquired from the above by the present owner

LITERATURE

Hommage à Pablo Picasso (exhibition catalogue), Grand Palais, Paris, 1966-67, no. 210, illustration of another cast n.p.

Werner Spies, *Picasso Sculpture*, London, 1971, no. 5, illustration of another cast pp. 32-33

Roland Penrose & John Golding (eds.), *Picasso, 1881-1973*,

London, 1973, no. 205, illustration of another cast p. 206

Picasso, Das Plastische Werk (exhibition catalogue),

Nationalgalerie, Berlin & Kunsthalle Düsseldorf, Düsseldorf,

no. 7, illustration of another cast p. 326

Picasso, der Maler und seine Modelle (exhibition catalogue),

Galerie Beyeler, Basel, 1986, no. 100, illustration of another

cast n.p.

Picasso, The Early Years, 1892-1906 (exhibition catalogue),

National Gallery of Art, Washington & Museum of Fine Arts,

Boston, 1997-98, no. 116, colour illustration of another cast p. 239

Picasso sculpteur (exhibition catalogue), Centre Pompidou,

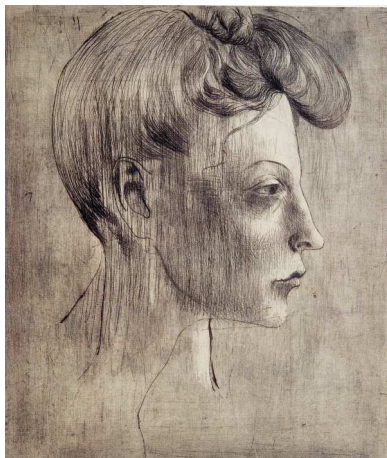
Paris, 2000, illustration of another cast n.p.

‡ ⊕ £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000

Depicting the young Alice Géry, the present work evokes a quiet elegance and reverence, reminiscent of Pablo Picasso's female depictions of *circa* 1904-05. John Richardson records that Picasso nicknamed Alice as 'la vierge', and indeed, her Madonna-like features echo his previous works on the theme. Gertrude Stein rather recalled the Madonna-Alice as 'the daughter of a workingman and had the brutal thumbs that... were characteristic of workingmen...she had a certain wild quality that perhaps had to do with her brutal thumbs and was curiously in accordance with her Madonna face (Stein quoted in John Richardson, *A life of Picasso*, 1991, p. 306). Whilst Stein focuses on her contradictory features between ethereal and human, Picasso was said to be enthralled by the beauty and defiance of this young woman mingling with the bohemian Bateau-Lavoir artists. Notoriously unfaithful, she had married the mathematician Maurice Princet, who is recalled by John Richardson to have also dabbled as an art dealer, and soon after towards the end of 1905 left him for the painter André Derain, whom she had met through Picasso; the two were married in 1907.

Picasso first drew a portrait of Alice in 1905, in which she is depicted with an elongated, almost Mannerist, profile. Her features are echoed and mingled with other models in works of this period, breaking into new ground when Picasso focuses on his lover of the time Fernande Olivier. The present work focusses on the bust of the sitter, posed in an-almost three-quarter turn, the bronze gently modelled and her features at rest. Alice and André remained good friends with Picasso, spending summers together in Cadaques, most notably in 1910, the critical year when Picasso is known to have pioneered a new 'Analytical' interpretation of Cubism.



Pablo Picasso, *Head of a Woman in Profile (Alice Derain)*, 1905, drypoint, Museum of Fine Arts, Boston
Photograph © Museum of Fine Arts, Boston



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PAUL DELVAUX

1897 - 1994

Etude pour 'Jeune fille devant un temple'

signed *P. Delvaux* and dated *Choisel 13-1-49* (lower right)
 watercolour, pen and ink and wash on paper
 50 by 63.6cm., 19¾ by 25in.
 Executed in Choisel on 13th January 1949.

PROVENANCE

Galerie Isy Brachot, Brussels
 Private Collection, Belgium (acquired from the above in 1985)
 Thence by descent to the present owner

⊕ £ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000

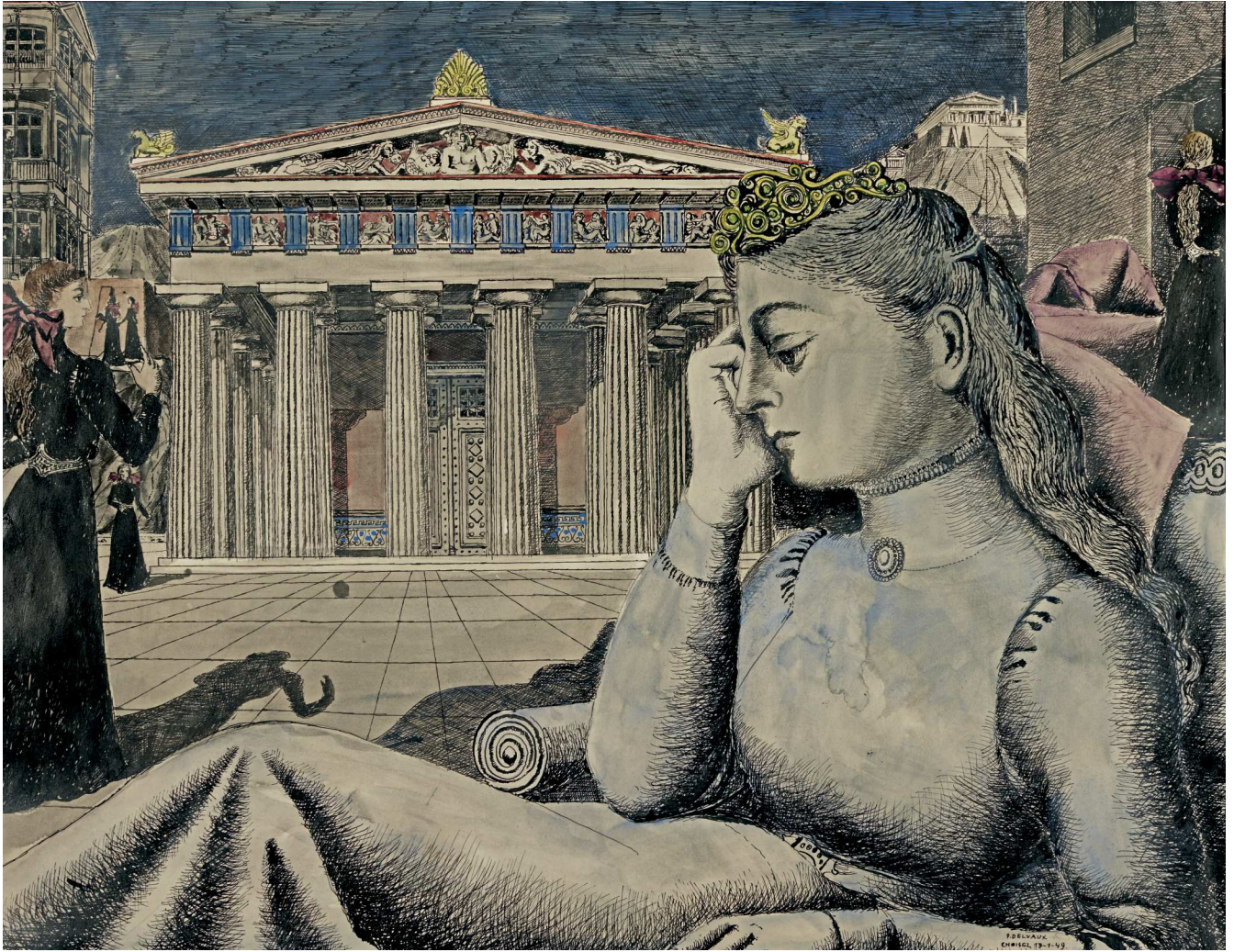
Etude pour 'Jeune fille devant un temple' is a superb example of Paul Delvaux's alluring and feminine brand of mature Surrealist Art. Delvaux's female subject is captivates the viewer's attention, dominating the visual field of this window into the artist's imagination. The sitter's orb-like eyes gaze pensively towards some unknown mental vista as she raises her hand to her head in silent contemplation. The present composition contains many of the most iconic elements of Delvaux's work since the 1930s; an enclosed piazza populated by dream-like, ambiguous figures, impressive classical architecture and a strong use of perspective. The logic of this geometrically delineated and architecturally regimented space belies the impossible co-existences and repetitions played out on this stage. Yet, despite the bewildering spatial contradictions and temporal inconsistencies of this scene, it remains one of serene, almost hypnotic calm.

Just as Delvaux's work refuses explanation so did the artist himself. Throughout his lifetime, the artist avoided offering a narrative for his compositions: 'I do not feel the need to give a temporal explanation of what I do, neither do I feel the need to account for my human subjects who exist only for the purpose of my paintings. These figures recount no history: they are' (quoted in *Paul Delvaux* (exhibition catalogue), Musées Royaux des Beaux-Arts de Belgique, Brussels, 1997, p. 22).

Delvaux was fascinated with the effects of light and shadow and, as is often the case in his compositions, the source of light in *Etude pour 'Jeune fille devant un temple'* is ambivalent. Delvaux's composition is bathed in a milky lunar glow which transforms his anonymous *jeune fille* into a monumental edifice akin to the classical forms which surround her. Yet, long pronounced shadows also imply a possible artificial light source, recalling the theatrical and considered staging of Delvaux's compositions. As Barbara Emerson writes: 'Delvaux uses light to great effect, almost as if he were manipulating theatrical equipment of spots and dimmers. With consummate skill, he contrasts cool white shafts of moonlight with the warm, gentle glow from an oil lamp' (Barbara Emerson, *Delvaux*, Paris, 1985, p. 174).



Paul Delvaux, *Jeune fille devant un temple*, 1949, oil on canvas,
 Private Collection



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PROPERTY FROM A PRIVATE COLLECTION

JOAN MIRÓ

1893 - 1983

Couple d'amoureux dans la nuit

signed *Miró* (lower centre); signed *Miró*, dated IX 67 and titled on the verso

gouache on black paper

31.6 by 23.8cm, 12¼ by 9⅜in.

Executed in September 1967.

PROVENANCE

Pierre Matisse Gallery, New York

Peter A. DeMaerel, New York

Donald Millerbernd, Connecticut

Private Collection (sale: Christie's, New York, 5th May 2005, lot 161)

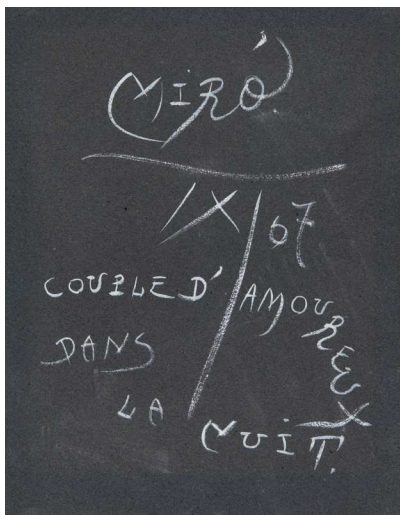
Purchased at the above sale by the present owner

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró. Catalogue raisonné. Drawings, 1960-1972*, Paris, 2012, vol. III, no. 2018, illustrated in colour p. 172

⊕ £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000



Verso of the present work

“The painting must be fertile. It has to give birth to a world. It doesn't matter if you see flowers in it, figures, horses, as long as it reveals a world, something living.”

JOAN MIRÓ

quoted in *Joan Miró, 1893-1993* (exhibition catalogue), Fundació Joan Miró, Barcelona, 1993, p. 426



329

JOAN MIRÓ

1893 - 1983

Le Chanteur d'opéra

inscribed *Miró* and numbered 1/6

bronze

height: 54.5cm., 21½in.

Conceived in 1977 and cast in bronze by the Parellada Foundry, Barcelona in a numbered edition of 6.

PROVENANCE

Family of the artist, Spain

Acquired from the above by the present owner

LITERATURE

Franco Basile, *Joan Miró*, Bologna, 1997, n.n., colour illustration of another cast p. 259*Miró: Später Rebell* (exhibition catalogue), Kunstforum, Vienna, 2001, no. 54, colour illustration of another cast p. 170Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-82*, Paris, 2006, no. 352, colour illustration of another cast p. 330; listed p. 330

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



Reverse of the present lot





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PROPERTY FROM A PRIVATE BRITISH COLLECTOR

GIORGIO DE CHIRICO

1888 - 1978

La Femme antique

signed G. de Chirico (lower right)
gouache, watercolour and pencil on paper
24.9 by 20.2cm., 9⁷/₈ by 8in.
Executed in 1937.

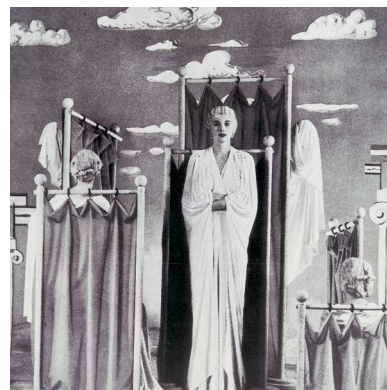
The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico.

PROVENANCE

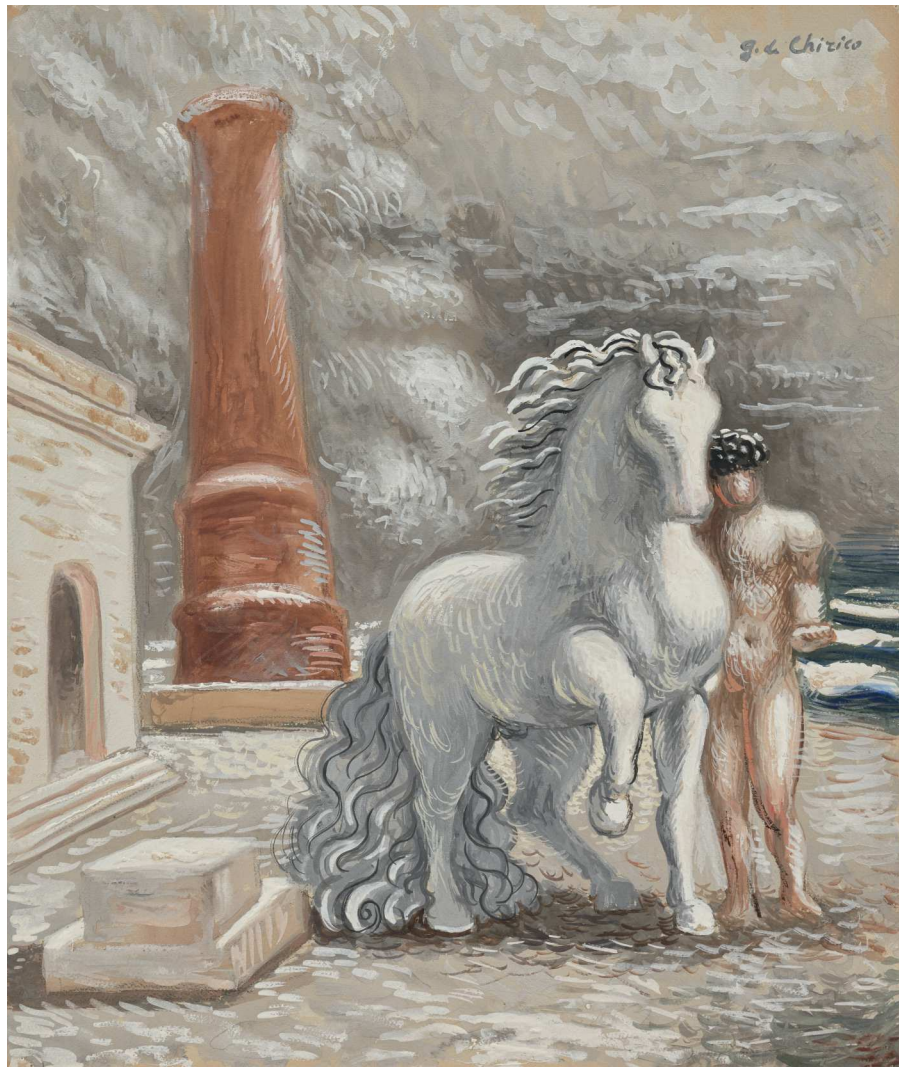
Pierre Le Tan, Paris (sale: Sotheby's, *Neo-Romantic & Surrealist Art from the Collection of Pierre Le Tan*, London, 25th October 1995, lot 39)
Purchased at the above sale by the present owner

The present work was executed as part of a commission for American *Vogue* in 1937. Alongside Salvador Dalí and Pawel Tchelitchew, De Chirico created a design for the magazine which was inspired by evening dresses from the Spring Collections at Bergdorf Goodman. These designs were then recreated using live models in the *Vogue* photography studio, with the resulting photographs being published in the March 1937 edition of the magazine.

⊕ £ 30,000-40,000
€ 35,600-47,400 US\$ 38,900-52,000



La Femme antique, published in *Vogue*, 15th March 1937. This was one of the 'Photo Paintings' commissioned by the magazine from Dalí, de Chirico and Tchelitchew.



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PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

GIORGIO DE CHIRICO

1888 - 1978

Le Rive della Tessaglia

signed *g. de Chirico* (upper right)
watercolour and gouache on paper laid down on
paper
46.2 by 38.4cm., 18¼ by 15½in.
Executed in 1927.

PROVENANCE

Arthur Tooth & Sons, London
Galleria Farsetti, Prato
Zita Vismara, Milano
Acquired from the above by the present owner
in 1986

LITERATURE

Claudio Bruni Sakraischik, *Catalogo Generale
Giorgio de Chirico*, Milan, 1987, vol. III, no. 227,
illustrated n.p.
Giorgio de Chirico all'epoca del Surrealismo
(exhibition catalogue), Dream Gallery, Lugano,
1991, illustrated p. 33

⊕ £ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000

PROPERTY FROM THE GINO NIBBI FAMILY COLLECTION

GINO SEVERINI

1883 - 1966

Abstraction

signed G. Severini (upper centre)
oil on canvas
73.5 by 60cm., 29 by 23⁵/₁₆in.
Painted in 1918.

PROVENANCE

Léonce Rosenberg, Paris (acquired by April 1918)
Gino Nibbi, Melbourne (possibly acquired in 1937)
Thence by descent to the present owner

EXHIBITED

New York, Brooklyn Museum, *International Exhibition of Modern Art*, 1926, n.n.

LITERATURE

Daniela Fonti, *Gino Severini: Catalogo ragionato*, Milan, 1988, no. 310, illustrated p. 271

‡ ⊕ £ 300,000-500,000

€ 356,000-595,000 US\$ 389,000-650,000

'He was - and this was his originality, even, doubtless, his greatness - he was the bridge between Futurism and Cubism' (Bernard Dorival, quoted in *Futurism* (exhibition catalogue), Tate Modern, London, 2009, p. 242). Severini's pioneering geometric compositions formed part of the artist's fervent creative research into the language of Cubism. It was in 1916, the year of Boccioni's death, that Severini moved decisively from Futurism to Cubism and later entered the renowned Parisian collector, dealer, and publicist Léonce Rosenberg's celebrated Galerie de l'Effort Moderne. The gallery opened in January 1918 on 19, rue de la Baume and showcased the most important artists of French Cubism, from Gris to Braque and from Metzinger to Picasso. Severini focussed his art on what he called the 'universal movement' through Cubism, in which he constructed and deconstructed physical space in a rational and geometrical practice. The artist assimilated the lessons of Cubism and imbued his compositions with a formal and analytical approach, trying to achieve a geometric order through the deconstruction of elements. In the present work, numerous *trompe-l'œil* are achieved through the use of motifs that have now become icons of cubist art: musical scores, instruments, cards and papier-collés. *Abstraction* is a significant example of Severini's practice from 1918 and was exhibited in the important exhibition in New York's Brooklyn Museum in 1926 during the *International Exhibition of Modern Art*.

This important work was formerly owned by the celebrated collector Gino Nibbi, born in Fermo, Italy, who moved to Melbourne in 1928 and was instrumental in bringing Modern art to Australia. It was the painter Osvaldo Licini who introduced Nibbi to the international avant-garde, and upon Nibbi's arrival in Australia, this new cultural milieu prompted him to open the Leonardo Art Shop. Nibbi, a curious intellectual, travelled extensively, acquiring *avant-garde* art through his travels. It was in 1937 that he visited Berlin, Cologne and Paris. Desmond O'Grady recalls that he purchased paintings by Severini, Kisling and De Chirico and recounts the anecdote that 'De Chirico wrote Nibbi a letter, to dupe customs officials, saying that he was making a gift but, in fact, the canvas cost 300 lire' (*Correggio Jones and the runaways*, Australia, 1995, p. 81). The present work formed part of his celebrated collection and is a prime example of Severini's most iconic compositions.



Gino Severini, *Nature morte avec guitare*, oil on canvas, 1919, Kröller-Müller Museum, The Netherlands.



PROPERTY FROM A PRIVATE COLLECTION

GIORGIO DE CHIRICO

1888 - 1978

Venezia (Palazzo Ducale)

signed *G. de Chirico* (lower right); signed *Giorgio de Chirico*
and inscribed on the reverse

oil on canvas

49.5 by 70.4cm., 19½ by 27½in.

Painted *circa* 1960.

The authenticity of this work has been confirmed by the
Fondazione Giorgio e Isa de Chirico.

PROVENANCE

Private Collection, Switzerland (acquired in the 1960s)

Thence by descent to the present owner

Giorgio De Chirico first exhibited at the Venice Biennale in
1924. He would return to the city various times, where the light
and architecture served to inspire the artist to paint a series of
views of the most famous landmarks of the city.

‡ ⊕ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000



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FUTURISMO

Though short-lived, Futurism was one of the most disruptive and pioneering movements in the history of Modern art. Breaking with convention, the experimental and revolutionary movement sought to invade every aspect of life in booming turn-of-the-century Italy by bringing together art and life for the masses in a way that abandoned traditional values, conventional aesthetics and cultural preconceptions. From art, literature, music, fashion and design, Futurism encapsulated a certain view on life and influenced attitudes and styles at the beginning of the twentieth century. After Filippo Tommaso Marinetti published his first Futurist Manifesto in 1909 in Paris in *Le Figaro* newspaper, four major figures allied themselves with him: Giacomo Balla, Carlo Carrà, Umberto Boccioni, and Luigi Russolo. The following year Balla and Gino Severini signed Marinetti's *Manifesto dei pittori futuristi*. The movement focused especially on the contemporary fascination with speed, dynamism, velocity, and force. It renounced in iconoclastic terms all traditional ideas about previous art that Marinetti declared moribund, static, and completely without relevance to the modern age.

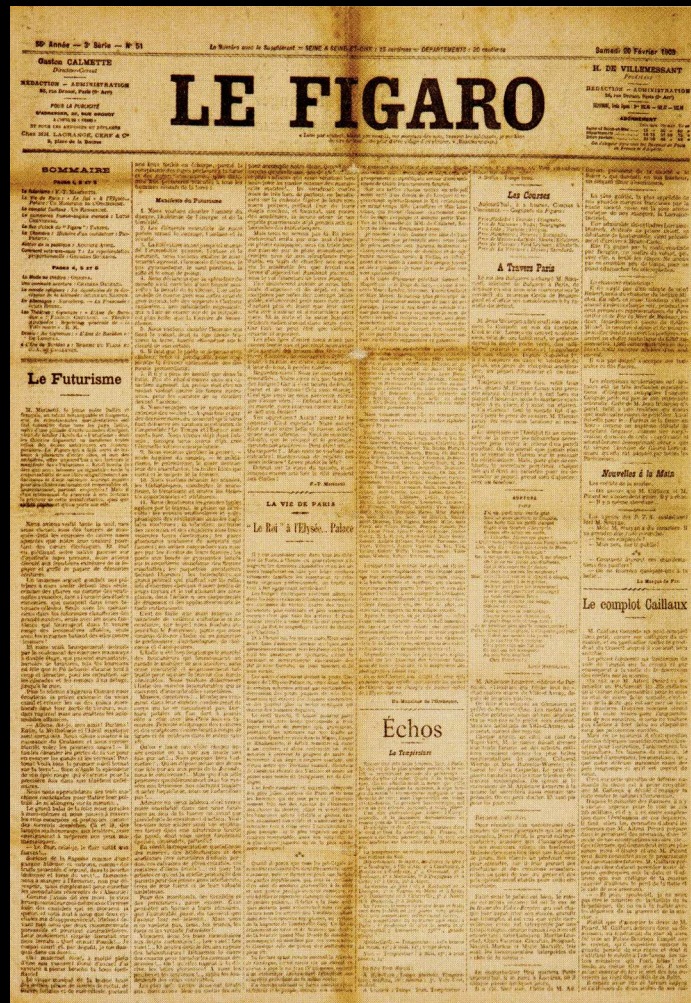
Balla was one of the principal artists of the Futurist movement. Fascinated with the pace of modern life and excited by new technology, Balla threw himself with abandon into the forefront of the Futurist movement, taking a leading role and forging its path toward abstraction. Although he signed the *Technical Manifesto of Futurist Painting* in April 1910, his work did not respond to the Manifesto's demand for paintings that focused on modern dynamism, the triumphs of technology, or sensations of speed until late in 1911, and it was not

until the Spring of 1912 that he launched his earliest series of motion studies, notably *Dinamismo di un cane al guinzaglio*, a cropped close-up of a dog's rotating legs, its spinning leash and the multiplied steps of its female walker. At this time Balla executed a seminal group of works on the theme of cars and figures in movement, exploring the ultimate concepts of Futurism: dynamism, speed and light. However, it was not until he saw the photodynamics of the Bragaglia brothers that his research on this theme entered a new phase, resulting in a radical change of style and ultimately a number of works that are now regarded as icons of Futurist art.

John Musgrove has succinctly described Balla's special contribution to Futurism: 'Balla's early Futurist experiments [...] represented movement with a more analytical approach [than his colleagues], contemplating the spatial displacement of the object in time [...] The overpowering effect of physical sensations, particularly when exaggerated by modern machinery and inventions associated with speed such as the automobile was taken for the subject for paintings [...] It was his long-standing interest in photography that suggested to him [an] episodic reading of the transformation of movement into a vision that was still persuasive in naturalistic terms. Paintings such as *Swifts: Paths of Movement + Dynamic Sequences* (1913; Museum of Modern Art, New York), with their calculated rendering of the stages of an action, suggest an awareness of the photographic studies of Eadweard Muybridge and the chronophotography of Etienne-Jules Marey' (John Musgrove, 'Futurism', in *Oxford Art Online*, Oxford University Press, 2007-2010, 1/1 – 10/10).

"Time and space died yesterday. We live in the absolute, because we have created eternal, omnipresent speed."

F.T. MARINETTI
The Futurist Manifesto



F. T. Marinetti, 'The Founding and Manifesto of Futurism' ('Le Futurisme'). Published in Le Figaro, 20th February, 1909.

GIACOMO BALLA

1871 - 1958

Rumoristica plastica BALTRR

signed *Balla Futurista*, titled *Rumoristica plastica BALTRR* and dated 1914 (lower left)

brush and ink, collage and mixed-media on paper laid down on linen

116 by 98 cm., 45¾ by 38½ in.

Executed in 1914.

PROVENANCE

Eredi Balla (daughter of the artist)

Galerie Tarica, Paris (acquired from the above)

Private Collection, Geneva (acquired from the above; sale:

Sotheby's, New York, November 6, 2013, lot 12)

A. Alfred Taubman Collection (purchased at the above sale)

EXHIBITED

Turin, Galleria Civica Arte Moderna, *Giacomo Balla*, 1963, no. 265, illustrated in the catalogue

Rome, Galleria Nazionale d'Arte Moderna, *Giacomo Balla*, 1971-72, no. 45, illustrated in the catalogue

New York, Finch College Museum & Istituto Italiano di Cultura, *Italian Visual Poetry, 1912-1972*, 1973, illustrated in the catalogue (as dating from 1917-18)

Milan, Palazzo Reale, *Boccioni e il suo tempo*, 1973-74, no. 309

Dusseldorf, Städtische Kunsthalle, *Futurismus 1909-1917*, 1974, no. 12

Turin, Galleria Civica d'Arte Moderna & Mole Antonelliana, *Ricostruzione futurista dell'universo*, 1980, n.n., illustrated in the catalogue

Modena, Galleria Fonte d'Abisso, *Balla*, 1982, no. 407, illustrated in the catalogue

Marseille, Centre de la Vieille Clarité, *Poesure et peinture*, 1993, n.n., illustrated in colour in the catalogue

Stuttgart, Staatsgalerie, *Magie der Zahl*, 1997, no. 23,

illustrated in colour in the catalogue

Genova, Palazzo Ducale & Milan, Fondazione Mazzotta, *Futurismo, I Grandi Temi, 1909-1944*, 1997-98, no. 3/17, illustrated in colour in the catalogue

Lausanne, Fondation de l'Hermitage, *Futurisme*, 1998, illustrated in colour in the catalogue

Hannover, Sprengelmuseum, *Der Larm Der Strasse*, 2001, illustrated in colour in the catalogue

Rome, Palazzo delle Esposizioni, *Futurismo*, 2001, illustrated in colour in the catalogue

Vienna, Kunstforum, *Futurismo, Radikale Avant Garde*, 2003, illustrated in colour in the catalogue

Barcelona, Museu d'art contemporani, *Arte y utopia, la accion restringada*, 2004-05, illustrated in colour in the catalogue

Toronto, Musée Royal de l'Ontario; Montreal, Musée des Beaux-Arts & Trento, Museo di Arte Moderna, *Il Modo Italiano*, 2006-07, illustrated in colour in the catalogue

Milan, Palazzo Reale, *Balla, la modernità futurista*, 2008, illustrated in the catalogue

LITERATURE

Maria Drudi Gambillo & Teresa Fiori, *Archivi del Futurismo*, vol. II, Rome, 1962, no. 81, illustrated p. 85

Maurizio Fagiolo dell'Arco, *Futur Balla*, Rome, 1970, no. 116 (titled *Il linguaggio*)

Luciano Caruso & Stelio M. Martini, *Tavole parolibere futuriste*, Naples, 1974, illustrated p. 57

Angelo Bozzolla & Caroline Tisdall, *Futurism*, London, 1977

Enrico Crispolti, *Il Futurismo e Roma*, Rome, 1978

Giovanni Lista, *Le Livre Futuriste, de la liberation du mot au poeme tactile*, Modena, 1984, no. 93, illustrated p. 49

Giovanni Lista, *Futurism*, Paris, 2002, illustrated in colour p. 7

Christine Poggi, *In Defiance of Painting: Cubism, Futurism and the Invention of Collage*, New Haven, 1993, no. 126, illustrated in colour p. 217

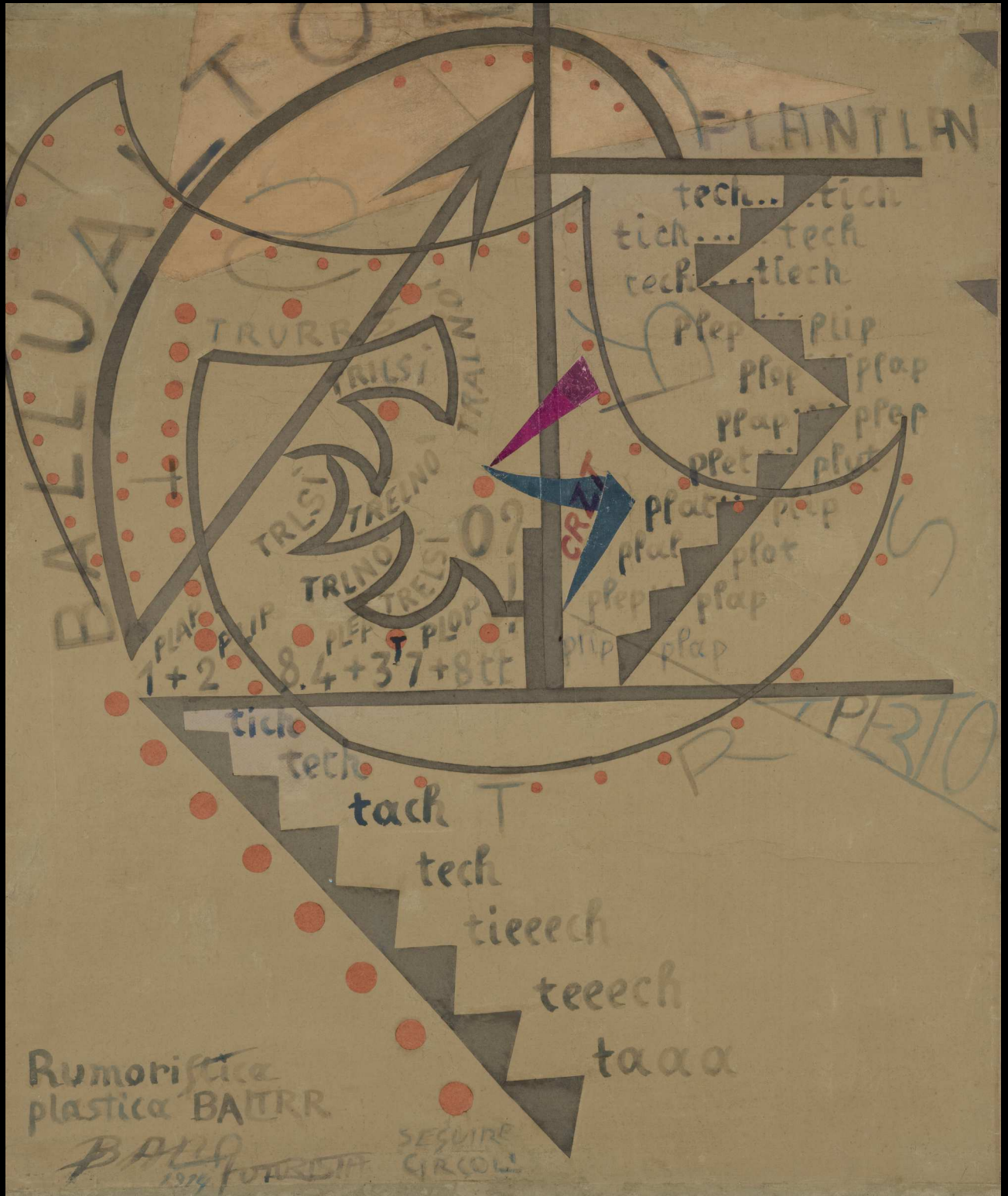
‡ ₤ £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000



Gino Severini, "Danza Serpentina"
("Serpentine Dance"), Lacerba, July 1, 1914,
vol. 2, no. 13, p. 202, 86-S1483

FUTURISMO



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Giacomo Balla created *Rumoristica plastica BALTRR* in 1914, during the high point of Futurist experimentation with free-word poetry, collage and theatrical performance. Inspired by F.T. Marinetti's literary manifestos of 1912 to 1914 that announced the invention of *parole-in-libertà* (free-word poetry), poets and artists began to experiment with an accelerated form of writing and its dynamic appearance on the page. In the "Technical Manifesto of Futurist Literature" of 1912, Marinetti declared that he was "taking dictation" from a mechanical muse, the whirling propeller of a biplane, to advocate the destruction of syntax, the exclusive use of infinitive verbs, and the suppression of adjectives, adverbs, and conjunctions that slow the course of language. In their place he demanded the abrupt juxtaposition of analogical words, the use of synchronic charts and numerical signs to sum up or multiply effects, and expressively deformed and varied typography. He further praised the resources of free orthography and onomatopoeia as means of enhancing the visual and aural immediacy of words. Beginning in 1913, Marinetti gave dramatic oral performances of parts of his free-word poem, *Zang Tumb Tumb* (an account of the siege of Adrianople in Turkey during the Balkan War of 1912), in Futurist *serate* (theatrical evenings) throughout Italy and elsewhere; at the same time, individual sections of the text began to appear in the Futurist journal *Lacerba*. By 1914, when the full poem was published, the pages of *Lacerba* were animated by the presence of numerous free-word poems, free-word drawings, and collages that re-circulated fragments of Marinetti's *Zang Tumb Tumb* along with other bits of text and images. Carlo Carrà's *Free-Word Painting: Patriotic Festival of July 1914* included several sections of Marinetti's poem along with newspaper advertisements and hand-drawn elements and words, all organized around a central fulcrum (Marinetti's whirling propeller), inscribed with the words "Aviator", "Beat the Record" and "Perforating Propellers." This collage exists as an independent work of art, but it was also reproduced in *Lacerba* in July 1914. Gino Severini's *Serpentine Dance*, a free-word drawing that employs words and onomatopoeic sounds to convey sensations of color, movement and sound, was also published in *Lacerba*. Relatively small, these works were attuned to the size and format of a sheet of drawing paper or page of a newspaper.

In contrast, Balla's *Rumoristica plastica BALTRR* reveals its pictorial ambitions by taking on the large scale of mural painting. This work is meant to be viewed on a wall, rather than held in the hand and read. Executed out of variously colored inks, pasted papers, and watercolor, it integrates words and letters evoking onomatopoeic sounds into a unified visual structure. *Rumoristica plastica BALTRR* can also be aligned with the medium of painting because it eschews mechanically printed texts for hand-drawn letters and the tactile qualities

of cut and pasted papers. Yet the work is also diagrammatic, including gray paper swirls and vectors that trace lines of movement, several wedges of tan paper at the top that enhance the flow of energy from left to right, and a series of orange paper circles whose trajectory we are directed to follow (the words "seguire circoli" appears at the lower center).

Balla's collage poem mobilizes these varied elements to tell the story of his attempt to visit the Czech artist Rougena Zatkova, one of his students.* Finding that the keys didn't open the door, he entered through a window on an upper floor, descended the inner stairway, and opened the door with the keys from the inside. The orange dots indicate the artist's path, which leads him up the stairs signified by the sounds of his creaking shoes: taaa, teeech, tieeech, tech, tach, tech, tich... The pattern then grows more dynamic and illogical; a question mark rises just before the short vertical stripe of gray paper adjacent to the central line, representing the impediment of the locked door. Is it an "O" or a zero that accompanies this question mark? The artist then reverses his steps and catapults himself into the air like a ball (the word BALLUALTO at the far left evokes both "Balla" and "Ball;" ALTO signifies "high"); the arrow points to a curved row of orange circles marking the site of his passage through the upper window. Landing with the sound PLANTLAN, he then descends—tech... tich, tich...tech, tech...tlech, plep plip, plop, plap... to the level of the door. Shiny metallic blue and vermilion vectors signify the keys opening the door from the inside; the word APERTO (OPEN), (with the letters PERTO contained with the profile of an acute A), points to the keyhole where the metallic sound of the turning keys emerges as CRZT. The composition as a whole enacts the story it tells: climbing steps occurs by means of circles that get progressively smaller along with the letters evoking creaking sounds; the dynamic flow of vaulting into the air figures through rapidly changing curves and lines of flight; and the descent back to the ground level becomes visible through the accelerated rhythm of steps and a pattern of sounds on smaller stairs (which are thus represented as farther away). In this pictorial free-word poem, noisy forms (*rumoristica plastica*) convey the essence of a simple action, realizing its multiple sensations and intersecting narrative arcs through the visual figuration of movement and sound.

Sotheby's would like to thank Christine Poggi, Professor of Modern and Contemporary art at the University of Pennsylvania, for writing the entry for the present work.

*Giovanni Lista published this interpretation, given to him by Balla's daughters Luce and Elica, in: *Le livre futuriste de la liberation du mot au poème tactile*, Lausanne, 1987, p. 44. This episode is also recounted in Fabio Benzi, *Giacomo Balla: Genio futurista*, Milan, 2007, p. 145, note 75, although he gives it a mystical meaning.



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GIACOMO BALLA

1871 - 1958

Folla + Paesaggio (Crowd + Landscape)

signed *Balla*, inscribed *Futurista* and dated 1915 (lower center)
collage of painted papers and tissue paper laid down on
canvas, mounted on masonite
152.5 by 66.7 cm., 60 by 26¼ in.
Executed in 1915.

PROVENANCE

Filippo Tommaso Marinetti, Rome (a gift of the artist in 1915)
Benedetta Cappa Marinetti, Rome (by descent from the above
in 1944; until 1958)
Mr. & Mrs. Larry Lewis Winston, Birmingham (acquired in
1962)
Lydia Winston Malbin, New York (by descent from the above;
sale: Sotheby's, New York, May 16, 1990, lot 32)
A. Alfred Taubman Collection (purchased at the above sale)

EXHIBITED

New York, Museum of Modern Art; Detroit, Detroit Institute
of Arts & Los Angeles, Los Angeles County Museum of Art,
Futurismus, 1961-62, no. 17, illustrated in the catalogue
Detroit Institute of Arts & New York, Museum of Modern Art,
Selections from the Collections of the Friends of Modern Art,
1969, no. 23

New York, The Solomon R. Guggenheim Museum, *Futurism*,
1973-74, no. 20, illustrated in the catalogue p. 57
Washington, D.C., National Gallery of Art, *Aspects of
Twentieth-Century Art: European Painting and Sculpture*, 1978,
no. 56, illustrated in the catalogue
Philadelphia, Philadelphia Museum of Art, *Futurismus and the
International Avant Garde*, 1980-81, no. 13, illustrated in the
catalogue
New Haven, Yale University Art Gallery, *F.T. Marinetti and
Futurism*, 1983, no. 7, illustrated in the catalogue

LITERATURE

Maria Drudi Gambillo & Teresa Fiori (eds.), *Archivi del
futurismo*, vol. II, Rome, 1962, no. 230, illustrated p. 117
Herta Wescher, *Collage*, New York, 1968, illustrated pl. 52
David Schaff, "Three Origins of Modernism: Expressionism,
Futurism and the Russian Avant Garde" in *Art International*,
New York, August-September 1981, p. 34
Gene Baro, "A Lifelong Education of the Senses" in *Living with
Art*, New York, 1988, illustrated p. 140
Anne Coffin Hanson (ed.), *The Futurist Imagination: Word +
Image in Italian Futurist Painting, Drawing, Collage and Free-
Word Poetry*, New Haven, 1983, illustrated p. 88
Giacomo Balla, Coloratissimo e luminosissimo (exhibition
catalogue), Galleria d'Arte Cinquantasei Bologna, 2013, no. 29,
illustrated p. 167 (titled *Dimostrazione interventista*)

‡ ⊕ £ 500,000-700,000

€ 595,000-830,000 US\$ 650,000-910,000



Giacomo Balla, *Patriotic Demonstration*, oil on canvas, 1915.
Museo Thyssen-Bornemisza, Madrid.

"For a moment I hesitated between the words *dynamism* and *futurism*. My Italian blood raced faster when my lips coined out loud the word *futurism*. It was the new formula of Action-Art and a code of mental health. It was a youthful and innovative banner, anti-traditional, optimistic, heroic and dynamic, that had to be hoisted over the ruins of all attachment to the past."

F.T. MARINETTI

FUTURISMO



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During the first ten months of World War I, while Italy remained neutral (despite being a member of the Triple Alliance with Germany and Austria-Hungary), the Futurists and other militant groups sought to foster pro-war sentiment and to urge Italy to enter on the side of France and England. Giacomo Balla participated in many of the interventionist demonstrations held in Rome, and in the spring of 1915 created a series of works that gave visible form to the patriotic songs and shouts of the people gathered in the city's piazzas. Elica Balla, the artist's daughter, describes this period in her memoir: "The interventionist demonstrations followed one another, becoming ever more violent, and Balla, together with the futurists, participated actively, while at the same time observing and studying in order to create works that would reflect the dramatic and lively moment of reawakening."^[1] The collage *Crowd + Landscape* is a nearly abstract version of this subject, in which Balla rendered the essential elements of the crowd's pro-war appeal to the King in symbolic form.

Although the works in this series are marked by a strong tendency toward abstraction, many of them also take a specific rally as a point of departure. *Patriotic Song*, for example, sought to convey the fervor and enthusiasm of an interventionist demonstration that occurred on April 21, 1915, a holiday celebrating the founding of Rome, in the Piazza Siena near Balla's home. Rising from the elongated oval shape of the piazza, cresting waves in black and lavender, and an emerging vortex in vibrant blue, figure forth the turbulence and surging unity of the crowd. The patriotic song, which Elica Balla tells us was led by a group of school children, gives rise to three towers standing erect and open against the sky, in the red, white and green of the Italian flag.^[2] This three-dimensional realization of the song is answered by a ray of golden-orange light, which strikes the scene from the upper right (in an allusion to a heavenly benediction), casting orange reflections on two billowing clouds. Elica Balla's account of this work emphasizes her father's lyrical interpretation of the crowd's heightened state of mind, as well as his quasi-scientific treatment of its dense, mobile, yet centered mass: "What emotion animates its lines!!! The Futurist interpretation of this subject is almost scientific because the forms of movement that constitute the compact mass of the crowd, the green landscape, and the sky, coalesce to form a center of force, a vortex that releases energy: the song!!!"^[3] Although Balla figures the patriotic crowd in forms that evoke dynamic forces of nature (surging waves, vortices, a ray of light, animated clouds), he also endows some of these forms with symbolic color. The vortex-crowd is blue because Balla associated this color with spirituality and optimism. He designed the frame, painted in the colors of the flag, so that, at right and left, it echoes and extends the curving elements within the composition. In another painting in this series, titled *Interventionist Demonstration in the Piazza del Quirinale* of 1915, Balla again imagined the crowd as an oceanic form of swirling spirals that gives rise to surging wave-like volumes in red, white and green; these volumes culminate in three larger cresting forms in the same colors, embodying the pro-war shouts of the crowd addressed to the King on his balcony at the Quirinale palace. The King is said to have responded with the slogan "Viva l'Italia!" Balla signified his presence on the balcony of the Quirinale palace with the insignia of the House of Savoy, a knotted rope, placed near the apex of the painting.

Crowd + Landscape is one of a group of works in this series that Balla set within the countryside and executed with a variety of cut and pasted papers. Its composition is closely related to a collage of 1915 in the Calmarini Collection, although here it is given a narrow vertical format so that it could hang over the wardrobe mirror in F.T. Marinetti's bedroom (seeing his own reflection there had begun to disturb him during a convalescence).^[4] In this collage, the fervor of the multitude generates a reciprocal response from the natural environment, giving rise to wave-like shapes, triangular shards, and projecting wedges. As in *Patriotic Song*, a pyramidal ray, here cut out of tan paper, traverses the field on a vertical axis to strike the curving ground at a point near the artist's signature. The varied textures and colors of the layered papers activate the surface, providing a visual analogue of an energized field; Balla further complicated their interpenetrating shapes with drawn and shaded arcs in watercolor, oil, and crayon (or charcoal), mingling a bit of blue and aqua into these soaring vectors that emanate from the lower edge of the landscape with its curving white road. Balla placed the knot of the House of Savoy across the center of *Crowd + Landscape*, over two intersecting forked shapes, cut out of red and white papers. These antagonistic forces resemble those in the painting *Insidie di Guerra (Dangers of War)*, usually dated 1915, but which Elica Balla associates with the defeat at Carpietto in 1917.^[5] Here forked protagonists wage a violent war of accusations above a sea of neutral, grey roiling forms. But whereas Balla employed only dark hues in that painting, to indicate its somber, pessimistic tone, he gave *Crowd + Landscape* a brighter, more optimistic range of colors. And he superimposed the knotted rope, representing the unified will of Italy, upon the battling forces beneath it. Traces of green and red-orange pigment on the cream-colored, cut paper of the knot enhance its patriotic symbolism, a message surely understood by the collage's first owner, Marinetti himself.

[1] Elica Balla, *Con Balla.1* (Milan: Multhipla, 1984), 351: "Le dimonstrazioni interventiste si susseguivano sempre più violente e Balla, insieme ai futuristi, vi prendeva viva parte tuttavia osservando e studiando per creare opera che rispecchiassero il momento drammatico e vivo di risveglio."

[2] Elica Balla, 382.

[3] Elica Balla, 382: "Quale emozione ora vivifica le sue linee!!! L'interpretazione futurista di questo soggetto è quasi scientifica poiché le forme di movimento, che costituiscono la massa compatta della folla, il verde paesaggio, il cielo concorrono a formare un centro di forza, un vortice che sprigiona energia: il canto!!!"

[4] Marianne Martin suggested to Anne Coffin Hanson that if this work was executed at the time of Marinetti's wartime convalescence in 1917-18, it must date to this later period. See Anne Coffin Hanson, ed., *The Futurist Imagination: Word + Image in Italian Futurist Painting, Drawing, Collage and Free-Word Poetry* (New Haven: Yale University Art Gallery, 1983), 79.

[5] Elica Balla, 440. Elsewhere, however, she describes *Insidie di Guerra* as offering "the sensation of fear of the unknown that provokes the war, deeply tragic but without vivid contrasts: a grey rapacious form lies over the tumult." In fact the forked elements are green and red, Balla having banished luminous white. See Elica Balla, 382-83.

Sotheby's would like to thank Dr. Christine Poggi of the University of Pennsylvania for writing the catalogue essay for the present lot.



The Futurist group in Rome in 1930 on the occasion of a 'circuito di poesia' gathering. From the left: Marinetti, Rotiroti, Azari, Luce and Elica Balla, Giacomo Balla, Tato.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARC CHAGALL

1887 - 1985

Fleurs et fruits

signed *Chagall Marc* and dated 1949 (lower left)
gouache and brush and ink on paper
79 by 57cm., 31 $\frac{1}{8}$ by 22 $\frac{1}{2}$ in.
Executed in 1949.

The authenticity of this work has been confirmed by the Comité Chagall.

PROVENANCE

Galerie Rosengart, Lucerne (acquired directly from the artist)
Baron Eduard von der Heydt, Italy (acquired from the above in 1949)
Acquired by the family of the present owner in the late 1960s

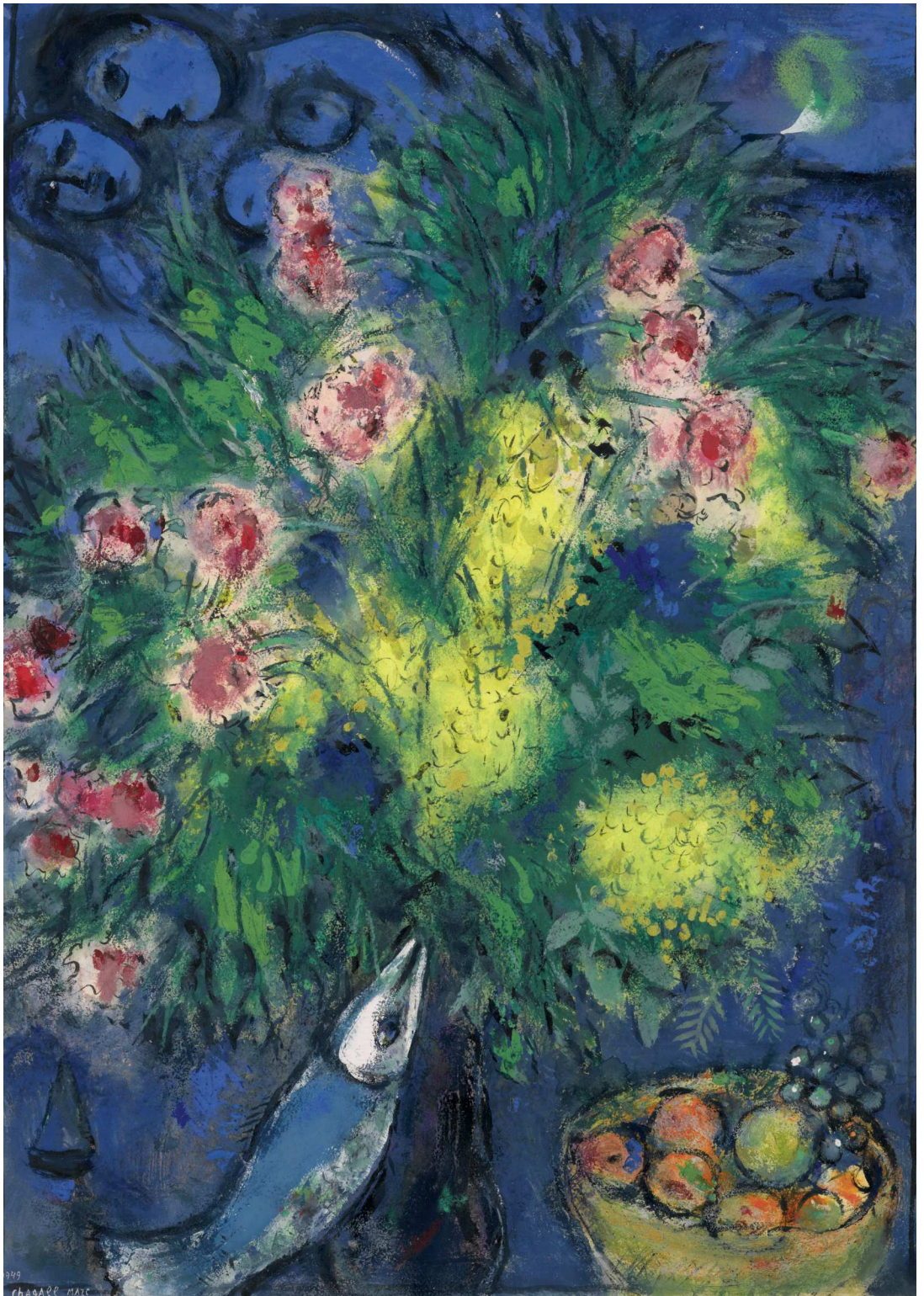
EXHIBITED

Lucerne, Galerie Rosengart, *Chagall*, 1949, no. 25

⊕ £ 380,000-550,000

€ 450,000-655,000 US\$ 492,000-715,000

Fleurs et fruits is a confident, dream-like composition which features some of Chagall's most emblematic motifs and serves as an exquisite example of the artist's creative maturity and contentment. Executed in 1949, shortly after his return from enforced exile in the United States during the war, the present work is the joyful incarnation of renewed happiness. The sombre years spent on the American continent, marked notably by the death of his beloved wife Bella, were followed by a return to optimism and the joy of life. In particular, the Mediterranean light and the colours of the Côte d'Azur deeply influenced Chagall's art, which turned to a brighter palette including a wonderful, deep Mediterranean blue. At the heart of the present composition is an exuberant bouquet of flowers, which can be read as a signifier for Chagall's love of life and love of France. As James Johnson Sweeney pointed out, 'It was in Toulon in 1924 that the charm of French flowers struck [Chagall] for the first time. He declares that he had never known flower bouquets in Russia or, at least, that they were not as frequent as in France. He says that when he paints a bouquet it is like painting a landscape. It is France for him.' (in *Marc Chagall*, New York, 1946, p.56).



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PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Colombe

bears the signature *Picasso* (lower left)

colored crayon on paper

35.5 by 26.9cm., 14 by 10⁵/₁₆in.

Executed *circa* 1958.

The authenticity of this work has been confirmed
by Claude Picasso.

PROVENANCE

Private Collection (acquired *circa* 1970)

Private Collection (by descent from the above;
sale: Sotheby's, London, 24th June 2014, lot 317)
Purchased at the above sale by the present owner

‡ ⊕ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



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PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Les Amoureux à la fenêtre

signed *Marc Chagall* (lower left & lower right)
gouache, watercolor and colored crayon on paper
laid down on card
31 by 24.1 cm., 12¼ by 9½ in.
Executed *circa* 1935.

The authenticity of this work has been confirmed
by the Comité Chagall.

PROVENANCE

Galerie Romanet, Paris
Sale: Christie's, London, June 25, 2014, lot 159
Purchased at the above sale by the present owner

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000

PABLO PICASSO

1881 - 1973

Portrait de Jacqueline

dated 22.1.56 (in reverse in the *empreinte*); stamped *Madoura Empreinte Originale* on the reverse
painted and partially glazed ceramic; square round plate
diameter: 42cm., 16½in.

Executed in 1956; this work is unique.

The authenticity of this work has been confirmed by Claude Picasso.

PROVENANCE

Private Collection, France

Sale: Tajan, Paris, 24th June 2015, lot 35

Purchased at the above sale by the present owner

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000

Picasso's work produced in the South of France was characterised by his enthusiastic engagement with clay and a playful aesthetic inspired by the light-infused atmosphere of the region. Picasso was 65 when he left Paris at the end of the war in 1946 for the Côte d'Azur. While staying with the printer Louis Fort in Golfe-Juan, Picasso was introduced to Suzanne and Georges Ramié who owned the Madoura pottery. Their association inspired the artist's engagement with the pottery traditions of the area and it was at their behest that Picasso first experimented with the medium of ceramic. It was at the Madoura pottery studio in Vallauris that the artist met his second wife, Jacqueline Roque, who was working for the Ramiés. Jacqueline, the last love of Picasso's life, inspired many of the masterpieces created in the last two decades of his career.

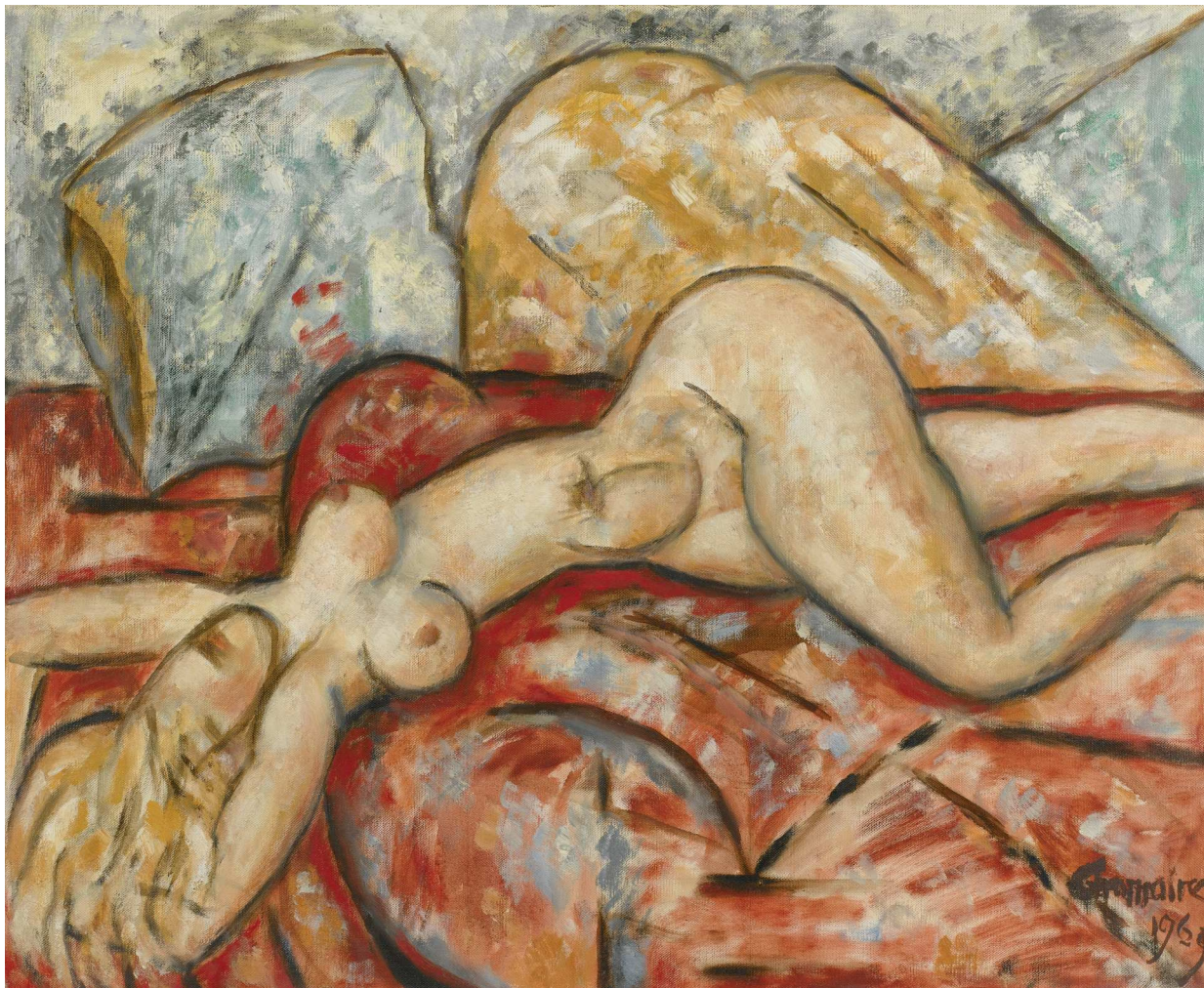
Depicted in the present work as a modern deity, Jacqueline's strong features, her prominent profile, dark hair and eyes feature in much of the art Picasso made during these joyful years. Earlier portrayals often depict Jacqueline with her abundant hair covered by a colourful headscarf. The present work is painted by Picasso over an *empreinte*, a process invented by Picasso himself in which he would carve and model a plaster mould that would then be pressed into clay to create vibrant textures and colours. In many of the works executed by Picasso over this period, Jacqueline is not named as the subject, although she is immediately recognisable from her raven-black hair and striking features.

Jacqueline becomes part of the dialogue between artist and muse, a particular feature of Picasso's later work. As Marie-Laure Bernadac explains: 'It is characteristic of Picasso, in contrast to Matisse and many other twentieth-century painters, that he takes as his model – or as his Muse – the woman he loves and who lives with him, not a professional model. So what his paintings show is never a 'model' of a woman, but woman as model. This has its consequences for his emotional as well as artistic life: for the beloved woman stands for 'painting', and the painted woman is the beloved: detachment is an impossibility. 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 yet they are rarely portraits. The image of the woman he loves is a model imprinted deep within him, and it emerges every time he paints a woman' (M.-L. Bernadac in *Late Picasso* (exhibition catalogue), Musée National d'Art Moderne, Paris & Tate Gallery, London, 1988, p. 78).



Jacqueline Picasso in 1965 photograph by Cecil Beaton.
© The Cecil Beaton Studio Archive at Sotheby's





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PROPERTY FROM A PRIVATE FRENCH
COLLECTION

MARCEL GROMAIRE

1892 - 1971

Nu au divan

signed *Gromaire* and dated 1969 (lower right);

signed *GROMAIRE*, titled and dated 1969

(on the reverse)

oil on canvas

53.8 by 64.9cm., 21 $\frac{1}{8}$ by 25 $\frac{1}{2}$ in.

Painted in 1969.

This work is listed in Marcel Gromaire's 'carnets'
as no. 720 (JCM).

PROVENANCE

Galerie Maurice Garnier, Paris

Collection de Maistre

Private Collection, France

LITERATURE

François Gromaire & Françoise Chibret-Plaussu,

Marcel Gromaire, La vie et l'œuvre. Catalogue

raisonné des peintures, Paris, 1993, no. 743,

illustrated p. 260

⊕ £ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900



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BALTASAR LOBO

1910 - 1993

Repos sur socle

inscribed *Lobo*, numbered *EA 1/4* and inscribed
Susse Fondeur Paris
bronze

length: 46cm., 18 $\frac{1}{8}$ in.

Conceived in 1979-82 and cast in bronze in an
edition of 8 plus 4 artist's proofs; this work cast
in 1987.

This work is recorded in the archives of the
Galerie Malingue, Paris, under no. 8205 and will
be included under no. 8205 in the forthcoming
*Catalogue raisonné of the Sculptures of Baltasar
Lobo* being prepared by Galería Freites.

PROVENANCE

Galerie Daniel Malingue, Paris
Acquired from the above by the present owner

LITERATURE

Joseph-Émile Muller, *Lobo, Catalogue raisonné de
l'œuvre sculpté*, Paris, 1985, no. 493, illustration
of another cast n.p.

Lobo (exhibition catalogue), Museo de Arte
Contemporáneo de Caracas, Caracas, 1989-90,
illustration of another cast n.p.

Ω ⊕ £ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JOAN MIRÓ

1893 - 1983

Chien attaquant un oiseau

signed *Miró* (lower right)

oil, gouache and charcoal on paper laid down on
canvas

35 by 50cm., 9¼ by 19¾in.

Executed in 1980.

The authenticity of this work has been confirmed
by Jacques Dupin.

PROVENANCE

Studio Due Ci Arte Moderna, Rome (acquired
by 1981)

Private Collection, New York (sale: Sotheby's,
New York, 11th May 1988, lot 197A)

Private Collection, Spain (purchased at the
above sale)

Galeria Joan Prats, Barcelona

Acquired from the above by the present owner
in 1989

EXHIBITED

Rome, Studio Due Ci Arte Moderna, *Miró Elegie
per Roma*, 1981

⊕ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



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JOAN MIRÓ

1893 - 1983

Homenaje a Gaudí (Homage to Gaudí)

gouache over lithograph on paper
50.2 by 65.5cm., 19¾ by 25¾in.
Executed in 1979.

The authenticity of this work has been confirmed
by ADOM.

PROVENANCE

Private Collection, Mallorca
Private Collection, Barcelona
Acquired from the above by the present owner

The present work is a project for the invitation to
the exhibition held at Galerie Maeght, Barcelona
in 1979.

⊕ £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

OSCAR DOMINGUEZ

1906 - 1957

Autorretrato (Self-Portrait)

signed *Dominguez* and dated 48 (lower right)
oil on canvas
102.4 by 123cm., 40¼ by 48½in.
Painted in 1948.

The authenticity of this work has been confirmed by
Ana Vázquez de Parga.

PROVENANCE

Private Collection, Belgium (sale: Loudmer Scp, Paris,
18th February 1990, lot 177)
Purchased at the above sale by the present owner

LITERATURE

Patrick Waldberg, *Demeures d'hypnose*, Paris, 1976,
illustrated p. 336

⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000

Born in the Canary Islands, Oscar Domínguez began to paint at an early age and was known as the 'Surrealist painter of the islands'. A year after his first exhibition in Tenerife in 1933, he decided to settle in Paris and was instantly welcomed at the Café Cyrano, meeting place of the Surrealists. The artist's maverick creativity and astonishing painterly inventiveness attracted great interest, and very quickly he gained a privileged position within the group, working closely with some of the most important Surrealist artists.

Throughout his life Domínguez's work underwent many transformations, from his early Surrealist canvases, through the experiments with decalcomania, to the stark linearity of his late works. Painted in 1948, *Autorretrato (Self-Portrait)* exemplifies the developments that took place within his work during and directly after the war years, when he was increasingly influenced by Picasso in particular. Both witty and fantastical in its utilisation of a giant crab as a means of self-expression, the present work challenges the viewer to see the familiar in a new and entirely unexpected way, and stands as a superb example of Domínguez's surreal and utterly distinctive artistic language.



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

FÉLIX LABISSE

1905 - 1982

Zénobie

signed *Labisse* (lower right); signed *Labisse*,
dated 1972 and inscribed *Zénobie – Reine de
Palmyre* on the reverse

oil on canvas

81 by 60cm., 31 $\frac{1}{8}$ by 23 $\frac{5}{16}$ in.

Painted in 1972.

PROVENANCE

Galerie Isy Brachot, Brussels

Private Collection, Belgium (acquired from the
above in 1985)

Thence by descent to the present owner

EXHIBITED

Geneva, Musée de l'Athénée, *Félix Labisse*, 1972

Paris, Galerie de Seine & Brussels, Galerie Isy
Brachot, *Les Faiseuses d'histoire*, 1972, illustrated
in colour in the catalogue

Brussels, Galerie Isy Brachot, *Félix Labisse*, 1973

Brussels, Galerie Isy Brachot, *Art sans frontières
VIII*, 1973

LITERATURE

Terre d'Europe, Brussels, May-June 1978,

illustrated in colour n.p.

Isy Brachot (ed.), *Labisse. Catalogue de l'Œuvre
peint*, Brussels, 1979, no. 582, illustrated in colour
p. 296

⊕ £ 8,000-12,000

€ 9,500-14,300 US\$ 10,400-15,600



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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

SALVADOR DALÍ

1904 - 1989

Illustration pour Les Contes d'Andersen

signed *Dalí* and dated 1968 (lower left)

watercolour on paper

50 by 39.5cm., 19⁵/₈ by 15¹/₂in.

Executed in 1968.

The authenticity of this work has been confirmed
by Nicolas & Olivier Descharnes.

PROVENANCE

Galerie Isy Brachot, Brussels

Private Collection, Belgium (acquired from the
above in 1985)

Thence by descent to the present owner

⊕ £ 45,000-65,000

€ 53,500-77,000 US\$ 58,500-84,500

JOAN MIRÓ

1893 - 1983

Untitled

signed *Miró* (lower right); dated *11/VI/73* and *6/I/76* and numbered *IV.* on the reverse

gouache and brush and ink on board

38.4 by 50.5cm., 15 $\frac{1}{8}$ by 19 $\frac{7}{8}$ in.

Executed between 11th June 1973 and 6th January 1976.

PROVENANCE

Private Collection, Scandinavia

Private Collection, Scandinavia (sale: Sotheby's, London, 19th October 1988, lot 349)

Private Collection, Spain (purchased at the above sale)

Private Collection, Spain

Acquired from the above by the present owner

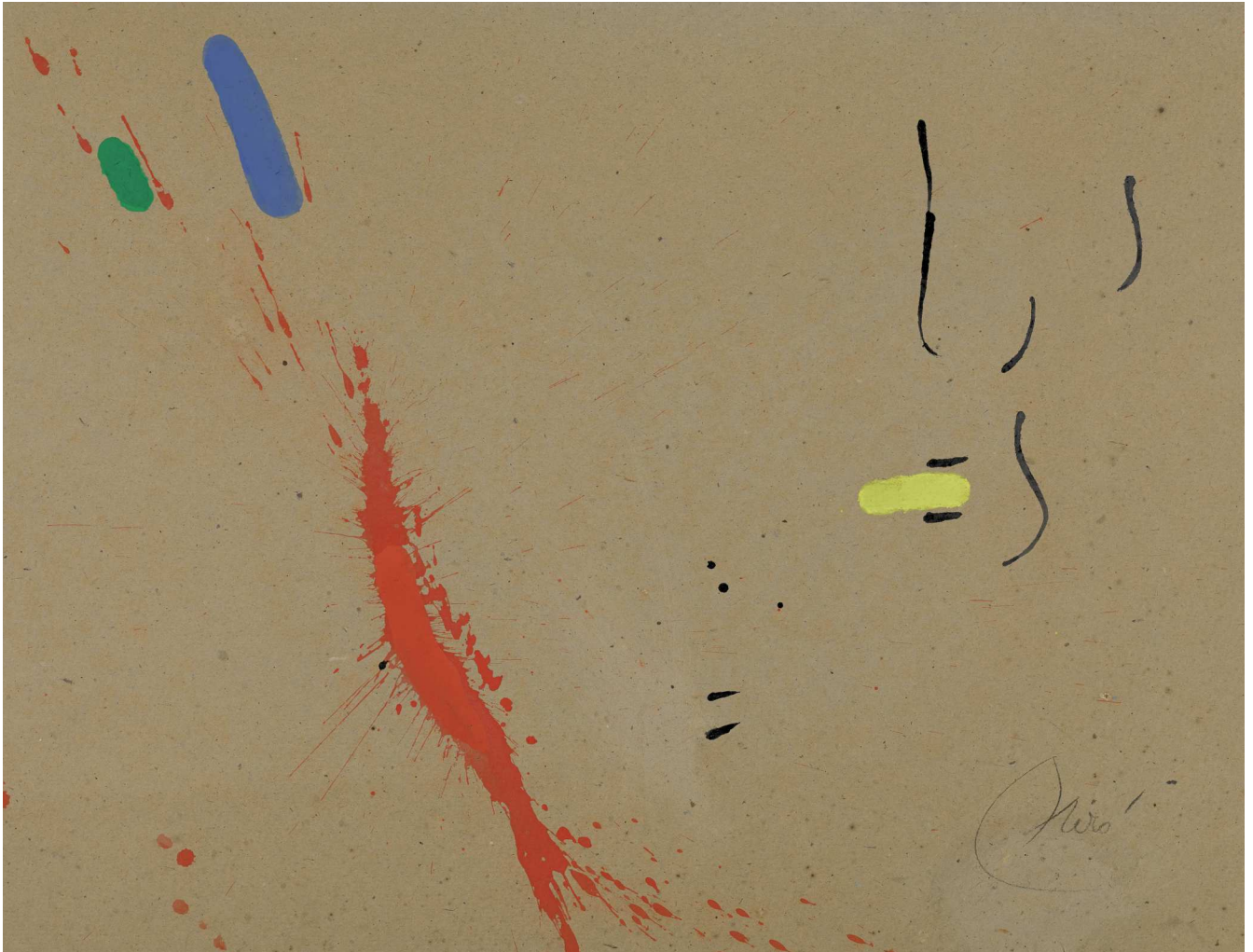
LITERATURE

Werner Schmalenbach, *Joan Miró*, 1982, no. 96, illustrated in colour p. 146

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings 1973-1976*, Paris, 2013, vol. IV, no. 2859, illustrated in colour p. 236

⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 91,000-117,000



348

PROPERTY FROM A PRIVATE COLLECTION

OSCAR DOMINGUEZ

1906 - 1957

Batalla or La vole lion (The Battle or The Fighting Lion)

signed *Dominguez* (upper right)

oil on canvas

64.5 by 91.5cm., 25³/₈ by 36in.

Painted *circa* 1940.

The authenticity of this work has been confirmed by Ana Vázquez de Parga.

PROVENANCE

André Breton, Paris

Galleria Levi, Milan (acquired in 1940)

Acoris, The Surrealist Art Centre, London

Sale: Ader, Tajan, 20th March 1990, lot 97

Galería Edurne, Madrid

Galería Vegueta, Las Palmas de Gran Canaria, Canary Islands

Acquired from the above by the present owner

EXHIBITED

Milan, Galleria Levi, 1974, no. 65

LITERATURE

Fernando Castro, *Óscar Domínguez y el Surrealismo*, Madrid,

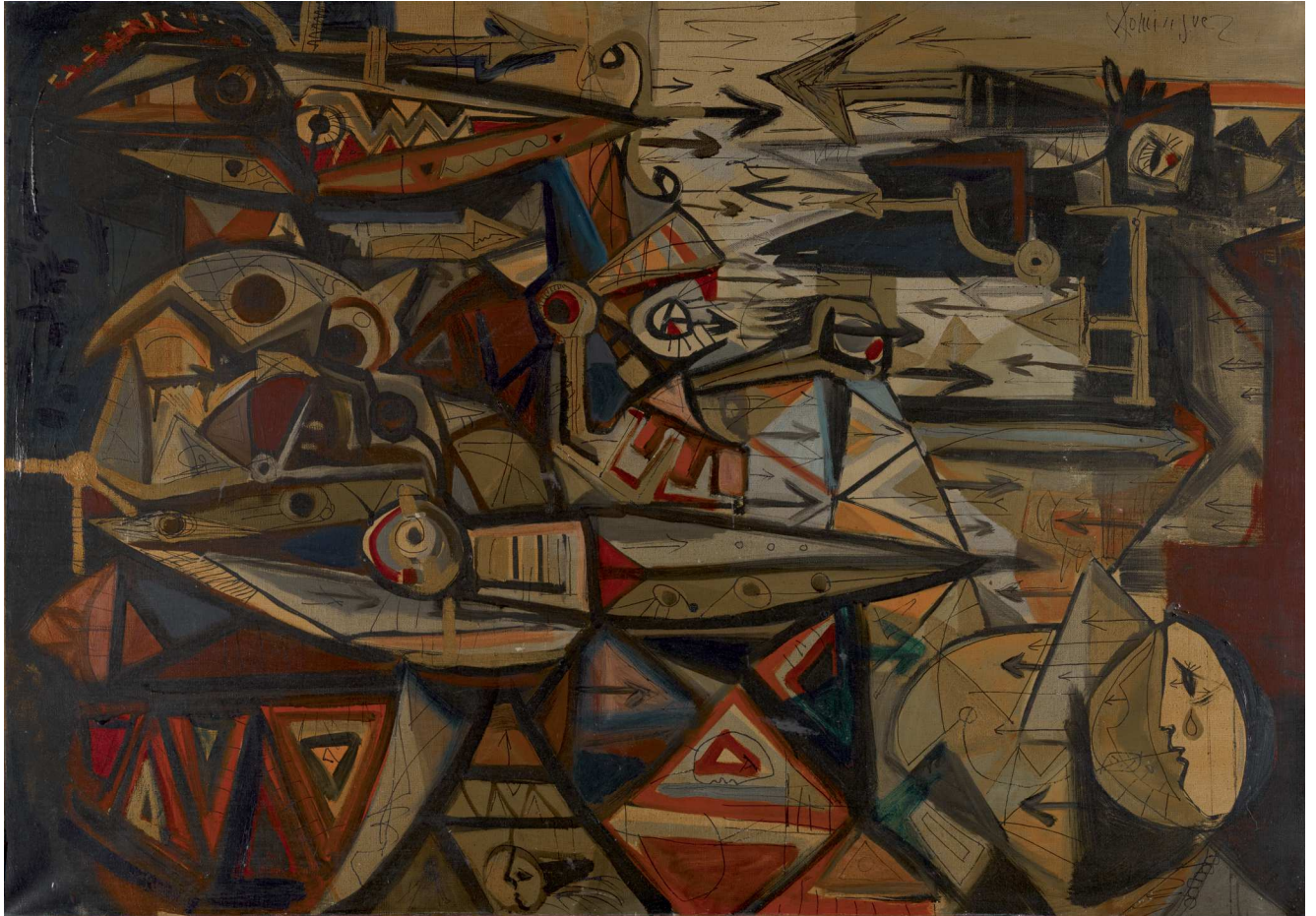
1978, no. 361, illustrated p. 174

‡ ⊕ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000

During the 1940's, Oscar Domínguez's paintings were strongly influenced by Pablo Picasso with whom the artist had become friends while living in Paris. Certainly, the influence of *Picasso's Guernica* (1937) can be detected in the angular and dynamic forms of the present composition. The first owner of *Batalla or La Vole Lion* (*The Battle or The Fighting Lion*) was the leader of the Surrealist group André Breton. Breton's fundamentally important role in the course of twentieth century art began with his friendship of Guillaume Apollinaire, who introduced him to Picasso, de Chirico and Derain. Throughout the 1930s in Paris and much of the 1940s in America, Breton acted as a critic and champion of these artists and his passionate avowal of their art led them to international recognition and acclaim. Understandably this also ensured that Breton possessed a diverse and truly exceptional collection of their best works, much of which has found its way into museums across the world, including the Musée National d'Art Moderne in Paris and the Museum of Modern Art in New York.

Breton celebrated, among many others, the energised quality of Domínguez's compositions in his 1939 *Des tendances les plus récentes de la peinture surréaliste*. Domínguez, he described, was a painter who could, 'with a movement of the arm as unstudied and quick as that of a window cleaner or the worker who, with the house finished, signs his name in *blanc d'Espagne*, use his brush to add diverse colours, stroke by stroke, and succeed in defining new spaces – barely marked or hinted at – that transport us into those realms of pure fascination that have remained unvisited since, as children, we contemplated colour images of meteors in books' (André Breton quoted in *La Part du jeu et du rêve. Oscar Domínguez et le surréalisme 1906-1957* (exhibition catalogue), Musée Cantini, Marseille, 2005, p. 199, translated from the French).



349

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

GEORGES BRAQUE

1882 - 1963

Fruits, cruche et pipesigned *G Braque* (lower right)

oil on panel

42.5 by 59.5cm., 16¾ by 23½in.

Painted in 1924.

PROVENANCE

Mr & Mrs Cummins Catherwood, Pennsylvania

Galerie D. Benador, Geneva

Private Collection, Europe (acquired *circa* 1965; sale:

Christie's, London, 25th June 2008, lot 469)

Purchased at the above sale by the present owner

EXHIBITEDParis, Galerie Charpentier, *Nature Mortes Françaises*, 1951Philadelphia, Philadelphia Museum of Art, *Philadelphia Collects**20th Century*, 1963**LITERATURE**George Isarlov, *Catalogue des œuvres de Georges Braque*,

Paris, 1932, no. 349

John Russell, *Braque*, London, 1959, illustrated pl. 34Galerie Maeght (ed.), *Catalogue de l'œuvre de Georges Braque*,*Peintures 1924-1927*, Paris, 1968, n.n., illustrated p. 14Massimo Carrà, *Tout l'œuvre peint de Braque, 1908-1929*,

Paris, 1973, no. 217, illustrated p. 96

Fruits, cruche et pipe is a fine example of Braque's renewed interest in traditional themes and methods of representation in the mid-1920s. His related paintings are figurative and restrained, and so extraordinary was the change in his style that modern scholars have linked it not only to the art of Cézanne, but also that of Chardin and Le Nain. During this period Braque painted several still life compositions against brown and black backgrounds, many featuring bisected objects such as the pitcher in the present work. Though more representational in nature, these images still reveal the preoccupation with painterly structure that characterised his earlier Cubist *œuvre*. As he later said, 'Objects don't exist for me except in so far as a rapport exists between them or between them and myself. When one attains this harmony one reaches a sort of intellectual non-existence—what I can only describe as a state of peace—which make everything possible and right. Life then becomes a perpetual revelation. That is true poetry' (quoted in John Richardson, *Georges Braque*, London, 1959, p. 27).

⊕ £ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000



350



351

351

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JUAN GRIS

1887 - 1927

Suicide riche

titled and extensively inscribed (upper and centre left)
gouache, pencil and pen and ink on paper
31.5 by 48cm., 12¼ by 18⅞in.
Executed in 1909.

PROVENANCE

Arnold Herstand & Co., New York
Sale: Christie's, London, 20th February 1990, lot 17
Purchased at the above sale by the present owner

EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Juan Gris*, 2001, no. 18, illustrated in the catalogue
Santander, Fundación Marcelino Botín, *Juan Gris*, 2001, n.n.

LITERATURE

L'Assiette au beurre, no. 438, August 1909, illustrated pp. 1180-81
Gary Tinterow, *Juan Gris*, Madrid, 1985, illustrated p. 457
Raymond Bachollet, *Juan Gris, dessinateur de presse, de Madrid à Montmartre, Catalogue raisonné 1904-1912*, Paris, 2003, n.n., illustrated p. 291

£ 6,000-8,000
€ 7,200-9,500 US\$ 7,800-10,400

352

GEORGE GROSZ

1893 - 1959

Rote Kreuz Tante (Red Cross Aunt)

signed Grosz (lower right); titled on the reverse
watercolour and pen and ink on paper
61 by 48.2cm., 24 by 19in.
Executed circa 1926.

This work will be included in the forthcoming *Grosz Catalogue raisonné* being prepared by Ralph Jentsch.

PROVENANCE

Joseph Heymann, Cologne (acquired in Germany before 1938)
Thence by descent to the present owner in 1954

⊕ £ 25,000-35,000
€ 29,600-41,500 US\$ 32,400-45,300



352

353

PROPERTY FROM A PRIVATE GERMAN COLLECTION

ALEXEJ VON JAWLENSKY

1864 - 1941

Stilleben: Blumen in grüner Vase (Still-life: Flowers in Green Vase)

signed with the artist's initials A. J. (lower left)

oil on board

47.5 by 31cm., 18¾ by 12¼in.

Painted *circa* 1930.

PROVENANCE

Private Collection, Wiesbaden

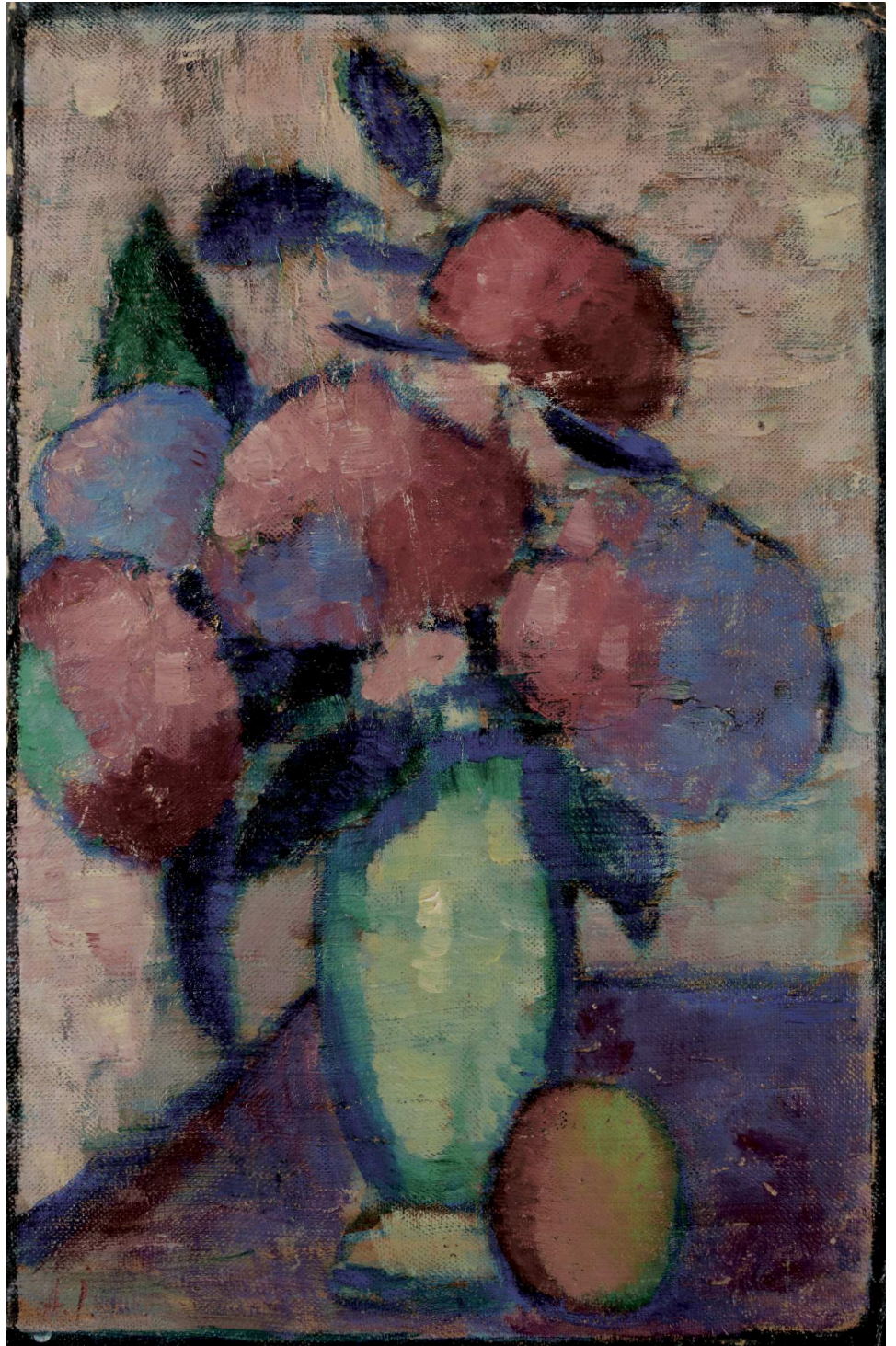
Thence by descent to the present owner

LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica
Jawlensky, *Alexej von Jawlensky, Catalogue raisonné of the Oil
Paintings, 1934-1937*, London, 1993, vol. III, no. 2251, illustrated
p. 395

£ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



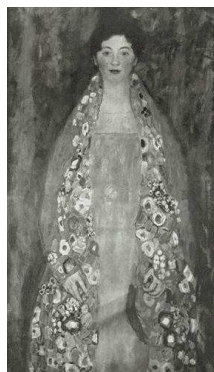
353

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LOTS 354–357



Gustav Klimt, *Portrait of Fritza Riedler*, 1906, oil on canvas, Österreichische Galerie Belvedere, Vienna



Gustav Klimt, *Portrait of Margarethe Constance Lieser*, 1917, oil on canvas, Location Unknown



Gustav Klimt, *Portrait of Elisabeth Lederer*, 1914–16, oil on canvas, Private Collection

Gustav Klimt's celebrated artistic career coincided with a period of profound cultural, social and political ferment that witnessed fundamental changes in the position women occupied in society. As women in Austria fought for emancipation, they became for many artists and writers of the period a symbol of the conflicts and transformations that were underway as the old world gave way to the new.

Klimt's exquisite representations of women earned him a reputation as one of the most celebrated painters of the female portrait of the early 20th century and resulted in a steady stream of commissions from Viennese high society. As Doris H. Lehmann has argued, however: 'Each of Klimt's female portraits is more than just a representation of his model. [...] Fundamentally, Klimt was less a portraitist than a painter who used female portraits for the purpose of his own allegories' (D. H. Lehmann in *Facing the Modern. The Portrait in Vienna 1900* (exhibition catalogue), National Gallery, London, 2013, p. 99).

Each painting necessitated myriad preparatory sketches in which Klimt experimented with slight variations of pose and expression in order to capture the precise mood and character he sought. As Marian Bisanz-Prakken explains: 'Sheet by sheet,

Klimt tried to catch the essence and appearance of the young woman in concise, rhythmic lines, and to that end he had her sit and stand in different positions. From the sum of these autonomous snapshots of the moment, the artist then distilled the solution suitable for his painting [...] The more interesting the woman to be depicted, the more Klimt allowed himself to be inspired by her' (M. Bisanz-Prakken, 'Klimt's Studies for *Portrait of Adele Bloch-Bauer I*' in *Klimt and the Women of Vienna's Golden Age, 1900-1918* (exhibition catalogue), Neue Galerie, New York, 2017, p. 82).

Presented over the following pages are three captivating drawings for portraits of Fritza Riedler (Lot 354), Marguerite Constance Lieser (Lot 355) and Elisabeth Lederer (Lot 356) executed in 1904-05, 1917-18 and 1916 respectively. All three sitters were well known to the artist and he succeeds in capturing their characters with a remarkable economy of line. When compared to the compositions of the final painted works, we can appreciate that whilst Klimt had yet to select the final pose, these drawings are undoubtedly testament to the artist's eye for the ornamental qualities of garment and his mastery in using gesture and space to enhance his sitters' presence.



354

354

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GUSTAV KLIMT

1862 - 1918

Fritza Riedler im Rüschenkleid (Fritza Riedler in a Frilled Dress)

charcoal on paper
44.8 by 31.5cm., 17⁵/₈ by 12³/₈in.
Executed in 1904-05.

This work will be included in the forthcoming
supplement to the *Klimt Catalogue raisonné*
being prepared by Dr Marian Bisanz-Prakken.

PROVENANCE

Sale: Neumeisters, Munich, 25th May 1991,
lot 183
Purchased at the above sale by the family of
the present owner

£ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



355

355

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GUSTAV KLIMT

1862 - 1918

Sitzende von vorne, die Hände
ineinander gelegt (Studie zum
Bildnis Fräulein Lieser) (Seated
Woman with Cupped Hands Seen
from the Front (Study for the
Portrait of Miss Lieser))

signed *Gustav Klimt* (lower right)
pencil on paper
50 by 32.5cm., 19⁵/₈ by 11³/₄in.
Drawn in 1917-18.

This work will be included in the forthcoming
supplement to the *Klimt Catalogue raisonné*
being prepared by Dr Marian Bisanz-Prakken.

PROVENANCE

Sale: Dorotheum, Vienna, 10th November 1993,
lot 450
Purchased at the above sale by the family of the
present owner

£ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



356

356

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GUSTAV KLIMT

1862 - 1918

Stehende etwas nach Links, mit
gemustertem Umhang (Standing
Woman Turned Slightly to the Left
with a Patterned Shawl)

stamped with the *Nachlass* mark (lower left)
pencil on paper
57 by 37cm., 22½ by 14½in.
Drawn circa 1916.

PROVENANCE

Private Collection, Austria (by 1997)
Acquired by the family of the present owner
in 1998

EXHIBITED

Vienna, Christian Nebehay, *40 auserwählte
Zeichnungen*, 1960, no. 37, illustrated in the
catalogue

LITERATURE

Fritz Novotny & Johannes Dobai, *Gustav Klimt*,
Salzburg, 1967, p. 360
Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-
1918*, Salzburg, 1984, vol. III, no. 2516, illustrated
p. 97

£ 30,000-40,000

€ 35,600-47,400 US\$ 38,900-52,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

EGON SCHIELE

1890 - 1918

Lilly Steiner

signed *Egon Schiele* and dated 1918 (lower right)
charcoal on paper
44.5 by 29.6cm., 17½ by 11⅝in.
Drawn in 1918.

The authenticity of this work has been confirmed by
Jane Kallir.

PROVENANCE

Otto & Eva Benesch, Vienna
Eva Benesch, Vienna
Acquired from the above by the family of the present owner in
December 1981

EXHIBITED

(possibly) Vienna, Albertina, *Egon Schiele-
Gedächtnisausstellung*, 1948, no. 304

£ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000

The sitter of this elegant portrait is Lilly Steiner (1884–1961), born in Vienna as Lilly Hofmann. Herself an artist, Steiner was a member of the Hagenbund, but only received recognition for her work after her move to Paris in 1927. She married manufacturer Hugo Steiner who commissioned architect Adolf Loos to design their Viennese house, Villa Steiner, which remains an important and significant example of modernist architecture, to this day.

The present work was executed in 1918 by which time Schiele was celebrated as a master draughtsman whose maturity was particularly evident in his renderings of female models. No longer an adolescent focusing only on their sexuality, Schiele was now able to render his female sitters with a sense of spirit and individuality, something beautifully realised in the present work. Writing about his portraiture from this period of his life, Jane Kallir observed: 'While Schiele's paintings of men can be perfunctory, suggesting a task done more for money than for love, the women in the drawings are invariably alert, vibrant human beings with a palpable presence. Just as Schiele once boldly chronicled the power of female sexuality, he now acknowledged female identity in a manner that was, for its day, hardly less radical' (Jane Kallir, *Egon Schiele: Drawings and Watercolours*, London, 2003, p. 442).

Lilly Steiner's striking facial features captivated the young Schiele, who executed another four portraits of her, one of which is held today in the Metropolitan Museum of Art in New York.



357

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

MAX PECHSTEIN

1881 - 1955

Kurische Braut I (Coronian Bride I)signed *Pechstein* and dated 09 (lower right)

oil on canvas

55.9 by 51.7cm., 22 by 20³/₁₆in.

Painted in 1909.

PROVENANCE

Hermann Münchenhausen, Ratzeburg (a gift from the artist)

Lady Simon (by descent from the above; sale: Christie's,

London, 17th October 2000, lot 44)

Purchased at the above sale by the present owner

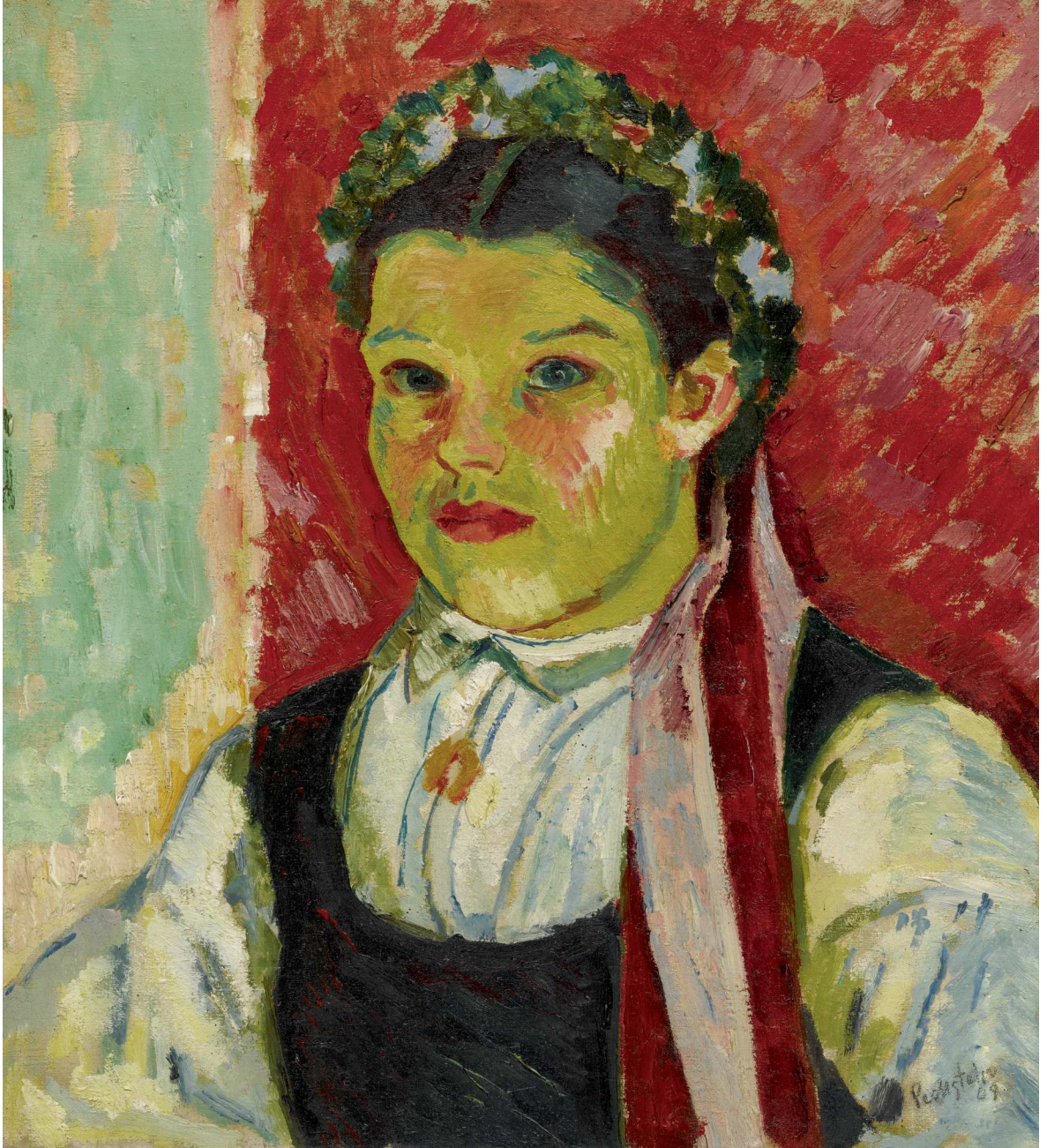
EXHIBITEDStanford, Cantor Center for Visual Arts, Stanford University
(on loan)**LITERATURE**Aya Soika, *Max Pechstein, Das Werkverzeichnis der Ölgemälde, 1905-1918*, Munich, 2011, vol. I, no. 1909/37, illustrated in colour p. 193Bernhard Fulda & Aya Soika, *Max Pechstein: The Rise and Fall of Expressionism*, Berlin, 2012, illustrated in colour p. 76

‡ ⊕ £ 150,000-200,000

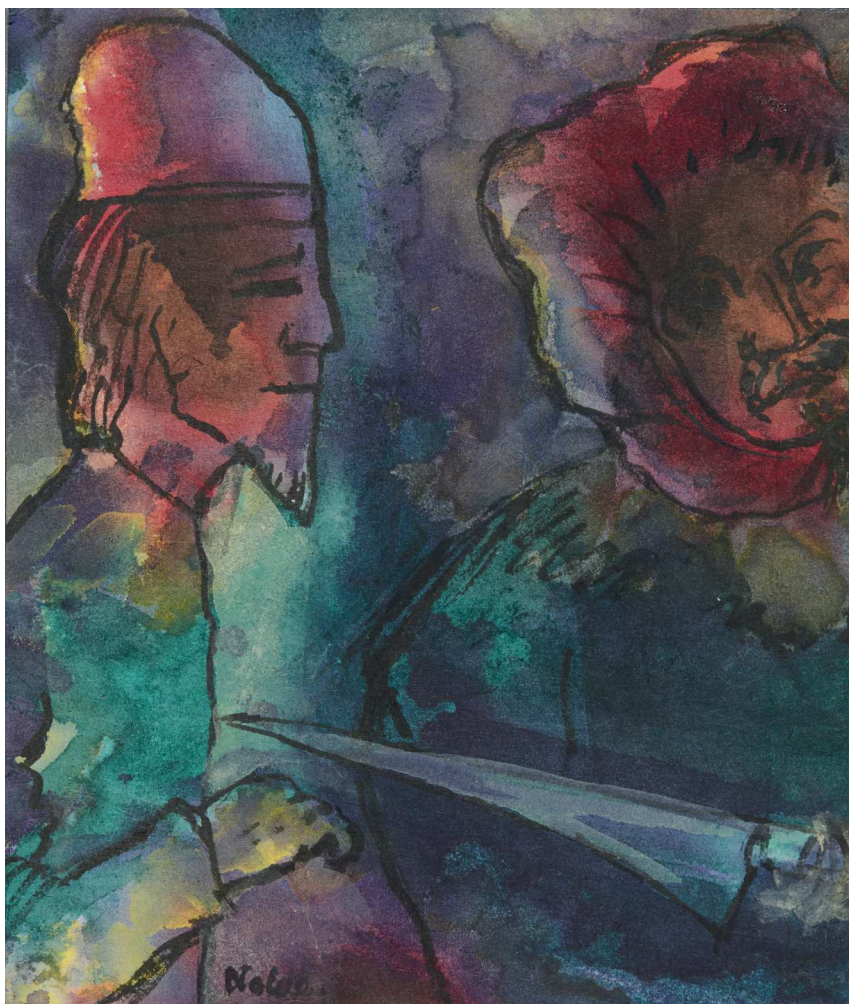
€ 178,000-237,000 US\$ 195,000-259,000

Dated to 1909, *Kurische Braut* is an important work from Max Pechstein's formative first trip to Nidden on the Baltic Coast. The Expressionists held a deep fascination for folk art and the exotic, partly inspired by countless trips to the *Museum für Völkerkunde*, and equally by Gauguin's paintings of Tahiti. Driven by the desire to experience life at one with nature, Pechstein sought to flee the frenzy of city life, and immerse himself in a more peaceful, 'primitive' environment where he could paint *en plein air*. In 1909, Pechstein travelled to the Baltic Coast and discovered Nidden, a small fishing village, with a surrounding landscape unspoiled by civilisation. Max Pechstein immediately fell for its natural, preindustrial landscape, which allowed him to experience perfect harmony with the countryside. This newly found freedom led him to explore his creativity without inhibitions and develop his own, mature style. He showed great interest in the customs and lifestyle of the local people and imitated their way of life by walking barefoot and by growing a beard. Pechstein made an effort to be accepted by the villagers, who initially did not want to sit for him, by volunteering to help out on fishing trips.

In his portrait *Curonian Bride* Pechstein demonstrates wonderful attention to the intricate details of the traditional wedding dress, depicting the sitters head dress and jewellery with incredible accuracy. Stylistically, Pechstein's quick and feathery brush strokes still draw heavily on Vincent van Gogh and Paul Cézanne, Bernhard Fulda and Aya Soika, however, place the present portrait as an important stylistical milestone within the artist's oeuvre: 'His preoccupation with light and its reflections, as evident on the girl's cheekbones and on her sleeves, showed his indebtedness to the impressionist tradition. And yet his composition also showed many of the elements which he was going to develop further in subsequent months, in particular the build-up of tensions between boldly rendered planes of starkly contrasting colours, and the emphasis placed on contours' (Bernhard Fulda & Aya Soika, *Max Pechstein: The Rise and Fall of Expressionism*, Berlin, 2012, p. 75).



358



359

359

PROPERTY FROM A PRIVATE COLLECTION,
GERMANY

EMIL NOLDE

1867 - 1956

Zwei Männer (Two Men)

signed *Nolde* (towards lower left)
watercolour and pen and ink on paper
17 by 14.5cm., 6 $\frac{5}{8}$ by 5 $\frac{3}{4}$ in.
Executed between 1938 - 1945.

The authenticity of this work has been confirmed
by Prof. Dr Manfred Reuther.

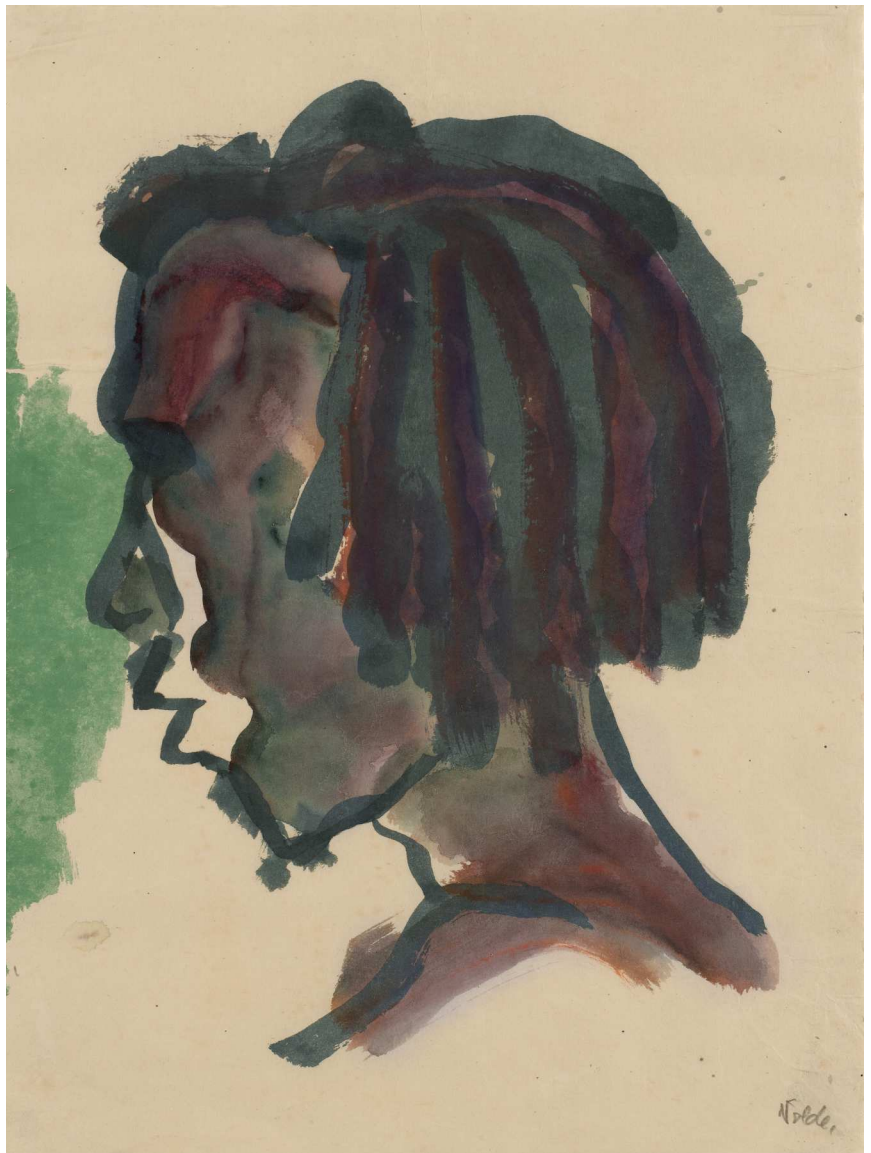
PROVENANCE

Private Collection, Germany
A gift from the above to the present owner *circa*
2012

Executed between 1938 and 1945, Emil Nolde's *Two Men* is a wonderful example of the artist's so called *ungemalte Bilder* (unpainted images), which he created in secrecy in the seclusion of Seebüll, during his working ban which had been imposed by the Nazis. The name *unpainted images* refers both to the fact that these works were created despite the artist's working ban as well as to the fact that the artist intended to execute the works on a large scale once possible. Works from this group are known for their striking intensity in colour and their small scale, which made them easy to hide.

⊕ £ 35,000-45,000

€ 41,500-53,500 US\$ 45,300-58,500



360

360

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, FRANCE

EMIL NOLDE

1867 - 1956

Kopf eines jungen Südsee-
Insulaners (Kopf im Profil nach links)
(Head of a Young South Sea Islander
(Head in Profile Turned to the Left))

signed *Nolde*. (lower right)
watercolour and gouache on paper
37.4 by 28.7cm., 14½ by 11in.
Executed *circa* 1913-14.

This work is recorded in the archives of the Ada
and Emil Nolde Stiftung.

PROVENANCE

Christoph von Luttitz, Germany
Sale: Christie's, New York, 15th May 1986, lot 135
Purchased at the above sale by the present owner

⊕ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

PROPERTY FROM THE COLLECTION OF SHERAH ROSEN AND
RACHEL ROSEN RABINOWITZ

PAUL KLEE

1879 - 1940

Der Heldentenor als Konzertsänger (The Heroic Tenor as a Concert Singer)

signed *Klee* (towards lower right); dated 1922, numbered 144
and titled (on the artist's mount)

watercolor and oil transfer on paper mounted on card

image: 11 $\frac{1}{8}$ by 15 $\frac{3}{8}$ in.; 28.1 by 39.1 cm

mount: 14 $\frac{7}{8}$ by 19 $\frac{5}{8}$ in.; 37.6 by 49.9 cm

Executed in 1922.

PROVENANCE

Katherine S. Dreier, New York

Galka E. Scheyer, Braunschweig, New York, San Francisco
& Los Angeles (acquired by 1926)

Ida Bienert, Dresden & Munich

Moderne Galerie Otto Stangl, Munich

Berggruen et Cie., Paris

Saidenberg Gallery, Inc., New York (acquired by 1955)

Selma & Israel Rosen, Baltimore (acquired from the above
in December 1955)

Thence by descent to the present owners

EXHIBITED

New York, Saidenberg Gallery, *Paul Klee*, 1955, no. 12,
illustrated in the catalogue

Baltimore, Baltimore Museum of Art, *Modern Art for
Baltimore*, 1957

Waltham, Brandeis University, *Paul Klee*, 1960, no. 10

New York, Solomon R. Guggenheim Museum; Pasadena,

Pasadena Art Museum; San Francisco, San Francisco

Museum of Art; Columbus, Columbus Gallery of Fine Arts;

Cleveland, Cleveland Museum of Art; Kansas City, William

Rockhill Nelson Gallery of Art; Baltimore, Baltimore Museum

of Art; St. Louis, Washington University, Gallery of Art &

Philadelphia, Philadelphia Museum of Art, *Paul Klee 1879-1940,
A Retrospective Exhibition*, 1967-68, no. 52

LITERATURE

Will Grohmann, *Privatsammlungen neuer Kunst. Die Sammlung
Ida Bienert Dresden*, Potsdam, 1933, p. 22

Will Grohmann, *Paul Klee*, Stuttgart, 1954, pp. 79 & 192

Felix Klee, *Paul Klee. Leben und Werk in Dokumenten*,

*ausgewählt aus den nachgelassenen Aufzeichnungen und den
unveröffentlichten Briefen*, Zurich, 1960, p. 138

Selma & Israel Rosen (eds.), *The Selma & Israel Rosen*

Collection, Baltimore, 1986, illustrated n.p.

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*,

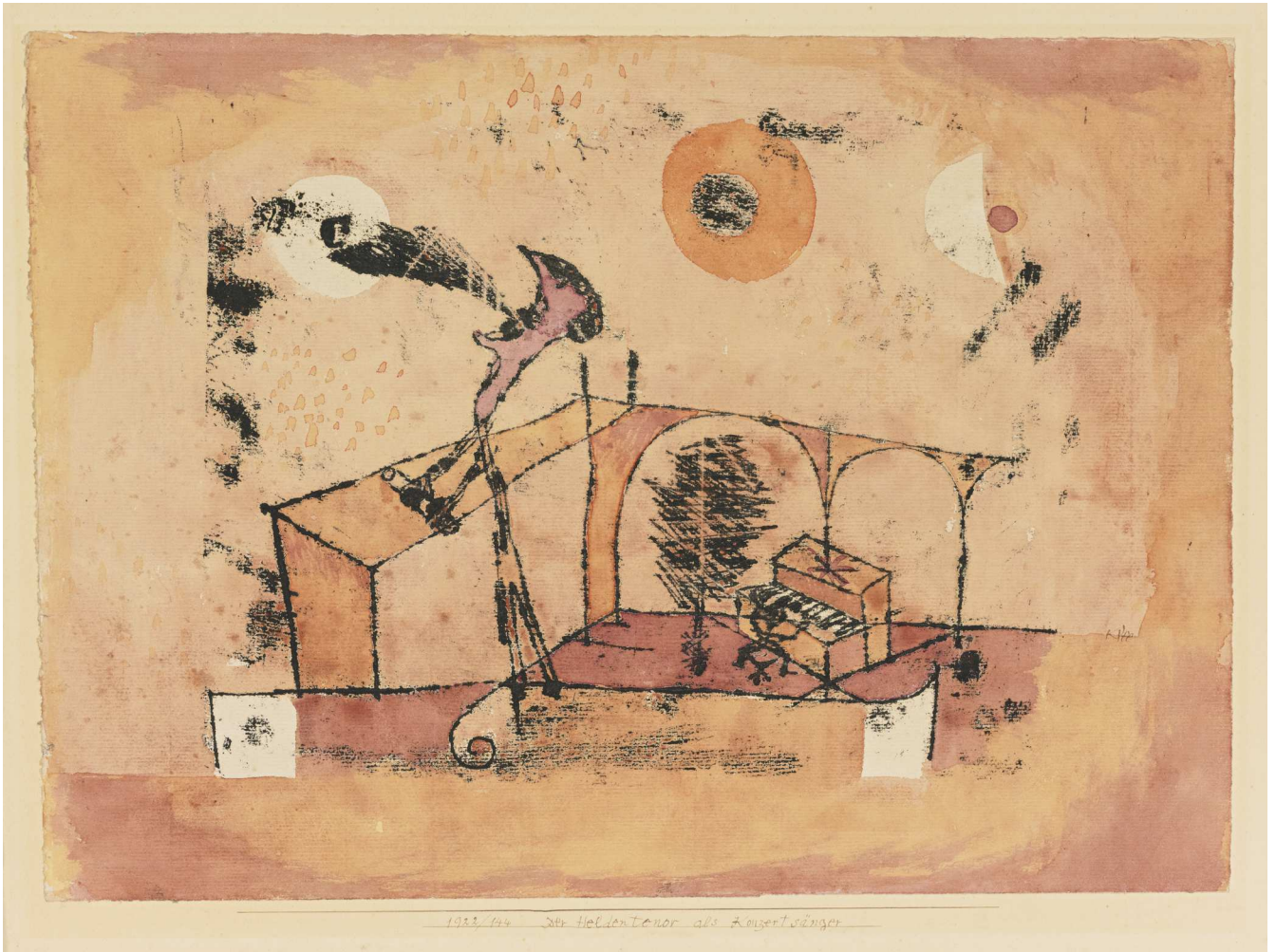
Bern, 1999, vol. III, no. 2968, illustrated p. 433

Music served as a driving source of inspiration throughout
Klee's career. When he became a professor at the Bauhaus
in 1920, he was inspired to devise an approach for teaching
young artists. With his extensive musical background—his
parents were musicians and he himself a talented violinist—it is
only logical that he turned to the language and terms of music
as a means to define and encounter the visual arts.

Although Klee's musical investigations were predominantly
formal in nature, there are periodical moments in his *œuvre*
when these theoretical discussions are punctuated with rather
more whimsical—and frequently comic or autobiographical—
compositions, such as that of the present work. At the peak of
the Weimar era, Klee attended the opera nearly every night,
and the fantastical figure of the tenor singer in *Der Heldentenor
als Konzertsänger* is likely inspired by one of the performances
he saw there. Will Grohmann explained Klee's deep attraction
to the stage, writing, "It was not the music alone that attracted
him; he had a highly developed sympathy for that world of
the contradictory, the illogical, the abstract... Klee liked the
detached quality of operatic action; its human characters
represent elementary facts rather than psychological entities
like Good and Evil, the Pure and the Demonic, Ugliness and
Beauty. The symbolic content is shared among a number of
figures, so that the general is embodied in the individual"
(Will Grohmann, *op. cit.*, 1954, p. 245-46).

‡ £ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-233,000



360A

PROPERTY FROM A PRIVATE COLLECTION, U.S.A.

OSKAR KOKOSCHKA

1886 - 1980

Ritter, Tod und Engel II (Knight, Death and Angel II)

signed OK (lower left)
oil on canvas
60 by 76cm., 23⁵/₈ by 29⁷/₈in.
Painted in 1911.

PROVENANCE

Joseph Siller, Vienna (acquired by 1918)
Alfred Spitzer, Vienna
Benno B. Thorsch, Germany and California (acquired by 23rd
February 1938)
Bernward Thorsch (by descent from the above by 1962)
Thence by descent to the present owner

EXHIBITED

Dresden, Künstlervereinigung Dresden, *Sommer-Ausstellung*,
1921, no. 129, titled as *Ritter, Tod und Teufel*
Dresden, Galerie Ernst Arnold, *Oskar Kokoschka Gemälde,
Handzeichnungen, Aquarelle, Drucke*, 1925, no. 11, titled as
Ritter, Tod und Engel and dated 1910
Zurich, Kunsthaus, *Internationale Kunstausstellung*, 1925, no. 224
Zurich, Kunsthaus, *Ausstellung Oskar Kokoschka*, 1927, no. 20,
titled as *Ritter, Tod und Engel* and dated 1910
Vienna, Neue Galerie, Meister, *Österreichischer Malerei im 19.
und 20. Jahrhundert*, 1930
London, The Tate Gallery, *Kokoschka*, 1962, no. 10 (titled as
Knight, Death and Angel I and dated circa 1909)
New York, Marlborough Gallery, *Oskar Kokoschka*, 1966, no. 5,
illustrated in the catalogue (titled as *Knight, Death and Angel I*)
New York, Marlborough Gallery & London, Marlborough
Fine Art, *Oskar Kokoschka, Memorial Exhibition*, 1981, no. 3,
illustrated in the catalogue (titled as *Knight, Death and Angel I*
and dated as 1910)

LITERATURE

Paul Westheim, 'Oskar Kokoschka' in *Das Kunstblatt*, Weimar,
1917, p. 319
Paul Westheim, *Oskar Kokoschka, Das Werk Kokoschkas in 62
Abbildungen*, Berlin, 1918, p. 53
Edith Hoffmann, *Kokoschka, Life and Work*, London, 1947,
no. 35, p. 294
Otto Benesch, 'Ein werk über Oskar Kokoschka' in *Wiener
Zeitung*, Vienna, 1951, no. 50
Hans Maria Winkler, *Oskar Kokoschka, Das Werk des Malers*,
Salzburg, 1956, no. 22 (titled as *Knight, Death and Angel I*)
Ludwig Goldschneider & Oskar Kokoschka, *Kokoschka*,
Greenwich, 1963, no. 8, illustrated p. 75
Oskar Kokoschka, *Handzeichnungen 1906-1969*, New York,
1971, p. 125
Johann Winkler & Katharina Erling, *Oskar Kokoschka: Die
Gemälde 1906-1929*, Salzburg, 1995, no. 72, illustrated in
colour p. 43

‡ ⊕ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000

Painted in 1911, *Ritter, Tod und Engel* is a rare example of Oskar Kokoschka's powerful early work. From the outset of his career, the human figure was the primary focus of Kokoschka's oeuvre. Celebrated for his ability to penetrate the mind and soul of his sitters and to capture their very essence, Kokoschka stood out amongst the Austrian Expressionist artists for the psychological intensity imbued within his compositions.

In terms of subject matter, the present work belongs to a small group of historical paintings executed in quick succession during the second half of 1911 which are no less emotionally charged. The artist's title references Albrecht Dürer's celebrated etching *Ritter, Tod und Teufel*, an iconic image which rejoices in the virtues of the knighthood when faced with evil and death. Kokoschka's version is more optimistic in outlook than Dürer's depiction, however, since he replaces the devil with an angel, who has descended out of the dark sky to illuminate the landscape around the knight and point out the way.

In fact, Kokoschka painted two canvases of the same title *Ritter, Tod und Engel* (Knight, Death and Angel). It is thought that the first canvas was painted in 1910, before the artist's departure from Vienna for Switzerland and Berlin and that the second version - the present work - was executed a year later, upon his return. As the artist himself explained: 'The first version of this picture was, I believe, my first religious composition. And I painted it for my mother. That is, I painted it twice - the first version was sold, because I needed the money, and then I painted it again from memory' (Oskar Kokoschka quoted in *Oskar Kokoschka* (exhibition catalogue), Marlborough Gallery, New York, 1966, n.p.). With regard to the present work, which was painted upon the artist's return from Berlin, he remembered: 'It was a rare pleasure, after the turmoil of Berlin...to work in such tranquillity. No longer confused by external activity, the eye could turn inward [...] illuminating my inner self. Feeling it would be presumptuous to have a model, I turned to small compositions such as *Knight, Death and Angel*' (Oskar Kokoschka quoted in *Oskar Kokoschka, Memorial Exhibition* (exhibition catalogue), Marlborough Gallery, New York & Marlborough Fine Art, London, 1981, n.p.).

Kokoschka's engagement with the work of the Old Masters is also revealed in his handling of paint in the present work, as Richard Calvocoressi describes: 'The figures in Kokoschka's small religious pictures probably derive from El Greco, their pale, drawn faces, elongated bodies and stylized hand gestures evoking a mystical dimension in keeping with the subject matter' (Richard Calvocoressi, 'Vienna and Berlin 1908-16' in *Oskar Kokoschka 1886-1980* (exhibition catalogue), Tate Gallery, London, pp. 55).



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GUSTAV KLIMT

1862 - 1918

Gebeugter Akt einer alten Frau nach rechts (Hunched Nude Elder Woman Turned to the Right)

pencil on paper
42.7 by 28.9cm., 16¾ by 11¾in.
Drawn circa 1903-07.

PROVENANCE

Private Collection, London

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, Vienna, 1989, vol. IV, no. 3474, illustrated p. 119

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



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PROPERTY FROM A PRIVATE GERMAN
COLLECTION

ALEXEJ VON JAWLENSKY

1864 - 1941

Blumen in blauer Vase
(Flowers in Blue Vase)

signed A. *Jawlensky* (lower left) and dated
27.III.31 (lower right)
watercolour on linen-finished paper
13.6 by 8.8cm., 5⅜ by 3½in.
Executed on 27th March 1931.

PROVENANCE

Private Collection, Wiesbaden
Thence by descent to the present owner

LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky
& Angelica Jawlensky Bianconi, *Alexej von
Jawlensky, Catalogue raisonné, The Watercolours
and Drawings 1890-1938*, London, 1998, vol. IV,
no. 651, illustrated p. 240

£ 8,000-12,000

€ 9,500-14,300 US\$ 10,400-15,600



364

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PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTOR

ERNST LUDWIG KIRCHNER

1880 - 1938

Tänzerin (Dancer)

signed *E. L. Kirchner* (lower right); titled and
dated 34 on the reverse
charcoal on paper
50.4 by 36cm., 19¾ by 14¼in.
Drawn in 1934.

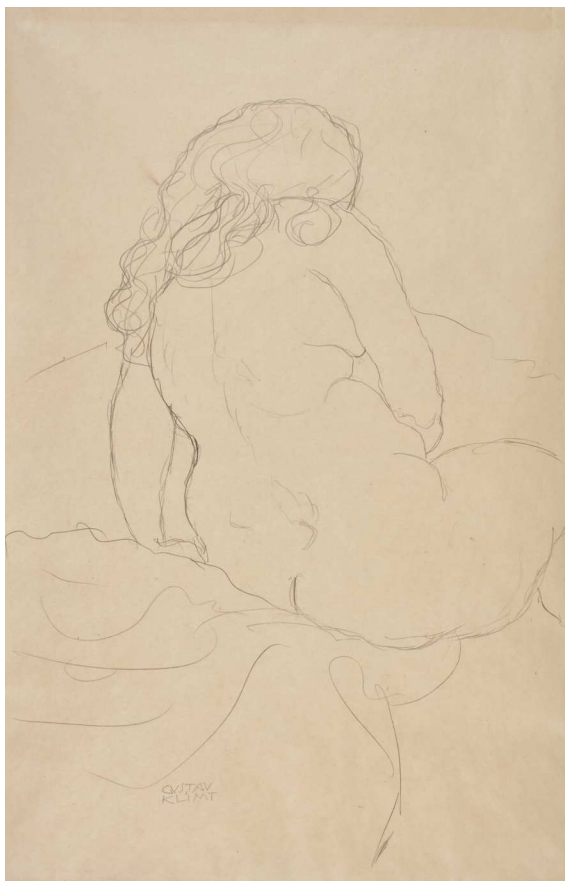
This work is listed in the Ernst Ludwig Kirchner
archives, Wichtrach/Bern.

PROVENANCE

Graf Rüdiger von der Goltz, Düsseldorf
Private Collection (by descent from the above)
Private Collection, London (acquired from the
above in 1998; sale: Sotheby's, London, 6th
February 2014, lot 295)
Purchased at the above sale by the present owner

£ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900



365

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PROPERTY FROM A PRIVATE GERMAN
COLLECTION

GUSTAV KLIMT

1862 - 1918

Sitzender Rückenakt nach Rechts
(Seated Nude Seen from Behind and
Turned to the Right)

signed *Gustav Klimt* (lower left)
pencil on paper
56.5 by 37cm., 22¼ by 14½in.
Drawn in 1913.

PROVENANCE

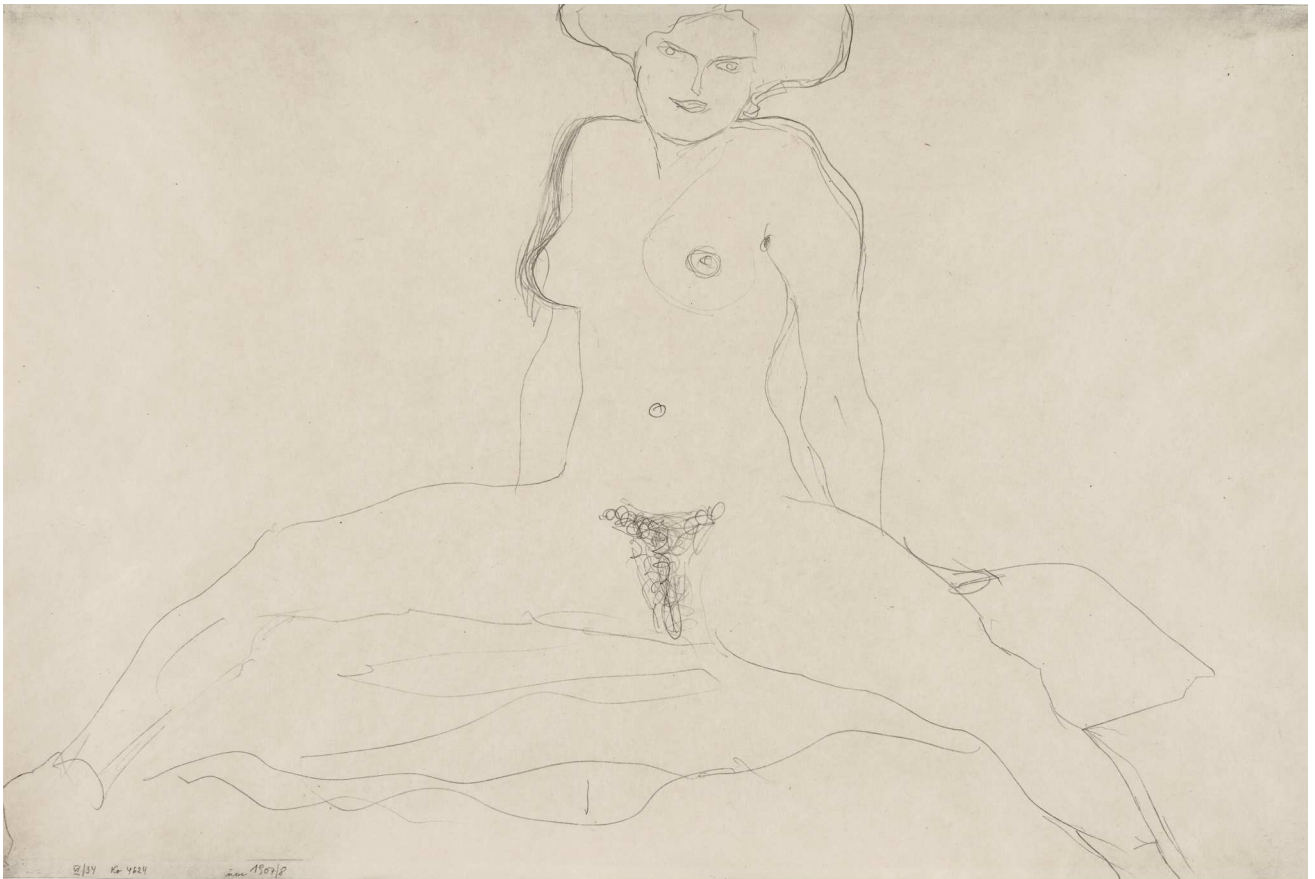
Private Collection, Salzburg
Thence by descent to the present owner

LITERATURE

Alice Stobl, *Gustav Klimt, Die Zeichnungen,
Nachtrag 1878 – 1918*, Salzburg, 1989, vol IV,
no. 3654a, illustrated p. 179

£ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900



366

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PROPERTY FROM A PRIVATE GERMAN
COLLECTION

GUSTAV KLIMT

1862 - 1918

Mit gespreizten Beinen sitzender Akt (Seated Nude with her Legs Apart)

inscribed VI/34 KO 4624 um 1907/8 by another
hand (lower left)

pencil on paper

37.2 by 55.7cm., 14⁵/₈ by 21⁷/₈in.

Executed in 1907-08.

PROVENANCE

Rudolf Zimpel (the artist's nephew)
Galerie Welz, Salzburg
Private Collection, Salzburg
Thence by descent to the present owner

EXHIBITED

Vienna, Christian M. Nebehay, *Katalog VI, Gustav
Klimt, eine Nachlese, 70 bedeutende Zeichnungen*,
1963, no. 34, illustrated in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt. Die Zeichnungen 1912-
1918*, Salzburg, 1982, vol. II, no. 1962, illustrated
p. 150

£ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



367

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PROPERTY FROM A PRIVATE COLLECTION,
SOUTH AFRICA

MAX LIEBERMANN

1847 - 1935

Am Strand (On the Beach)

signed *M Liebermann* (lower left)

pastel on paper

26.4 by 32.6cm., 10³/₈ by 12³/₄in.

Executed circa 1903.

The authenticity of this work has been confirmed
by Margreet Nouwen.

PROVENANCE

Clara Reyersbach, London

Mrs M. E. Glaser, Johannesburg (acquired from
the above by 1972)

Ursula Hammerschlag (by descent from the
above)

Thence by descent to the present owner in 2014

‡ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



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PROPERTY FROM A PRIVATE GERMAN
COLLECTION

MAX ERNST

1891 - 1976

Bildnis von Hedwig Hackenberg

signed *Max Ernst* and dated 08 (lower right)

oil on canvas

36.5 by 54cm., 14³/₈ by 21¹/₄in.

Painted in 1908.

The authenticity of this work has been confirmed by Dr Jürgen Pech and it will be included in the supplementary volume of the *Complete Works of Max Ernst* currently in preparation, edited by Prof. Dr Werner Spies in collaboration with Dr Jürgen Pech and Sigrid Metken.

PROVENANCE

Hedwig Hackenberg, Bonn (acquired directly from the artist)

Ruth Schieferdecker, Windeck/Rosbach
(by descent from the above)

Thence by descent to the present owners in 2016

EXHIBITED

Bonn, Galerie Werner Linssen, *August Macke und die Rheinischen Expressionisten*, Campendonk, *Max Ernst, Koelschbach, Helmuth Macke, Thuar*, 1977, no. 38, illustrated in the catalogue
Cologne, Kölnischer Kunstverein, *Max Ernst in Köln. Die Rheinische Kunstszene bis 1922*, 1980, no. 1, illustrated in the catalogue

LITERATURE

Woldemar Klein Verlag (ed.), *Das Kunstwerk, Zeitschrift für bildende Kunst*, Stuttgart, 1977, vol. XXX, no. 3, illustrated p. 55

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300

PROPERTY FROM A GERMAN PRIVATE COLLECTION

MAX LIEBERMANN

1847 - 1935

**Zwei Reiter am Strand nach links - Studie
(Two Riders on the Beach turned to the left - Study)**signed twice *M. Liebermann* (lower right)

oil on canvas

65 by 81cm., 25½ by 32in

Painted circa 1900-01.

PROVENANCE

Ferdinand Brann, Berlin (until 1930)

Robert Schneider, Berlin (acquired from the above in 1930)

By descent from the above to the present owner

LITERATURE*Jahrbuch der Bildenden Kunst*, 1902, pl. 21Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien, 1900-1935*, Munich, 1996, vol. II, p. 570, no. 1901/13, illustrated p.570**£ 250,000-350,000****€ 296,000-415,000 US\$ 324,000-453,000**

Painted circa 1900-1901 *Two Riders on the Beach* is the first version of three paintings of this subject by Max Liebermann. It was probably executed *en plein air* on the Dutch coast at Scheveningen and relates closely to two studies of single riders executed in 1901 (see Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien 1865-1899*, Munich, 1995, 1901/9 and 1901/12). The other two versions of this subject were completed in his Berlin studio: the first, shown at the Berlin Secession exhibition (Eberle no. 1901/14), sold Sotheby's 24th June 2015; the second, to be included in the supplement to the Liebermann catalogue raisonné being prepared by Matthias Eberle as no. 1901/14A, sold Sotheby's 3rd June 2009.

Liebermann stayed at Scheveningen during the summers of 1900 and 1901 and found inspiration for his paintings in scenes of riders, tennis players and bathers on the beach of this fashionable resort, of which he executed numerous drawings and sketches. The present work was the first large-scale oil of the subject of riders on the beach – a motif that would preoccupy Liebermann in the following years and re-occur in his oeuvre until 1917.

Two Riders on the Beach was previously only known from a photo in the 1902 *Jahrbuch der Bildenden Kunst* and has not been seen in public since. Mathias Eberle speculates in his catalogue raisonné on the artist that the painting may have been executed in 1900, as a visitor to Liebermann's studio in the winter of 1900 noted: 'Several beach scenes from Scheveningen are hanging here and there: grey-green strongly animated water, grey sky – you can literally smell the sea air. On a few of the larger studies and sketches one can see two riders on brown horses in the foreground' (quoted in J. Norden; 'Bei Max Liebermann' in *Die Gegenwart*, vol. 58, no. 50, 15.12.1900, p. 374).

Images of horses and riders featured in Liebermann's art throughout his career, in scenes depicting horse races and polo games. However, they are rarely depicted with such elegance and poise as in the present work. A contemporary critic described the scene: 'They are two riders from the Circus Schumann, which is open all summer in Scheveningen. The horses are trained every morning on the beach, as the soft sand makes a great riding runway. It is thus a mundane activity which has been upgraded by the artist's hand. The whole picture is full of life and dynamism: the morning light surrounding the horses, the white-tipped waves, the cool breeze that plays with the horses' manes' ('Zu unseren Bildern', in *Berliner Architekturwelt*, 1902, issue 9, p. 330).

Liebermann approached his paintings with a spontaneity and palette that were clearly indebted to the French Impressionist. Barbara Gilbert has written on Liebermann's production at the turn of the century, when his style was at its most experimental: 'Although Liebermann was preoccupied by his duties in the Berlin Secession from 1899 until 1911, this phase proved to be the most adventuresome and experimental of his painting career. He had achieved his most inventive and exuberant body of work, in a series that explored aspects of paintings beyond a direct portrayal of a subject. [...] This more experimental period of Liebermann's career coincides with his expanding rise as an art theorist and writer. Each artist must look closely at the life around him, he wrote, and have the courage and freedom to interpret it from his own perspective: 'Nature viewed by all artists according to their individuality remains fundamental – the alpha and omega.' (B. C. Gilbert, *Max Liebermann, From Realism to Impressionism* (exhibition catalogue), Skirball Center, Los Angeles & Jewish Museum, New York, 2005-06, pp. 43-44).



369

ARISTIDE MAILLOL

1861 - 1944

Jeune fille assise vêtue

stamped with the monogram, numbered 2/6 and inscribed *Alexis Rudier Fondateur Paris*
bronze

height: 18.7cm., 7 $\frac{3}{8}$ in.

Conceived in 1900 and cast in bronze by the Alexis Rudier Foundry, Paris in the 1930s in a numbered edition of 6 plus 2.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Private Collection, U.S.A.

Acquired from the Estate of the above by the present owner

LITERATURE

John Rewald, *Maillol*, Paris, 1939, n.n., illustration of the terracotta version p. 101

George Waldemar, *Aristide Maillol*, London, 1965, no. 136, illustration of another cast n.p. (titled *Crouching girl*)

Denys Chevalier, *Maillol*, New York, 1970, illustration of another cast p. 6

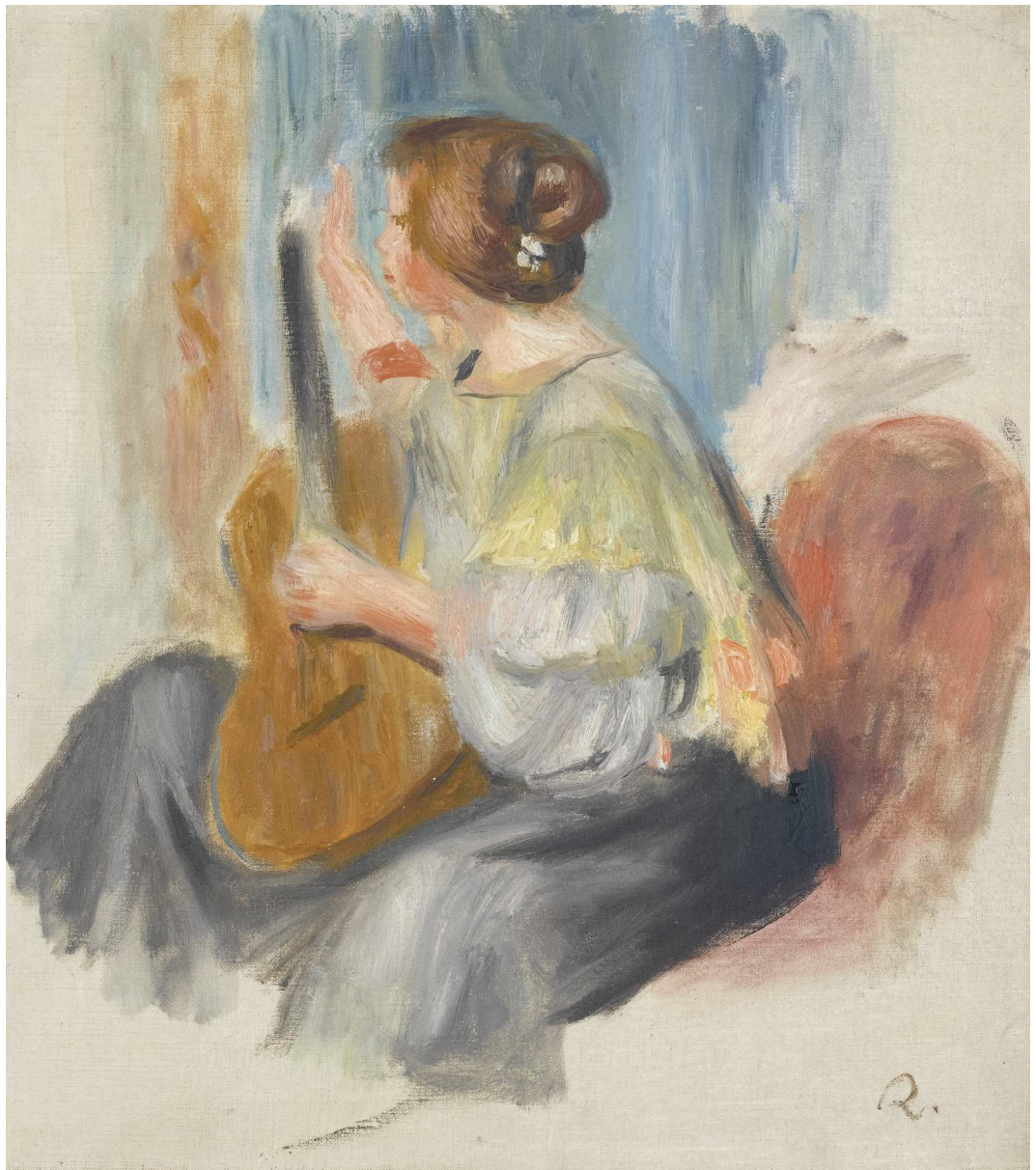
Aristide Maillol: 1861-1944 (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1975, no. 56, illustration of another cast p. 68 (titled *Petite femme assise au chignon* and dated 1905)

Ursel Berger & Jörg Zutter, *Aristide Maillol*, Munich & New York, 1996, illustration of another cast p. 91

£ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300





371

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PIERRE-AUGUSTE RENOIR

1841 - 1919

La Guitariste

signed with the initial *R.* (lower right)

oil on canvas

35.5 by 32cm., 14 by 12⁵/₁₆in.

Painted circa 1896.

This work will be included in the forthcoming *Renoir Catalogue critique* being prepared by the Wildenstein Institute and established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

PROVENANCE

Private Collection (sale: Sotheby's, London, 5th December 1962, lot 19)

Edgardo Acosta Gallery, Beverly Hills

Private Collection, Connecticut (acquired from the above by 1997)

Private Collection (by descent from the above; sale: Sotheby's, New York, 6th May 2009, lot 231)

Purchased at the above sale by the present owner

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, n.n., illustrated p. 170

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, no. 2253, illustrated p. 320

± £ 70,000-100,000

€ 83,000-119,000 US\$ 91,000-130,000

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

EDOUARD VUILLARD

1868 - 1940

Model on a Green Sofa

signed *E Vuillard* (lower right)
 pastel on paper
 54.4 by 50cm., 21³/₈ by 19³/₄in.
 Executed in 1915.

PROVENANCE

David David-Weill
 Confiscated by the Einsatzstab Reichsleiter Rosenberg and sent to the Jeu de Paume in 1941
 Slated for shipment to Nikolsburg on 1 August 1944. The train never left Paris.
 Restituted to David David-Weill after June 1945
 Paris Baronne de Bastard
 Paris Wildenstein & Cie., Paris
 Private Collection, United Kingdom (acquired from the above *circa* 1972)
 Acquired by the present owner in 2008

EXHIBITED

Cleveland, The Cleveland Museum of Art & New York, The Museum of Modern Art, *Edouard Vuillard*, 1954, p. 103

LITERATURE

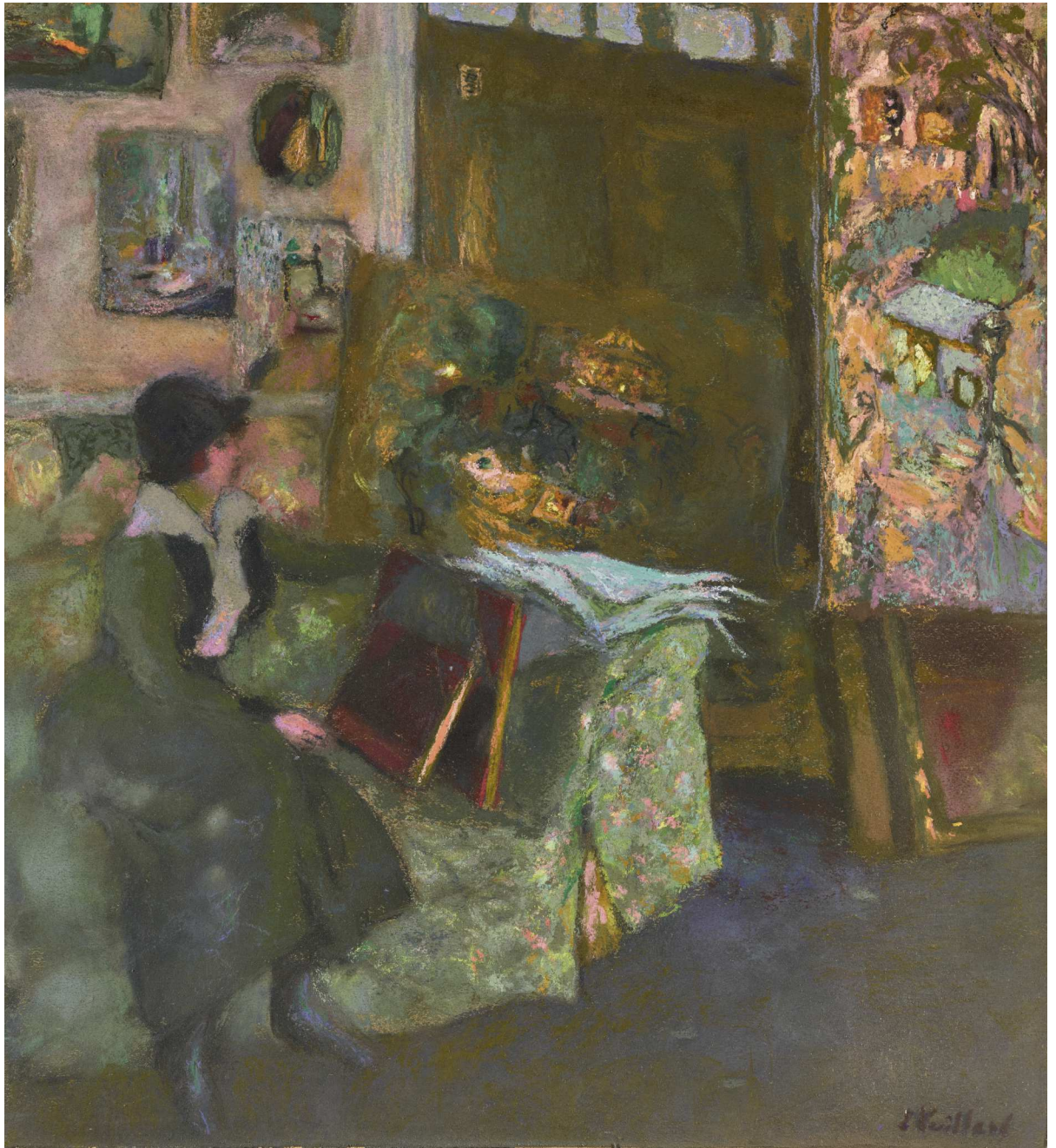
Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, Paris, 2003, vol. III, no. X-40, illustrated in colour p. 1199

‡ £ 150,000-200,000

€ 178,000-237,000 US\$ 195,000-259,000

Depicting an elegantly clad woman seated within the artist's studio, *Model on a Green Sofa* reveals Edouard Vuillard's superlative skill as a painter of intimate interior scenes, as well as illustrating his talents as a portrait painter. The model gazes pensively in the direction of the large brightly coloured canvas visible at the right hand side of the room, whilst various smaller works of art can be glimpsed adorning the rear wall. Stephen Brown has noted with specific reference to Vuillard's portraits that: 'Vuillard may be seen as the heir of Degas, Gauguin and the Impressionists. He was also an artist of his time and, more precisely, the artist of a particular social milieu and moment...' (Stephen Brown, *Edouard Vuillard, A painter and his muses, 1890-1940*, p. 33). Vuillard's portraits act as an intriguing record of early twentieth century Parisian life, documenting the cultural leaders of society during this period. In serving as the subject of one of Vuillard's portraits, the model here depicted joined the ranks of those notable figures whom had also posed for the artist, including Tristan Bernard, Gaston and Josse Bernheim, Jos and Lucy Hessel and the Natanson family, all of whom played an important role as supporters and friends of the artist throughout his career.

Painted in 1915 as war raged across Europe, *Model on a Green Sofa* makes no reference to the political and social turmoil of the time. Instead, the scene seems to be imbued with an almost nostalgic glow, referencing Vuillard's earlier *Belle Époque œuvre*. However, the years of The First World War proved pivotal for Vuillard, who had spent several months at the Front in 1914. Guy Cogeval notes that: 'The Great War was not a time of intense creative activity for Vuillard but rather the chance to rebuild his aspirations and ambitions on sterner, more intellectual principles... The war gave him the opportunity for a period of introspection that would lead to a rebirth' (Guy Cogeval & Antoine Salomon, *Vuillard, The Inexhaustible Glimpse, Critical Catalogue of Paintings and Pastels*, Paris, 2003, vol. III, p. 1177).



371A

PROPERTY FROM A PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Portrait du Colonel Howard Jenks

signed *A. Renoir* and dated 1865 (lower left)

oil on canvas

74.3 by 60.4cm., 29¼ by 23¾in.

Painted in 1865.

This work will be included in the forthcoming *Renoir Catalogue critique* being prepared by the Wildenstein Institute and established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

PROVENANCE

Barton Howard Jenks (acquired directly from the artist)

Mrs. Mary de Bergh, Los Angeles (housekeeper of Barton Howard Jenks)

Dalzell Hatfield Galleries, Los Angeles

Harold Watt, Los Angeles (sale: Parke-Bernet Galleries, New York, 7th November 1979, lot 536)

Mrs. Irwin Winkler, Beverly Hills (purchased at the above sale; sale: Christie's, New York, 10th November 1987, lot 2)

Private Collection, New York

Private Collection, USA (sale: Sotheby's, London, 6th February 2007, lot 456)

Purchased at the above sale by the present owner

EXHIBITED

Los Angeles, Los Angeles County Museum of Art & San

Francisco, San Francisco Museum of Art, *Renoir*, 1955, no. 2, illustrated in the catalogue

LITERATURE

François Daulte, *Auguste Renoir, Catalogue raisonné de l'œuvre peint*, Lausanne, 1971, vol. I, no. 14, illustrated n.p.

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858-1881*, Paris, 2007, vol. I, no. 527, illustrated p. 518

‡ £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000

The present painting is a rare example of Renoir executing a portrait of an American sitter. Colonel Barton Howard Jenks, who was approximately 39 years old at the time this portrait was painted, was a veteran of the Civil War who had invented a new form of rifle which he sought to sell to the French Government. In 1865, Colonel Jenks traveled to Paris where he met Renoir. The artist was just beginning to establish his reputation in the art world when Jenks commissioned this portrait.

Renoir's early portraits evidence the academic training he received at the École des Beaux-Arts in the studio of Charles Gleyre between 1861 and 1864. Early influences upon his art were the paintings of Barbizon artists such as Diaz and Rousseau, as well as Courbet. It was in Gleyre's studio that he met fellow innovators such as Bazille, Monet and Sisley and moved past the prevailing academic tendencies of the salon toward the development of Impressionism.



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EUGÈNE BOUDIN

1824 - 1898

Dordrecht, Moulin sur la Meuse

signed *E. Boudin* and dated *84* (lower left)

oil on canvas

41.3 by 55.5cm., 16¼ by 217⁄8in.

Painted in 1884.

PROVENANCE

Galerie Durand-Ruel, Paris

Sale: Hôtel Drouot, Paris, 29th April 1901, lot 11

Adams Gallery, London

Alex Reid & Lefevre, London

Private Collection, London

Thence by descent to the present owner

(acquired by 2013)

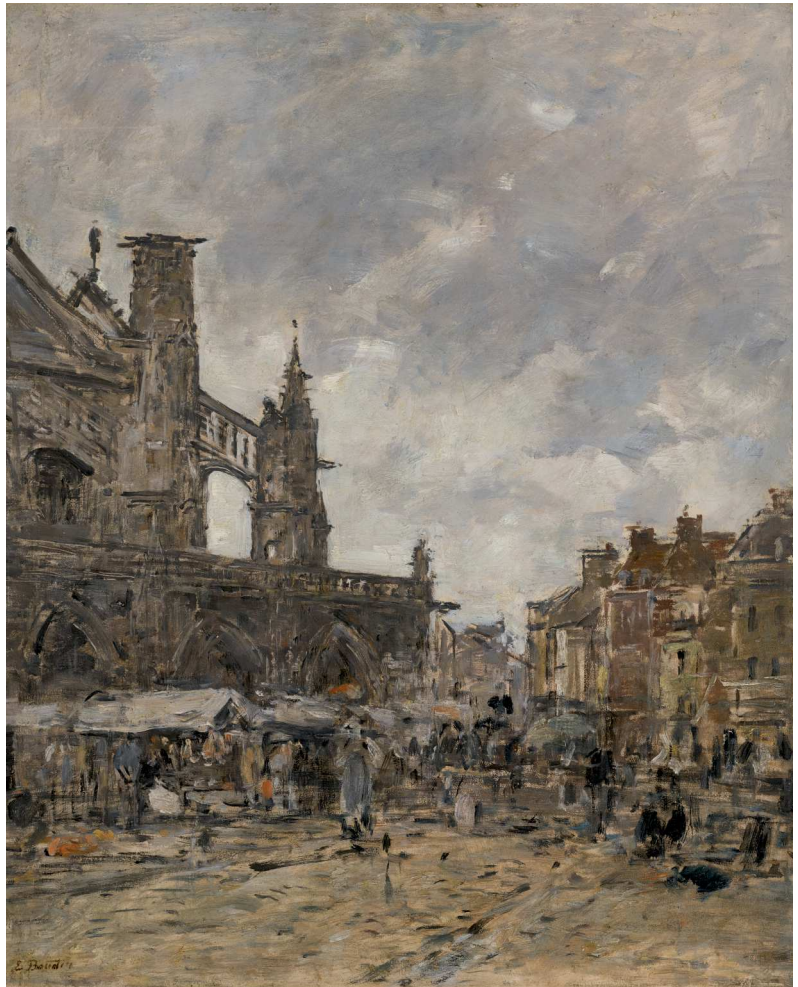
LITERATURE

Robert Schmit, *Eugène Boudin*, Paris, 1973, vol. II,

no. 1861, illustrated p. 218

£ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



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PROPERTY FROM A PRIVATE FRENCH
COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Dieppe, Place Nationale le jour de
marché

signed *E. Boudin* (lower left)

oil on panel

46 by 37.5cm., 18 $\frac{1}{8}$ by 14 $\frac{3}{4}$ in.

Painted *circa* 1892-96.

PROVENANCE

Sale: Hôtel Drouot, Paris, 20th-21st March 1899,
lot 5

Maurice Delacre, Paris (sale: Hôtel Drouot,
15th December 1941, lot 34)

Private Collection

Sale: Millon & Jutheau, Paris, 24th April 1990,
lot 23

Purchased at the above sale by the present owner

LITERATURE

Robert Schmit, *Eugène Boudin*, Paris, 1973, vol.
III, no. 3056, illustrated p. 177

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

HENRI FANTIN-LATOUR

1836 - 1904

Fleurs de printemps

signed *Fantin* and dated 69 (towards lower right)
oil on canvas
39.9 by 32.8cm., 15¾ by 12⅞in.
Painted in 1869.

This work will be included in the forthcoming *Catalogue raisonné of the Paintings and Pastels by Fantin-Latour* currently being prepared by Galerie Brame & Lorenceau.

PROVENANCE

Otto Scholderer, Paris
Gustave Tempelaere, Paris
Boussod, Valadon & Cie, Paris
Jules Allard, Paris
Sale: Sotheby's, London, 15th February 1950, lot 152
Ockham (purchased at the above sale)
George N. Richard
Scott & Fowles, New York
Sale: Christie's, London, 6th April 1976, lot 7
Sale: Christie's, New York, 21st October 1980, lot 207
Sale: Sotheby's, London, 28th November 1989, lot 1
Private Collection, United Kingdom (purchased at the above sale 1989)
M. Knoedler & Co, New York
Richard Green Gallery, London
Acquired from the above by the present owner in 1981

EXHIBITED

New York, Acquavella Galleries, *Henri Fantin-Latour*, 1966, no. 14, illustrated in colour in the catalogue

LITERATURE

Mme Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, no. 333

£ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-324,000

In its style and subject, *Fleurs de printemps*, exemplifies the key themes upon which Henri Fantin-Latour built his career. It was during the 1860s that Fantin-Latour turned away from portraiture in favour of still life. This shift in genre allowed Fantin-Latour new scope for experimentation with colour, texture, form and composition. It was on the basis of these flower pieces, and with the patronage of English collectors Edwin and Ruth Edwards, that Fantin-Latour achieved contemporary acclaim. The financial support afforded by Fantin-Latour's great popularity offered the artist the freedom to dedicate himself to the academic exploration of his craft. The present work demonstrates Fantin-Latour's technical ambition and the liberty of focus afforded by professional security. Though understated in its palette, *Fleurs de printemps* is luminous with streaks of unadulterated white and pure yellow tones. Fantin-Latour conjures leaves and petals with individual considered brush strokes and renders the surface of the canvas textured with softly layered impasto. Reviewing Fantin-Latour's work presented at the Salon of 1889, Émile Zola celebrated the subtlety of Fantin-Latour's oeuvre: 'The canvases of M. Fantin-Latour do not assault your eyes; they do not leap at you from the walls. They must be looked at for a length of time in order to penetrate them and their conscientiousness, their simple truth—you take these in entirety, and then you return' (quoted in Edward Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, p. 37).

Yet, in these still life paintings, Fantin-Latour did not deviate from his goal of naturalism and retained the meticulous detail acquired during his early years as a portrait painter. As Edward Lucie-Smith observed, '[H]e looked at flowers, as he did at faces, with no preconceptions. His belief, academic in origin, that technique in painting was separable from the subject to which the artist applied it, enabled him to see the blooms he painted not as botanical specimens, but as things which, though not necessarily significant in themselves, would generate significant art upon the canvas' (Edward Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, pp. 22-23).



375

ALFRED SISLEY

1839 - 1899

Saint-Mammès

signed *Sisley* (lower left)
oil on canvas
32.5 by 40.6cm., 12 $\frac{7}{8}$ by 16in.
Painted *circa* 1885.

This work will be included in the new edition of the *Catalogue raisonné* of Alfred Sisley by François Daulte now being prepared at Galerie Brame & Lorenceau by the Comité Alfred Sisley.

PROVENANCE

M. Humbert, Paris (sale: Me Lair-Dubreuil, Paris, 3rd December 1910, lot 53)
Galerie Jacques Dubourg, Paris
Max Kaganovitch, Paris (acquired from the above *circa* 1949)
Fritz Loeb, Zurich (acquired from the above *circa* 1965)
Private Collection, Switzerland (by descent from the above;
sale: Sotheby's, New York, 8th November 2006, lot 179)
Acquired by the present owner in 2007

‡ £ 250,000-350,000

€ 296,000-415,000 US\$ 324,000-453,000

At the end of the 1870s, Alfred Sisley moved to a small village near Moret-sur-Loing, 75 kilometers southwest of Paris. The relocation was significant; whereas for much of the preceding decade he had been based in the western Parisian suburbs, by moving to Moret, two hours from the capital by train, he was renewing his ties with the region around Fontainebleau forest where he had spent his formative years with his friends Monet and Renoir, following in the footsteps of the artists of the Barbizon School such as Théodore Rousseau and Charles Daubigny. He found the picturesque village of Saint Mammès, where the rivers Loing and Seine converged, to be particularly inspiring, and he would paint the subject many times in the years that followed.

The local scenery offered a constant source of inspiration to the artist, who tried to capture the relationship between land, water and sky as well as the changing effects of light on his surroundings. As the critic Gustave Geffroy wrote in 1923 about the surrounding landscape that inspired Sisley: 'He sought to express the harmonies that prevail, in all weathers and at every time of day, between foliage, water and sky, and he succeeded [...] He loved river banks; the fringes of woodland; towns and villages glimpsed through the old trees; old buildings swamped in greenery; winter morning sunlight; summer afternoons' (Gustave Geffroy, 'Sisley', in *Les Cahiers d'Aujourd'hui*, Paris, 1923).

The resulting riverside views, of which the present work is a scintillating example, came to define his personal approach to Impressionism, characterized by a profound sense of place and unique flair for capturing the subtle poetry of his surroundings. The contemporary critic Julien Leclercq saw these compositions as the most serenely accomplished of the artist's career, admiring "this path, at the river's edge...so original, so carefully chosen with its tall, evenly spaced poplar trees, so graceful and light. A peacefulness of the soul prevails in these works, a purity and clarity that, as a young man, the painter had intuitively sensed. It is a liberated, candid, poetic art, which bears witness to a dreaming spirit, an enchanted eye and an intelligent hand" (Julien Leclercq, "Alfred Sisley" in *La Gazette des Beaux-Arts*, vol. XXI, March 1, 1899, p. 236).



376

ÉDOUARD MANET

1832 - 1883

Toreador Saluant, Tambour de basque

signed *Manet* (lower right)

oil on vellum

diameter: 22cm., 8⁵/₁₆in.

Painted in 1879.

PROVENANCE

M. Guérin, Paris (gift from the artist)

Mme Guérin, Paris (by descent from the above)

Dr Lucien de Montille, Paris (acquired from the above)

Mme Lucien de Montille, Paris (by descent from the above)

Mrs Maria Moser, New York

M. Knoedler & Co., Inc., New York (acquired from the above in 1968)

Louise Bloomingdale & Edgar M. Cullman, New York (acquired from the above in 1969; sale: Christie's, New York, 6th November 2014)

Purchased at the above sale by the present owner

LITERATURE

Adolphe Tabarant, *Manet et ses œuvres*, Paris, 1947, p. 372Marcello Venturi & Sandra Orienti, *L'Opera pittorica di Edouard Manet*, Milan, 1967, mentioned p. 112Denis Rouart & Daniel Wildenstein, *Edouard Manet Catalogue raisonné*, Lausanne, 1975, vol. I, no. 325, illustrated p. 253

£ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000

The present work is one of seven tambourines with Spanish subjects that Edouard Manet would paint. Here, the matador salutes his audience from a bullring in a pose that recalls that of the barmaid in his most famous works, *A Bar at the Folies-Bergère*. The similarities between the barmaid in Manet's composition, echoed here, and the blonde infanta in Velsaquez's *Las Meninas* has been pointed out as further proof of the profound affinity between these two artists. The thick and energetic strokes of paint evoke the teeming crowd of the ring. Executed on a vellum tambourine, the work as a whole represents the artist's lasting infatuation with the Spanish culture.

Manet developed a fascination with Spanish culture and art, which was made possible by the recent dispersion of Spanish paintings in France. King Louis-Phillipe bought a large number of Spanish artworks for his Galerie Espagnole in Paris, and following his death in 1850, its contents were dispersed to various collections around the capitals of Europe. Thus, Manet had the opportunity to study the Spanish masters in French museums. He was struck by the works of the Spanish artists he saw in the museums. Manet would write to the poet Baudelaire, 'At last, my dear Baudelaire, I've really come to know Velásquez and I tell you he's the greatest artist there has ever been: I saw 30 or 40 of his canvases in Madrid, portrait and other things, all masterpieces' (quoted in *Manet/Velázquez, The French Taste for Spanish Painting*, (exhibition catalogue), The Metropolitan Museum of Art, New York, 2003, p. 231)

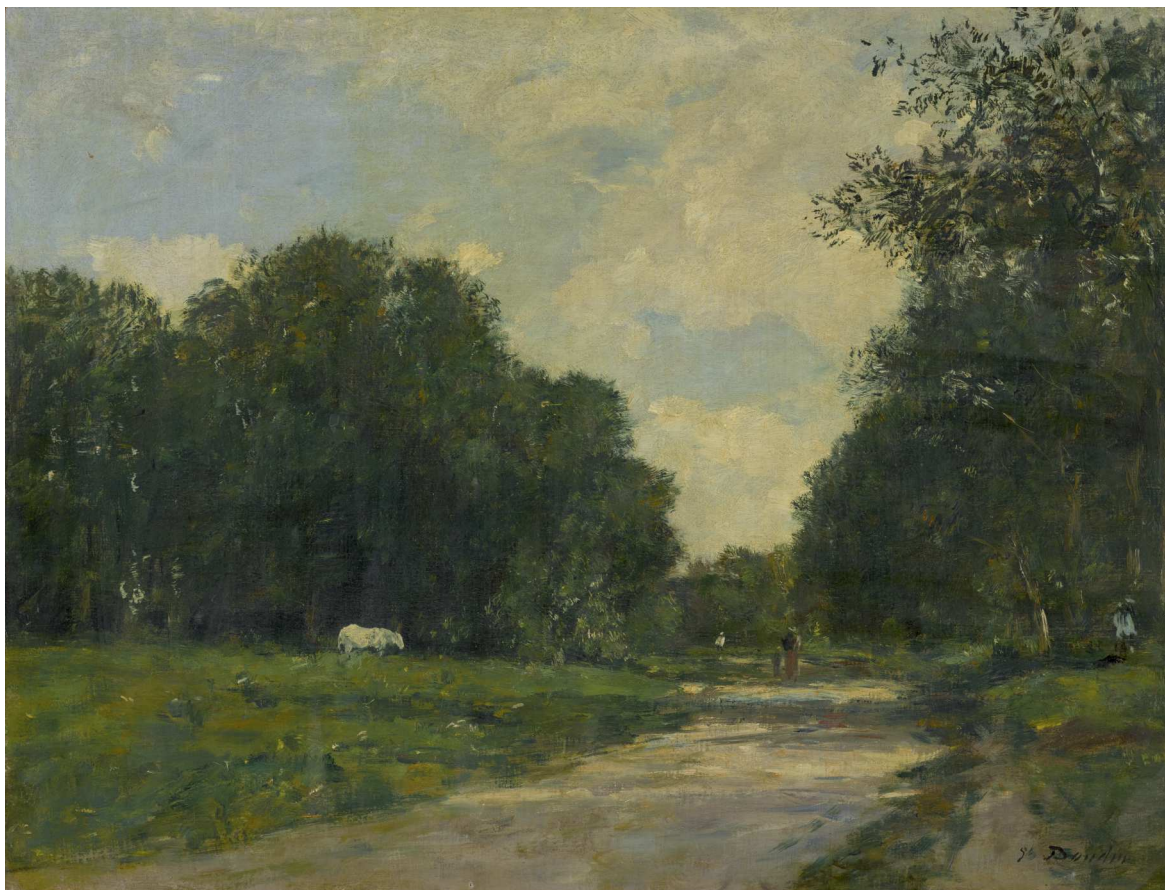
Manet would visit Spain only once, in 1865, and his subsequent paintings of bullfighting reflect his continuous admiration for seventeenth-century Spanish painting. The bullfight is 'one of the finest, strangest and most fearful spectacles to be seen,' Manet wrote to Baudelaire in 1865. 'I hope when I return to put on canvas the brilliant, shimmering and at once dramatic aspects of the corrida I attended' (quoted in *Manet* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1983, p. 237).



Alternate view of the present work



377



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EUGÈNE BOUDIN

1824-1898

Le Parc Cordier à Trouville

signed *E. Boudin* (lower right)
oil on canvas
42 by 55.4cm., 16½ by 21¾in.
Painted circa 1880-85.

PROVENANCE

Aimé Diot, Paris
Sale: Hôtel Drouot, Paris, 6-7th March 1967, lot 6
Sale: Palais Galliera, Paris, 20th June 1968,
lot 243
Félix Gérard, Paris
Monsieur Jacques De Mons, France (sale:
Sotheby's, London, 15th April 1970, lot 1)
Mrs. Daniel J. Terra, Illinois (purchased at the
above sale)

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, Paris,
1973, vol. II, no. 1441, illustrated p. 69

£ 10,000-15,000

€ 11,900-17,800 US\$ 13,000-19,500



379

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PROPERTY FROM A PRIVATE COLLECTION

FRÉDÉRIC BAZILLE

1841 - 1870

Vallon en forêt de Fontainebleau

signed *F. Bazille* (lower right)

oil on canvas

52.3 by 65cm., 20 $\frac{3}{8}$ by 25 $\frac{5}{8}$ in.

Painted in 1865.

PROVENANCE

Sale: Loudmer Scp, Paris, 17th June 1996, lot 13

Private Collection, Italy (sale: Sotheby's, New York, 23rd May 1997, lot 43)

Purchased at the above sale by the present owner

LITERATURE

Michel Schulman, *Frédéric Bazille, 1841-70*,

Catalogue raisonné, Paris, 1995, no. 15, illustrated p. 124

‡ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



380

380

RAOUL DUFY

1877 - 1953

Place de l'église et marché à Montvilliers

signed *Raoul Dufy* and dated 1902 (lower left)
oil on canvas
38.4 by 48.7cm., 15 $\frac{1}{8}$ by 19 $\frac{1}{8}$ in.
Painted in 1902.

This work will be included in the second
supplement of the *Catalogue raisonné de l'œuvre
peint de Raoul Dufy* currently being prepared by
Fanny Guillon-Laffaille.

PROVENANCE

Perls Galleries, New York
Sale: Doyle, New York, 19th May 2009, lot 28
Acquired by the present owner in 2009

⊕ £ 18,000-25,000

€ 21,400-29,600 US\$ 23,300-32,400



381

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PIERRE EUGÈNE MONTEZIN

1874 - 1946

Le Quai aux fleurs

signed *Montezin* (lower right)

oil on canvas

60.5 by 73cm., 23³/₄ by 28³/₄in.

Painted in 1916.

The authenticity of this work has been confirmed
by Cyril Klein-Montezin.

PROVENANCE

Galerie Félix Vercel, Paris

Sale: Etude Collignon Laurent, Paris,

29th November 1996, lot 101

Purchased at the above sale by the present owner

£ 10,000-15,000

€ 11,900-17,800 US\$ 13,000-19,500



382

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PROPERTY OF A PRIVATE COLLECTOR

HENRI MARTIN

1860 - 1943

Groupe d'ouvriers

signed *Henri Martin* (lower right)

oil on canvas

59.9 by 44.1cm., 23³/₄ by 17¹/₄in.

Painted *circa* 1914.

The authenticity of this work has been confirmed by Cyrille Martin.

PROVENANCE

Private Collection, Sweden (acquired in Paris in the 1950s)

Thence by descent to the present owner in 2004

The present work is possibly a study for a painting that Henri Martin executed in 1914 for the Town Hall in Place Saint-Sulpice of the 6th arrondissement in Paris depicting an allegory of work.

£ 18,000-25,000

€ 21,400-29,600 US\$ 23,300-32,400



383

383

PROPERTY FROM THE COLLECTION OF
FREDERICK FORSYTH

CAMILLE PISSARRO

1830-1903

Jeunes paysannes causant

stamped *CP* (lower right)
pastel and charcoal on paper
58.5 by 42.3cm., 23 by 16⁵/₁₆in.
Executed in 1884.

This work will be included in the forthcoming
Critical Catalogue of pastels and gouaches
by Camille Pissarro being prepared by the
Wildenstein Institute.

The authenticity of this work has been confirmed
by Claire Durand-Ruel Snollaerts.

PROVENANCE

Ludovic-Rodo Pissarro, Paris (the artist's son)
Rhonnie H. Berlinger
Mr & Mrs Walter Ross, New York (sale: Sotheby
Parke Bernet, New York, 21st October 1964)
Private Collection, U.S.A.
Sale: Christie's, London, 10th February 2005,
lot 576
Purchased at the above sale by the present owner

EXHIBITED

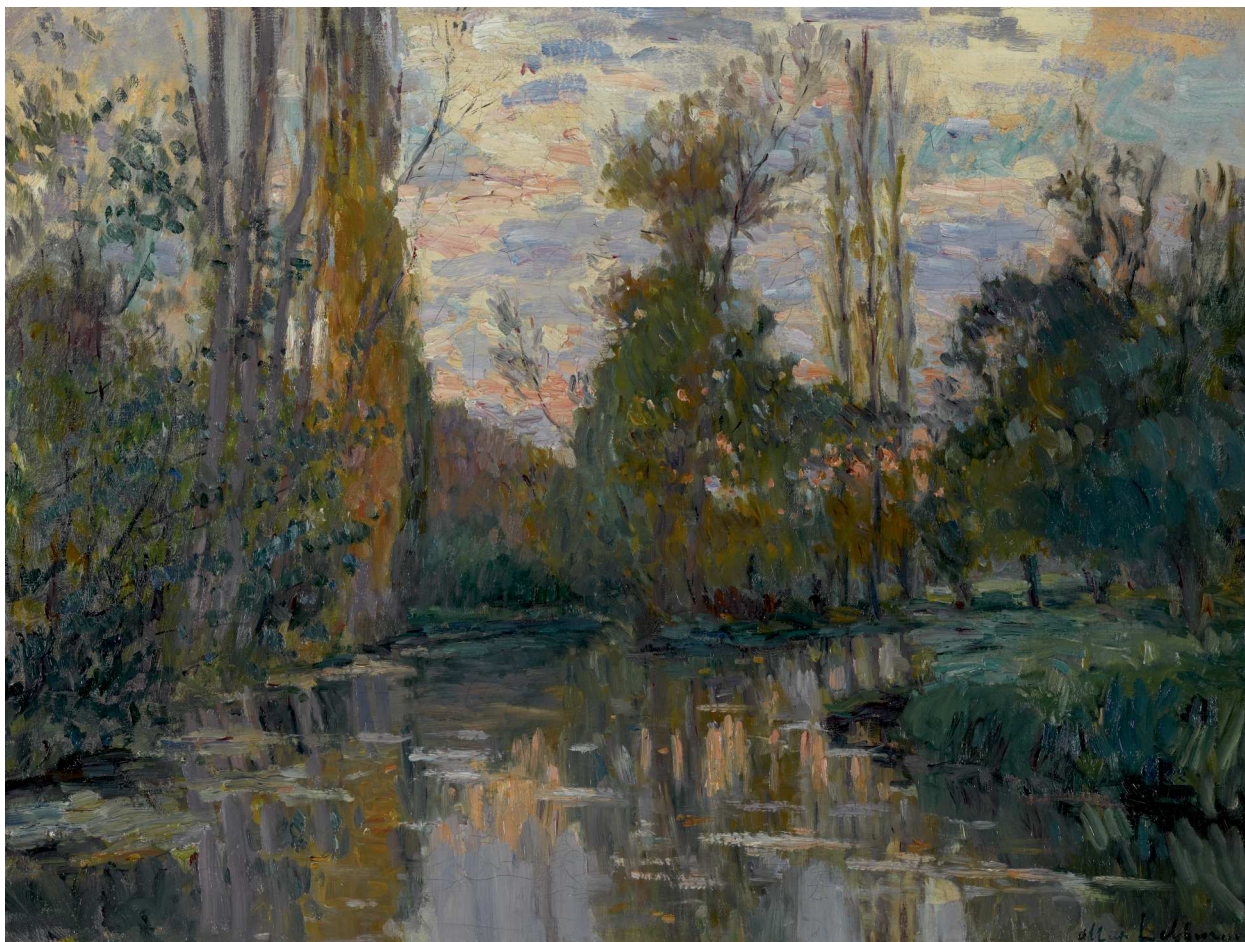
London, Wildenstein & Co., *Exhibition of Works by
Camille Pissarro*, 1936, no. 7.
Paris, Galerie de l'Élysée (Alex Maguy), *C.
Pissarro: Tableaux, pastels, dessins*, 1936, no. 30

LITERATURE

Ludovic Rodo-Pissarro & Lionello Venturi, *Camille
Pissarro, son art et son œuvre*, Paris, 1939, vol. I,
no. 1570, p. 296, illustrated vol. II, pl. 301

£ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



384

384

ALBERT LÉBOURG

1849 - 1928

Bords de l'Iton, coucher de soleil

signed *Albert Lebourg* (lower right)

oil on canvas

46 by 61cm., 18 $\frac{1}{8}$ by 24in.

The authenticity of this work has been confirmed by François Lespinasse.

PROVENANCE

Sale: Ader, Picard, Tajan, Paris, 27th November 1990, lot 10

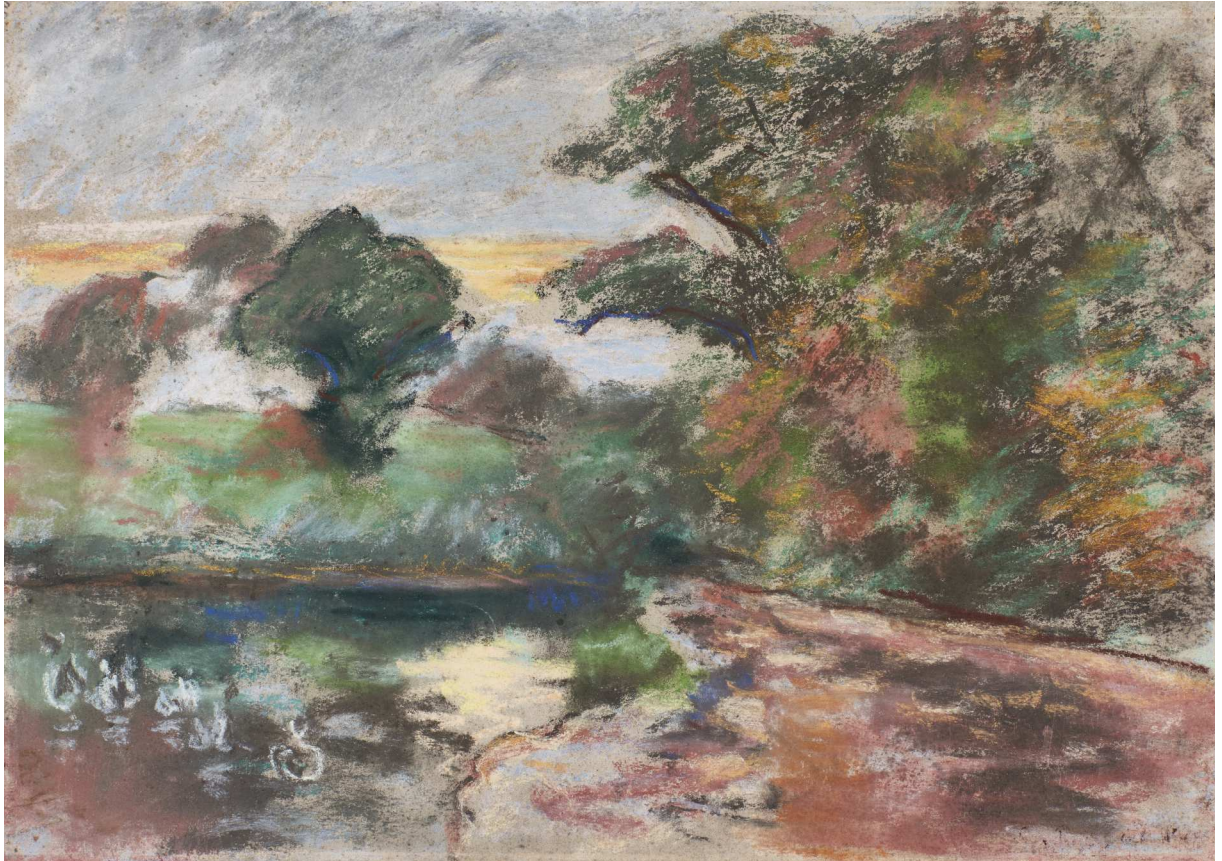
Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie Jean de Ruaz, *Exposition Lebourg, Guillaumin, Montezin*, 1955

£ 10,000-15,000

€ 11,900-17,800 US\$ 13,000-19,500



385

385

PROPERTY FROM A PRIVATE COLLECTION

CAMILLE PISSARRO

1830 - 1903

Etang de Montfoucault

indistinctly signed *C. Pissarro* (lower right)
pastel and charcoal on paper
26.4 by 37.6cm., 10³/₈ by 14³/₄in.
Executed *circa* 1874-75.

This work will be included in the forthcoming
Critical Catalogue of pastels and gouaches
by Camille Pissarro being prepared by the
Wildenstein Institute.

The authenticity of this work has been confirmed
by Claire Durand-Ruel Snollaerts.

PROVENANCE

Lucien Pissarro, London (the artist's son)
The Leicester Galleries, London
Private Collection, Switzerland
Sale: Sotheby's, New York, 10th May 1989, lot 111
Sale: Loudmer Scp., Paris, 19th November 1989,
lot 68
Acquired by the present owner *circa* 1990

LITERATURE

Ludovic Rodo Pissarro & Lionello Venturi, *Camille
Pissarro, son art - son œuvre*, Paris, 1939, vol. I,
no. 1527; vol. II, illustrated pl. 294

£ 60,000-80,000**€ 71,500-95,000 US\$ 78,000-104,000**



386

REMBRANDT BUGATTI

1884 - 1916

Oies et jeune zébu

inscribed *Bugatti*, numbered 5 and stamped *cire perdue Hébrard*

bronze

length (including base): 57cm., 20½in.

Conceived *circa* 1906 and cast in bronze during the artist's lifetime in a numbered edition of 5 known casts.

PROVENANCE

Pierre Caillaux (acquired in 1911)

Private Collection, Sweden

A gift from the above to the present owner *circa* 1960s

LITERATURE

Jacques-Chalom Des Cordes & Véronique Fromanger, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, n.n., illustration of another cast p. 180

Véronique Fromanger, *Rembrandt Bugatti, Répertoire monographique, Une trajectoire foudroyante*, Paris, 2009, no. 152, colour illustration of another cast p. 284

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000



387

387

EUGÈNE BOUDIN

1824-1898

Pâturage aux environs d'Honfleur

signed *E. Boudin* (lower left)

oil on canvas

40.8 by 55.1cm., 16 by 21¾in.

Painted *circa* 1888-95.

PROVENANCE

Sale: Hôtel Drouot, Paris, 19th May 1950, lot 19

Sale: Galerie Giroux, Brussels, 6th February 1954, lot 131

Private Collection, Monte Carlo (sale: Sotheby's, London, 24th March 1998, lot 59)

Purchased at the above sale by the present owner

LITERATURE

Robert Schmit, *Eugène Boudin*, Paris, 1973, vol. II, no. 2504, illustrated p. 444

£ 10,000-15,000

€ 11,900-17,800 US\$ 13,000-19,500



388

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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JEAN-GABRIEL DOMERGUE

1889 - 1962

Scène de guerre

signed *Jean-Gabriel Domergue* and dated 1914
(lower right)

gouache, watercolour, charcoal and brush and ink
on paper

43.9 by 55.7cm., 17¼ by 21⅞in.

Executed in 1914.

The authenticity of this work has been confirmed
by Noé Willer.

PROVENANCE

Sale: Artus, Gridel, Boscher & Flobert, Paris,

25th November 1992, lot 45

Chantal Kiener Gallery, Paris

Acquired from the above by the present owner
circa 2007

⊕ £ 4,000-6,000

€ 4,750-7,200 US\$ 5,200-7,800

AUGUSTE RODIN

1840 - 1917

Enfant prodigue, petit modèle

stamped A. Rodin, dated © Musée Rodin 1964 and inscribed with the foundry mark Georges Rudier Fondateur Paris; stamped A. Rodin on the underside

bronze

height: 56cm., 22in.

Conceived in 1888 and cast in bronze in two editions; this work cast by the Georges Rudier Foundry, Paris in 1964 in an edition of 10.

This work will be included in the forthcoming *Catalogue Critique de l'œuvre sculpté d'Auguste Rodin* being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 1997V796B.

PROVENANCE

Musée Rodin, Paris

Galerie Europe, Paris (acquired from the above in 1965)

Private Collection, Paris (acquired circa 1980)

Private Collection, Paris (acquired from the above in 1983; sale: Christie's, New York, 7th November 2007, lot 317)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie Brame & Lorenceau, *Rodin, Sculptures, dessins, photographies*, 2006, no. 26, illustrated in the catalogue

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 220, illustration of the plaster p. 82

Georges Grappe, *Le Musée Rodin*, Paris, 1947, no. 83, illustration of the larger bronze p. 142

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, Lausanne, 1967, illustration of the larger bronze p. 91

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of the plaster p. 92

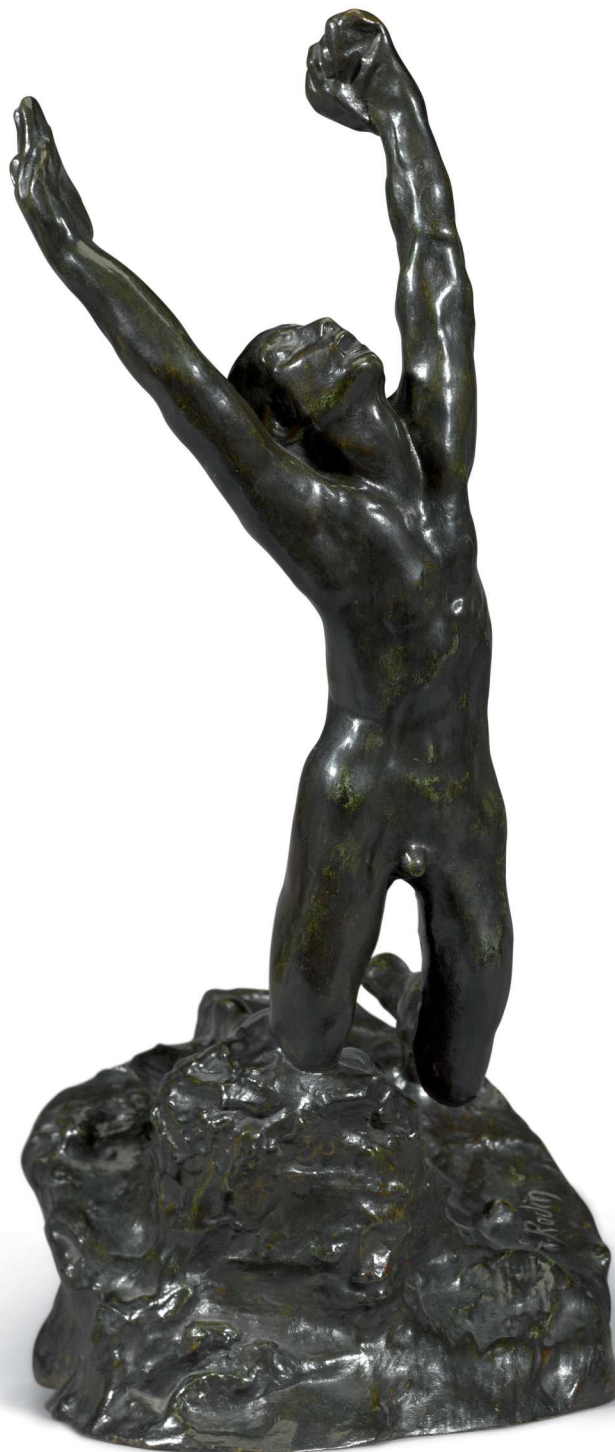
Jenniger Hawkins, *Rodin Sculptures*, London, 1975, no. 3, illustration of the larger bronze p. 18

Albert Edward Elsen, *Rodin*, London, 1974, illustrations of the larger bronze p. 56

Antoinette Le Norman-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, no. S. 6693, illustrations of another cast p. 319

‡ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



PROPERTY FROM A PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Les Anciens moulins de Montmartre et la ferme Debray

signed *Maurice Utrillo V* and dated 1923 (lower right); signed *Maurice Utrillo, V*, and inscribed *12 rue Cortet, Paris (18e rrt) Anciens moulins de Montmartre, Paris, numero 1* on the reverse
oil on canvas
129.2 by 162.8cm., 50% by 64½in.
Painted in 1923.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Josse & Gaston Bernheim-Jeune, Paris (acquired directly from the artist)

Henri Canonne, Paris (acquired from the above circa March 1925)

Private Collection, France (by descent from the above)

Private Collection

Private Collection, France (sale: Christie's, New York, 3rd November 2004, lot 56)

Purchased at the above sale by the present owner

LITERATURE

Arsène Alexandre, *La Collection Canonne: Une histoire en action de l'impressionnisme et des suites*, Paris, 1930, illustrated pp. 104-5

Paul Pétrides, *L'Œuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, no. 1009, illustrated p. 393

Impressive in both scope and scale, *Les anciens moulins de Montmartre et la ferme Debray* is one of the most significant works executed by Maurice Utrillo. The subject of the three windmills atop the hill of Montmartre was of abiding interest and paramount importance to Utrillo, and the artist returned to the motif throughout his creative life, depicting this particular view at different times of day and throughout the changing seasons. Utrillo utilised vintage postcards on occasion as the source for his paintings, imbuing his scenes of Paris with an almost timeless quality. Indeed, the present work was titled as *Les moulins de Montmartre avant la naissance du peintre* in Arsène Alexandre's 1930 publication devoted to the Canonne Collection, which lends credence to the theory that a postcard recording this scene as it was in the early 1880s served as the source image in this instance.

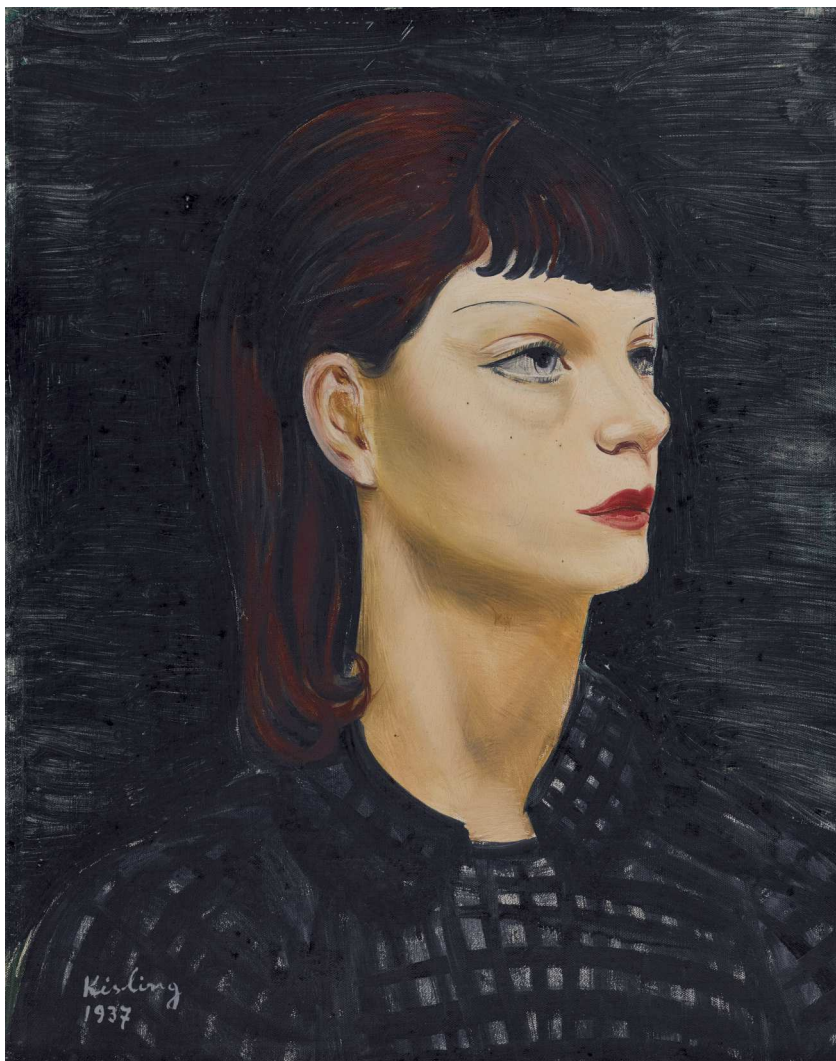
Les anciens moulins de Montmartre et la ferme Debray boasts a distinguished provenance, having originally been in the collection of Josse and Gaston Bernheim-Jeune of the celebrated gallery owning family, before passing into the collection of Henri Canonne. Canonne was the inventor of the Valda tablet, a form of throat sweet which is still in production today. The Valda tablet proved so successful that Canonne was able to build up an impressive collection of Impressionist artworks, reputedly owning forty works by Monet and ten Renoirs at one stage, as well as three other Utrillo paintings.

‡ ⊕ £ 180,000-250,000

€ 214,000-296,000 US\$ 233,000-324,000



390



391

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PROPERTY FROM THE GINO NIBBI FAMILY
COLLECTION

MOÏSE KISLING

1891 - 1953

Profil brun de trois quarts

signed *Kisling* and dated 1937 (lower left)

oil on canvas

41 by 33cm., 15¾ by 13in.

Painted in 1937.

This work will be included in the fourth volume of
the *Catalogue raisonné* of works by Moïse Kisling
currently in preparation by Jean Kisling and Marc
Ottavi.

PROVENANCE

Gino Nibbi, Australia

Private Collection, United Kingdom (by descent
from the above)

Thence by descent to the present owner

LITERATURE

Jean Kisling (ed.), *Kisling*, Turin, 1971, vol. I,
no. 169, illustrated p. 183

‡ ⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



392

392

MAURICE DE VLAMINCK

1876 - 1958

Bouquet de fleurs

signed *Vlaminck* (lower right)

oil on canvas

55 by 38.7cm., 21⁵/₈ by 15¹/₄in.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Private Collection, Switzerland (acquired in the 1950s)

Thence by descent (sale: Sotheby's, London, 20th June 2012, lot 197)

Purchased at the above sale by the present owner

± € £ 30,000-50,000

€ 35,600-59,500 US\$ 38,900-65,000



393

393

CARLOS NADAL

1917 - 1998

La Casa del colegiado

signed *C Nadal* and dated 73 (lower right); signed

Nadal, dated 73 and titled on the reverse

oil on canvas

55.5 by 75.8cm., 21⁷/₈ by 29³/₄in.

Painted in 1973.

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

PROVENANCE

Sala Parés, Barcelona (acquired directly from the
artist)

Private Collection, Barcelona (by 2008)

⊕ £ 7,000-9,000

€ 8,300-10,700 US\$ 9,100-11,700



394

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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

CARLOS NADAL

1917 - 1998

Près de l'étang

signed *Nadal* (lower right); signed *Nadal*, titled
and dated on the reverse

oil on canvas

73.2 by 92cm., 28¾ by 36¼in.

Painted in 1989.

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

PROVENANCE

Galeria Jordi Pascual, Barcelona

Acquired from the above by the present owner

EXHIBITED

London, Messum's, *Carlos Nadal: An English
Perspective*, 2011, no. 7, illustrated in the
catalogue

⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,500-25,900

MAURICE DE VLAMINCK

1876 - 1958

Une nuit en hiversigned *Vlaminck* (lower left)

oil on canvas

73.9 by 91.8cm., 29 by 33½in.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Carstairs Gallery, New York

Dalzell Hatfield Galleries, Los Angeles

Sale: Christie's, New York, 15th November 1989, lot 408

Private Collection, France

Acquired from the above by the present owner

EXHIBITED

Minneapolis, Minneapolis Art Institute, 1942

⊕ £ 100,000-150,000

€ 119,000-178,000 US\$ 130,000-195,000



395

FRANÇOIS POMPON

1855 - 1933

Corbeau (grand modèle)

inscribed *POMPON* and stamped with the foundry mark *C. VALSUANI CIRE PERDUE*
bronze

height: 38.5cm., 15½in.

Conceived in 1929 and cast in bronze by the Valsuani Foundry, Paris in 1930 in an edition of 6.

The authenticity of this work has been confirmed by Madame Liliane Colas.

PROVENANCE

Dr E. Sfez, Créteil (a gift from the artist)
Private Collection (by descent from the above in 1996)

Acquired from the above by the present owner

LITERATURE

Catherine Chevillot, Liliane Colas & Anne Pingeot, *François Pompon*, Paris, 1994, no. 84C, other examples illustrated p. 200 & in colour pl. 24

‡ £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

BERNARD BUFFET

1928 - 1999

Pigeon gris et pigeon paon

signed *Bernard Buffet* (upper right) and dated 1987 (upper left)

oil on canvas

73 by 100.5cm., 28¾ by 39½in.

Painted in 1987.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Tamenaga, Tokyo

Sale: Christie's, New York, 1st March 2006, lot 78

Purchased at the above sale by the present owner

‡ ⊕ £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000





397



398

398

MAURICE DE VLAMINCK

1876 - 1958

Nature morte au morceau de lard

signed *Vlaminck* (lower left)
oil on canvas
60.7 by 81cm., 23⁵/₈ by 31⁷/₈in.

This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Private Collection, France

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,400-45,300



399

399

MAURICE DE VLAMINCK

1876 - 1958

Sortie de village, la grande maison

signed *Vlaminck* (lower right)

oil on canvas

65.5 by 81.7cm., 25⁵/₈ by 31⁷/₈in.

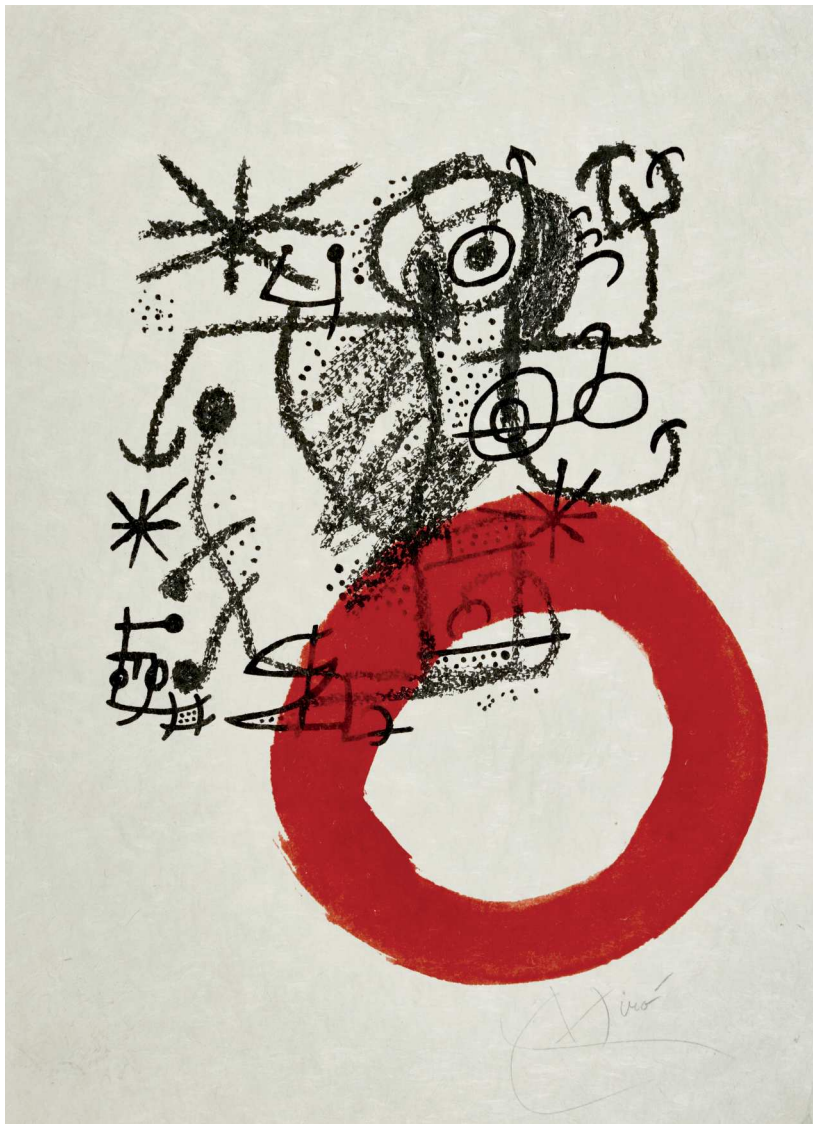
This work will be included in the forthcoming *Vlaminck Catalogue critique* being prepared by Maïthé Vallès-Bled and Godeliève de Vlaminck under the sponsorship of the Wildenstein Institute.

PROVENANCE

Private Collection, France

⊕ £ 40,000-50,000

€ 47,400-59,500 US\$ 52,000-65,000



400

400

JOAN MIRÓ

1893 - 1983

Sans titre (pour Les Essencies de la terra)

signed *Miró* (lower right)
lithograph with hand colouring
50.2 by 36cm., 19¾ by 14½in.
Executed in 1968.

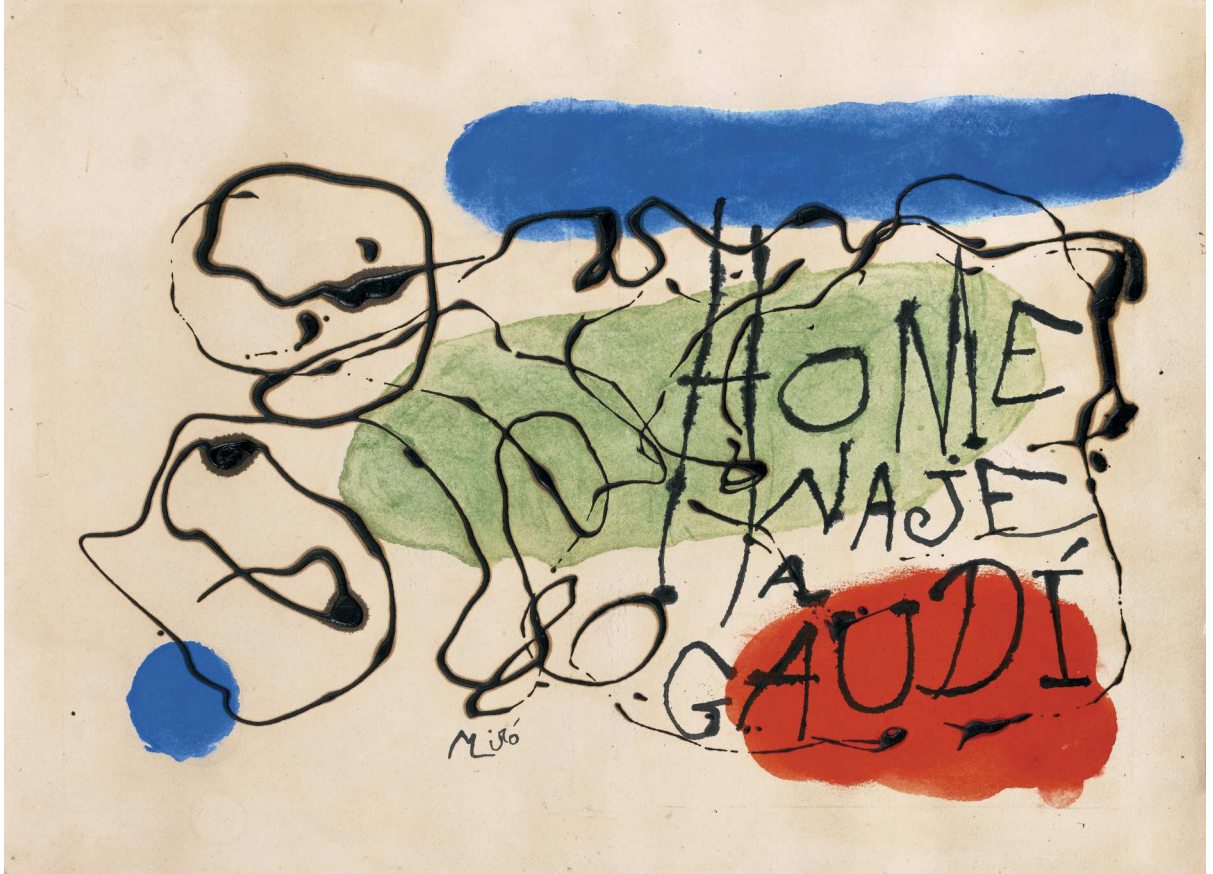
The authenticity of this work has been confirmed
by ADOM.

PROVENANCE

Private Collection, Mallorca
Private Collection, Barcelona
Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



401

401

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

JOAN MIRÓ

1893 - 1983

**Homenaje a Gaudí
(Homage to Gaudí)**

signed *Miró* (lower centre) and titled (centre)
gouache, watercolour, brush and ink and oil on
paper

28 by 38.3cm., 11 by 15in.

Executed in 1959.

The authenticity of this work has been confirmed
by ADOM.

PROVENANCE

Galerie Emilio Arditti, Paris

Acquired from the above by the present owner

The present work is featured on the cover of a
literary review by Camilo José Cela, the Spanish
winner of the Nobel prize in literature in 1989.

⊕ £ 35,000-45,000

€ 41,500-53,500 US\$ 45,300-58,500



402

402

ROBERT MARC

1943 - 1993

Untitled

signed *Robert Marc* (lower centre)

oil on canvas

65 by 54cm., 25¼ by 21¼in.

Painted in 1985-90.

The authenticity of this work has been confirmed
by Annie Fromentin-Sangnier.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

⊕ £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



403

403

FORTUNATO DEPERO

1892 - 1960

Cifre 44-55

signed with the embroidered signature *Fortunato Depero* (upper right)

varied cloth with coloured thread on canvas

backing and borders

83 by 82.4cm., 32⁵/₈ by 32³/₈in.

Executed in 1925.

The authenticity of this work has been confirmed by Maurizio Scudiero.

PROVENANCE

Private Collection, New York

LITERATURE

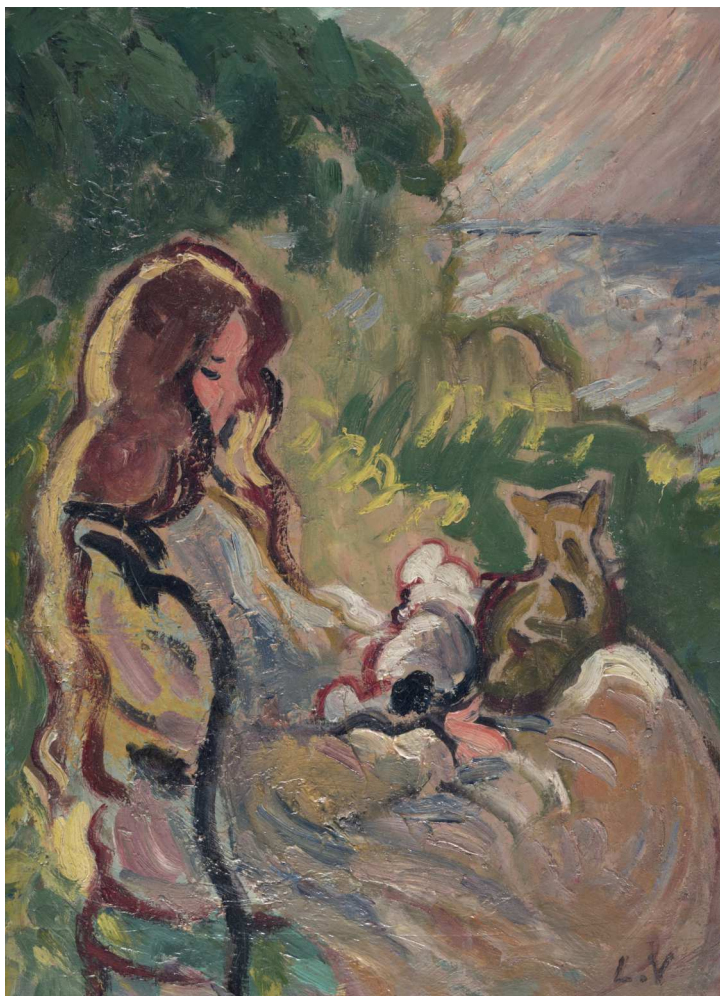
Maurizio Scudiero, *F. Depero. Stoffe futuriste*, Trento, 1995, illustration of another tapestry from the 44-55 series p. 149

Depero's tapestries were the artist's affirmation that the era of the painted work was over.

Depero executed the present work in a series of approximately 5 to 10 tapestries, each one unique with a different colour scheme or arrangement.

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



404

404

LOUIS VALTAT

1869 - 1952

Femme au chat

signed with the artist's initials *L.V.* (lower right)
oil on paper laid down on canvas
33.2 by 24.2cm., 13 by 9½in.

The authenticity of this work has been confirmed
by Louis-André Valtat.

PROVENANCE

Galerie Apesteguy, Deauville
Acquired from the above by the present owner

‡ ⊕ £ 10,000-15,000
€ 11,900-17,800 US\$ 13,000-19,500



405

405

ANDRÉ LHOTE

1885 - 1962

La Sieste

signed A. Lhote (lower left)
oil on board
20 by 25cm., 8 by 9⁷/₈in.
Painted in 1942.

The authenticity of this work has been confirmed
by Dominique Bermann Martin.

PROVENANCE

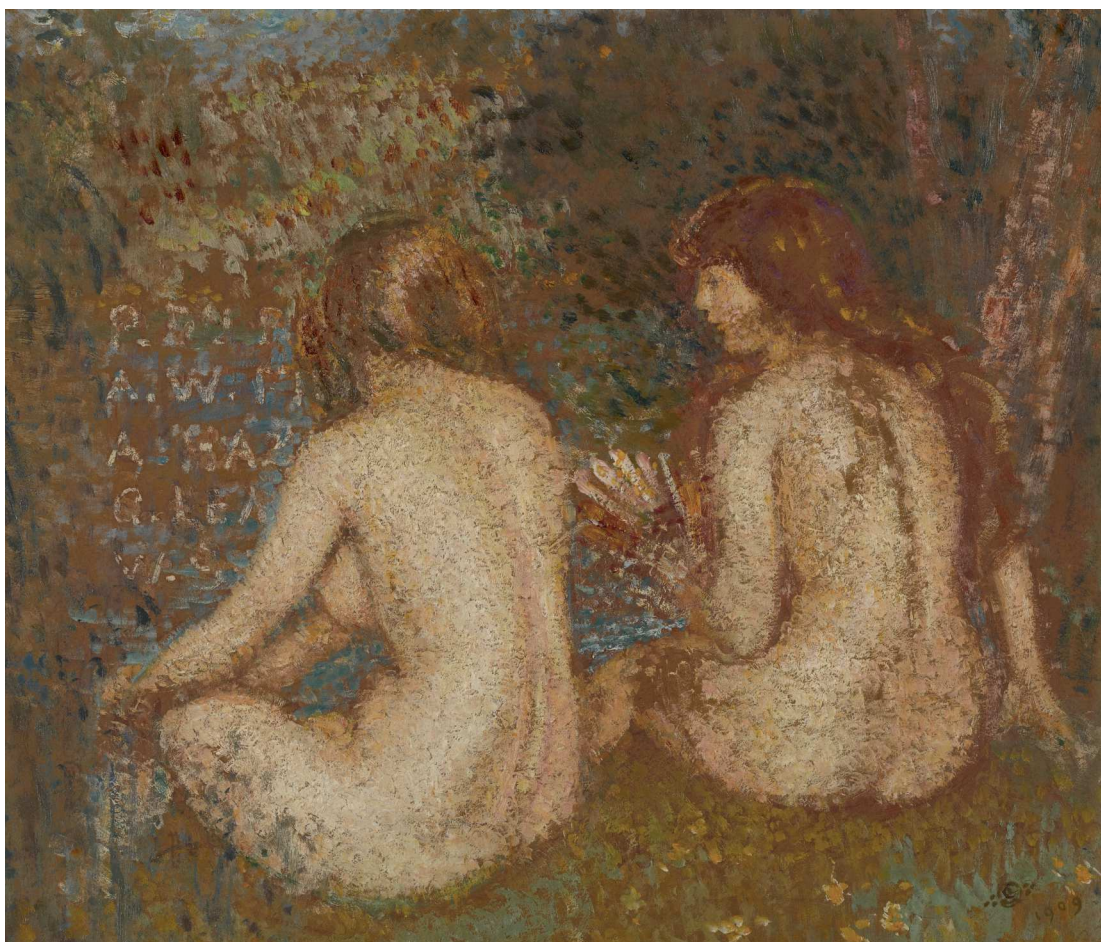
Private Collection, France (sale: Sotheby's
Olympia, London, 20th October 2004, lot 242)
Purchased at the above sale by the present owner

EXHIBITED

Algeria, Galerie Minaret, *André Lhote*, 1942, no. 29

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



406

406

PROPERTY FROM A PRIVATE COLLECTION

GEORGES LEMMEN

1865 - 1916

Two Nudes Bathing

signed with the artist's monogram and dated

1909 (lower right)

oil on board

46.4 by 55cm., 18¼ by 21½in.

Painted in 1909.

PROVENANCE

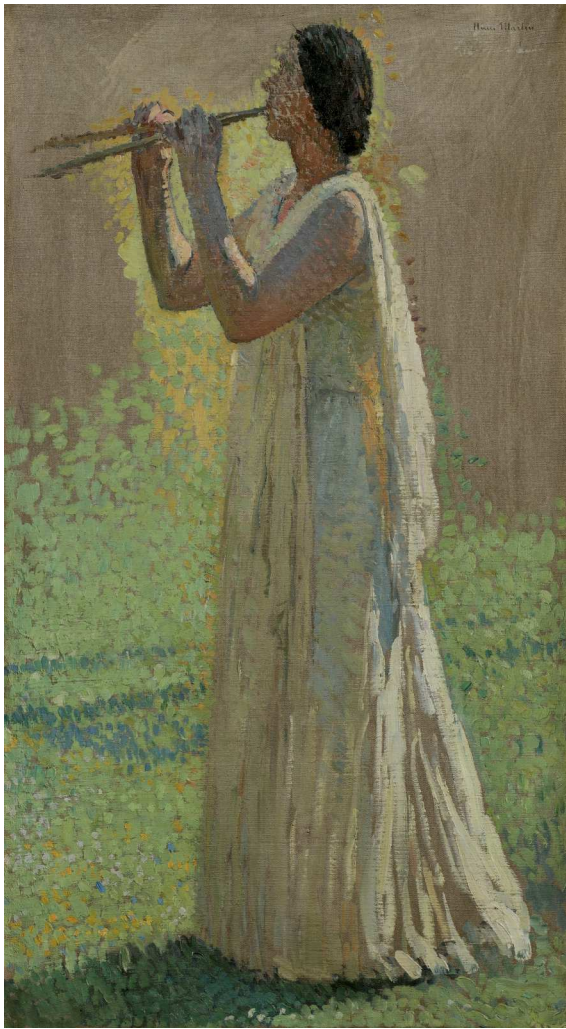
Sale: Christie's, Amsterdam, 19th May 2010,
lot 94

Sale: Christie's, Amsterdam, 19th November
2009, lot 88

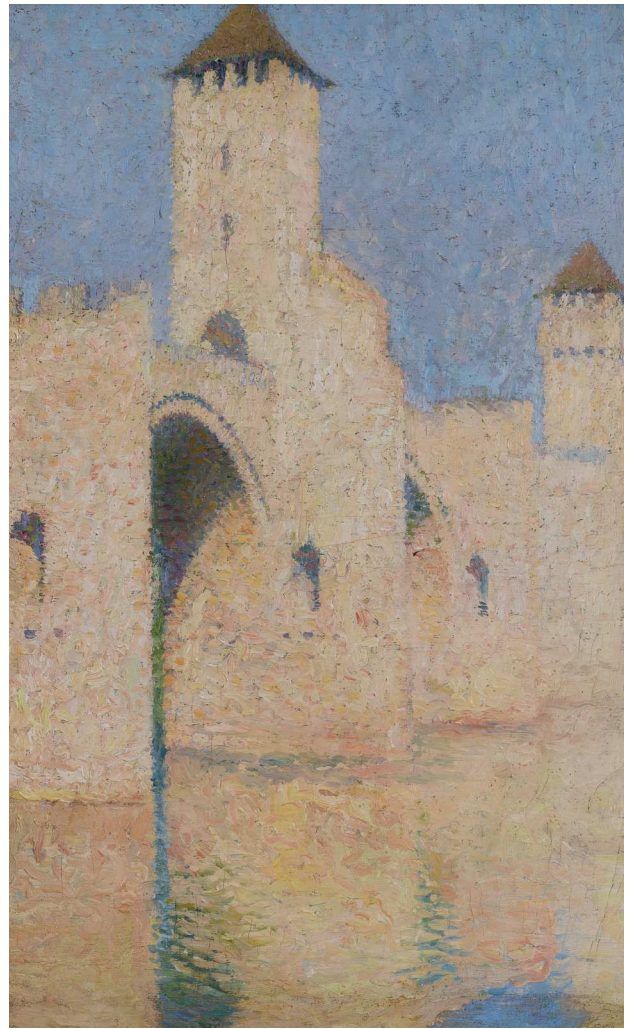
Purchased at the above sale by the present owner

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



recto



verso

407

HENRI MARTIN

1860 - 1943

Une joueuse antique de diaule -
recto

Pont Valentré à Cahors - *verso*

signed *Henri Martin* (upper right) - *recto*

oil on canvas - *recto* and *verso*

83.5 by 56.5cm., 32 $\frac{7}{8}$ by 22 $\frac{1}{4}$ in.

The authenticity of this work has been confirmed
by Cyrille Martin.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



408

408

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Paysage près de Rolleboise

signed *Luce* (lower left); signed *Luce* and
inscribed *Bonnières* on the reverse

oil on canvas

39 by 49.5cm., 15³/₈ by 19¹/₂in.

Painted in Bonnières circa 1925-30.

PROVENANCE

Frédéric Luce, Paris (the artist's son, by descent
from the artist)

Hammer Galleries, New York

Daniel Liberman, St. Louis

Acquired from the above by the present owner

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue
raisonné de l'Œuvre peint*, Paris, 2005, vol. III,
no. 1381, illustrated p. 277

‡ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



409

409

PROPERTY FROM A PRIVATE SWISS COLLECTION

ALBERT LÉBOURG

1849 - 1928

Voiliers à Saint-Gingolph

signed *A. Lebourg*, dated 1902 and inscribed *St Gingolph* (lower left)

oil on canvas

51.2 by 74.3cm., 20 $\frac{1}{8}$ by 29 $\frac{1}{4}$ in.

Painted in 1902.

The authenticity of this work has been confirmed by François Lespinasse.

PROVENANCE

Galerie Ferrero, Nice

Private Collection, Switzerland (acquired in the 1960s)

Thence by descent to the present owner

± £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



410

410

**BLANCHE-AUGUSTINE
CAMUS**

1850 - 1960

Enfants dans un champ, en été

signed *B. A. Camus* (lower right)

oil on canvas

92.2 by 73cm., 35½ by 28¾in.

Painted *circa* 1918.

PROVENANCE

Addison Fine Art, London

Acquired from the above by the present owner
in 1992

⊕ £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



411

411

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

EMILIO GRAU SALA

1911 - 1975

Courses de Deauville

signed *Grau Sala* (lower left); signed *Grau Sala*,
dated 1963 and titled on the reverse

oil on canvas

40.5 by 80cm., 16 by 31½in.

Painted in 1963.

The authenticity of this work has been confirmed
by Julian Grau Santos.

PROVENANCE

Galeria Luis Carvajal, Madrid

Acquired from the above by the present owner
in 2001

⊕ £ 12,000-18,000

€ 14,300-21,400 US\$ 15,600-23,300



412

412

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

MARIE LAURENCIN

1885 - 1956

Jeux d'enfants

signed *Marie Laurencin* (towards upper centre)
oil on canvas
32.8 by 41cm., 12 $\frac{7}{8}$ by 16 $\frac{1}{2}$ in.

PROVENANCE

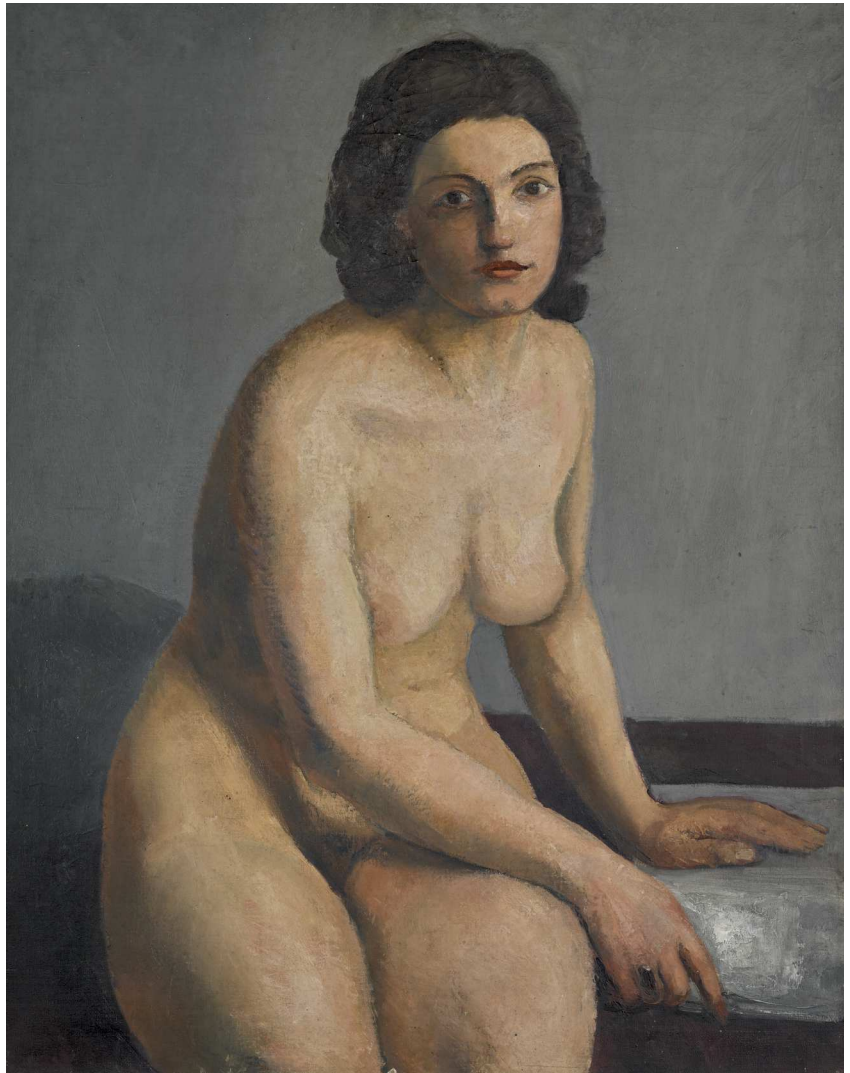
Sale: Palais Galliera, Paris, 5th December 1969,
lot 35
Purchased at the above sale by the present owner
(possibly)

LITERATURE

Daniel Marchesseau, *Marie Laurencin: Catalogue
raisonné de l'œuvre peint*, Tokyo, 1986, vol. I,
no. 1333, illustrated p. 533

† ⊕ £ 20,000-30,000

€ 23,700-35,600 US\$ 25,900-38,900



413

413

ANDRÉ DERAÏN

1880 - 1954

Le Modèle

oil on canvas
92 by 73.1cm., 36 $\frac{1}{8}$ by 28 $\frac{3}{4}$ in.
Painted circa 1924-25.

The authenticity of this work has been confirmed
by the Comité Derain.

PROVENANCE

Private Collection, Paris
Acquired from the above by the present owner
in 2004

The model has been identified as Rogi André, who
frequently posed for both Derain and Picasso in
Paris.

⊕ £ 30,000-40,000
€ 35,600-47,400 US\$ 38,900-52,000

END OF SALE

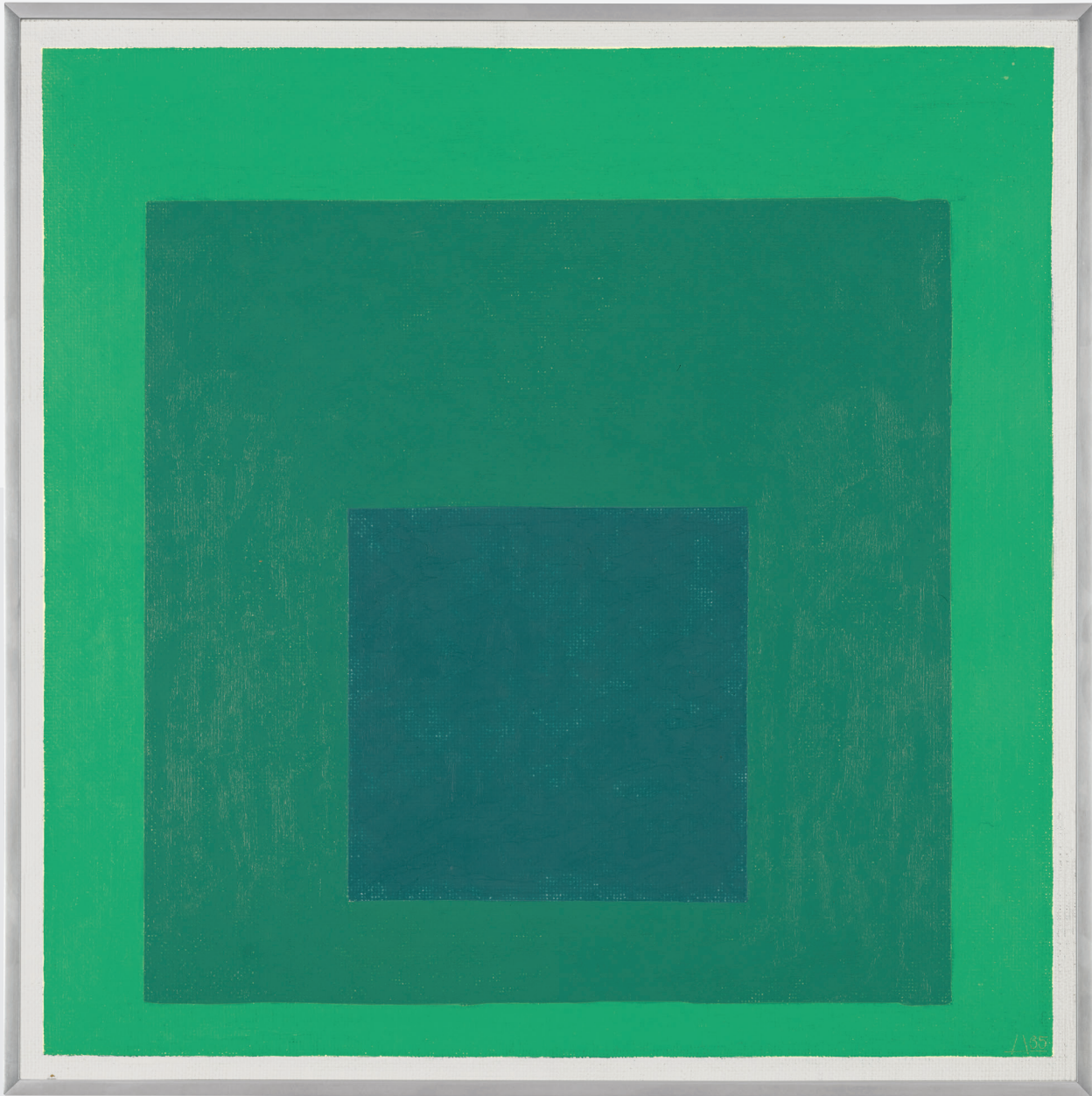


The artist with the sitter, Rogi André.

Sotheby's EST. 1744

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Property from a Private German Collector
JOSEF ALBERS
Homage to the Square, 1965
Estimate £200,000–300,000



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A C T U A L
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A Curated Evening Sale

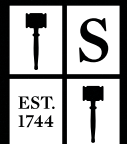
Property from a Distinguished Private Collection
PABLO PICASSO
Femme assise, 1902
Estimate £800,000–1,200,000

Auction London 21 June. Viewing 15 – 21 June

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PETER LANYON
Fly Away, 1961.
Estimate £300,000–500,000



LONDON TO ST IVES
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Auction London 29 June 2017
Viewing 8 – 12 & 24 – 28 June

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ZAHA HADID
Lilas, 2007
Exhibited in 2016

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your desired sales

3. Bid

Choose your preferred
bidding method



GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

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Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed

fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference

exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the

property to a place outside the EU

• The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's

Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be

relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration

Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the

Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase

Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices

to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date

of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in

Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29

£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the † or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Erika Batey in the Impressionist and Modern Art department on 020 7293 5355. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPSP CTP € US\$

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPSP CTP

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Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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