

Sotheby's EST. 1744



RUSSIAN  
PICTURES

РУССКОЕ  
ИСКУССТВО

LONDON 28 NOVEMBER 2017



FRONT COVER  
LOT 39  
BACK COVER  
LOT 66  
THIS PAGE  
LOT 87





THIS PAGE  
LOT 69 (DETAIL)

A.S.

# RUSSIAN PICTURES

# РУССКОЕ ИСКУССТВО

**AUCTION IN LONDON  
28 NOVEMBER 2017  
SALE L17115  
10 AM**

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Russian Pictures  
+44 (0)20 7293 5673  
reto.barmettler@sothebys.com



Jo Vickery  
ДЖО ВИКЕРИ  
Senior Director, International  
Director, Russian Art  
+44 (0)20 7293 5597  
jo.vickery@sothebys.com

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Vice President, Senior International  
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frances.asquith@sothebys.com

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MANAGER  
СТАРШИЙ  
АДМИНИСТРАТИВНЫЙ  
МЕНЕДЖЕР  
Miriam Stein  
miriam.stein@sothebys.com  
+44 (0)20 7293 5243  
FAX +44 (0)20 7293 6984

SALE ADMINISTRATOR  
АДМИНИСТРАТОР ПРОДАЖ  
Camilla Catania  
camilla.catania@sothebys.com  
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Bella Radenović  
БЕЛЛА РАДЕНОВИЧ  
Cataloguer  
Russian Pictures  
+44 (0)20 7293 5639  
bella.radenovic@sothebys.com



Charlotte Larkin  
ШАРЛОТТА ЛАРКИН  
Specialist  
Russian Pictures  
+44 (0)20 7293 5565  
charlotte.larkin@sothebys.com

### PARIS / ПАРИЖ



Wladimir Witkowski  
ВЛАДИМИР ВИТКОВСКИЙ  
Junior Specialist  
Russian Art  
+33 (0)1 53 05 53 27  
wladimir.witkowski@sothebys.com

### MOSCOW / МОСКВА



Irina Stepanova  
ИРИНА СТЕПАНОВА  
General Director  
Sotheby's Russia  
+7 495 722 9688  
irina.stepanova@sothebys.com



Margarita Danshina  
МАРГАРИТА ДАНЬШИНА  
Junior Specialist, Russian Pictures  
Moscow  
+7 495 722 9688  
margarita.danshina@sothebys.com



Mark Poltimore  
МАРК ПОЛТИМОР  
Chairman  
Sotheby's Russia and CIS  
+44 (0)20 7293 5200  
mark.poltimore@sothebys.com

### LONDON / ЛОНДОН



Alina Davey  
АЛИНА ДЕЙВИ  
Senior Director  
Private Client Group  
+44 (0)20 7293 5462  
alina.davey@sothebys.com



Irina Kronrod  
ИРИНА КРОНРОД  
Senior Director  
Private Client Group  
+44 (0)20 7293 5783  
irina.kronrod@sothebys.com



Lilija Sitnika  
ЛИЛИЯ СИТНИК  
Deputy Director  
Private Client Group  
+44 (0)20 7293 5934  
lilija.sitnika@sothebys.com





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PROPERTY FROM A PRIVATE COLLECTION, GERMANY

**IVAN KONSTANTINOVICH  
AIVAZOVSKY**

1817-1900

**Ship off the Coast**

signed in Latin and dated 1874 l.r.

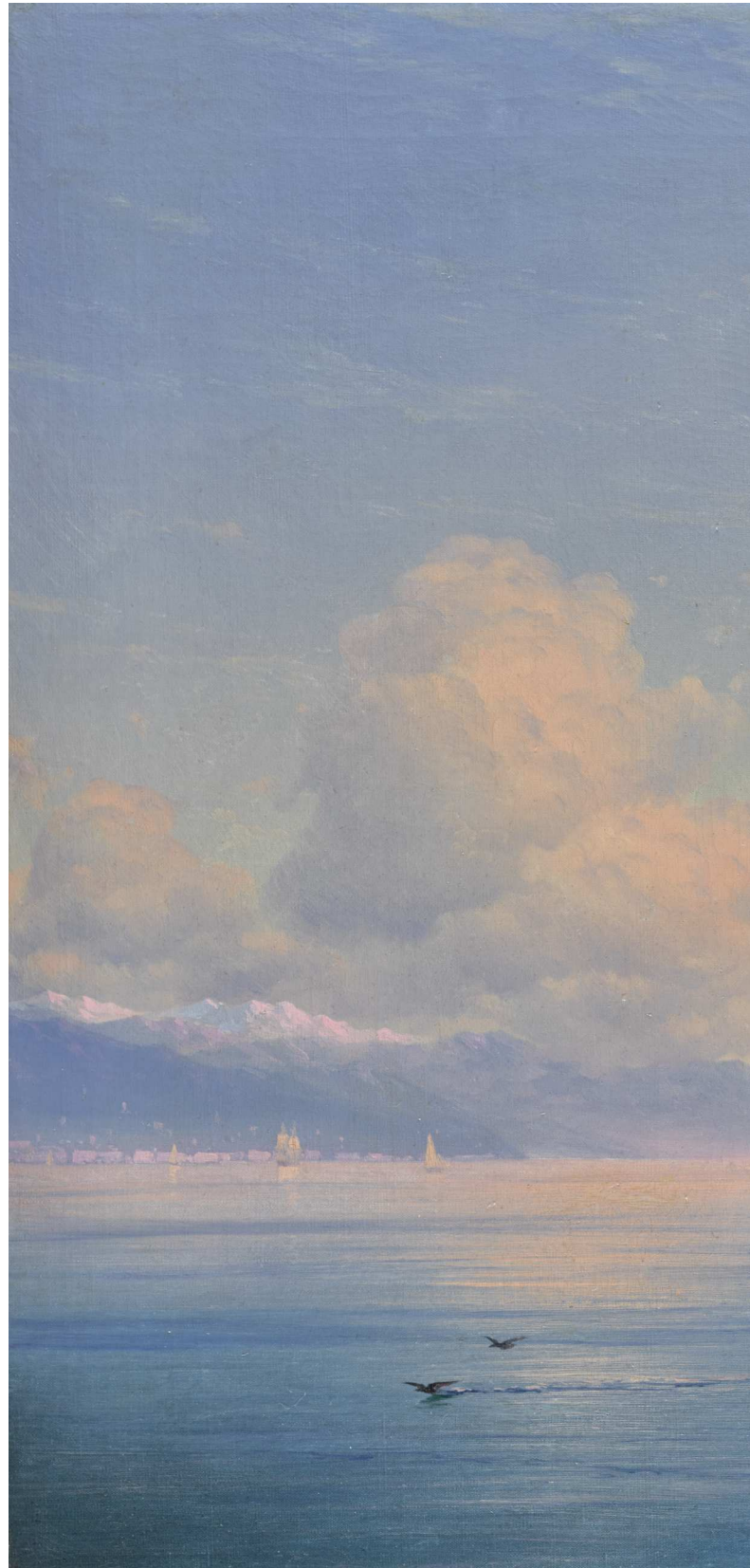
oil on canvas

45.5 by 61cm, 18 by 24in.

*The present work is included in the numbered archive of the artist's work compiled by Gianni Caffiero and Ivan Samarine.*

**£ 80,000-120,000**

**€ 90,000-135,000 US\$ 106,000-159,000**





ИВОНОВИЧ  
1874

PROPERTY FROM THE FAMILY OF THE ARTIST

## KONSTANTIN EGOROVICH MAKOVSKY

1839-1915

### Portrait of Nikolai Dmitrievich Stakheev

inscribed with the sitter's name in Cyrillic on the reverse  
oil on canvas  
70.5 by 56cm, 27¾ by 22in.

Stakheev was a wealthy merchant and the nephew of artist Ivan Shishkin. He and his family fled Russia for France before the First World War taking with them what possessions they could and hiding everything else in the hope of one day returning. When Stakheev did return to Moscow after the Revolution to retrieve some of the silver from his property (since nationalised and converted into the House of the Railway Workers) he was apprehended by the Secret Police, but managed to bargain for his release. The episode allegedly served as inspiration for Ilf and Petrov's satirical novel *The Twelve Chairs*.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



2

PROPERTY FROM THE FAMILY OF THE ARTIST

## KONSTANTIN EGOROVICH MAKOVSKY

1839-1915

### Still Life with Vegetables

signed in Cyrillic, inscribed *Biarritz* and dated 1889 l.r.  
oil on canvas  
41 by 33cm, 16¼ by 13in.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700



3



4

4

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**KONSTANTIN EGOROVICH  
MAKOVSKY**

1839-1915

**Village Children**

signed in Latin l.r.

oil on canvas

61.5 by 82cm, 24¼ by 32¼in.

**PROVENANCE**

Acquired by the grandmother of the present owners in 1970

± £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

## VLADIMIR FEDOROVICH AMMON

1826-1879

### View of Moscow from Sparrow Hills

signed in Latin and dated 1856 l.r.; further inscribed à *Monsieur John Hick. / Gerasim Kloudoff / Moscou 2/14 Fevrier 1857.*

oil on canvas

40 by 60cm, 15¾ by 23½in.

#### PROVENANCE

A gift from Gerasim Ivanovich Khludov to John Hick MP, Moscow, 1857

Thence by descent

Christie's London, 27 July 1955

Mr F. Dent

Mr Herbert Bier

Thence by descent to the previous owner

Painted in 1856, the present work offers a stunning view of Moscow, at a time when the skyline of the Russian capital was still dominated by churches and monasteries. Perhaps the most interesting feature of Ammon's painting is the Cathedral of Christ the Saviour, whose massive central dome is still clad in scaffolding. The cornerstone had been laid in 1839, but the cathedral, built to commemorate Russia's victory over Napoleon in 1812, would not be consecrated until 1883. To the left of Christ the Saviour, the Kremlin with its churches and cathedrals can be seen, and behind it one can just make out the domes of St Basil's.

Ammon painted another version of the same vista which is now at the State Russian Museum. Here, the scaffolding is gone and the golden dome of Christ the Saviour is visible. This suggests that the museum's work was painted slightly later.

According to the inscription on the reverse, the present work was gifted by Gerasim Ivanovich Khludov (1821-1885), a well-known Moscow collector and entrepreneur, to John Hick (1815-1894), an English industrialist, art collector and Conservative politician.

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500





PROPERTY FROM A PRIVATE COLLECTION

## IVAN PAVLOVICH POKHITONOV

1850-1923

## Sunlit Landscape in Winter, Zhabovshchizna

signed in Latin l.r.

oil on panel

17 by 26.5cm, 6¾ by 10½in.

## PROVENANCE

Collection of Edouard Rasquinet, Liège  
Deville Collection, Liège

## EXHIBITED

Liège, Cercle des Beaux-Arts et de l'Oeuvre des Artistes, *Exposition du peintre russe Ivan Pokitonow*, 12-24 May 1906, no.33, *Effet de neige, soleil (Russie)*  
Roubaix, Hôtel de Ville, *Exposition Internationale du Nord de la France. Artistes du Nord de la France et Artistes Belges*, June-August 1911, no.112, *Journée d'hiver*  
Liège, Palais des Beaux-Arts, Parc de la Boverie, *Association pour l'encouragement des Beaux-Arts*, 4 May - 12 June 1912, no.393, *Effet de neige, Russie*  
Liège, Musée des Beaux-Arts, Association pour l'encouragement des Beaux-Arts, *Exposition d'œuvres d'un groupe d'artistes bruxellois et liégeois et d'œuvres modernes prêtées par des collectionneurs liégeois*, 5 May - 2 June 1918, no.100, *Paysage d'hiver en Russie*  
Antwerp, Salle Buyle, *Iwan Pokitonov*, May 1923, no.18, *La rencontre. Neige, Russie*  
Possibly Liège, Palais des Beaux-Arts, Parc de la Boverie, *Société Royale des Beaux-Arts, Salon Triennal de 1924*, 10 May - 29 June 1924, no.67, *Paysage Russie*

Executed circa 1902-1906

Pokhitonov returned to Russia at the beginning of the 1900s and bought a small estate at Zhabovshchizna, in Minsk province, where he spent a protracted and happy period between 1902 and 1906. Inspired again by the landscape of his native Russia these were particularly fruitful years for the artist and he painted a number of views of Zhabovshchizna in every season. Despite the thick covering of snow, construction work is obviously underway on his newly acquired estate and the figures in the foreground appear to have ridden out to oversee its progress on this beautiful, crisp winter's day.

*The present lot will be included in the second volume of the catalogue raisonné currently being prepared by Olivier Bertrand and is accompanied by his signed certificate.*

£ 100,000-150,000

€ 113,000-169,000 US\$ 133,000-199,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ

## ИВАН ПАВЛОВИЧ ПОХИТОНОВ

1850-1923

## Зимний пейзаж. Жабовщизна

подписана латинскими буквами справа внизу

доска, масло

17 x 26,5 см, 6¾ x 10½ дюймов

## ПРОВЕНАНС

Коллекция Эдуарда Раскине, Льеж  
Коллекция Девиль, Льеж

## ВЫСТАВКИ

Льеж, Cercle des Beaux-Arts et de l'Oeuvre des Artistes, *Exposition du peintre russe Ivan Pokitonow*, 12-24 мая 1906, № 33, *Effet de neige, soleil (Russie)*  
Рубе, Hôtel de Ville, *Exposition Internationale du Nord de la France. Artistes du Nord de la France et Artistes Belges*, июнь-август 1911, № 112, *Journée d'hiver*  
Льеж, Palais des Beaux-Arts, Parc de la Boverie, *Association pour l'encouragement des Beaux-Arts*, 4 мая - 12 июня 1912, № 393, *Effet de neige, Russie*  
Льеж, Musée des Beaux-Arts, Association pour l'encouragement des Beaux-Arts, *Exposition d'œuvres d'un groupe d'artistes bruxellois et liégeois et d'œuvres modernes prêtées par des collectionneurs liégeois*, 5 мая - 2 июня 1918, № 100, *Paysage d'hiver en Russie*  
Антверп, Salle Buyle, *Iwan Pokitonov*, май 1923, № 18, *La rencontre. Neige, Russie*  
Возможно Льеж, Palais des Beaux-Arts, Parc de la Boverie, *Société Royale des Beaux-Arts, Salon Triennal de 1924*, 10 мая - 29 июня 1924, № 67, *Paysage Russie*

Выполнена около 1902-1906 гг.

Иван Похитонов вернулся в Россию в начале 1900-х и купил небольшую усадьбу в Жабовщизне (Минская губерния), где провел довольно продолжительное и счастливое время – с 1902 по 1906 гг.. Эти годы были особенно плодотворными для художника. Вдохновленный пейзажами родной России, художник писал несколько видов Жабовщизны за сезон. Несмотря на снежный покров, очевидно, что на недавно купленной художником земле полным ходом идут строительные работы, а люди, изображенные на переднем плане, по всей видимости, контролируют этот процесс в прекрасный, бодрящий зимний день.

*Данный лот сопровождается сертификатом Оливье Бертрана и будет включен во второй том каталога-резюме, который сейчас им составляется.*





6

## LOUIS CARAVAQUE

1684 - 1754

Portrait of Tsesarevna Elizabeth Petrovna,  
later Empress Elizabeth of Russiaoil on canvas  
60 by 48cm, 23½ by 19in.

## PROVENANCE

Julius Aufseesser, Berlin  
Henrici Berlin, *Versteigerung CVIII. Eine Goethesammlung. Bildnisse und Bildnisstudien, Handzeichnungen und Gemälde zumeist aus der Sammlung Aufseesser, Berlin. Städteansichten. Kupferstiche*, 1-2 November 1926, lot 260, sold as a portrait of Catherine II by Pietro Antonio Rotari (illustrated in the catalogue)

Executed in the 1730s

£ 150,000-200,000

€ 169,000-225,000 US\$ 199,000-265,000

Dating to the 1730s, the present work is one of the earliest Russian Imperial portraits to appear at auction in recent memory. It is also one of the most intriguing and unusual. It depicts Tsesarevna Elizabeth Petrovna (1709-1761), the daughter of Peter the Great and his second wife Catherine, who would later rule Russia as Empress Elizabeth I. She is dressed as a man, wearing an elegant and richly embroidered green velvet coat, her hair covered by a male wig.

Until recently, the composition was known only through two anonymous copies in Russian museum collections. The first (fig.1) entered the State Russian Museum in 1918 from a private collection as a work by Caravaque, an attribution which has since been questioned (see *GRM. Zhivopis' XVIII-nachalo XX veka. Katalog*, Leningrad: Aurora, 1980, p.129, no.2075). The second version (fig.2), inferior in quality to the painting in the Russian Museum, was transferred to the State Tretyakov Gallery in 1931. An old inscription on the reverse identifies the sitter as Elizabeth Petrovna.

## ЛУИ КАРАВАК

1684 - 1754

Портрет цесаревны Елизаветы Петровны,  
позже императрицы Российской Елизаветыхолст, масло  
60 x 48 см, 23½ x 19 дюймов

## ПРОВЕНАНС

Юлиус Ауфсеесер, Берлин  
Хенричи Берлин, *Versteigerung CVIII. Eine Goethesammlung. Bildnisse und Bildnisstudien, Handzeichnungen und Gemälde zumeist aus der Sammlung Aufseesser, Berlin. Städteansichten. Kupferstiche*, 1-2 ноября 1926, лот 260, продана как портрет Екатерины II работы Пьетро Антонио Ротари (иллюстрация в каталоге)

Выполнена в 1730-х гг.

Относящаяся к 1730-м годам, данная работа является одним из самых ранних портретов российских императоров, которые в последнее время были представлены на аукционах. Также эта работа является одной из самых загадочных и необычных. На ней изображена дочь Петра Великого и его второй жены Екатерины – цесаревна Елизавета Петровна (1709-1761), которая позднее будет править Россией как императрица Елизавета I. Она запечатлена в мужском образе – в элегантном и богато расшитом бархатном зеленом костюме, ее волосы убраны под мужской парик.

До недавнего времени произведение было известно лишь по двум его анонимным копиям, хранящимся в коллекциях русских музеев. Первая из них (рис. 1) попала в Государственный Русский музей в 1918 году из частной коллекции как работа Каравака, авторство которого оспаривалось (см. *ГРМ. Живопись XVIII - начала XX века. Каталог*, Ленинград: Аврора, 1980, с. 129 № 2075). Вторая версия (рис. 2), уступающая по качеству картине из Русского музея, была передана в Государственную Третьяковскую галерею в 1931 году. Старая надпись на обороте гласит, что на портрете изображена Елизавета Петровна.



Fig. 1. A copy of the present lot, 18th century, State Russian Museum



Fig. 2. A copy of the present lot, 18th century, State Tretyakov Gallery





Fig. 3. Portrait of Elizabeth Petrovna and Anna Petrovna, 1717, State Russian Museum

In fact, it is the present work, by far the best in terms of quality, which is the missing original by Caravaque. Both artist and sitter have long been misidentified, and this work was in fact sold at auction in Berlin in 1926 as a portrait of Catherine the Great by Pietro Rotari.

Elizabeth Petrovna loved dressing as a man and she was proud of the fact that she could do so successfully. Like her father, who was particularly fond of her and whom she resembled physically, she was very active, loved riding, and hunting was one of her favourite occupations. Later, as Empress, when her court was one of the most magnificent in Europe, she was famed for her Metamorphoses balls, where it was mandatory for guests to dress as the opposite sex. As Catherine II would recall, Elizabeth suited male dress even in later life; the present work is proof that it is a habit she had adopted already as a young woman.

Born in Marseille, Louis Caravaque's career in Russia began in 1716 and he would quickly become the country's leading portrait painter. He painted numerous portraits of Peter the Great and Catherine I, as well as of their children and grandchildren. Under Anna Ivanovna he was appointed official court painter, a position he maintained under Elizabeth I.

*The present work has been authenticated by Dr Liudmila Markina and we are grateful to her for providing additional catalogue information.*

Данный лот, безусловно, является лучшей по качеству работой из трех, это и есть отсутствовавший оригинал Каравака. И художник, и натурщица долгое время оставались ошибочно идентифицированными, и работа была продана на аукционе в Берлине в 1926 году как портрет Екатерины Великой кисти Пьетро Ротари.

Елизавета Петровна любила одеваться как мужчина и она очень гордилась тем фактом, что это получалось у нее столь успешно. Как и отец, который был по-особенному к ней привязан, и на которого она была так похожа внешне, она была очень активна, любила верховую езду и одним из любимых ее занятий была охота. Позже, уже будучи императрицей, когда ее двор стал одним из самых роскошных в Европе, она прославилась своими «метаморфозами» – балами, на которые гости должны были приходить в нарядах противоположного пола. Как вспоминала Екатерина II, Елизавета Петровна надевала мужское платье даже в старости; данная работа является доказательством того, что эту привычку она приобрела еще в молодости.

Родившийся в Марселе Луи Каравак начал карьеру в России в 1716 году, вскоре став ведущим портретистом в стране. Он писал многочисленные портреты Петра Великого и Екатерины I, а также их детей и внуков. При Анне Иоанновне Каравак был официально назначен придворным художником, и эту должность он сохранил и при Елизавете I.

*Подлинность данной работы была установлена Людмилой Алексеевной Маркиной, и мы выражаем ей благодарность за предоставление дополнительной информации для каталога.*



8

8

PROPERTY FROM A PRIVATE COLLECTION, SCANDINAVIA

## CIRCLE OF FEDOR STEPANOVICH ROKOTOV

1736-1808

### Portrait of a Lady in a Blue Dress

bearing remnants of labels on the stretcher and frame  
oil on canvas  
57 by 46cm, 22½ by 18in.

#### PROVENANCE

Olga Iosifovna Rybakova, Leningrad  
Acquired from the above by the parents of the present owner  
in the 1960s

#### EXHIBITED

Leningrad, Academy of Arts of the USSR, *Vystavka kartin  
russkikh khudozhnikov XVIII-nach. XX v.v.. Iz chastnykh  
sobraniy g. Leningrada*, 1954  
Leningrad, Academy of Arts of the USSR, *Fedor Stepanovich  
Rokotov i khudozhniki ego kruga*, 1959-1960

#### LITERATURE

*Katalog vystavki kartin russkikh khudozhnikov XVIII-nach. XX  
v.v.. Iz chastnykh sobraniy g. Leningrada*, Leningrad, 1954, p.23  
listed as *Portret damy v golubom plat'e*  
Exhibition catalogue *Fedor Stepanovich Rokotov i khudozhniki  
ego kruga*, Leningrad: Academy of Arts of the USSR, 1960,  
p.126 listed as *Neizvestnaya v golubom plat'e*

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



10

20

SOTHEBY'S



9

9

**SERGEI SERGEEVICH SOLOMKO**

1867-1928

**Scène galante**

signed in Cyrillic I.I.  
watercolour over pencil on artist's board  
diameter: 34cm, 13½in. (image size)

**PROVENANCE**

Christie's London, *Continental Pictures and Drawings of the 19th and 20th Centuries*, 21 June 1984, lot 7

£ 2,500-3,500  
€ 2,850-3,950 US\$ 3,350-4,650

10

PROPERTY FROM A PRIVATE COLLECTION,  
SCANDINAVIA

**AFTER VIKTOR MIKHAILOVICH VASNETSOV**

1848-1926

**Menu of the Sacred Coronation of the Sovereign Emperor Alexander III and the Sovereign Empress Maria Feodorovna, 1883**

chromolithograph printed in gold and various colours  
80 by 27cm, 31½ by 10¾in.

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

11

PROPERTY FROM A PRIVATE COLLECTION,  
SCANDINAVIA

**PETR FEDOROVICH  
SOKOLOV**

1787-1848

**Portrait of a Young General and a  
Girl (double-sided)**

recto signed in Cyrillic l.r.  
watercolour on paper  
image size: 19.5 by 16cm, 7¾ by 6¼in.

**PROVENANCE**

Vladimir Rostislavovich Gardin (1887-1965),  
Leningrad  
Acquired from the estate of the above in the  
1960s  
Thence by descent

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



11

12

PROPERTY FROM A PRIVATE COLLECTION,  
SCANDINAVIA

**CHRISTINA ROBERTSON**

1796-1854

**Portrait of a Lady**

signed in Latin and dated 1840 (?) l.r.  
watercolour and pencil on paper  
image size: 23.5 by 18cm, 9¼ by 7in.

**PROVENANCE**

Vladimir Rostislavovich Gardin (1887-1965),  
Leningrad  
Acquired from the estate of the above in the  
1960s  
Thence by descent

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



12

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

## HENRYK SIEMIRADZKI

1843 - 1902

### The Sword Dance

signed in Latin I.I.  
oil on canvas  
40 by 73.5cm, 15¾ by 29in.

#### PROVENANCE

Acquired by the parents of the present owner *circa* 1960

#### EXHIBITED

Warsaw, Towarzystwo Zachęty Sztuk Pięknych, *Henryk Siemiradzki 1843–1902*, 1939

#### LITERATURE

Exhibition catalogue *Henryk Siemiradzki 1843-1902*, Warsaw, 1939, p.16, no.15 listed; pl.32 illustrated b/w

*The Sword Dance* is one of Siemiradzki's most recognisable compositions. The whereabouts of the original, and largest, version dating from 1879-80 is unknown. In 1881, the collector Kozma Soldatenkov commissioned another version (120 by 225cm), which after his death was given to the Rummyantsev Museum and is now in the collection of the State Tretyakov Gallery. Another, dating from 1887 and measuring 77 by 155cm was sold at Sotheby's New York in 2011, establishing a new record for the artist at auction. It is interesting to note that the artist never executed exact copies and that each painting is distinct. In the present work, for example, the artist has varied the direction in which the dancer is facing.

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ГЕРМАНИЯ

## ГЕНРИХ СЕМИРАДСКИЙ

1843 - 1902

### Танец среди мечей

подписана латинскими буквами внизу слева  
холст, масло  
40 x 73,5 см, 15¾ x 29 дюймов

#### ПРОВЕНАНС

Приобретена родителями нынешнего владельца около 1960 года

#### ВЫСТАВКИ

Варшава, Общество поощрения изящных искусств, *Henryk Siemiradzki 1843–1902*, 1939

#### ЛИТЕРАТУРА

Каталог выставки *Henryk Siemiradzki 1843-1902*, Варшава, 1939, с. 16, указана в списке под № 15; 32 илл. ч/б

*Танец среди мечей* – одно из самых узнаваемых произведений Семирадского. Местонахождение первоначальной и самой большой версии картины, которая относится к 1879-80 годам, неизвестно. В 1881 году коллекционер Козьма Солдатенков заказал еще одну версию (120 x 255 см), которая после его смерти была передана Музею Румянцева, а теперь хранится в собрании Третьяковской галереи. Еще один вариант картины, датированный 1887 годом (77 x 155 см), был продан на аукционе Sotheby's в Нью-Йорке в 2011 году, установив новый аукционный рекорд для работ художника. Интересно отметить, что Семирадский никогда не делал точных копий, и все версии отличаются друг от друга. В данной работе, например, танцовщица повернута в другую сторону.



Fig. 1. The present lot illustrated in the 1939 exhibition catalogue





13



14



15



16

14

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

## SERGEI SEMENOVICH VOROSHILOV

1865-1911

### Hunting Scene

signed in Cyrillic l.l.  
oil on canvas  
71 by 104.5cm, 28 by 41¼in.

#### PROVENANCE

Acquired by the grandfather of the present owner  
in Petrograd before 1921

£ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300

15

## CONTINENTAL SCHOOL, 19TH CENTURY

### Funeral Procession of Alexander II

variously inscribed in Latin along the bottom edge  
tempera on paper  
112 by 170cm, 44 by 67in.

W £ 5,000-7,000  
€ 5,700-7,900 US\$ 6,700-9,300

16

## KONSTANTIN YAKOVLEVICH KRYZHITSKY

1858-1911

### Ice-Cutting

signed in Cyrillic and dated 1886 l.l.; further  
bearing the remnants of an old exhibition label  
and the stamp of St Petersburg artist suppliers  
D. Avanzo on the stretcher  
oil on canvas  
45 by 70cm, 17¾ by 27½in.

£ 30,000-50,000  
€ 33,700-56,500 US\$ 39,700-66,500

17



17

ALEXANDER VLADIMIROVICH  
MAKOVSKY

1869-1924

On the Volga

signed in Cyrillic and dated 1917 l.r.  
oil on board  
24.5 by 36cm, 9¾ by 14¼in.

**PROVENANCE**

General Alexander Fusek (1895-1975),  
Czechoslovakia

£ 7,000-9,000

€ 7,900-10,100 US\$ 9,300-12,000

18



18

NIKOLAI EGOROVICH  
MAKOVSKY

1841-1886

River Landscape with Cloudy Sky

signed in Cyrillic l.l.  
oil on canvas  
31 by 53.5cm, 12¼ by 21in.

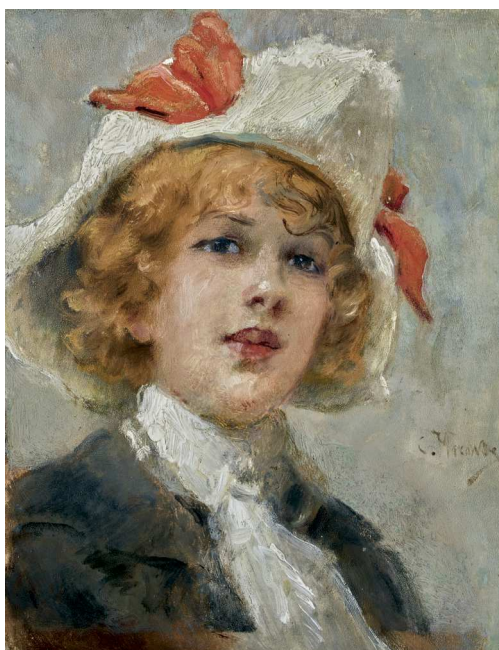
**PROVENANCE**

General Alexander Fusek (1895-1975),  
Czechoslovakia

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

19



19

KONSTANTIN EGOROVICH  
MAKOVSKY

1839-1915

Portrait of a Youth

signed in Latin m.r.  
oil on panel  
24 by 19cm, 9½ by 7½in.

**PROVENANCE**

General Alexander Fusek (1895-1975),  
Czechoslovakia

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



20

20

## ALEXANDER VLADIMIROVICH MAKOVSKY

1869-1924

### Market Scene

signed in Cyrillic and dated 1920 l.l.  
oil on board  
31 by 35cm, 12¼ by 13¾in.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

21

## ALEXANDER VLADIMIROVICH MAKOVSKY

1869-1924

### Village Scene

signed in Cyrillic and dated 1921 m.r.  
oil on board  
31.5 by 23.5cm, 12½ by 9¼in.

#### PROVENANCE

Sotheby's London, *Icons, Russian Pictures and Works of Art*, 15 December 1993, lot 77

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



21



22



23

22

PETR PETROVICH  
VERESHCHAGIN

1836-1886

The Volga

signed with initials in Cyrillic l.r. and inscribed *r. Volga l.l.*

oil on canvas

22 by 34cm, 8¾ by 13½in.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700

23

PROPERTY FROM A PRIVATE COLLECTION,  
AUSTRIA

ATTRIBUTED TO IVAN  
AVGUSTOVICH VELTZ

1866 - 1926

Winter Landscape

bearing signature in Cyrillic l.r.

oil on canvas

97 by 146.5cm, 38¾ by 57½in.

PROVENANCE

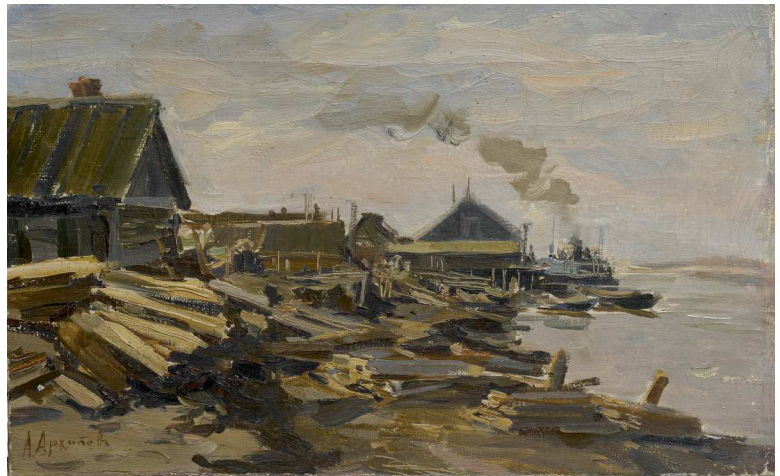
Acquired by the father of the present owner before  
the Second World War

W £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



24



25

24

## ISAAK ILICH LEVITAN

1860 - 1900

### Evening by the Lake

indistinctly signed in Cyrillic l.r.; further indistinctly inscribed with a dedication and dated 1892 on the reverse  
oil on canvas  
21 by 34cm, 8¾ by 13½in.

#### LITERATURE

V.Fiala, *Russkaya zhivopis' v sobraniyakh Chekhoslovakii*, Leningrad: Khudozhnik RSFSR, 1974, p.92, no.188 listed

Fiala describes the present work as follows: 'In the foreground is a lake, on the surface of which one sees the brownish reeds and the tall thick trees visible on the right hand side of the canvas. On the left hand side are two fir trees and a view of a forest in the distance. The dusk sky is yellowing; the green of the trees is darkening. It is a lyrical work delicately executed in the signature style of this sensitive master artist.' He notes the semi-erased signature and indistinct inscription 'To dear Yuri...' on the reverse.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500

25

## ABRAM EFIMOVICH ARKHIPOV

1862-1930

### Steamship in Northern Russia

signed in Cyrillic l.l.  
oil on canvas  
24 by 38cm, 9½ by 15in.

± £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



26

26

RICHARD KARLOVICH  
ZOMMER

1866-1939

Madrasah

signed in Cyrillic and dated 1903 l.r.

oil on canvas

36 by 54cm, 14 ¼ by 21¼in.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900





27

27

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## VASILY VASILIEVICH KONOVALOV

1863-1908

### The Stone Workers

bearing a key symbol and dated 1891 l.r.  
oil on canvas  
53.5 by 142cm, 21 by 56in.

#### PROVENANCE

Sotheby's London, *The Russian Sale*, 31 May  
2001, lot 36

#### EXHIBITED

Moscow, *XI periodicheskaya vystavka  
Moskovskago obshchestva lyubitelei khudozhestv*,  
1891, no.77

#### LITERATURE

*Katalog kartin odinnadsatoi periodicheskoi  
vystavki Moskovskago obshchestva lyubitelei  
khudozhestv*, Moscow, 1891, p.5, no.77 listed as  
*Kamen'shchiki*

Konovalov was a realist painter who exhibited  
with the Peredvizhniki. This finely executed large-  
scale composition was the artist's entry in the  
1981 contest of the Moscow Society of Art Lovers.  
Artists submitted their works to the Society  
anonymously, marking them with symbols rather  
than signatures, such as the key here used by  
Konovalov.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500

73. Следъ былаго.	М. Мамонтовъ. II	1891
74. Портретъ Сережи. Т.	Н. Третьяковъ.	1891
75. На рѣкѣ.	Е. Волковъ.	1891
76. Болото.	Е. Волковъ. А	1891
77. Каменьщики.	В. Конаваловъ.	1891
78. Въ Паркъ.	А. Васнецовъ.	1891
79. Лунная ночь.	И. Досъкинъ.	1891
80. Поздняя осень.	И. Эллертъ.	1891
81. Портретъ Г-жи М.	С. Малютинъ.	1891

Fig. 1. The present lot listed in the 1891 exhibition catalogue



28

28

**FRANZ ALEXEEVICH  
ROUBAUD**

1856-1928

**A Cossack Outpost**

signed in Cyrillic over the Latin signature and dated 1883 l.l.

oil on canvas

53.5 by 44cm, 21 by 17¼in.

**EXHIBITED**

Berlin, *Grosse Berliner Kunst-Ausstellung*, 1898, no.840

**LITERATURE**

*Niva*, no.3, 1898, p.52 illustrated as an etching by M.Rashevski

Exhibition catalogue *Grosse Berliner Kunst-Ausstellung*, Berlin, 1898, p.48, no.840 listed as *Vorposten im Kaukasus*

O.Fedorova, *Frants Rubo*, Moscow: Iskusstvo, 1982, p.37, no.13 etching by Rashevski reproduced

E.Lingenauber and O.Sugrobova-Roth, *Franz Roubaud Catalogue Raisonné*, Düsseldorf: Edition Libertars, p.182, no.364 listed and etching by Rashevski reproduced

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500

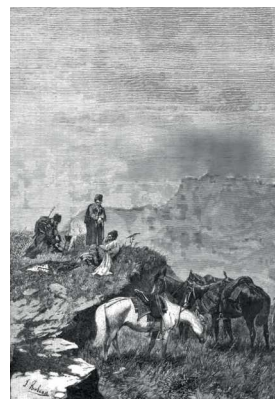


Fig. 1. The present lot illustrated as an etching in *Niva* (no.3, 1898)



29

29

PROPERTY FROM A PRIVATE COLLECTION,  
MEXICO

**FRANZ ALEXEEVICH  
ROUBAUD**

1856-1928

**Circassians Fording a River**

signed in Latin I.I.; further bearing a label on the  
stretcher

oil on canvas

81 by 125.5cm, 31¾ by 49½in.

**PROVENANCE**

Acquired in the 1950s

Thence by descent

The present lot relates to a larger painting of  
the same subject from the collection of the  
Neue Pinakothek in Munich (206.5 by 357cm).  
Roubaud exhibited it at the 1893 exhibition at the  
Glaspalast, Munich, where it was acquired by the  
museum.

± £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



30

30

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

## IVAN FEDOROVICH CHOULTSÉ

1874-1939

### Symphony in White and Blue

signed in Latin I.r.

oil on canvas

65.5 by 65cm, 25¾ by 25½in.

#### PROVENANCE

In the collection of the present owners' family since the 1930s

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500

34

SOTHEBY'S

31

PROPERTY FROM A PRIVATE COLLECTION

## IVAN FEDOROVICH CHOULTSÉ

1874-1939

### Stream in the Snow

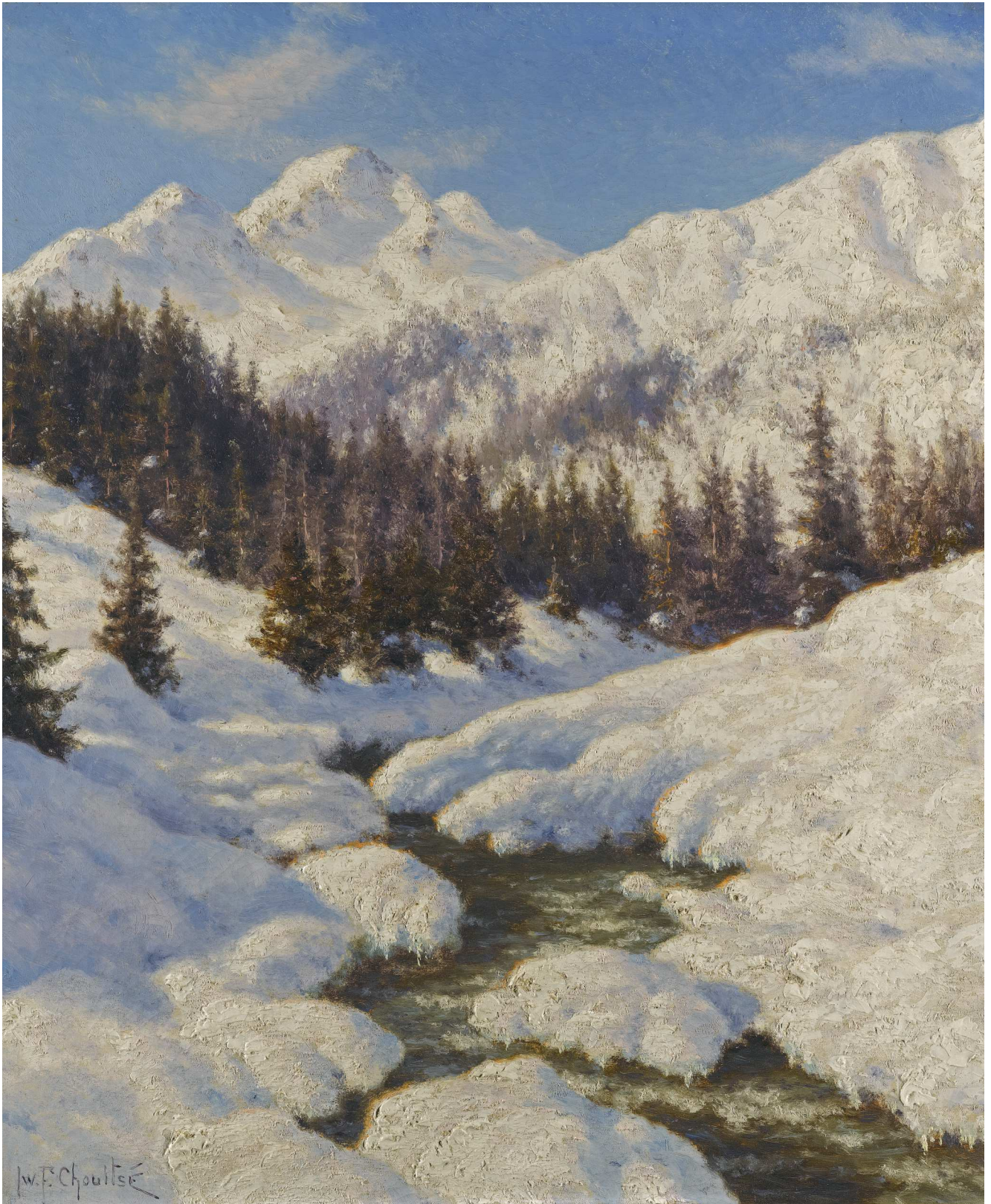
signed in Latin I.l.

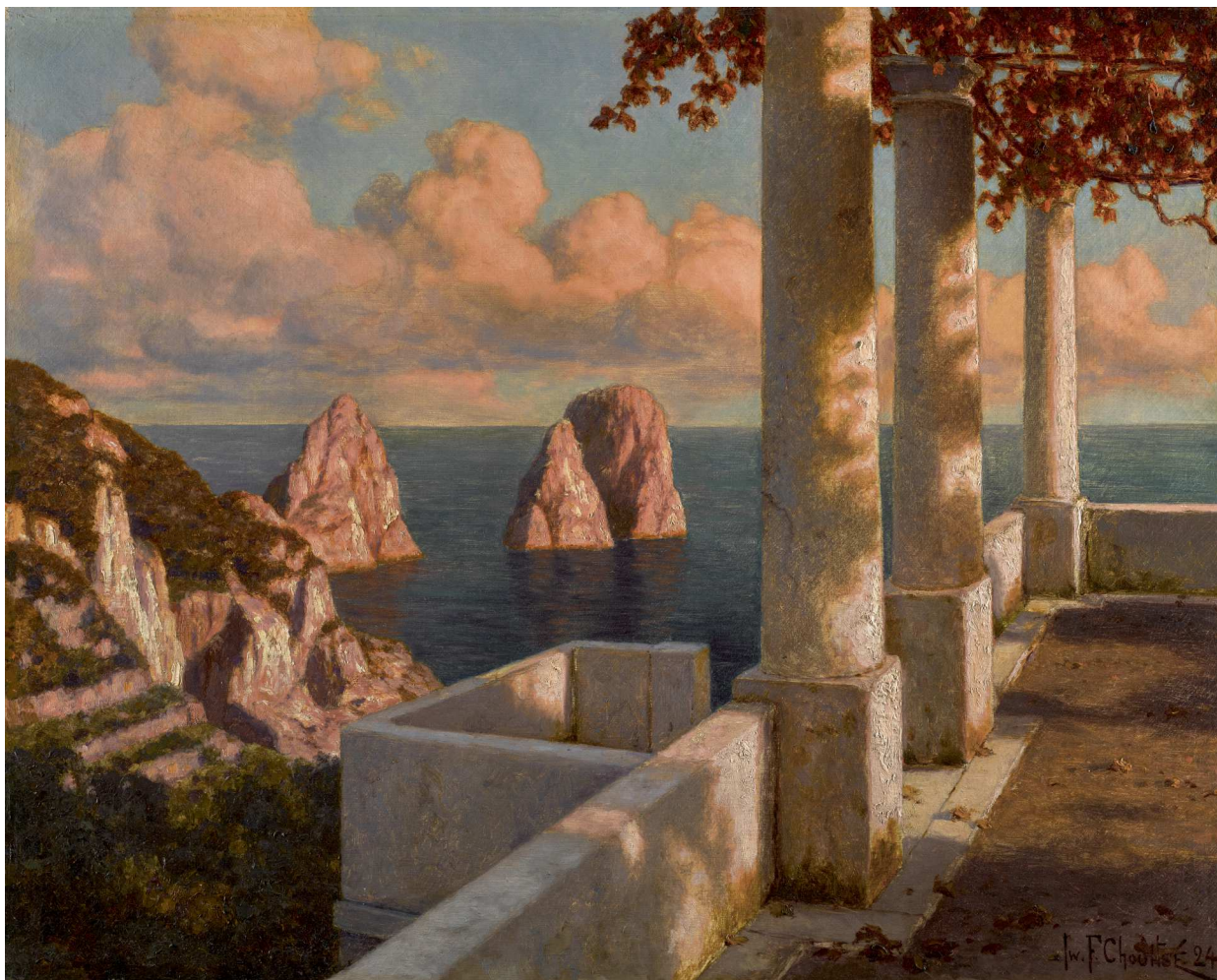
oil on canvas

46 by 38cm, 18 by 15in.

† £ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700





32

32

**IVAN FEDOROVICH  
CHOULTSÉ**

1874-1939

Capri

signed in Latin and dated 24 I.r.  
oil on canvas  
65 by 81cm, 25½ by 31¾in.

± £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

33

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**IVAN FEDOROVICH  
CHOULTSÉ**

1874-1939

Woodland Landscape with Grazing  
Cows

signed in Latin and dated 22 I.I.  
oil on panel  
32 by 40cm, 12½ by 15¾in.

**PROVENANCE**

Acquired by the present owner *circa* 1997

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



33

34

PROPERTY FROM A PRIVATE COLLECTION,  
FRANCE

## IVAN FEDOROVICH CHOULTSÉ

1874-1939

### Crépuscule d'Afrique

signed in Latin l.r.; further titled and numbered  
521 on the stretcher  
oil on canvas  
45.5 by 45.5cm, 18 by 18in.

#### PROVENANCE

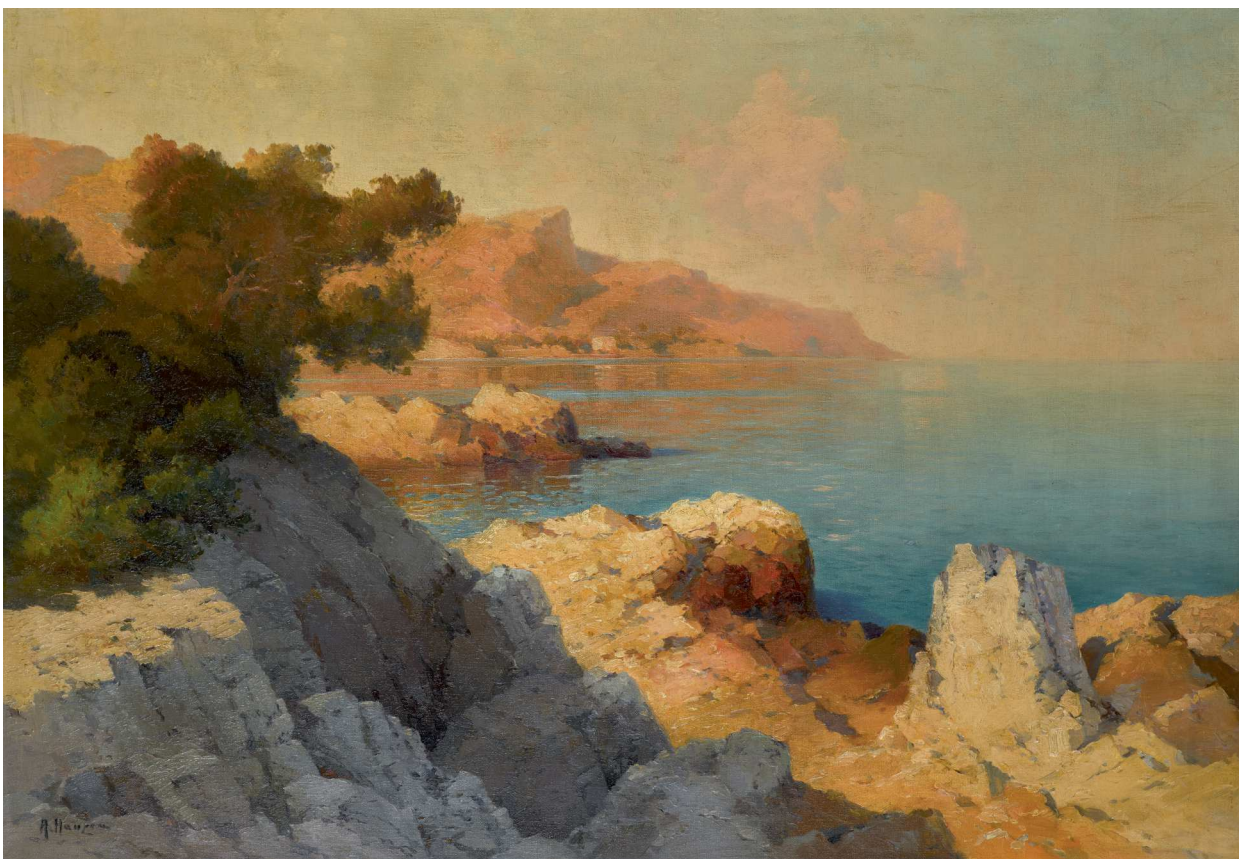
Acquired by the great-grandfather of the present  
owner

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



34



35



36

35

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## ALEXEI VASILIEVICH HANZEN

1876-1937

### The Adriatic Sea

signed in Latin I.I.  
oil on canvas  
80.5 by 115.5cm, 31¾ by 34½in.

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900

36

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## ALEXEI ALEXEEVICH HARLAMOFF

1842-1925

### Washing Day in Normandy

signed in Latin I.I.  
oil on canvas  
61.5 by 46.5cm, 24¼ by 18¾in.

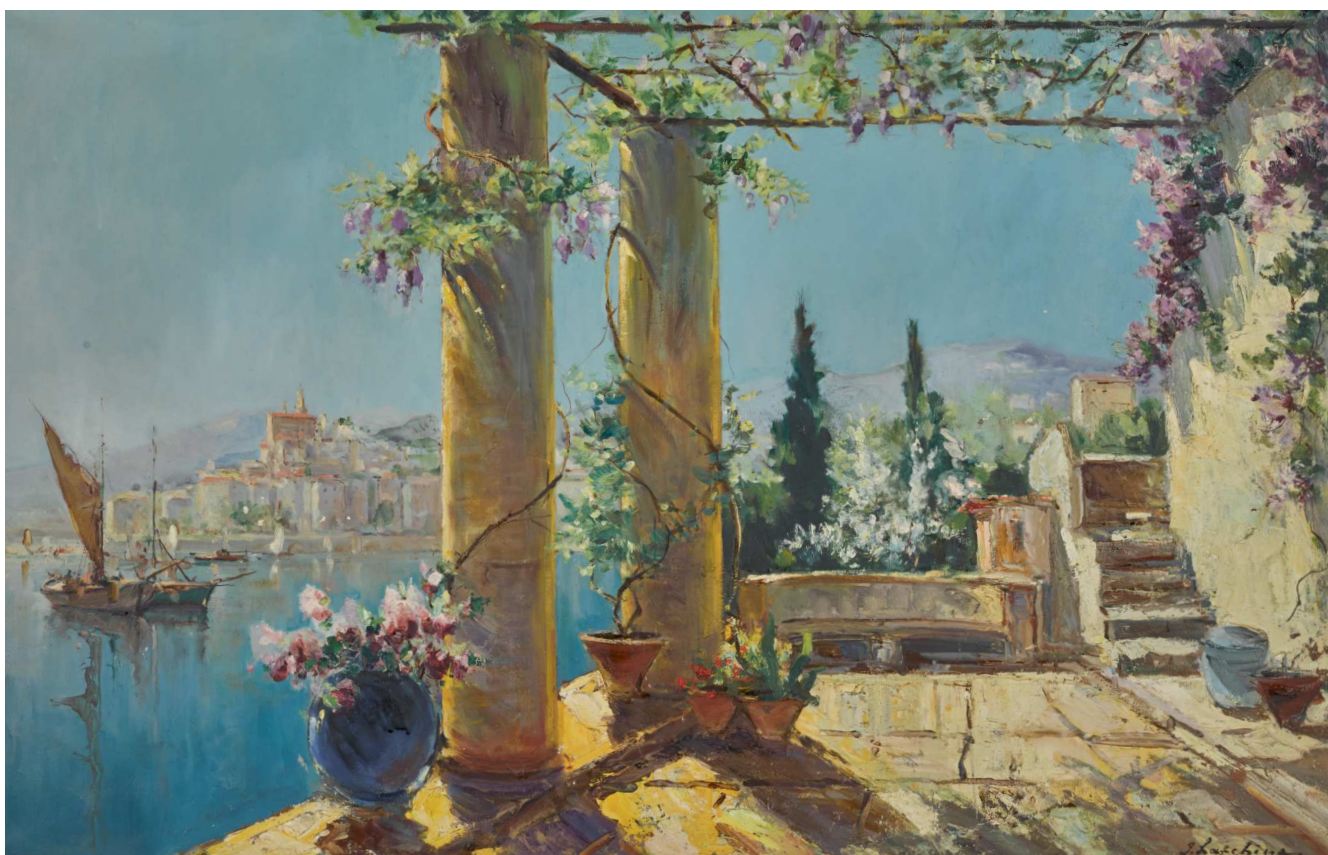
#### EXHIBITED

Cannes, Association des Beaux-Arts de Cannes, 15<sup>me</sup>  
Exposition, 1922

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900





37

37

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

**GEORGY ALEXANDROVICH  
LAPCHINE**

1885-1950

**Pergola, Menton**

signed in Latin l.r.; further bearing exhibition labels on the  
frame and stretcher

oil on canvas

100 by 155cm, 39¼ by 61in.

**EXHIBITED**

Paris, Musée d'Art Moderne de la Ville de Paris, *Société des  
artistes indépendants. 56e exposition*, 2 March - 2 April 1945,  
no.1895

**LITERATURE**

*Société des artistes indépendants. Catalogue de la 56e  
exposition*, Paris, 1945, p.93, no.1895 listed

‡ W £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



Fig. 1. Société des artistes indépendants label on the stretcher

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## КУЗМА СЕРГЕЕВИЧ ПЕТРОВ-ВОДКИН

1878-1939

## Portrait of Yulia Ivanovna Kazarina

signed in Cyrillic *K Petro...* t.r.  
oil on canvas  
47.5 by 40.5cm, 18¾ by 16in.

## PROVENANCE

The artist's studio, Leningrad  
Collection of the artist's widow  
Acquired by the present owners before 1970

Executed in 1900

This early portrait by Petrov-Vodkin from 1900 depicts his patron Yulia Ivanovna Kazarina. Thanks to her generosity, from 1895 for at least ten years Petrov-Vodkin received an artistic education both in Russia and abroad. The artist painted this portrait on holiday in Khvalynsk, where Kazarina owned one of the quays and had a grain trading business.

The portrait was a tribute to the artist's teacher Valentin Serov and an attempt to move away from dull, dark paints towards light and colour. It was not a commission but an exercise for the artist who set himself the task of painting a figure *en plein air*.

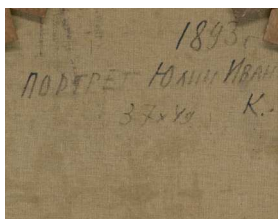
It was important for Petrov-Vodkin to show some of the melancholic side of Kazarina, as well as her simplicity and humility, which he expresses by the look in her dark blue eyes. Her figure is dramatically lit from behind and the right, the artist surrounds her with a halo of light plunging the background into olive-brown shadow. The affection of the artist for his model is obvious; his appreciation of her intellect, her education and, most importantly, the absence of any pretensions. Although small, the portrait of Kazarina feels monumental, hinting at the master's future portraits – the same bust-length portraits with large heads brought towards the viewer.

In a letter to his mother dated 16<sup>th</sup> February, after Kazarina's early death in 1912, Petrov-Vodkin wrote: 'I have the fondest and purest memories of this wonderful woman and person who played a huge role in my upbringing. She was perhaps the only woman whom I respected with all my heart from the day I met her until her death. I have never said or thought one bad word against her.'

*We are grateful to Valentina Borodina, director of the Art-Memorial Museum of K.S.Petrov-Vodkin, for providing this catalogue note.*

± £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



Inscription on the reverse of the present lot by Ludwig Urlaub dating from 1940, when he produced an inventory of the contents of the artist's studio.

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, США

## КУЗЬМА СЕРГЕЕВИЧ ПЕТРОВ-ВОДКИН

1878-1939

## Портрет Юлии Ивановны Казариной

подписана по-русски *К Петро...* сверху справа  
холст, масло  
47,5 x 40,5 см, 18¾ x 16 дюймов

## ПРОВЕНАНС

Мастерская художника, Ленинград  
Коллекция вдовы художника  
Приобретена нынешними владельцами до 1970 года

Выполнена в 1900 году

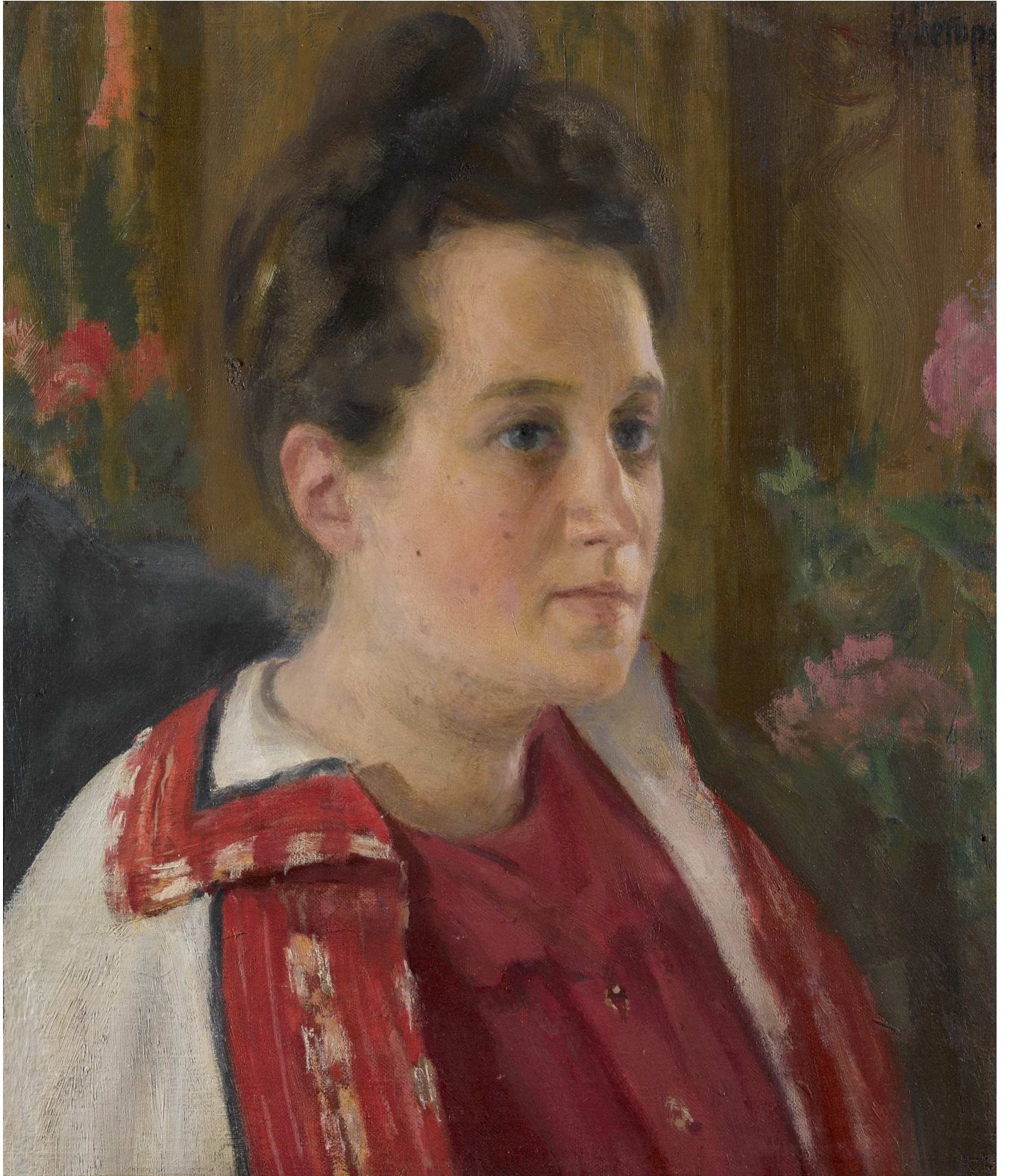
На раннем портрете Кузьмы Сергеевича Петрова-Водкина 1900 года изображена его меценатка Юлия Ивановна Казарина. На деньги, выделяемые ею с 1895 года и в течении как минимум 10 лет художник получил художественное образование не только в России, но и за рубежом. Портрет был написан во время каникул художника в Хвалынске, где Казарины владели одной из пристаней и торговали зерном.

Портрет Казариной - это дань художника своему учителю В.А. Серову, его сияющей живописи, попытка уйти от унылых и тёмных красок к свету и цвету. Это не заказной портрет, а одно из училищных заданий. Художник поставил цель: написать человека на воздухе.

Художнику важно было показать некоторую меланхолию присущую этой женщине, её простоту и скромность. Всё это выражено во взгляде синих глаз Юлии Ивановны. Более широко он пишет платье и пелерину, поглощающими свет, фон он тоже прописывает свободно - широкими и длинными мазками. Фигура изображённой выделяется на портрете мощным цветовым пятном, она освещена и сзади, и справа. Художник окутывает её сверкающим ореолом, всё остальное погружено в спокойный коричневато-оливковый полумрак. Ощутима симпатия художника к модели, в которой он ценит ум, образованность, а главное – отсутствие «замашек богатых выскочек». Петров-Водкин умел подметить и передать характерные черты внешности, внутреннюю суть личности. Можно сказать, что портрет убедителен в смысле портретного сходства. Портрет Казариной небольшого размера, но производит впечатление монументального, в нём уже угадываются будущие портреты мастера – такие же приближенные к зрителю большие головы, погрудное изображение фигуры.

После ранней смерти Ю.И. Казариной в 1912 году художник писал в письме к матери 16 февраля: «...у меня самые нежные и чистые воспоминания об этой прекрасной женщине и человеке, который играл большую роль в моём воспитании, и это была, может быть, единственная женщина, которую я уважал всем сердцем со дня встречи с ней и до её смерти. И никогда ни одного дурного слова или мысли о ней не сказал и не подумал».

*Мы благодарны Валентине Бородиной, директору Художественно-мемориального музея К.С. Петрова-Водкина, за предоставленную статью для каталога.*



PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF  
THE SAN DIEGO MUSEUM OF ART

## NIKOLAI FECHIN

1881-1955

### Portrait of Nadezhda Sapozhnikova

signed in Cyrillic t.l.

oil on canvas

142 by 90cm, 56 by 36½in.

‡ £ 1,200,000-1,800,000

€ 1,350,000-2,020,000 US\$ 1,590,000-2,390,000

#### PROVENANCE

The artist

George A. Hearn (1835-1913), New York, acquired at the Carnegie exhibition in 1910

*The Notable Art Collection Formed by the Late George A. Hearn*, 26 February 1918, lot 168

William S. Stimmel, Pittsburgh, acquired for \$1,325 at the above sale

Mrs John Burnham (Catherine Wheeler Burnham), Rancho Santa Fe, California, until 1964

San Diego Museum of Art, San Diego, California

#### EXHIBITED

Pittsburgh, Carnegie Institute, *Fourteenth Annual Exhibition*, 2 May - 30 June 1910, no.81

Pittsburgh, Carnegie Institute, *Founder's Day Exhibition. The Private Collection of Mr W.S. Stimmel*, 25 April - 25 June 1918, no.18  
Brooklyn, The Brooklyn Museum, *Exhibition of Russian Painting and Sculpture*, 1923, no.77

Chicago, The Art Institute of Chicago, *Special Exhibition Paintings by Nikolai Fechin*, 18 December 1923 - 20 January 1924, no.7

New York, Arden Gallery, *Paintings by Nicolai Fechin*, 29 January - 20 February 1924, no.3

Boston, Robert C. Vose Galleries, *Exhibition of the Latest Works of Nicolai Fechin*, 21 January - 6 February 1926, no.9

Seattle, Frye Art Museum, *Nicolai Fechin*, 26 March - 9 May 1976  
Montana, Montana Historical Society, *A Centennial Exhibition*, 15 June - 16 August 1981

Oklahoma City, National Cowboy Hall of Fame and Western Heritage Center, *Fechin Retrospective*, 13 September - 17 November 1991

Seattle, Frye Art Museum, *Nicolai Fechin*, 2 February - 19 May 2013

ПРОДАЖА В ПОЛЬЗУ ФОНДА ХУДОЖЕСТВЕННОГО МУЗЕЯ  
САН-ДИЕГО

## НИКОЛАЙ ФЕШИН

1881-1955

### Портрет Надежды Сапожниковой

подписана по-русски слева вверху

холст, масло

142 x 90 см, 56 x 36½ дюймов

#### ПРОВЕНАНС

Художник

Джордж А. Херн (1835-1913), Нью-Йорк, приобретена на выставке в Институте Карнеги в 1910 г.

*The Notable Art Collection Formed by the Late George A. Hearn*, 26 февраля 1918, лот 168

Уильям С. Стиммел, Питтсбург, приобретена за \$1,325 на вышеуказанных торгах

Миссис Джон Бернем (Кэтрин Уилер Бернем), Rancho Santa Fe, Калифорния, до 1964 г.

Художественный музей Сан-Диего, Сан-Диего, Калифорния

#### ВЫСТАВКИ

Питтсбург, Институт Карнеги, *Fourteenth Annual Exhibition*, 2 мая - 30 июня 1910, № 81

Питтсбург, Институт Карнеги, *Founder's Day Exhibition. The Private Collection of Mr W.S. Stimmel*, 25 апреля - 25 июня 1918, № 18

Бруклин, Бруклинский музей, *Exhibition of Russian Painting and Sculpture*, 1923, № 77

Чикаго, Чикагский институт искусств, *Special Exhibition Paintings by Nicolai Fechin*, 18 декабря 1923 - 20 января 1924, № 7

Нью-Йорк, Галерея Арден, *Paintings by Nicolai Fechin*, 29 января - 20 февраля 1924, № 3

Бостон, Robert C. Vose Galleries, *Exhibition of the Latest Works of Nicolai Fechin*, 21 января - 6 февраля 1926, № 9

Сиэтл, Музей искусств Фрай, *Nicolai Fechin*, 26 марта - 9 мая 1976

Монтана, Историческое общество Монтаны, *A Centennial Exhibition*, 15 июня - 16 августа 1981

Оклахома-Сити, Национальный Зал славы Ковбоя и Западный Центр Наследия, *Fechin Retrospective*, 13 сентября - 17 ноября 1991

Сиэтл, Музей искусств Фрай, *Nicolai Fechin*, 2 февраля - 19 мая 2013

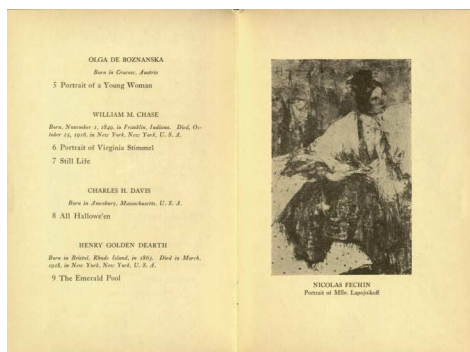


Fig. 1. The present lot illustrated in the 1918 Founder's Day Exhibition catalogue.



## LITERATURE

*Catalogue of the Fourteenth Annual Exhibition at the Carnegie Institute*, Pittsburgh: Carnegie Institute, 1910, no.81 illustrated b/w; listed as *Portrait of Mlle. Lapojnikoff*  
'International Exhibition at Pittsburgh', *American Art News*, vol. VIII, 7 May 1910, mentioned in review  
'Our International Exhibition of Painting', *The Craftsman*, 7 July 1910, vol. XVIII, no.4 illustrated b/w on frontispiece; p.426 listed 'Pittsburgh', *American Art News*, vol. VIII, no.33, 16 July 1910, mentioned in review  
*Catalogue of Founder's Day Exhibition. The Private Collection of Mr W.S. Stimmel*, Pittsburgh: Carnegie Institute, 1918, illustrated b/w; no.18 listed as *Portrait of Mlle. Lapojnikoff*  
Estate sale catalogue *The Notable Art Collection formed by the Late George A. Hearn. Merchant, Art Patron and Benefactor of New York City etc.*, New York: American Art Galleries, 1918, no.168 listed and illustrated b/w  
P.M. Dulsky, *Nicolai Ivanovich Fechin*, Kazan: Gosizdat, 1921, p.16 illustrated b/w  
Exhibition catalogue *Exhibition of Russian Painting and Sculpture*, New York: The Brooklyn Museum, 1923, illustrated b/w; no.77 listed as *Mademoiselle Lapojnikov*  
Exhibition catalogue *Special Exhibition Paintings by Nikolai Fechin*, Chicago: The Art Institute of Chicago, 1924, illustrated b/w; no.7 listed  
Exhibition catalogue *Paintings by Nicolai Fechin*, New York: Arden Gallery, 1924, no.3 illustrated  
J. Jellico, 'Nicolai Fechin', *Artists of the Rockies and the Golden West*, Summer 1981, p.74 illustrated  
M.Balcomb, *Nicolai Fechin*. San Cristobal: Fechin Art Reproductions, 1999, p.13, fig.13 illustrated  
D.S. Atkinson, *San Diego Museum of Art: Selected Works*, San Diego: San Diego Museum of Art, 2003, p.178, fig.178 illustrated  
G.Tuluzakova, *Nicolai Fechin*, St Petersburg: Zolotoi vek, 2010, pl.16 illustrated; p.473 listed  
G.Tuluzakova and D.Porter, *Nicolai Fechin: 1881-1955*, St Petersburg: Palace Editions, 2011, p.53  
G.Tuluzakova, *Nicolai Fechin. The Art and the Life*, San Cristobal: Fechin Art Reproductions, 2012, p.162 illustrated  
J-A.B. Danzker, *Nicolai Fechin*, Seattle: Frye Art Museum, 2013, pp.12-13  
G.Tuluzakova, *Nicolai Fechin*, London: Unicorn Press Ltd, 2013, pp.36-37, no.36

Executed in 1908

## ЛИТЕРАТУРА

*Catalogue of the Fourteenth Annual Exhibition at the Carnegie Institute*, 1910, № 81 ч/б илл.; указана в списке как *Portrait of Mlle. Lapojnikoff*  
'International Exhibition at Pittsburgh', *American Art News*, в. VIII, 7 мая 1910, упомянута в отзыве  
'Our International Exhibition of Painting', *The Craftsman*, 7 июля 1910, в. XVIII, № 4 ч/б иллюстрация на фронтиспise; с. 426 указана в списке  
'Pittsburgh', *American Art News*, в. VIII, № 33, 16 июля 1910, упомянута в отзыве  
*Catalogue of Founder's Day Exhibition. The Private Collection of Mr W.S. Stimmel*, Питтсбург: Институт Карнеги, 1918, илл. ч/б; № 18 указана в списке как *Portrait of Mlle. Lapojnikoff*  
*The Notable Art Collection formed by the Late George A. Hearn. Merchant, Art Patron and Benefactor of New York City etc.*, Нью Йорк: American Art Galleries, 1918, № 168 ч/б илл.  
П. Дульский, *Николай Иванович Фешин*, Казань: Госиздат, 1921, с. 16 ч/б илл.  
Каталог выставки *Exhibition of Russian Painting and Sculpture*, Нью-Йорк, Бруклинский музей, 1923, ч/б илл.; № 77 указана в списке как *Mademoiselle Lapojnikov*  
Каталог выставки *Special Exhibition Paintings by Nicolai Fechin*, 1924, ч/б илл.; № 7  
Каталог выставки *Nicolai Fechin*, Нью Йорк: Arden Gallery, 1924, № 3 илл.  
J. Jellico, 'Nicolai Fechin', *Artists of the Rockies and the Golden West*, лето 1981, с. 74 илл.  
М. Balcomb, *Nicolai Fechin*. San Cristobal: Fechin Art Reproductions, 1999, p.13, рис. 13 илл.  
D.S. Atkinson, *San Diego Museum of Art: Selected Works*, Сан-Диего: Художественный музей Сан-Диего, 2003, с.178, рис. 178 илл.  
Г. Тулузакова, *Nicolai Fechin*, Санкт-Петербург: Золотой век, 2010, рис. 16 илл.; с. 473 указана в списке  
Г. Тулузакова и Д. Портер, *Nicolai Fechin: 1881-1955*, Санкт-Петербург: Palace Editions, 2011, с. 53  
Г. Тулузакова, *Nicolai Fechin. The Art and the Life*, Сан-Кристобаль: Fechin Art Reproductions, 2012, с. 162 илл.  
J-A. B. Danzker, *Nicolai Fechin*, Сиэтл: Музей искусств Фрай, 2013, с.12-13  
Г. Тулузакова, *Nicolai Fechin*, Лондон: Unicorn Press Ltd, 2013, с. 36-37, № 36

Выполнена в 1908 году



Fig. 2. *Bearing Away the Bride*, 1908, sold at Sotheby's New York in November 2011

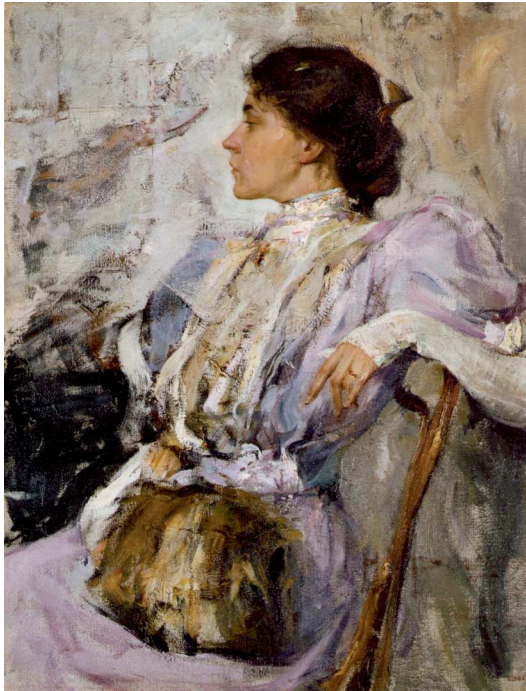


Fig. 3, *Lady in Lilac*, 1908, State Russian Museum

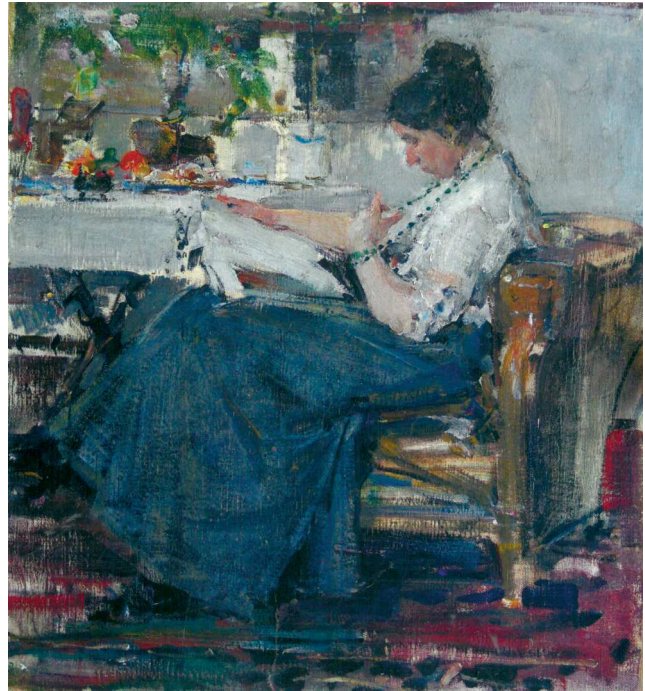


Fig.4, *Portrait of Nadezhda Sapozhnikova*, 1915, State Museum of Fine Arts of Tatarstan

The year 1908 was of crucial importance to Nikolai Fechin, a final year student at the St Petersburg Imperial Academy of Arts. Following the departure of Ilya Repin from the Academy in 1907 his students were left without a mentor and, as Fechin himself recalled in his autobiography (1953), this turned out to be a defining moment: 'Throughout the whole of my schooling I did what I saw others doing, in no way did my technique differ from theirs. Now, as we were without supervision ... and there was no one to praise or criticise, I began to experiment for the first time, and that same winter my technique changed radically.' In 1908 he created two indisputable masterpieces: the portrait study *Lady in Lilac* (fig.3) and *Bearing Away the Bride* (fig.2). From this moment, one can talk of Fechin as a fully-fledged artistic personality.

In 1908, Fechin accepted a part-time position teaching painting and drawing at the Kazan School of Art, a decision made all the more easy by the school's offer to provide him with a studio in which to work on his final year piece. One of his first students was Nadezhda Sapozhnikova (1877-1942), who came from a wealthy Kazan merchant family and had already received a musical education before her enrolment at the School in 1904. The teacher-pupil relationship quickly turned into a friendship, helped by the fact that Sapozhnikova was four years older than Fechin. In 1908, Nadezhda agreed to pose for him resulting in the creation of this, his third masterpiece.

1908 год для старшекурсника Санкт-Петербургской Императорской Академии художеств Николая Фешина стал особенным. Когда в 1907 году Илья Репин покинул Академию, студенты его мастерской, среди которых был Николай Фешин, остались без наставника. Как вспоминал сам художник в автобиографии 1953 года, это обстоятельство оказалось определяющим: «... во время всего моего школярного обучения я работал так, как видел, делают другие, и моя техника ничем не отличалась от них. Сейчас, поскольку мы были одни без надзора, ... некому было хвалить или осмеивать, я впервые начал экспериментировать, и этой же зимой моя техника радикально изменилась...». В 1908 году он создает безусловные шедевры — портретный этюд *Дама в лиловом* (рис. 3) и *Черемисская свадьба* (рис. 2). С этого момента можно говорить о Фешине как о сложившейся художественной индивидуальности.

В этом же 1908 году художник принял предложение занять должность преподавателя живописи и рисунка Казанской художественной школы по вольному найму, тем более, что школа предоставляла ему мастерскую для работы над конкурсной (дипломной) картиной. Среди его первых учениц оказалась Надежда Сапожникова. Девушка происходила из состоятельной казанской купеческой семьи, до поступления в художественную школу в 1904 г., она уже получила музыкальное образование. Отношения учитель-ученица, тем более, что ученица была старше на четыре года, очень быстро переросли в дружбу. Надежда согласилась позировать для портрета, и в результате был создан его третий шедевр 1908 года.



Fig. 5. *Portrait of Varia Adoratskaya*, 1914.  
State Museum of Fine Arts of Tatarstan



Fig. 6. Fechin painting a later portrait of Sapozhnikova in 1916

*Portrait of Nadezhda Sapozhnikova* is exceptional in its virtuosity. The large-scale portrait, in which the inevitably static nature of a seated figure is transformed into a dynamic whirlwind, depicts the explosive energy of youth. The subject of the skittishly inclined young woman determines the diagonal construction of the composition; the precisely marked rhythms of the turn of her head and the emotive gestures of her magnificently modelled hands; the considered but seemingly spontaneous alternating between light and dark within the limits of a very refined, muted palette of browns and ochre, running the gamut from black to white and interspersed with glimmering flashes of blue. What sets the painting apart, is the juxtaposition of different textures, the combination of brilliant academic draughtsmanship with the no-less brilliant freedom of the paint application. Unique to the portrait is the exposure of the creative process, the 'unfinished' finish, and the way the individual elements which makes up the image seem to pulsate with life. The playfulness in technique is echoed in the playfulness of the sitter's costume. Sapozhnikova is dressed according to the fashion of the 1840s and holding a fan, but there is no sense of the nostalgic mood of the *World of Art* movement. The model is no apparition or dream; there is real blood in her veins. Costume is merely used to break the banality of the everyday, art is able to embellish life, but not replace it.

The present lot was one of two paintings shown at the International Exhibition at the Carnegie Institute in Pittsburgh in 1910, Fechin's debut in the United States. The two paintings hung side by side with works by Claude Manet, Camille Pissarro, Alfred Sisley, Gaston La Touche and other renowned masters.

*Портрет Надежды Сапожниковой* написан с исключительной виртуозностью. Большеформатный портрет-картина, в котором неизбежная статичность сидящей фигуры преобразована в стремительную динамичность, проявляющую взрывную энергию молодости. Это впечатление определяют диагонально выстроенная композиция, сюжетно мотивированная порывистым наклоном молодой женщины; четко обозначенные ритмы - поворота головы, темпераментных жестов великолепно смоделированных рук; продуманные и, одновременно, спонтанные чередования светлых и темных пятен в рамках очень изысканной приглушенной охристо-коричневой гаммы, растянутой от черного до белого с мерцающими вспышками дозированно введенного голубого. Особый изыск портрета составляют сочетания разнообразнейших фактур, соединение блестящего академического рисунка и не менее блестящей свободной живописности, обнаженность процесса самого творчества, «незаконченность» законченности, органичность живой пульсации пластической массы, из которой лепится форма и проявлен образ. Пластической игре вторит игра в переодевание. Девушка одета в платье по моде 40-х годов девятнадцатого века, с веером в руках, но в интонации портрета отсутствуют «мирискуснические» ностальгические настроения, модель отнюдь не призрак и не мечта, она реальна и жизнь в ней бьет через край. Переодевание лишь способ взорвать рутинность повседневного, искусство способно украшать жизнь, но не заменять ее.

Именно портретом *Надежды Сапожниковой* и портретом отца (1909) художник впервые предстал перед американской публикой, приняв участие в Международной выставке в Институте Карнеги в Питсбурге в 1910 году. Его работы находились рядом с произведениями Клода Манэ, Камилля Писсаро, Альфреда Сислея, Гастона Ля Туш и другими известнейшими мастерами.





Fig. 7. *Portrait of Nadezhda Sapozhnikova at the Piano*, 1916, State Museum of Fine Arts of Tatarstan

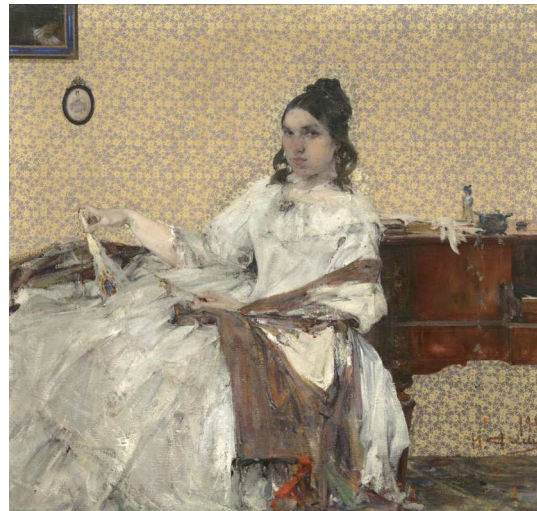


Fig. 8. *Portrait of Nadezhda Sapozhnikova against a Backdrop of Wallpaper*, 1916, State Museum of Fine Arts of Tatarstan

Reviewers of the exhibition commented: 'Nikolai Fechin's portrait of M-Ile Sapozhnikova outshone all the other portraits in this hall. Rarely does the American public have the opportunity to see a painting that has so much individuality and character... It is hard to give such deep and expressive work and impeccable technique of the kind that manifests itself in Fechin's paintings, the praise it is due.' (*Evening Post*, New York, 1910, p.7). There was a fierce battle to acquire *Portrait of Nadezhda Sapozhnikova* which in the end was won by George Hearn, the biggest New York collector of the time. In 1913, after Hearn's death, a part of his collection was sold at auction which is when William Stimmel acquired the portrait of Sapozhnikova for his own collection.

Nadezhda Sapozhnikova was a collector and patron who not only studied under Fechin, but also in the studio of Kees van Dongen in Paris. When the outbreak of the First World War prevented Fechin from exhibiting in European and American exhibitions, Sapozhnikova began to commission paintings from him. And so it was at her request and in her studio that the portrait of her niece Varia Adoratskaya (fig.5) was painted in 1914, which became the most recognisable image of the artist's Russian period.

Sapozhnikova was evidently unable to forget her portrait of 1908. Eight years later, Fechin painted two variations of the large-scale composition in which she is depicted in the same dress, holding the same fan (figs.7-8).

*We are grateful to Galina Tuluzakova for providing this catalogue note.*

Как отмечали рецензенты выставки: «И все-таки один только русский художник Николай Фешин своим портретом М-Иле Сапожниковой пожал лавры полного триумфа среди всех других портретов этого салона, и редко американская публика имела случай видеть картину, представляющую столько индивидуальности и характера... Трудно по достоинству анализировать столь глубокую и выразительную искренность и безупречную технику, какие обнаруживают искусство Фешина». За возможность приобрести портрет Сапожниковой шла борьба, которую выиграл крупнейший нью-йоркский коллекционер того времени Джордж Херн. В 1913 году, с аукциона, на котором после смерти Херна распродалась часть его коллекции, Уильям Стиммель приобрел портрет Сапожниковой для своего собрания.

Надежда Михайловна Сапожникова училась не только у Фешина, но и у Кес ван Донгена в Париже, была коллекционером и меценатом. Когда начавшаяся в 1914 году Первая мировая война оборвала для Николая Фешина возможность участвовать в европейских и американских выставках, Надежда Сапожникова начала делать заказы Фешину. Так по ее желанию и в ее мастерской в 1914 году был написан портрет племянницы Надежды Михайловны, Вари Адоратской (рис. 5), произведение, ставшее визитной карточкой творчества художника русского периода.

Очевидно, Надежда Михайловна не могла забыть свой портрет 1908 года. И спустя восемь лет Фешин написал два варианта большеформатных композиций, где Надежда Сапожникова в том же платье и с тем же веером (рис. 7-8).

*Мы благодарны Галине Петровне Тулузаковой за предоставленную статью для каталога.*



40

40

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## ABRAHAM MANIEVICH

1883-1942

### Winter. Courtyard in Sovskaya Street, Kiev

signed in Cyrillic I.I.; further stamped with  
the artist's signature in various places on the  
stretcher

oil on canvas

59 by 64cm, 23¼ by 25¼in.

#### PROVENANCE

Acquired from the artist's estate by the present  
owner

#### EXHIBITED

Warsaw, Warsaw Jewish Community Centre,  
*Abraham Manievich solo exhibition*, 1921

#### LITERATURE

A.Pensler and M.Ginsberg, *Abraham Manievich*,  
Manchester and New York, 2011, p.84, pl.25  
illustrated

Executed *circa* 1914

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500



Fig.1. The present lot on view at the 1921 exhibition in Warsaw



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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## ABRAHAM MANIEVICH

1883-1942

### Country House, Outskirts of Moscow (double-sided)

stamped twice with the artist's signature I.I. and  
I.r.; further stamped with the artist's signature in  
various places on the stretcher  
oil on canvas

66 by 68.5cm, 26 by 27in.

#### PROVENANCE

Acquired from the artist's estate by the present  
owner

#### LITERATURE

A.Pensler and M.Ginsberg, *Abraham Manievich*,  
Manchester and New York, 2011, p.96, pl.37  
illustrated

Executed circa 1916

Manievich was in Paris in the early 1910s and witnessed the advent of Cubism. Back in Moscow his 1916 solo exhibition at the Dobychna Art Bureau was immediately succeeded by *O.10 The Last Futurist Exhibition* where he would have seen Malevich's non-objective abstractions. Although Manievich never went as far as full abstraction, the influence of the movement is seen in the angular forms of his compositions, even when depicting nature. The thick black outlines surrounding blocks of colour are reminiscent of stained glass and reference the cloisonnist works of the Post-Impressionists.

‡ £ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400



Fig. 1. The reverse of the present lot

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## DAVID PETROVICH SHTERENBERG

1881-1948

Portrait of the Artist's Father and Sister  
(Pinchas and Malka Shterenberg)

signed in Latin l.r.

oil on canvas

80.5 by 62cm, 31¼ by 24½in.

## PROVENANCE

A gift from the artist's widow to Malka Shterenberg, the artist's sister and grandmother of the present owner, circa 1948

## EXHIBITED

Moscow, Museum of Pictorial Culture, *Vystavka proizvedenii khudozhnika D.P. Shterenberga*, 1927, no.4Moscow, MOSKh Exhibition Hall, *D.P. Shterenberg*, 1959Moscow, Union of Artists Exhibition Hall, *David Petrovich Shterenberg, 1881-1948: Zhivopis', grafika*, 1978

## LITERATURE

*Katalog vystavki proizvedenii khudozhnika D.P. Shterenberga*,

Moscow: Glavnauka, 1927, no.4, p.9 listed (dated 1909)

Exhibition catalogue, *D.P. Shterenberg*, Moscow: MOSKh, 1959, p.7 listed (dated 1909)Exhibition catalogue *David Petrovich Shterenberg, 1881-1948:**Zhivopis', grafika*, Moscow: Sovetskii khudozhnik, 1978,

p.26 listed under works from 1914

M.Lazarev, *David Shterenberg: Khudozhnik i vremya. Put'**khudozhnika*, Moscow: Galaktika, 1992, p.53 illustrated;

p.219 listed (dated 1914)

M.Lazarev, *David Shterenberg*, Moscow: Art-Rodnik, 2006,

p.28 illustrated

Executed circa 1914

‡ £ 250,000-350,000

€ 281,000-393,000 US\$ 331,000-464,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, США

## ДАВИД ПЕТРОВИЧ ШТЕРЕНБЕРГ

1881-1948

Портрет отца и сестры художника  
(Пинхаса и Малки Штеренбергов)

подписана латинскими буквами внизу справа

холст, масло

80,5 x 62 см, 31¼ x 24½ дюйма

## ПРОВЕНАНС

Вдовой художника подарена Малке Штеренберг, сестре художника и бабушке нынешнего владельца около 1948 года

## ВЫСТАВКИ

Москва, Музей живописной культуры, *Выставка**произведений художника Д.П. Штеренберга, 1927, № 4*Москва, Выставочный зал МОСХ, *Д.П.Штеренберг, 1959*Москва, Выставочный зал Союза художников, *Давид Петрович Штеренберг, 1881-1948: Живопись, графика, 1978*

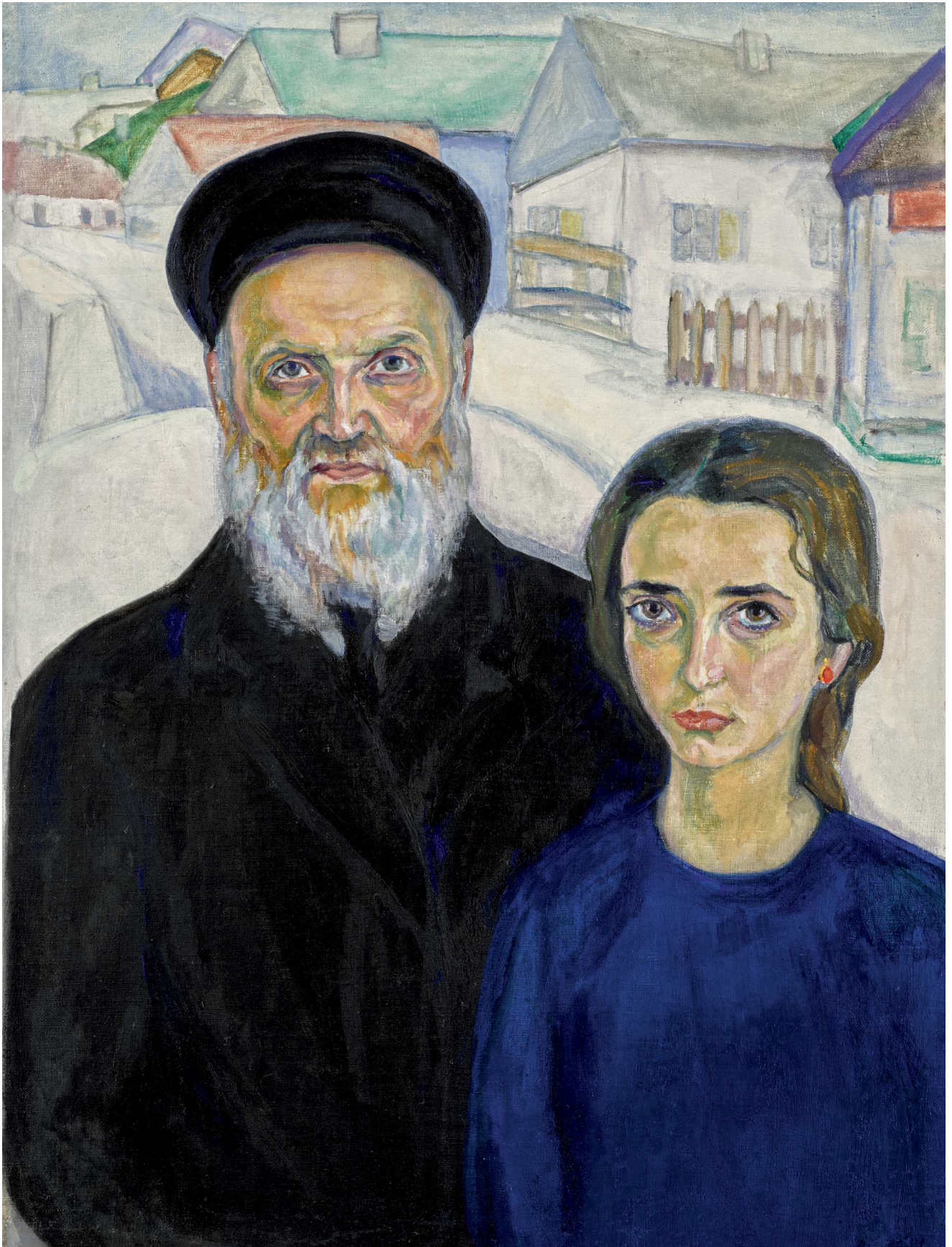
## ЛИТЕРАТУРА

*Каталог выставки произведений художника Д.П.**Штеренберга, Москва: Главнаука, 1927, № 4, указана в**списке на с. 9 (датирована 1909 г.)**Каталог выставки Д.П. Штеренберг, Москва: МОСХ, 1959,**указана в списке на с.7 (датирована 1909 г.)**Каталог выставки Давид Петрович Штеренберг, 1881-1948:**Живопись, графика, Москва: Советский художник, 1978,**указана в списке на с. 26 среди работ с 1914 г.*М. Лазарев, *Давид Штеренберг: Художник и время. Путь**художника, Москва: Галактика, 1992, илл. на с. 53; в списке**на с. 219 (датирована 1914 г.)*М. Лазарев, *Давид Штеренберг, Москва: Арт-Родник, 2006,**илл. на с. 28*

Выполнена около 1914 года



Fig. 1. Malka Shterenberg



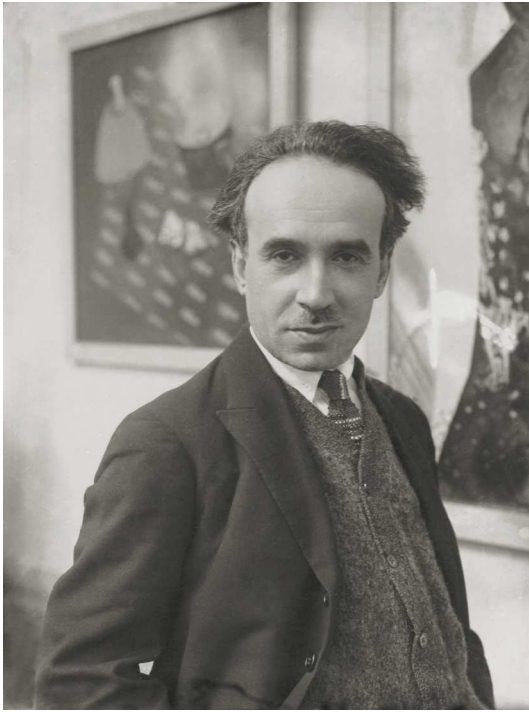


Fig. 2. Shterenberg in the early 1920s



Fig. 3. Malka Shterenberg

Shterenberg was born into a Jewish family in Zhitomyr, an important centre of the Hasidic movement that lay on a historic route linking Kiev with Western Europe. In 1906 the artist was forced to leave his home town due to harassment of his party, the Jewish Labour Bund, emigrating first to Vienna and then to Paris. It was there, aged 25, that he first received professional artistic training at the *École des Beaux-Arts* and then at the *Académie Vitti* under the leading Fauvist painter, Kees van Dongen (1877-1968).

Executed circa 1914, *Portrait of the Artist's Father and Sister* was painted at the height of Shterenberg's Parisian period (1907-1917). By this point his paintings were attracting growing critical acclaim, featuring regularly at both the *Salon d'Automne* and *Salon des Indépendants*. Living at La Ruche, the artist's residence in Montparnasse, Shterenberg mingled with prominent members of the Parisian avant-garde, such as Modigliani, Matisse, Soutine and Apollinaire. It was at La Ruche, in the spring of 1914, that Shterenberg was visited by Anatoly Lunacharsky (1875-1933), a Marxist exile and correspondent of the radical newspaper *Kievskaya Mysl'*. Inspired by the visit, Lunacharsky remarked:

Штеренберг родился в еврейской семье в Житомире, который являлся ведущим центром хасидского движения. Именно через Житомир пролегла дорога из княжеского Киева на Запад. В 1906 году художнику пришлось покинуть родной город из-за притеснений Еврейской рабочей партии (Бунда). Он эмигрировал сначала в Вену, а потом в Париж. Именно там в возрасте 25 лет он начал свое профессиональное художественное образование в Школе изящных искусств, а затем в академии Витти под руководством художника-фовиста Кеса ван Донгена (1877-1968).

Выполненный около 1914 года, *Портрет отца и сестры художника* был написан на пике парижского периода творчества Штеренберга (1907-1917). К этому моменту его картины пользовались растущим одобрением у критиков, регулярно появляясь на экспозициях как Осеннего салона, так и Салона независимых. Живший в «Ля Руш» – обители художников на Монпарнасе, – Штеренберг общался с известными представителями парижского авангарда, такими, как Модильяни, Матисс, Сутин и Аполлинер. Именно в «Ля-Руше» весной 1914 года Штеренберга посетил Анатолий Луначарский (1875-1933) – на тот момент марксист в изгнании и корреспондент радикальной газеты «Киевская мысль». Воодушевленный этой встречей, Луначарский писал:

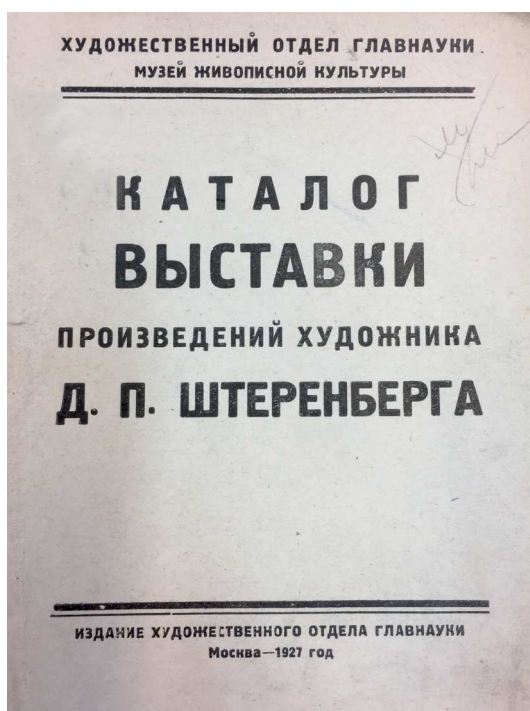


Fig. 4. The present lot listed in the 1927 exhibition catalogue

КАТАЛОГ	
ВЫСТАВКИ ПРОИЗВЕДЕНИЙ ХУДОЖНИКА	
Д. П. ШТЕРЕНБЕРГА	
МАСЛО.	
1. Этюд Сены	1908 г.
2. Цветы и гипс	
3. Цветы	1909 г.
4. Портрет отца и сестры	
5. Поле	1910 г.
6. Балкон	
7. Пруд	1911 г.
8. Пейзаж (импрессионизм) (Русский музей)	1912 г.
9. Портрет комнаты	1912 г.
10. Житомир, пейзаж	1912 г.
11. Кисти и краски	1912 г.
12. Через окно	1912 г.
13. Эмигрант рабочий	1913—14 г.
14. Вид из окна	1913—14 г.
15. Бананы и апельсины	1913—14 г.
16. Ночной кабак	1913—14 г.
17. Танец	1913—14 г.
18. Фигура	1913—14 г.
19. Пейзаж	1913—14 г.
20. Этюд у Сены	1913—14 г.
21. Портрет поэта Эдгар	1913 г.
22. Тов. Мадзина	1913 г.
23. Весна	1913 г.
24. Женщины	1913 г.
25. Наш двор	1913 г.

*'I must note not only the pluralism in Shterenberg's experimentations, but also the extraordinary progress he has accomplished in this time and the confidence of his style. He is not only a painter, but also a poet. Whilst other artists lose themselves in the mad realm of Futurism or end up being deeply stalled between the blocks of Cubism, young Shterenberg takes two of these directions simultaneously which is, in my opinion, promising.'* (quoted in M.Lazarev, *David Shterenberg*, Moscow, 2006, p.22).

This encounter with the future People's Commissar of Education was to have far-reaching consequences for Shterenberg's career after the Revolution. However, already in 1914 the visit and the praise that followed in the Russian press were decisive for the artist, who was then better known in Paris avant-garde circles than at home. On Lunacharsky's recommendation, Shterenberg was invited by *Kievskaya Mysl'* to visit Kiev, where he was also offered a personal exhibition. The present double-portrait of the artist's father and his teenager sister Malka, was most likely executed in the summer of 1914 and is part of a series of works inspired by the trip to Zhitomyr to visit his family. Whilst the sitters are painted with a degree of severe realism that was unusual for the artist at this time, the rendition of wooden huts as geometrical fragments of single blocks of colour is clearly informed by his Cubist experimentations.

Widely exhibited and published, *Portrait of the Artist's Father and Sister* is without doubt one of the most important works by the artist ever to appear at auction.

*«Я отмечаю не столько богатство исканий Штеренберга, сколько необычайно быстрые успехи, которые он делает на всяком пути, и более всего – его уверенный вкус. Это не только живописец, но и поэт. В то время, как другие художники чертят по сумасшедшему полю футуризма или глубокомысленно застревают между глыбами кубизма, молодой Штеренберг идет сразу в двух направлениях, на мой взгляд, обещающих»* (цит. по М. Лазарев, *Давид Штеренберг*, Москва, 2006, с. 22).

Эта встреча с будущим Народным комиссаром для Штеренберга имела далеко идущие последствия. Однако уже в 1914 году этот визит и похвала, следовавшие в российской прессе, стали решающими для художника, который в парижских авангардных кругах был тогда более известен, чем на родине. По рекомендации Луначарского газета «Киевская мысль» предложила Штеренбергу приехать в Киев и сделать персональную выставку его работ. Данный двойной портрет отца художника Пинхаса и его сестры-подростка Малки, скорее всего, был написан летом 1914 года и входит в серию работ, которую художник создал, вдохновившись поездкой к семье в Житомир. При том, что натурщики изображены отчасти в манере строгого реализма, не характерного для этого периода творчества художника, деревянные дома написаны как геометрические фрагменты, состоящие из отдельных цветных блоков, что явно навеяно его кубистскими экспериментами.

Картина *Портрет отца и сестры* художника многократно экспонировалась на выставках и публиковалась в литературе, и, несомненно, является одной из самых важных работ Штеренберга, когда-либо появлявшихся на аукционе.

# PROPERTY FROM THE FAMILY OF THE ARTISTS

## LOTS 43–45

Originally from Norway, Christian Cornelius Krohn, better known as Xan, and his Russian-Swedish wife Julie de Holmberg were key members of the Russian avant-garde in the early part of the 20th century. Xan first moved to Russia in 1905 to study under Ilya Repin before relocating to Munich and then Paris, where he met Julie. They married in 1907 and moved to Kiev, then one of the artistic and cultural centres of the Russian Empire, where they were close friends with Alexandra Exter.

Xan participated twice in the exhibitions of the *Knave of Diamonds* society in Moscow, first in 1912 and again in the 1916 exhibition, which also included works by Julie. By this time the couple was living in the capital and Xan had established himself as a successful portrait painter. In 1915 and 1916, he painted two portraits of renowned collector Sergei Shchukin, both of which are now in the collection of the State Hermitage Museum in St Petersburg.

After the Russian Revolution the Krohns settled in Oslo where they remained for the rest of their lives.



43

43

## XAN KROHN

1882 - 1959

### Portrait of Mr B.

signed in Latin t.r.; further numbered N132 and bearing a label inscribed in Cyrillic *Portret G<sup>na</sup> B / Eksan Kron / Smol. bul'v. B. Levshinskii per. / d. 12* on the reverse  
oil on canvas  
76 by 70cm, 30 by 27½in.

#### EXHIBITED

Moscow, Kira Mikhailova Art Salon, *Bubnovyi valet* [*Knave of Diamonds*], 1916, no.66 *Portret gospodina B.*

#### LITERATURE

*Katalog vystvaky kartin i skulptur obshchestva khudozhnikov 'Bubnovyi valet'*, Moscow, 1916, no.66 listed as *Portret gospodina B.*

Executed circa 1915-16

The present lot was among the works Xan Krohn exhibited at the 1916 *Knave of Diamonds* exhibition in Moscow. The handwritten title on the old label on the reverse corresponds to no.66 in the catalogue, where the artist is listed as E.K. Krohn. The first initial stands for *Eksan*, a variant of Xan which is written on the label. The address given in the catalogue and the one found on the label are also identical.

‡ ⊕ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900





44

44

## JULIE DE HOLMBERG-KROHN

1882-1956

### The Moscow Kremlin

signed in Latin l.r.

oil on canvas

50 by 60cm, 19¾ by 23½in.

± ⊕ £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

45

## JULIE DE HOLMBERG-KROHN

1882-1956

### Still Life

signed in Cyrillic l.l.; further bearing the remnants of a Russian label on the reverse

oil on canvas

89 by 100.5cm, 35 by 39½in.

± ⊕ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



45

# TWO LANDSCAPES BY VASILY ROZHDESTVENSKY

FROM A PRIVATE EUROPEAN COLLECTION

LOTS 46–47

46

## VASILY VASILIEVICH ROZHDESTVENSKY

1884-1963

### Summer Landscape

signed in Cyrillic and dated 20 I.I.  
oil on canvas  
107 by 82 cm, 42 by 32¼ in.

#### PROVENANCE

Acquired in Berlin in the early 1920s by Alexander Konstantinovsky (1880-1938)  
Thence by descent to his grandson

From a wealthy mining family, Alexander Konstantinovsky (1880-1938) became a leading financier in Russia where he built up a collection of Old Master paintings. He emigrated after the 1905 Revolution leaving behind much of his property, but once settled in Vienna and later Berlin he turned again to art collecting and began to acquire works by contemporary Russian artists. Other paintings from Konstantinovsky's collection offered in these rooms include Konstantin Korovin's *Portrait of a Seated Lady* and *Still Life with Fruit and Roses*, and Petr Konchalovsky's *Autumn Road*.

Of all the members of the renowned Knave of Diamonds group, Vasily Rozhdestvensky was perhaps the least declamatory and most elusive; the only 'knave' who was sent to the front during the war. Rozhdestvensky was the most serious of the group and together with Robert Falk and Alexander Kuprin, he represents the most enduring branch of the Russian Cézannist school. Whereas the older members of the group – Konchalovsky, Lentulov and Mashkov – diverged from French practices by attaching a comparatively minor role to landscape painting, preferring portraiture and still lifes as their calling cards, for Rozhdestvensky landscape painting played an increasingly important role. With the majority of his work held in museum collections, the appearance at auction of two Russian landscapes from the Konstantinovsky collection (lots 46 and 47) is a rare opportunity for collectors of this period.

£ 200,000-300,000

€ 225,000-337,000 US\$ 265,000-397,000



Fig. 1. *Summer Landscape*, 1921, State Tretyakov Gallery

## ВАСИЛИЙ ВАСИЛЬЕВИЧ РОЖДЕСТВЕНСКИЙ

1884-1963

### Летний пейзаж

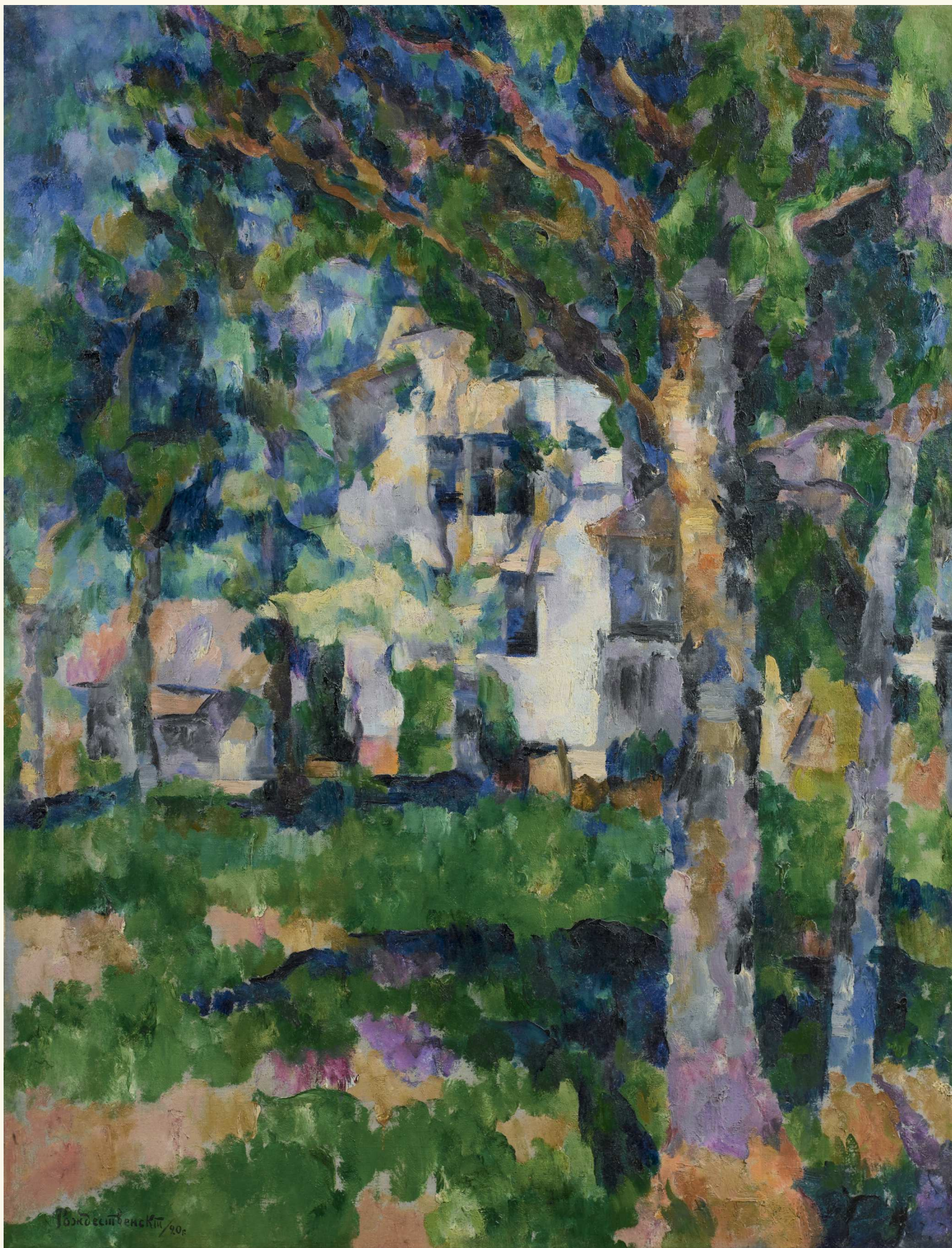
подписана по-русски и датирована 20 слева внизу  
холст, масло  
107 x 82 см, 42 x 32¼ дюйма

#### ПРОВЕНАНС

Приобретена Александром Константиновским (1880-1938) в Берлине в начале 1920-х гг.  
Далее передавалась по наследству его внуку

Родом из богатой семьи, владевшей угольной шахтой, Александр Константиновский (1880-1938) был одним из ведущих финансистов России, где он собирал коллекцию живописи старых мастеров. Эмигрировав после революции 1905 года, он был вынужден оставить большую часть своего имущества. Но, поселившись в Вене, а затем в Берлине, он снова вернулся к коллекционированию искусства и начал покупать работы современных русских художников. В числе других картин из коллекции Константиновского, которые были представлены на аукционах в этих стенах, – *Портрет сидящей дамы* и *Натюрморт с фруктами и розами* Константина Коровина, а также *Осенняя дорога* Петра Кончаловского.

Среди всех членов известного общества «Бубновый валет» Василий Рождественский был, возможно, самым неброским. Единственный «валет», который был отправлен на фронт во время войны, Рождественский был самым серьезным из группы художников. Вместе с Робертом Фальком и Александром Куприным они представляли самую долговечную ветвь школы русского сезаннизма. В то время, как более старшие члены общества – Кончаловский, Лентулов и Машков – отошли от французского подхода, уделяя сравнительно немного внимания пейзажной живописи и отдавая предпочтение портретам и натюрмортам, для Рождественского же пейзажная живопись играла гораздо более важную роль. Так как большая часть его работ хранится в музейных собраниях, появление на аукционе двух русских пейзажей из коллекции Александра Константиновского (лоты 46 и 47) является редкой возможностью для коллекционеров работ этого периода.



## VASILY VASILIEVICH ROZHDESTVENSKY

1884-1963

### Winter Landscape

signed in Cyrillic and dated 20 I.I.

oil on canvas

119 by 88cm, 46¾ by 34¾in.

'The explosion of a great volcano' was how Malevich described the first Knave of Diamonds exhibition in 1910, a dramatic contrast to the flat and eternal plain of a serene and decorative art as he put it, that favoured calm, lyrical landscapes, shepherds, rising Ukrainian moons, love songs and psychological portraits. Instead, these paintings 'were like a multi-coloured flame'. Although Cézannist elements had been advancing gradually among Russians artists, wrote Malevich, the power of feeling which it unleashed was unprecedented. In a humorous chart drawn up by Kuprin in 1913 portraying the Knave of Diamonds as a planetary system, Rozhdestvensky is the ring around 'Planet Konchalovsky' (Saturn), which has an incomparably greater magnetic pull thanks to its size, mass, volume and density. Though the two artists incorporated French influences in their work very differently, Rozhdestvensky has all the vibrancy of Konchalovsky's palette in these landscapes of 1920.

The son of a priest, Rozhdestvensky moved to Moscow aged 16 to study at the Moscow School of Painting, Sculpture and Architecture where he was taught by Serov, Korovin, Arkhipov and Pasternak. He travelled extensively in Russia and Central Asia after the war and participated in an impressive number of international exhibitions, throughout Europe as well as Japan and America.

± £ 200,000-300,000

€ 225,000-337,000 US\$ 265,000-397,000

## ВАСИЛИЙ ВАСИЛЬЕВИЧ РОЖДЕСТВЕНСКИЙ

1884-1963

### Зимний пейзаж

подписана по-русски и датирована 20 внизу слева

холст, масло

119 x 88 см, 46¾ x 34¾ дюйма

«Взрыв самого сильного вулкана» – так Малевич охарактеризовал первую выставку «Бубнового валета» в 1910 году, которая, по его словам, бросалась в глаза на поляне векового почивания изобразительного искусства со спокойными лирическими пейзажами, пастушками, пасущими баранов, закатами солнца, восходящей украинской луной, воспеванием любви, с психологическим портретом... Новая живопись «была подобна разноцветному пламени». Хотя элементы сезаннизма развивались у русских художников постепенно, писал Малевич, сила чувств, которые вызывала выставка, была беспрецедентной. На шуточной карте Куприна 1913 года с «Бубновым валетом» в виде планетной системы Рождественский изображен как кольцо вокруг планеты «Кончаловский» (Сатурна), которое имеет несравненно большее магнитное поле благодаря своему размеру, массе, объему и плотности. Хотя французское влияние в творчестве этих художников отразилось совершенно по-разному, на этих пейзажах Рождественского 1920 года присутствует вся яркость палитры Кончаловского.

Сын священника, Рождественский переехал в Москву в возрасте 16 лет, учился в Московском училище живописи, ваяния и зодчества у Серова, Коровина, Архипова и Пастернака. После войны он много путешествовал по России и Центральной Азии и участвовал в многочисленных международных выставках по всей Европе, а также Японии и США.



Fig. 1. Photograph of the Knave of Diamonds artists including Robert Falk, Alexander Kuprin, Vasily Rozhdestvensky (centre) and Petr Konchalovsky, circa 1915



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

SERGEI ARSENEVICH  
VINOGRADOV

1869-1938

## A Summer's Day, Crimea

signed in Cyrillic, inscribed *Alupka* and dated 1917 l.r.  
oil on canvas  
82 by 102cm, 32¼ by 40¼in.

## PROVENANCE

Acquired by the father of the present owner at auction in 1979

Sergei Vinogradov spent much of the First World War in Crimea. He visited Alupka in 1915 and returned the two following summers both to Alupka and Gurzuf, where he stayed at Konstantin Korovin's dacha. At the time Vinogradov was courting two young women but it was Irina Kazimirovna Voitsekhovskaya, a former student of his from his teaching days at the Stroganov Academy in Moscow, who was his most frequent companion and who most commonly appears in the series *In the South* painted between 1915 and 1917.

In this series Irina is often depicted by an open window or on a terrace and, almost always wearing a white dress and hat which stand out against the deep azure of the sea and sky. Even though the sitter's face is turned away from the viewer it is the distinctive white hat that allows us to assume that Irina is the subject of the present lot. Painted just a few short months before the Revolution and the closing-in of the Eastern Front on Crimea, this portrait captures a moment in the final carefree summer the couple spent together before marrying in 1918.

Vinogradov exhibited many of the works he painted that summer at the 15th Exhibition of the Union of Russian Artists in Moscow in December 1917. It is very likely that the present lot was one of the twelve paintings of Crimea.

£ 120,000-180,000

€ 135,000-202,000 US\$ 159,000-239,000

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

СЕРГЕЙ АРСЕНЬЕВИЧ  
ВИНОГРАДОВ

1869-1938

## Лето в Крыму

подписана по-русски, снабжена надписью *Алупка* и датой 1917 внизу справа  
холст, масло  
82 x 102 см, 32¼ x 40¼ дюйма

## ПРОВЕНАНС

Приобретена отцом нынешнего владельца на аукционе в 1979 году

Большую часть Первой мировой войны Сергей Виноградов провел в Крыму. Он посетил Алупку в 1915 году, и два следующие летние сезона он возвращался в Алупку и Гурзуф, где останавливался на даче Константина Коровина. В тот период Виноградов ухаживал за двумя девушками, но именно Ирина Казимировна Войцеховская, его бывшая ученица из московского Строгановского училища была его самым частым компаньоном, она чаще всего появляется в серии *На юге*, написанной им в 1915-1917 годы.

В данной серии Ирина часто изображается у открытого окна или на террасе, почти всегда одетая в белое платье и шляпу, которые выделяются на фоне лазури моря и неба. Даже несмотря на то, что лица девушки не видно, эта узнаваемая белая шляпа позволяет сделать вывод, что на картине изображена именно его Ирина. Написанный всего за несколько месяцев до революции и закрытия Восточного фронта в Крыму, данный портрет запечатлел момент последнего беспечного лета пары, предшествовавшего их свадьбе в 1918 году.

Многие из работ, написанных тем летом, Виноградов представил на XV Выставке Союза русских художников в Москве в декабре 1917 года, и, вероятнее всего, данный лот был в числе двенадцати крымских картин, участвовавших в выставке.



Fig. 1. *Lady on a Balcony*, 1916, Omsk  
M.A.Vrubel Regional Museum of Fine Arts



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49

PROPERTY FROM A PRIVATE COLLECTION, CANADA

## SERGEI ARSENEVICH VINOGRADOV

1869-1938

### Still Life with Vase of Flowers

signed in Latin and dated 37 l.r.

oil on canvas

62 by 48.5cm, 24½ by 19in.

#### PROVENANCE

Acquired by the grandmother of the present owner *circa* 1960

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



49

50

## BORIS CHALIAPIN

1897 - 1979

### The Coachman

oil on canvas

55.5 by 46.5cm, 21¾ by 18¼in.

#### PROVENANCE

Mrs Gretel Krajtor, Ohio

Christie's London, *Imperial and Post-Revolutionary Russian Art and Icons*, 13 December 1995, lot 93

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



50





51

51

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## SERGEI ARSENEVICH VINOGRADOV

1869-1938

### Beggars at the Monastery Gates

signed in Latin and dated 1929 I.I.

oil on canvas

71.5 by 89.5cm, 28¼ by 35¼in.

#### PROVENANCE

A gift from the artist's widow to the family of the present owner in the 1940s

#### EXHIBITED

Possibly Paris, Galeries d'Alignan, *Exposition d'art russe*, 1931, nos.314 or 315

In the present lot Vinogradov depicts a group of beggars standing at the gates in Petrovsky Tower, at the very entrance to the Pskovo-Pechersky Monastery complex. His skillful use of colour brings the architecture to life, the faithfully observed lilac shadows contrast with the whitewashed walls of the gates. Just visible at the top of the composition is the icon of the Hodegetria Mother of God, richly decorated with pearls and precious stones and the painted inscription, a verse from Psalms, which reads 'The Lord loves the gates of Zion more than all the other dwellings of Jacob'.

Almost all the works from Vinogradov's Pskovo-Pechersky Monastery complex series found buyers immediately after they were painted in 1928-1929. The present lot was one of the very few which the artist held on to and it was most likely exhibited at the Galeries D'Alignan in Paris in 1931 and later at his personal exhibition in Riga in 1935. The mother of the present owner assisted Irina Kazimirovna, the artist's widow, to immigrate to Canada and in gratitude Irina presented the owner's family with this canvas.

± £ 70,000-90,000

€ 79,000-101,000 US\$ 93,000-120,000

# PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

## LOTS 52-60

Jacqueline Fowler has spent a lifetime discovering and collecting exquisite works of art. She has immersed herself fully in this endeavor, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of artistic styles.

Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, Wellesley College and the Museum of Fine Arts, Boston. Reflecting on her many significant contributions to The Met, curatorial director of the Leeds Art Foundation Joseph

Cunningham praised Jackie's unwavering dedication saying: 'Jackie's insightful collecting, profound generosity and longstanding support of American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public.'

The lots from the Fowler Collection offered here present a survey of her interests in Russian ballet. While her collection is marked by diversity, it is also unified by its outstanding quality, and in many cases, the rarity of its individual objects, such as the rare and unusual group of Baksts.



52

## LÉON BAKST

1866 - 1924

### Costume Design for *La Nuit Ensorcelée*

signed in Latin and dated 23 t.r.  
gouache and pencil heightened with gold on paper  
laid on board  
49 by 33cm, 19¼ by 13in.

#### PROVENANCE

Henri Chauvier, Paris  
Sotheby's New York, *Dance, Theatre and Opera, Music Hall and Film*, 21 November 1984, lot 82

#### LITERATURE

L.Réau et al, *The Inedited Works of Bakst*, New York:  
Brentano's, 1927, pl.XXVI, *An Old Woman (The Marvellous Night)*

Set to music by Chopin and choreography by Leo Staats, the ballet *La Nuit Ensorcelée* was first performed at the Paris Opéra on 12 November 1923. Set in a grand Parisian mansion, the ballet centres on the story of two young girls and their encounter with magical dolls at night. The present lot is likely a costume design for one of the girls' three aunts that feature in the ballet.

‡ £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



53

53

## LÉON BAKST

1866 - 1924

### La Surprise

signed in Latin l.r.; further bearing two Fine Art Society labels on the backing board  
pencil and watercolour on paper laid on board  
38.5 by 29.5cm, 15¼ by 11½in.

#### PROVENANCE

Galleria del Levante, Milan  
The Fine Art Society, London  
Sotheby's London, *Ballet, Theatre and Music-Hall Material*, 29 October 1981, lot 106a

#### EXHIBITED

Milan, Rome, Munich, Galleria del Levante, *Mostra Commemorativa dell'opere di Léon Bakst*, 1967, no.78  
Spoleto, *Decimo Festival dei Due Mondi*, 1967  
The Hague, Gemeentemuseum, *Ballet in Beeld bij Bakst*, January-March 1968, no.61b  
London, The Fine Art Society, *Leon Bakst Exhibition*, 3 December 1973 - 4 January 1974, no.136  
London and Edinburgh, *The Fine Art Society, Centenary, 1876-1976*, 21 August - 9 October 1976, no.99

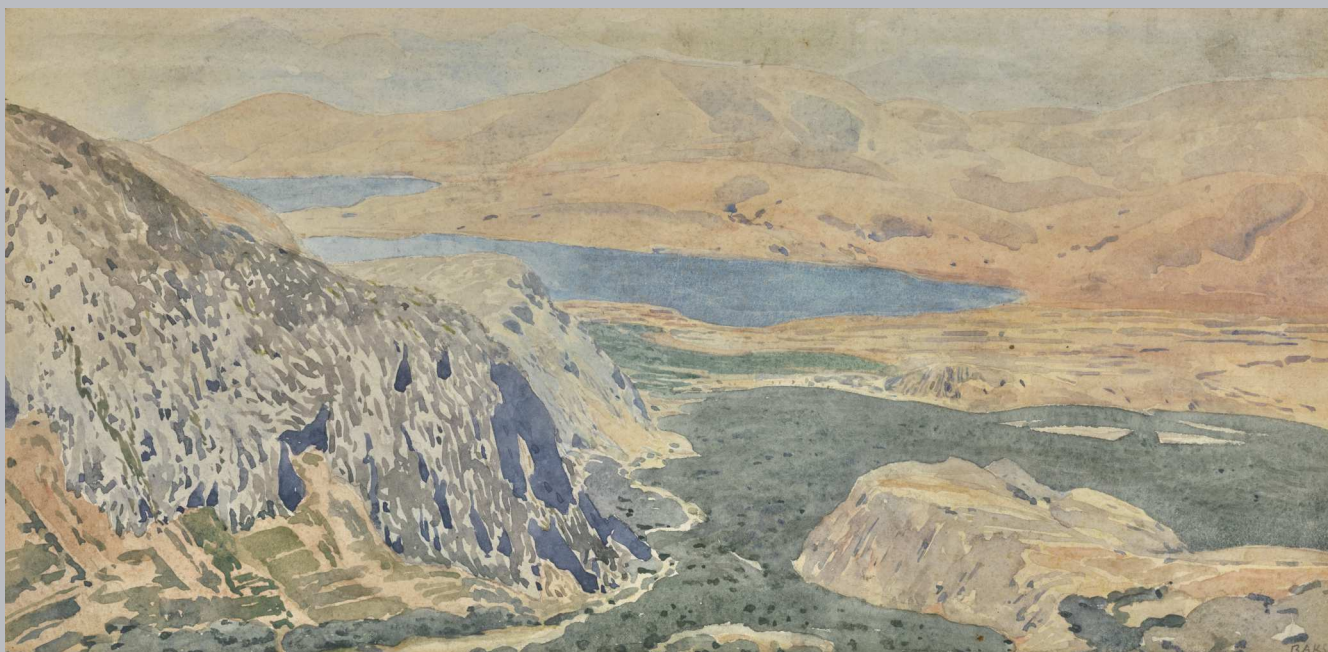
#### LITERATURE

Exhibition catalogue *Mostra Commemorativa dell'opere di Léon Bakst*, Milan: Galleria del Levante, 1967, no.78 listed and illustrated b/w  
C.Spencer, *Léon Bakst*, London: Academy Editions, 1973, p.225 illustrated b/w  
Exhibition catalogue *Leon Bakst Exhibition*, London: The Fine Art Society, 1973, no.136 listed and illustrated b/w  
Exhibition catalogue *The Fine Art Society, Centenary, 1876-1976*, London: The Fine Art Society, 1976, p.46, no.99 listed

The present lot bears a certain similarity to Bakst's 1904 illustrations for *The Nose*, a satirical short story by Nikolai Gogol written between 1835 and 1836, as well as his illustrations for the *World of Art* magazine (1898-1904).

± £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



54

54

## LÉON BAKST

1866 - 1924

### Delphi

signed in Latin l.r.; further titled in Cyrillic and bearing a label on the reverse  
watercolour on cardboard  
17 by 35cm, 6¾ by 13¾in.

### PROVENANCE

The family of the artist  
Sotheby Parke-Bernet, New York, *Dance, Theatre, Opera and Music Hall*, 18 December 1980, lot 20

### LITERATURE

A. Levinson, *Histoire de Léon Bakst*, Paris: Société d'Éditions et de Librairie Henri Reynaud, 1924, pl.XLVIII illustrated  
C. Spencer, *Leon Bakst*, London: Academy Editions, 1973, p.45, no.33 illustrated b/w; p.226, no.33 listed  
C. Spencer, *Bakst in Greece*, Athens: GEMA Publications, 2009, pp.114-115 illustrated

Bakst travelled around Greece with Valentin Serov in 1907 and his interest in the region endured. 'Bakst has plunged into Hellas' wrote Benois for *Rech'* magazine in 1909. 'With what communicative fire he talks of Greece... Bakst is obsessed with Hellas, he swears by her, he thinks only of her'. The label on the reverse suggests that the present lot is connected to Bakst's 1912 set and costume designs for *Hélène de Sparte*.

‡ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



55

55

## LÉON BAKST

1866 - 1924

### Scenery of the Barbizon Palace from *Aladin ou La Lampe Merveilleuse*

signed in Latin l.r.

gouache over pencil heightened with gold and  
silver on paper laid on card

49 by 67cm, 19<sup>1</sup>/<sub>4</sub> by 26<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

The family of the artist

Sotheby Parke-Bernet New York, *Costume and  
Décor Designs, Drawings, Photographs and  
Books*, 6 December 1979, lot 34

#### LITERATURE

L.Réau et al, *The Inedited Works of Bakst*, New  
York: Brentano's, 1927, pl.IX, *Scenery of the  
Barbizon Palace*

*Aladin ou La Lampe Merveilleuse* was a ballet  
revue first performed in Paris in 1919. The  
production transposed the tale of Aladdin to  
contemporary Paris, complete with Bolshevik  
plots. Barbizon is the rich factory owner who  
submits without fuss to the demands of his  
striking workers, mobilised by the Parisian banker  
Aladdin with the help of the Bolsheviks. Barbizon  
is rewarded by the discovery of Aladdin's lamp  
and becomes rich all over again before finding  
eternal happiness as a plumber.

Ironically, the first night of the production had to  
be postponed due to a strike by the tailors and  
embroiderers.

± £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



56

56

## LÉON BAKST

1866 - 1924

### Le monstre de la guerre

signed in Latin I.I.; further titled, variously inscribed and bearing labels on the reverse pencil on artist's board  
33.5 by 49cm, 13¼ by 19¼in.

#### PROVENANCE

Sotheby's London, *Icons, Russian Pictures and Works of Art*, 16 June 1992, lot 97

#### EXHIBITED

The Hague, Kunstzall Kleykamp, *Tentoonstelling van aquarellen en teekeningen van den Russischen Kunstenaar Leo Bakst*, May-July 1918  
New York, M. Knoedler & Co, *Leon Bakst*, 10-24 April 1920, no.66

#### LITERATURE

W.Stevens (ed.), *The Soul of Russia*, London: Macmillan and Co., 1916, illustrated with added colour on the cover and titled *The Arrow of the Allies*  
Exhibition catalogue *Leon Bakst*, New York, 1920, no.66 listed as *Le Monstre de la Guerre*

*The Soul of Russia* was a publication intended to bring about better understanding between Britain and Russia, and to raise money for the war effort. The present lot, with added colour, was used on the cover and was annotated thus: 'This picture represents the Dragon of Prussian militarism destroying churches, driving people from their ruined homes, but arrested in his desolating work, transfixed by the arrow of the Allies darting from the sun of righteousness'.

± £ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600

57

## ALEXANDER YAKOVLEVICH BYKHOVSKY

1888-1978

### Kudeyar, Design for an Illustration

signed with initials in Cyrillic I.I.  
pencil, coloured pencil, watercolour heightened with white on paper  
38 by 24.5cm, 15 by 9¾in.

± £ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



57

58

## SERGEI YURIEVICH SUDEIKIN

1882-1946

### Chinese Temple: Design for Radio City Music Hall

signed in Latin l.r.  
tempera over pencil on paper  
19 by 30cm, 7½ by 11¾in.

#### PROVENANCE

Sotheby Parke-Bernet, New York, *Dance, Theater, Opera, Music Hall*, 18 December 1980, lot 81

Sudeikin designed several productions for Radio City Music Hall between 1936 and 1939.

‡ £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



58

59

## AFTER LÉON BAKST

1866 - 1924

### American Indian: Illustration for Satirikon

signed in the plate in Latin l.r.  
lithograph with hand colouring  
33.5 by 26cm, 13¼ by 10¼in.

#### PROVENANCE

Sotheby's London, *Ballet, Theatre & Music Hall Material*, 26 October 1983, lot 23

‡ £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



59

60

## ALEXANDRA EXTER

1884 - 1949

### Page from an Illustrated Manuscript

signed in Latin l.l.; further stamped with the artist's estate stamp and signed by Simon Lissim on the reverse  
gouache heightened with bronze over pencil on paper  
33 by 23cm, 13 by 9in.

#### PROVENANCE

The artist's estate  
Simon Lissim, Dobbs Ferry, New York

‡ ⊕ £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



60



61

PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

## ALEXANDER NIKOLAEVICH BENOIS

1870-1960

Set Design for *The Queen of Spades*

signed in Cyrillic and dated 1919 l.l., signed in Latin and dated l.r.  
ink and watercolour over pencil on paper  
34 by 62cm, 13½ by 24½in.

## EXHIBITED

Stockholm, Dansmuseet, *Alexandre Benois och Konstens värld (Mir iskusstva)*, 13 September 2002 – 12 January 2003

Benois illustrated Pushkin's tale of *The Queen of Spades* on numerous occasions, both for publications and the stage. The present lot is for the 1919 production of Tchaikovsky's opera at the State Academic Theatre of Opera and Ballet (formerly the Mariinsky Theatre) and depicts Act II, Scene II, where Herman slips into the old Countess' room in the hope of learning her secret of winning at cards.

⊕ £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300

62



62

PROPERTY FROM THE FAMILY OF THE ARTIST

## ALEXANDRE NIKOLAEVICH BENOIS

1870-1960

Set Design for *Boris Godunov*

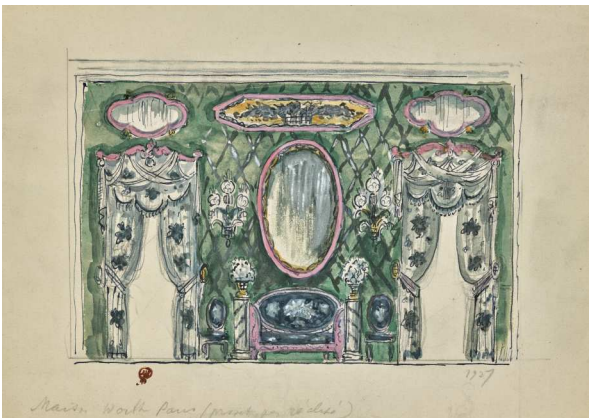
signed in Latin and indistinctly inscribed l.l., further signed, titled and dated 1945 on the reverse  
watercolour, gouache, ink and pencil on paper  
43 by 61cm, 17 by 24in.  
(2)

The present lot is accompanied by a preparatory pencil study for Act II, Scene III, dated 1943 on the reverse.

⊕ £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

63



63

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

## Old House in Germany and Interior Design Scheme for the House of Worth, Paris

one inscribed in Latin, stamped with the artist's studio stamp l.l. and dated 1927 l.r., the other stamped with the artist's studio stamp l.l.

each gouache heightened with white over pencil on paper, one with pastel

image sizes: 19.5 by 27.5cm, 7¾ by 10¾in.; 19 by 25.5cm, 7½ by 10in.

(2)

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## ALEXANDER NIKOLAEVICH BENOIS

1870-1960

### The Bolshoi Kammeny Theatre, St Petersburg

dated 1932 l.r.; further signed in Latin and numbered 903 on the reverse

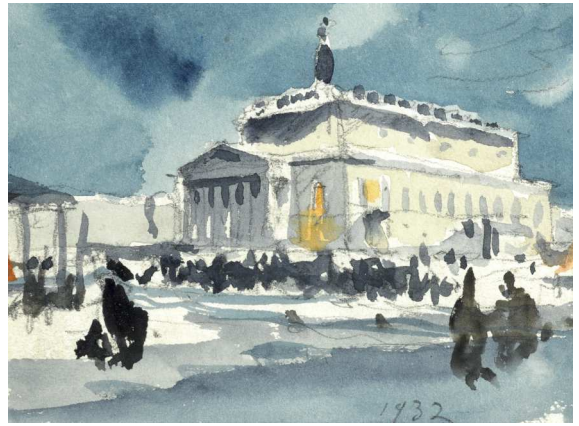
watercolour over pencil on paper  
sheet size: 12 by 15.5cm, 4¾ by 6¼in.

#### PROVENANCE

Sotheby's London, *An Important Private Collection of Works by Alexander Benois*, 29 November 2011, lot 1

⊕ £ 1,500-2,000

€ 1,700-2,250 US\$ 2,000-2,650



64

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

### Views of London, Boston and New York

each signed with a monogram and variously dated 1923, 1940 and 1943; one further bearing the Vsevolod Dobuzhinsky collection stamp on the reverse

one pencil and charcoal on paper, one ink and wash on paper, one charcoal on artist's board

largest: 36 by 50cm; smallest: 23 by 31.5cm, 9 by 12½in.

(3)

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



65

# WORKS BY ALEXANDRA EXTER

## PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

### LOTS 66–79



Fig. 1. The interior of Ihnno Ezratty's apartment in the rue Médéric with lot 74 visible on the wall



Fig. 2. The interior of Ihnno Ezratty's apartment in the rue Médéric with lot 76 visible on the wall

The works in the collection come from the descendants of Ihnno Ezratty, a business man who was a close friend of the artist from her Paris years and legal executor of her estate. Ezratty had taken painting lessons from Exter in 1929-1930 around the time that, for reasons of economy, the artist and her husband left Paris for a small house in the suburbs out at Fontenay-aux-Roses. The two maintained a close friendship and during the Second World War Exter hid Ezratty, a Sephardic Jew, from the occupying German forces during the mass arrest of Jews in France in 1942. The war years were difficult for Exter too, she suffered much from ill health, isolation, and poverty and her husband died in 1945. To help her back on her feet and in gratitude for all she had done for him, Ezratty began buying her paintings and found her a studio enabling her to resume painting and earn a

living again by accepting commissions. On her death Exter bequeathed to him a number of artworks and as executor he was charged with organising for the remainder to be sent to Simon Lissim, her old friend and former pupil from Kiev.

Ezratty had always had a keen eye for design. His smart Paris boutique supplied fabrics to the leading couturiers of the day, including Christian Dior and he cut a dash driving through the streets of Paris in his Delahaye convertible. He designed the interior of his immaculate apartment in the rue Médéric around the pieces in this collection, including much of the furniture and a futuristic bar disguised in a wall.

With works in oil and on paper including examples of theatre and book design this collection showcases the scope of Exter's talent and the sheer variety of the work she was producing in Paris in the 1930s.



Произведения из данной коллекции принадлежат потомкам предпринимателя Инно Эзратти, с которым Экстер познакомилась после своего переезда в Париж и впоследствии назначила его исполнителем ее завещания. Эзратти брал у Экстер уроки живописи в 1929-1930 годах – приблизительно в то время, когда в целях экономии художница с мужем переехали из Парижа в небольшой дом в пригороде, в Фонтене-о-Роз. Их дружба продолжилась и во время войны: Экстер прятала Эзратти – сефардского еврея – от оккупационных войск Германии в ходе массового ареста евреев во Франции в 1942 году. Военные годы были тяжелыми и для самой Экстер: она сильно страдала из-за слабого здоровья, одиночества и бедности, в 1945 году умер ее муж. Чтобы помочь ей встать на ноги, и в благодарность за все, что она сделала для него, Эзратти начал покупать ее картины и нашел ей студию, что позволило ей снова заниматься живописью

и зарабатывать на жизнь, принимая заказы. Художница завещала ему несколько своих работ, а все остальные он как исполнитель завещания был передать Семену (Симону) Лиссиму – старому другу и бывшему ученику Экстер из Киева.

Эзратти всегда интересовался дизайном. Его шикарный парижский бутик поставлял ткани ведущим кутюрье того времени, в том числе Кристиану Диору, и Эзратти щеголял, рассекая по парижским улицам на своем кабриолете Делае. Интерьер своей безукоризненной квартиры на улице Медерик он спроектировал, отталкиваясь от предметов из данной коллекции, включая большую часть мебели и скрытый в стене бар.

Данная коллекция, включающая картины маслом и работы на бумаге, в том числе образцы театрального и книжного дизайна, демонстрирует масштаб таланта Экстер и отражает все многообразие ее творчества в 1930-е годы в Париже.

# EXTER IN VENICE

LOTS 66–68

Between 1912 and 1914 Exter shared a studio in Paris with the Italian Futurist Ardengo Soffici. Soffici and Exter became lovers, visiting Italy a number of times in the early 1910s and she was one of only four Russian artists to take part in the *Free International Futurist Exhibition* in Rome in 1914. Exter painted views of Florence, Genoa and Rome, but 'most insistent and frequent were images of Venice. The city emerged in various forms: via the outlines of its buildings, in the "witchcraft of water". In glimmering echoes of Renaissance painting, in costumes and masks and its carnivals.' (G.Kovalenko, Alexandra Exter, 2010, p.105)

The two lovers were separated by the outbreak of War and Exter's ties with Europe were all but severed during the years 1914 until 1924, when she was invited to represent the Soviet Union at the 14th Biennale in Venice, the first time the country had participated since the Revolution. During this period she threw herself into working for the stage and embarked upon a fruitful partnership with the director of Moscow's Kamerny Theatre, Alexander Tairov, whose revolutionary direction was a perfect match for her visionary designs. In the Venice paintings in this collection bridges are used as proscenium arches, the architecture creates a stage-like space in which to arrange her cast. Exter's characteristic use of the bridge as a stage platform, seen most clearly in *Carnival in Venice*, is a legacy of her time as Tairov's chief designer; the director believed in breaking up the flatness of the stage floor which the artist achieved for him by introducing arches, steps and mirrors. Even in her easel work, the emphasis is at all times on theatricality.

One of the first canvases she painted following her emigration to Paris was *Venice* (fig.1), which to this day holds the record for the artist at auction.



Fig. 1. *Venice*, sold for £1 million at Sotheby's London in November 2009

С 1912 по 1914 Экстер делила парижскую мастерскую с итальянским футуристом Арденго Соффичи. Между Соффичи и Экстер возник роман, в начале 1910-х они несколько раз ездили в Италию. Экстер была одной из лишь четырех русских художниц, принявших участие в «Международной свободной футуристической выставке» в Риме в 1914 году. Экстер писала виды Флоренции, Генуи и Рима, но самыми «настойчиво повторяющимися были изображения Венеции. Город представал в различных формах – в очертаниях зданий, «магии воды». В мерцающих отзвуках ренессансной живописи, в костюмах, масках и карнавалах». (Г. Коваленко, Александра Экстер, 2010, с.105)

Возлюбленных разлучила разгоревшаяся война, и в 1914 году связи Экстер с Европой были практически разорваны. Но в 1924 году ее пригласили как представителя от Советского Союза на XIV Венецианскую биеннале, в которой страна участвовала впервые после революции. В эти годы она посвятила себя сценографии, начав плодотворное сотрудничество с руководителем московского Камерного театра Александром Таировым, новаторская режиссура которого прекрасно сочеталась с ее прогрессивными проектами. В венецианских картинах из этой коллекции мосты используются как арки авансцены, эта архитектура создает сценopodobное пространство, в котором организуется театральное действие. Характерное для Экстер использование моста в качестве сценической площадки (наиболее отчетливо это видно в *Карнавале в Венеции*) является наследием периода ее работы главным сценографом у Таирова; режиссер считал, что преодолел плоскость сцены, благодаря тому, что художница ввела арки, лестницы и зеркала. Даже в станковой живописи Экстер акцент всегда делался на театральности.

Один из первых холстов, написанных Экстер после ее эмиграции в Париж, - *Венеция* (рис. 1), которая установила до сих пор не побитый рекорд аукционной стоимости на работы художницы.



66

66

## ALEXANDRA EXTER

1882-1949

### Carnival in Venice

signed in Latin l.r.  
oil on canvas  
120.5 by 76cm, 47½ by 30in.

#### PROVENANCE

Acquired directly from the artist by Ihno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.171 illustrated

⊕ £ 180,000-250,000

€ 202,000-281,000 US\$ 239,000-331,000



67

67

## ALEXANDRA EXTER

1882-1949

### Masked Figures by the Banks of a Venetian Canal

signed in Latin l.r.

oil on canvas

90.5 by 131cm, 35¾ by 51½in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.172 illustrated

⊕ £ 100,000-150,000

€ 113,000-169,000 US\$ 133,000-199,000

68

## ALEXANDRA EXTER

1882-1949

### Carnival Procession

signed in Latin l.r.

oil on canvas

140 by 100cm, 55 by 39¼in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.170 illustrated

⊕ £ 100,000-150,000

€ 113,000-169,000 US\$ 133,000-199,000





69

69

## ALEXANDRA EXTER

1882-1949

### Nudes in an Emerald Forest with Guitar

signed in Latin l.r.

oil on canvas

68 by 71cm, 26¾ by 28in.

#### PROVENANCE

Acquired directly from the artist by Ihno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.181 illustrated

⊕ £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000





70

70

## ALEXANDRA EXTER

1882-1949

### Nudes in an Emerald Forest with Cello

indistinctly signed in Latin I.I.

oil on canvas

66 by 71cm, 26 by 28in.

#### PROVENANCE

Acquired directly from the artist by Ihno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.180 illustrated

⊕ £ 70,000-90,000

€ 79,000-101,000 US\$ 93,000-120,000

# EXTER AND CLASSICAL DRAMA

The reception of Exter's work and her experiences at the Venice Biennale in 1924 had made it clear to her that Europe was wary of the politics of pure abstraction and that following Cubism, European artists had reverted to a more conservative figurativism. She arrived in Paris on 30 December 1924, the year her old friends Fernand Léger and Amédée Ozenfant established their free school, L'Académie Moderne which followed the grammar of Purism, and Exter was immediately invited to join the teaching department. There, she taught courses in composition, colour theory and most importantly, theatre design, in which Greek tragedy played a pivotal role.

Exter never considered her work for the stage as separate and distinct from her easel painting. After the Biennale she would only exhibit her paintings on one more occasion, in Paris in 1925. The theatre was a constant source of refuge and in the lean years of the 1930s away from the hubbub of Paris, she 'found solace in the theatre, creating designs and sets for plays by Aeschylus and Sophocles, though without any specific commission or production in mind.' (G.Kovalenko, 'Alexandra Exter', *Amazons of the Avant-Garde*, p.138).

The simplified geometrical forms of *Orpheus and Eurydice* (lot 71) are obviously entirely in keeping with the Purist aesthetic of the time, but Exter's interest in Greek theatre and the psychology of Classical drama predates her association with the movement. Exter, whose mother was in fact Greek, was first approached by Alexander Tairov to design a production of Annensky's play *Famira Kifared* in Moscow in 1916. The play tells the tale of the Thracian bard Thamyris who is so proud of his talent for playing the lyre that he dares to challenge the muses to a competition, when he inevitably loses, the muses take away his lyre and blind him as punishment.

Music and dance are to some extent present in all the works in this collection. The figures often appear to have been caught mid-movement, and there are numerous musical instruments. Much as the guitar and violin had been favoured motifs of the Cubists, the 'cello, which here appears in *Nudes in an Emerald Forest with a Cello* (lot 70), was of the Purists.

Реакция на творчество и опыты Экстер на Венецианской биеннале в 1924 году показала ей, что Европа обеспокоена политикой чистого абстракционизма, и что после кубизма европейские художники вернулись к более консервативному фигуративизму. Она приехала в Париж 30 декабря 1924 года, в том же году ее старые друзья Фернан Леже и Амеде Озанфан основали свою свободную школу – «Современную академию», которая следовала основам пуризма, и Экстер сразу же пригласили там преподавать. В академии она преподавала композицию, теорию цвета и, главное, сценографию, где центральную роль играла греческая трагедия.

Экстер никогда не рассматривала свое сценографическое творчество отдельно от ее станковой живописи. После Биеннале она выставляла свои живописные работы лишь однажды, в 1925 году в Париже. В парижской суете театр стал для нее убежищем, и в голодные 1930-е годы она «находила утешение в театре, создавая декорации для пьес Эсхила и Софокла, даже не имея каких-либо конкретных заказов или постановок на примете». (Г. Коваленко, «Alexandra Exter», *Amazons of the Avant-Garde*, с. 138).

Упрощенные геометрические формы в *Орфее и Эвридике* (лот 71), очевидно, полностью соответствуют эстетике пуризма того периода, хотя интерес Экстер к греческому театру и психологии классической драмы появился гораздо раньше ее сближения с этим движением. Александр Таиров впервые обратился к Экстер (мать которой, кстати, была гречанкой) для оформления постановки пьесы Анненского «Фамира-кифарэд» в Москве в 1916 году. Сюжет пьесы основан на мифе о фракийском песнопевце Фамириде, который так гордился своим талантом игры на кифаре (лире), что осмелился вызвать муз на состязание, а когда проиграл, музы в наказание ослепили его и лишили музыкального дара.

Музыка и танец в той или иной степени присутствует во всех работах из данной коллекции. Фигуры зачастую запечатлены во время движения, изображены многочисленные музыкальные инструменты. Подобно тому, как гитара и скрипка были излюбленными мотивами у кубистов, виолончель, которая здесь появляется на картине *Обнаженные с виолончелью в изумрудном лесу* (лот 70) была популярна у пуристов.



71

71

## ALEXANDRA EXTER

1882-1949

### Orpheus and Eurydice

oil on canvas  
62 by 98cm, 24½ by 38½in.

#### PROVENANCE

Acquired directly from the artist by Ihno Ezratty, Paris  
Thence by descent

⊕ £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000



Fig. 1. The present lot hanging on the wall in Ihno Ezratty's apartment in the rue Médéric



72

72

## ALEXANDRA EXTER

1882-1949

### Group of Female Musicians

oil on panel  
50 by 80cm, 19¾ by 31½in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### EXHIBITED

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.179 illustrated

⊕ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500

73

## ALEXANDRA EXTER

1882-1949

### Female Chorus

signed in Latin l.r.  
oil on canvas  
80 by 67.5cm, 31½ by 26½in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.186 illustrated

⊕ £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000





74

74

## ALEXANDRA EXTER

1882-1949

### Two Women with a Lyre

oil on canvas  
57.5 by 43.5cm, 22½ by 17¼in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### EXHIBITED

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.185 illustrated

⊕ £ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500

75

## ALEXANDRA EXTER

1882-1949

### Classical Landscape

signed in Latin l.r.  
oil on panel  
53 by 40cm, 20¾ by 15¾in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.174 illustrated

⊕ £ 18,000-25,000

€ 20,200-28,100 US\$ 23,900-33,100

76

## ALEXANDRA EXTER

1882-1949

### Dancing Nudes

signed in Latin l.l.  
oil on panel  
65 by 60cm, 25½ by 23½in.

#### PROVENANCE

Acquired directly from the artist by Ihnno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.182 illustrated

⊕ £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



75



## ALEXANDRA EXTER

1882-1949

## Still Life with Candelabra

signed in Latin l.r.  
oil on canvas  
74 by 90cm, 29¼ by 35½in.

## PROVENANCE

Acquired directly from the artist by Inno Ezratty, Paris  
Thence by descent

## LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.169 illustrated

Even during her periods of association with Italian Futurism and French Purism, with their focus on the inorganic and celebration of the man-made, Exter never ceased to paint from life. During her time at the Académie Moderne she was the only teacher to insist upon it. Her pupil Esther Shimerova recalled 'We never missed one exhibition of flowers, we never walked past the windows of flower shops. And in the same way we had to draw a great deal – separate flowers, groups, bouquets. To create plastic scenes on the theme of 'flowers' (quoted in Kovalenko, 2010, p.115). The still life genre was so important to Exter from a teaching point of view precisely because it is stripped of narrative or any of the associations of portraiture or landscape painting.

Exter's earliest examples, painted during her years in Paris, made use of collage and stencils but her lively palette always set them apart from those of her Western peers. Unlike the restrained browns of Cubism and the limited primary colours of the Purists, her still lifes always had more in common with the traditional decorative arts of her native Ukraine. As the artist's fellow Ukrainian, the poet Benedikt Livshits said of her attitude to colour: 'One of the Cubists' principals was to modulate the scale of colours and this inhibited Exter's violent, colouristic temperament. More than once Léger chided Asya [Exter] for the excessive brightness of her canvasses' (quoted in *Woman Artists of Russia's New Age: 1900-1935*, 'The Avant Garde: Alexandra Exter', p.118.)

⊕ £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

## АЛЕКСАНДРА ЭКСТЕР

1882-1949

## Натюрморт с канделябром

подписана латинскими буквами справа внизу; имеются  
остатки этикетки на подрамнике  
холст, масло  
74 x 90см, 29¼ x 35½ дюйма

## ПРОВЕНАНС

Приобретена Инно Эзратти непосредственно у художницы  
Далее передавалась по наследству

## ЛИТЕРАТУРА

Г. Коваленко, *Александра Экстер*, т. 2, Москва: Московский  
музей современного искусства, 2010, с. 169 илл.

Даже в периоды сближения с итальянским футуризмом и французским пуризмом, сфокусированными на неорганических объектах и прославляющими все рукотворное, Экстер никогда не переставала писать с натуры. Преподавая в Современной академии, она была единственным педагогом, настаивавшем на этом. Ее ученица Эстер Шимерова вспоминала: «Мы никогда не пропускали ни одной выставки цветов, никогда проходили мимо окон цветочных лавок. Таким образом нам приходилось рисовать очень много – отдельных цветов, букетов. Создавать пластические композиции на тему цветов» (цит. по Коваленко, 2010, с. 115). Жанр натюрморта был столь важен для Экстер с точки зрения преподавания именно потому, что он лишен повествовательности и ассоциативности, присущих портретной или пейзажной живописи.

Ранние образцы творчества Экстер в парижские годы были созданы с использованием техники коллажа и трафаретов, но насыщенная палитра всегда отличала их от работ западных современников художницы. В отличие от сдержанных коричневых тонов кубизма и ограниченной гаммы из основных цветов у пуристов, ее натюрморты всегда имели больше общего с традиционным декоративным искусством ее родной Украины. Украинский соотечественник художницы, поэт Бенедикт Лившиц писал об ее отношении к цвету: «Кубизм с его принципиально сдержанной гаммой красок стеснял буйный колористический темперамент Экстер, и Леже не раз попрекал Асю чрезмерной яркостью ее холстов» (цит. по *Woman Artists of Russia's New Age: 1900-1935*, «The Avant Garde: Alexandra Exter», с. 118)





77



78

78

## ALEXANDRA EXTER

1882-1949

'Quatrains d'Omar Khayyam' calligraphic manuscript on paper by Manuel Pelaez, hand-illuminated borders and miniatures by Alexandra Exter, Paris, 1936

the seventeen illustrations variously signed in Latin illustrations, hand-illuminated borders and miniatures in ink and gouache heightened with gold and silver over pencil on paper

33 by 25cm, 13 by 9¾in.

### PROVENANCE

Acquired directly from the artist by Ihno Ezratty Thence by descent

Exter started to illustrate manuscripts in the early 1930s, with the majority of her illustrations dating to between 1939 and 1942, during the difficult war years when Exter was also suffering from illness and poverty. Friends of Exter have noted her love of literature and medieval poetry, as her former student Esther Shimerova recalled 'Exter spoke with us for hours about literature... We were forever having to read Italian, Spanish and French medieval poetry so as to understand and experience their national epics.' (G.Kovalenko, *Alexandra Exter*, Moscow, 1993, p.234)

The present work illustrates a selection of the Quatrains of Persian astronomer, mathematician and poet Omar Khayyam. Exter's ornamental design and rich palette speak to her fascination with the literature as she frames the handwritten manuscript with Oriental scenes and motifs.

£ 18,000-25,000

€ 20,200-28,100 US\$ 23,900-33,100



79

79

## ALEXANDRA EXTER

1882-1949

### Set Design with Classical Architecture

signed in Latin l.r.

gouache over pencil on paper laid on card

image size: 30 by 39cm, 11¾ by 15½in.

#### PROVENANCE

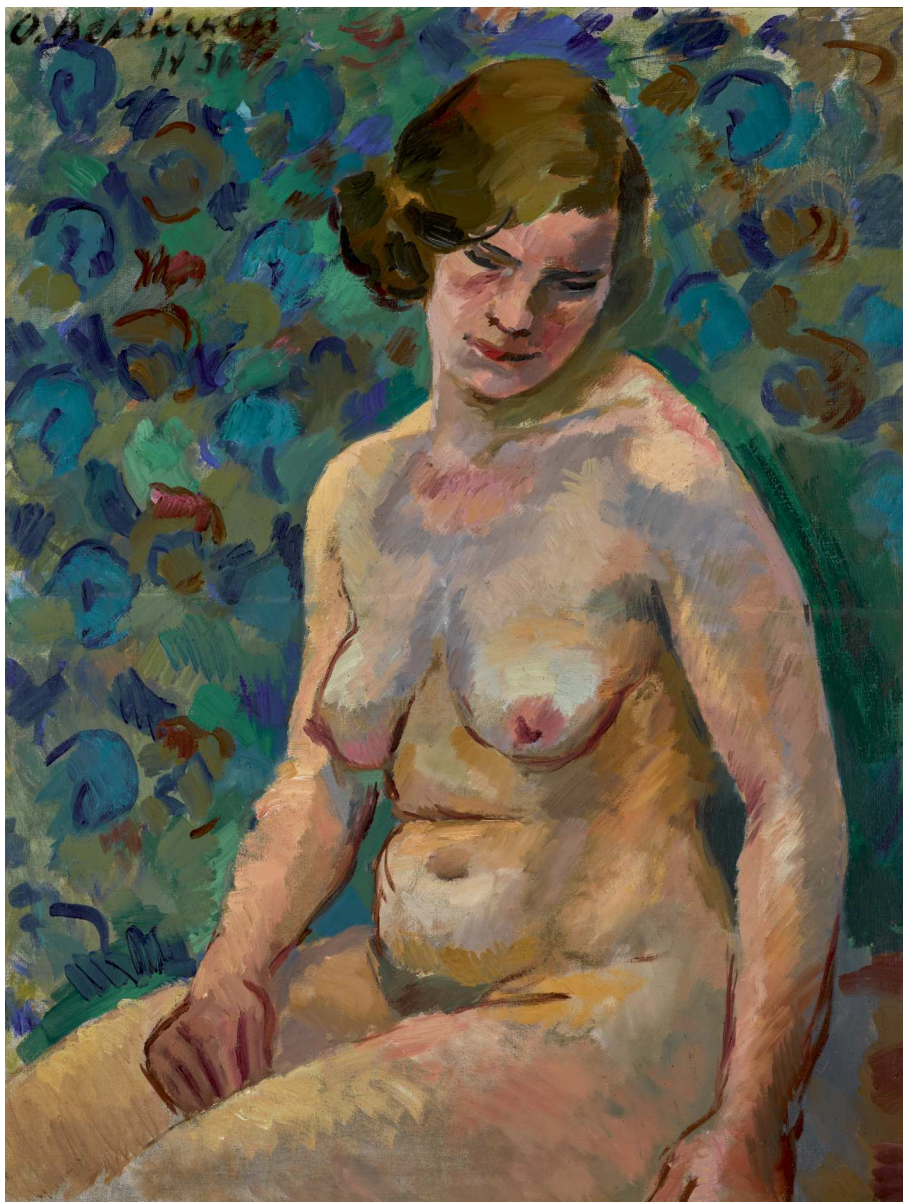
Acquired directly from the artist by Ihno Ezratty, Paris  
Thence by descent

#### LITERATURE

G.Kovalenko, *Alexandra Exter*, vol.2, Moscow: Moscow  
Museum of Modern Art, 2010, p.162 illustrated

⊕ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



80

80

## GEORGY SEMENOVICH VEREISKY

1886-1962

### Seated Nude

signed in Cyrillic and dated 1936 t.l.  
oil on canvas  
87 by 67cm, 34¼ by 26½in.

#### EXHIBITED

Cannes, Centre d'art La Malmaison, *60 Chefs-d'oeuvre de l'école russe. Le nu en peinture 1900/1970*, 2010-2011

#### LITERATURE

Exhibition catalogue *60 Chefs-d'oeuvre de l'école russe. Le nu en peinture 1900/1970*, Cannes, 2010, p.32 illustrated  
X.Muratova, *Venere Russa. Fascino femminile nell'arte russa del novcento collezione Tat'jana e Georgij Khatsenkov*, Silvana Editoriale, 2014, p.96 illustrated

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## PAVEL TCHELITCHEW

1898 - 1957

### Costume Design for Catherine Devilliers in *Spanish Dance* at the Blaue Vogel

signed and inscribed in Cyrillic and dated 1922 l.r.  
gouache heightened with gold over pencil on paper  
image size: 32.5 by 23.5cm, 12¾ by 9¼in.

In 1922 Tchelitchev was living in Berlin and produced a number of costume designs for the Cabaret *Der Blaue Vogel*. The former Bolshoi prima ballerina Catherine Devilliers was one of the few women in the artist's circle and was later the subject of a portrait in oils.

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600

82

PROPERTY FROM THE COLLECTION OF ALEXANDER  
SCHOUVALOFF

## ALEXANDRA EXTER

1882-1949

### Costume Design for a Male Servant from *Don Juan*

signed in Latin l.r.; further bearing various labels on the reverse  
gouache and pencil on paper  
60.5 by 42.5cm, 23¾ by 16¾in.

#### PROVENANCE

Simon Lissim, New York  
Collection of Nina and Nikita Lobanov-Rostovsky, New York,  
from March 1965  
Sotheby's London, *Ballet and Theatre Material*, 13 March 1980, lot 133  
Acquired at the above sale by Alexander Schouvaloff

#### EXHIBITED

Washington, D.C. et al., *Diaghilev and Russian Stage Designers*,  
*a Loan Exhibition of Stage and Costume Designs from the*  
*Collection of Mr and Mrs N. Lobanov-Rostovsky*, 1972-74, no.37

#### LITERATURE

Exhibition catalogue *Diaghilev and Russian Stage Designers*,  
*a Loan Exhibition of Stage and Costume Designs from the*  
*Collection of Mr and Mrs Lobanov-Rostovsky*, Washington,  
D.C.: International Exhibitions Foundation, 1972, p.25, no.37,  
illustrated b/w; p.24 listed  
J.Bowlit, N. and N.D. Lobanov-Rostovsky, *Encyclopedia of*  
*Russian Stage Design, 1880-1930*, Woodbridge: Antique  
Collectors' Club, 2013, vol.II, no.481, p.170 illustrated b/w;  
p.171 listed

Executed circa 1929

This costume design relates to a production of *Don Juan* which  
was to be produced for Elsa Kruger at the Opera House in  
Cologne in 1929 but was never staged.

⊕ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



81



82



83

83

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## PAVEL TCHELITCHEW

1898 - 1957

### Portrait of Prince Dmitri Sturdza

signed in Latin and inscribed *Dmitri Sturdza* on the reverse  
ink and wash on paper  
image size: 53.5 by 43cm, 21 by 17in.

#### PROVENANCE

Estate of the artist's sister, Alexandra Zaoussailoff, Paris

#### LITERATURE

A.Kuznetsov, *Pavel Tchelitchev. Metamorphoses*, Stuttgart:  
ARNOLDSCHÉ Art Publishers, 2012, no.101, p.134 illustrated

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000

84

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

## NATALIA SERGEEVNA GONCHAROVA

1881 - 1962

### Mirror

signed with initials in Latin t.l. and l.r.  
charcoal and pastel on paper  
31 by 21cm, 12¼ by 8¼ in.

#### PROVENANCE

Collection of Eugene Rubin, Paris

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



84

## NIKOLAI PAVLOVICH AKIMOV

1901 - 1968

### Portrait of a Man

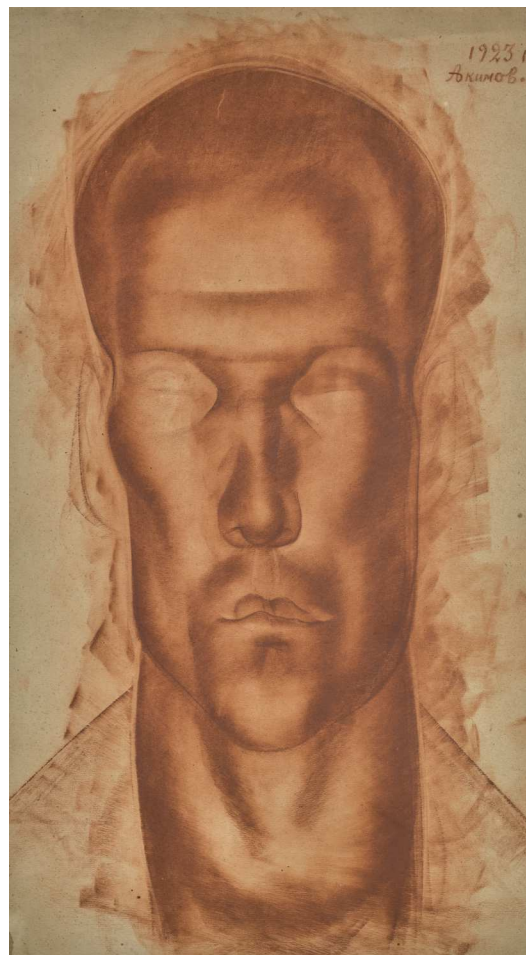
signed in Cyrillic and dated 1923 t.r.  
sanguine on paper  
55 by 31.5cm, 21½ by 12½zin.

#### PROVENANCE

Collection of Jan Bethge, London

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



## YURI PAVLOVICH ANNENKOV

1889-1974

### Satirical Composition

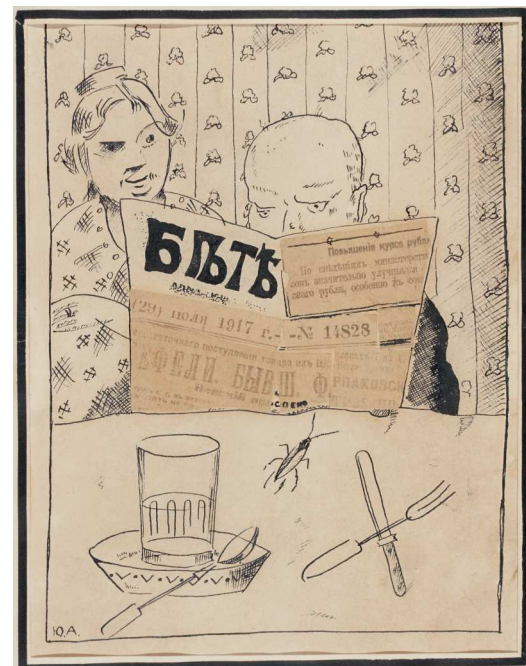
signed with initials in Cyrillic I.I.  
ink and collage on paper  
image size: 21 by 16.5cm, 8¼ by 6½zin.

#### PROVENANCE

Collection of Dimitri Tiomkin, acquired directly from the artist  
Sotheby's London, *Russian Paintings*, 27 November 2012, lot 188

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



# TWO WORKS BY PAVEL TCHELITCHEW

PREVIOUSLY IN THE  
EDWARD JAMES COLLECTION

LOTS 87–94

87

## PAVEL TCHELITCHEW

1898 - 1957

### Le Rêve

signed in Latin and dated 33 l.r.; further signed on the stretcher  
oil on canvas  
81 by 100cm, 32 by 39¾in.

#### PROVENANCE

Collection of Edward James, West Dean

#### EXHIBITED

New York, Gallery of Modern Art, *Pavel Tchelitchev*,  
20 March - 19 April 1964, no.122

#### LITERATURE

Exhibition catalogue *Pavel Tchelitchev*, New York, 1964, p.60,  
no.122 listed

£ 150,000-200,000

€ 169,000-225,000 US\$ 199,000-265,000

## ПАВЕЛ ЧЕЛИЩЕВ

1898 - 1957

### Le Rêve

подписана латинскими буквами и датирована 33 справа  
внизу; далее подписана на подрамнике  
холст, масло  
81 x 100 см, 32 x 39¾ дюймов

#### ПРОВЕНАНС

Коллекция Эдварда Джеймса, West Dean

#### ВЫСТАВКИ

Нью-Йорк, Галерея современного искусства, *Павел  
Челищев*, 20 марта - 19 апреля 1964, № 122

#### ЛИТЕРАТУРА

Каталог выставки *Pavel Tchelitchev*, Нью-Йорк, 1964, с. 60,  
№ 22 указана в списке



Fig. 1, Tchelitchev by Cecil Beaton, 1936

© The Cecil Beaton Studio Archive at Sotheby's





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Fig. 2, Edward James by Cecil Beaton, circa 1930  
© The Cecil Beaton Studio Archive at Sotheby's



Fig. 3, Edward James by Cecil Beaton, circa 1930  
© The Cecil Beaton Studio Archive at Sotheby's

*Le Rêve* previously belonged to Edward James, the great patron of the Surrealists who owned a large collection of works by Tchelitchew. The two had been introduced by Edith Sitwell in 1928, when Tchelitchew had his first solo exhibition in England. In the winter of 1933, the year the present work was painted, the artist was working on his highly innovative costume and set designs for the ballet *L'Errante* for Les Ballets 1933, the short-lived company founded by Boris Kochno and George Balanchine and bankrolled by James, who at the time was in a tumultuous marriage with the dancer Tilly Tusch.

The early 1930s was a decisive period for both Tchelitchew's life and career. In 1932, at a party given by Djuna Barnes, he met the young American poet Charles Henri Ford who would become his lifelong companion and with whom he would soon move to the United States. In 1933, he had a solo exhibition at Arthur Tooth and Sons in London and he met the gallerist Julien Levy, who would organise Tchelitchew's first solo exhibition in New York City in 1934 and several more during the following few years.

Stylistically, in the 1930s Tchelitchew moves away from the monochromatic works of the previous decade and his palette brightens, as for example in his *Portrait of Charles Henri Ford* (1933; illustrated in A. Kuznetsov, *Pavel Tchelitchew. Metamorphosis*, 2012, p.173, ill.141), or, in fact, in the present work. In *Le Rêve*, Tchelitchew uses a combination of different shades of blue and ochre, typical of many of his best works from the period. The paint surface becomes smooth, in stark contrast to his experiments with using coffee and sand begun in 1927.

The girl with the bobbed hair resembles one of the children in the 1934 work *Les Enfants* (illustrated in Kuznetsov, 2012, p.180, no.150). In both paintings light surrounds the figure like a halo as if the girl herself is a source of light. In the present work, she is playing cat's cradle, a development of the string motif from Tchelitchew's portraits of the 1920s.

Картина *Le Rêve* ранее принадлежала Эдварду Джеймсу, известному покровителю сюрреалистов, который владел крупной коллекцией работ Челищев. Друг другу их представила Эдит Ситуэлл в 1928 году, когда у Челищева была первая персональная выставка в Англии. Зимой 1933 года (в год написания данной картины) художник работал над своим новаторским проектом костюмов и декораций к балету *L'Errante (Скиталец)* для Les Ballets 1933 – недолговечной компании, основанной Борисом Кохно и Джорджем Баланчиным, которую спонсировал Джеймс, состоявший на тот момент в бурном браке с балериной Тилли Лош.

Начало 1930-х стало решающим периодом как в жизни, так и в творческой карьере Челищева. В 1932 году на вечеринке, устроенной Джуной Барнс, он встретил молодого американского поэта Чарльза Генри Форда – своего будущего спутника жизни, с которым они вскоре переедут в США. В 1933 году состоялась персональная выставка работ Челищева в лондонской галерее Артура Тутта и сыновей, где он познакомился с галеристом Жюльеном Леви, впоследствии организовавшим первую персональную выставку Челищева в Нью-Йорке в 1934 году и еще несколько других выставок в следующие несколько лет.

Стилистически в 1930-е Челищев отходит от монохромных работ предыдущего десятилетия, и его палитра становится ярче, как, например, в его картине *Портрет Чарльза Генри Форда* (1933; илл. в А. Кузнецов, *Павел Челищев. Метаморфозы*, 2012, с. 173, илл. 141) или в данной картине. В *Le Rêve* Челищев использует сочетание различных оттенков синего и охры, характерное для множества его лучших работ этого периода. Красочная поверхность становится гладкой, создавая резкий контраст с его экспериментами с применением кофе и песка, начатыми в 1927 году.

Девочка со стрижкой напоминает ребенка с картины 1934 года *Les Enfants* (илл. в Кузнецов, 2012, с. 180, № 150). На обеих работах свет, как ореол, окружает фигуру, словно источником этого света является сама девочка. На данной картине она играет в веревочку, развивая «веревочный» мотив с портретов Челищева 1920-х годов.



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## PAVEL TCHELITCHEW

1898 - 1957

### Poverty

signed in Latin and dated 36 I.m.; further bearing a Worthing Art Gallery label on the backboard  
ink and gouache on paper  
49cm by 36cm, 19¼ by 14¼in.

#### PROVENANCE

Collection of Edward James, West Dean

#### EXHIBITED

Worthing, Worthing Art Gallery; Eastbourne, Towner Art Gallery, *Paintings from the Edward James Collection*. Dali, Tchelitchew, Chirico, Magritte, 1963-1964, no.40

#### LITERATURE

Exhibition catalogue *Paintings from the Edward James Collection*. Dali, Tchelitchew, Chirico, Magritte, Worthing, 1963, no.40 listed

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

# PROPERTY FROM THE AKIM TAMIROFF COLLECTION

LOTS 89–91



Fig. 1. Akim Tamiroff in the role of Ogareff in the 1937 film *The Soldier and the Lady*

Born in Tiflis and of Armenian descent, Akim Tamiroff first came to the United States at the beginning of 1923 with a troupe of actors from MKhAT at the invitation of famed producer Morris Gest. Following the huge success of their tour of Chekhov plays, the group returned at the end of the year with an expanded repertory to even greater acclaim and Tamiroff was one of a number of actors who decided not to return to Russia. He went on to become one of the most successful Russian actors in Hollywood. Friends with a number of émigré artists, notably Konstantin Somov and Sergei Sudeikin, he built-up a fine collection of Russian and theatre art.

Аким Тамиров родился в армянской семье в Тифлисе. В 1923 вместе с труппой артистов МХАТа он впервые приехал в США по приглашению прославленного бродвейского продюсера Морриса Геста. С огромным успехом прошел гастрольный тур спектаклей по чеховским пьесам, после чего труппа вернулась в Россию с расширившимся репертуаром к еще большему ликованию публики, Тамиров же был в числе нескольких актеров, решивших на родину не возвращаться. Впоследствии он стал одним из самых успешных русских актеров в Голливуде. Во многом благодаря друзьям в кругу русских художников-эмигрантов, в частности Константину Сомову и Сергею Судейкину, Тамиров собрал прекрасную коллекцию русского и театрального искусства.

89

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

### Costume Designs for Seven Characters from *Les Cosaques de Platov à Paris*

signed with the artist's monogram I.I.; further bearing two Akim Tamiroff collection stamps on the reverse  
ink and watercolour over pencil on paper  
42 by 58cm, 16½ by 22¾in.

Mstislav Dobuzhinsky first travelled to New York in 1939. Like Tamiroff he went to work on a production of a Chekhov play but ended up staying there due to the outbreak of war in

Europe. Both men had worked for Nikita Balieff's ballet company *Le Chauve-Souris* in the 1920s, Dobuzhinsky in Paris, Tamiroff in his first years in New York before he abandoned the stage for the motion pictures of Hollywood. *Le Chauve-Souris* was the post-Revolutionary, post-emigration reincarnation of the late-night Moscow cabaret *Letuchaya Mysh'* which toured in Berlin, Paris and later the United States. It specialised in productions of ersatz Russian, Gypsy and Cossack music and dance, packaged up for a Western audience. First performed at the Theatre de la Madeleine in the autumn of 1926, *Les Cosaques de Platov à Paris* was one of their most popular numbers.

£ 10,000-15,000  
€ 11,300-16,900 US\$ 13,300-19,900

90

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

### Costume Designs for Seven Characters from *Les Cosaques de Platov à Paris*

signed with the artist's monogram I.I.; further bearing the Akim Tamiroff collection stamp on the reverse  
ink and watercolour over pencil on paper  
42.5 by 58.5cm, 16¾ by 23in.

£ 10,000-15,000  
€ 11,300-16,900 US\$ 13,300-19,900



89



90

## KONSTANTIN ANDREEVICH SOMOV

1869-1939

### Sleeping Lady

signed in Cyrillic and dated 1923 below the sofa on the left; further bearing the Akim Tamiroff collection stamp on the reverse  
watercolour heightened with white over pencil on paper

28 by 33.5cm, 11 by 13¼in.

Akim Tamiroff and Konstantin Somov both left Russia for the United States in 1923, Tamiroff as part of a theatre troupe who were to present a number of Chekhov plays to the American Public and Somov with a small delegation representing Petrograd artists at the 1924 Exhibition of Russian Art organised by Christian Brinton in New York.

Their impressions and experiences of America could not have been more different. Somov was an artist who looked to the past, his father was curator of the Hermitage museum in St Petersburg and his mother instilled a love for the music, art and literature of the 18<sup>th</sup> century in both her children. In Brinton's introduction to the New York exhibition catalogue he describes the artist's precious panels as 'elegant souvenirs of patrician, pre-proletarian Russia' and had only the highest praise for them: 'there is nothing in Russian art comparable to the delicate creative ardour, and the consummate craftsmanship, that [Somov] lavishes upon his precious panels of diverting figurines'. Sales were disappointing however and Somov found the American public sincere but primitive in their tastes, naïve and simple-hearted.

Somov was a keen collector of rococo porcelain and received commissions from the Imperial and later State Lomonosov Porcelain Factory to create three of his own models: *Lady Removing Her Mask*, *Lovers*, and *On the Rock*, the latter of which is clearly visible on the bureau in the background of this composition.

£ 120,000-180,000

€ 135,000-202,000 US\$ 159,000-239,000

## КОНСТАНТИН АНДРЕЕВИЧ СОМОВ

1869-1939

### Спящая дама

подписана по-русски, дата 1923 указана под диваном слева; на обороте имеется коллекционный штамп Акима Тамирова  
бумага, акварель с белилами, карандаш  
28 x 33,5 см, 11 x 13¼ дюйма

Аким Тамиров и Константин Сомов оба уехали из России в США в 1923 году: Тамиров – в составе театральной труппы, которая должна была представить несколько пьес Чехова американской публике, а Сомов – в составе небольшой делегации, представлявшей петроградских художников на Выставке русского искусства, организованной Кристианом Бринтоном в 1924 году в Нью-Йорке.

Их опыт и впечатления об Америке не могли отличаться сильнее. Сомов был художником, смотревшим в прошлое, его отец был куратором в Эрмитаже в Санкт-Петербурге, а мать прививала всем своим детям любовь к музыке, искусству и литературе XVIII века. В своем предисловии к каталогу Нью-Йоркской выставки Бринтон называет изысканные панно художника «изящными воспоминаниями аристократической, до-пролетарской России», удостоивая их самой высокой похвалы: «нет ничего в русском искусстве, сопоставимого с тонким творческим пылом и непревзойденным мастерством, которое [Сомов] расточает на своих изысканных полотнах с забавными статуэтками». Однако продажи его работ не оправдали надежд, и Сомов счел американскую публику искренней, но примитивной в своих вкусах, наивной и простодушной.

Сомов был страстным коллекционером фарфора в стиле рококо, он получил заказы от Императорского фарфорового завода (позднее – Государственного фарфорового завода им. Ломоносова) на отливку трех его собственных моделей: *Дама, снимающая маску*, *Влюбленные* и *На камне*, последняя из которых хорошо видна на комодe на заднем плане данного произведения.





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## KONSTANTIN ANDREEVICH SOMOV

1869-1939

## Paysannes russes

signed in Cyrillic and dated 1928 l.r.; further signed, inscribed and bearing various exhibition labels on the backing board watercolour heightened with white over pencil on paper 28 by 22cm, 11 by 8¾in.

## PROVENANCE

Collection of A.A.Popoff, Paris  
Sotheby's London, *The Russian Sale*, 14-15 December 1995, lot 274

## EXHIBITED

Brussels, Palais des Beaux-Arts de Bruxelles, *Exposition d'Art Russe Ancien et Moderne*, April-June 1928  
Copenhagen, *Russisk Maleriudstilling*, 7-20 February 1929, no.106  
Belgrade, *Velika izložba ruske umetnosti*, 1930, no.194

## LITERATURE

Exhibition catalogue *Exposition d'Art Russe Ancien et Moderne*, Brussels, 1928, p.80, no.871 listed as *Paysanne russe dans un paysage*  
Exhibition catalogue *Velika izložba ruske umetnosti*, Belgrade, 1930, p.24, no.194 listed as *Dve seljanke*

Somov visited France in the summer of 1924 following the closure of the Russian Art exhibition in New York and the relief he felt to be back in Europe is palpable in his letters. He lasted another year in America before returning to settle in Paris in May 1925 where once again he found himself appreciated and able to work.

In early 1928 Somov was busy preparing for the big exhibition of Russian art in Brussels, one of three exhibitions where *Paysannes russes* was exhibited in the artist's lifetime. Inspired by his evening walks in the Bois de Boulogne, he painted several watercolours depicting scenes in woodland settings at this time. In the present lot however, instead of the fashionably dressed beau-monde of Paris, he depicts two young Russian maidens, their plaited flaxen hair covered by simple headscarves, resting in the sunlight dappled woods by a basket of just-picked fruit.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000



Fig. 1. Exhibition labels on the backing board of the present lot

## КОНСТАНТИН АНДРЕЕВИЧ СОМОВ

1869-1939

## Paysannes russes

подписана по-русски и датирована 1928 справа внизу; далее подписана, надписана и снабжена выставочными этикетками на заднике бумага, акварель, карандаш, белила 28 x 22 см, 11 x 8¾ дюймов

## ПРОВЕНАНС

Коллекция А.А. Попова, Париж  
Sotheby's Лондон, *The Russian Sale*, 14-15 декабря 1995, лот 274

## ВЫСТАВКИ

Брюссель, Palais des Beaux-Arts de Bruxelles, *Exposition d'Art Russe Ancien et Moderne*, апрель-июнь 1928  
Копенгаген, *Russisk Maleriudstilling*, 7-20 февраля 1929, № 106  
Белград, *Velika izložba ruske umetnosti*, 1930, № 194

## ЛИТЕРАТУРА

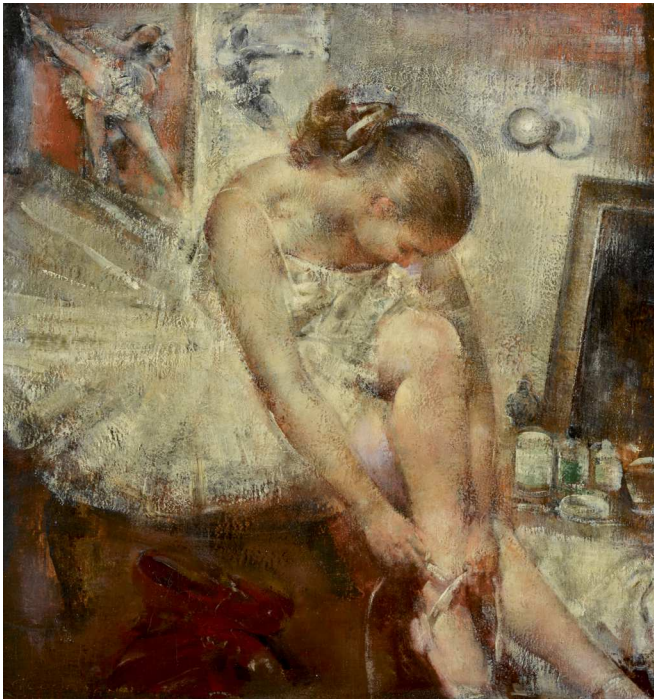
Каталог выставки *Exposition d'Art Russe Ancien et Moderne*, Брюссель, 1928, с. 80, № 871 указана как *Paysanne russe dans un paysage*  
Каталог выставки *Velika izložba ruske umetnosti*, Белград, 1930, с. 24, № 194 указана как *Две сельянке*

Сомов поехал во Францию летом 1924 года после закрытия выставки Русского искусства в Нью-Йорке, и облегчение, которое он испытал, вернувшись в Европу, явно ощущается в его письмах. Он провел еще один год в Америке, прежде чем в мае 1925 года поселиться в Париже, где он снова ощутит себя признанным и работоспособным.

В начале 1928 года Сомов был занят подготовкой к большой выставке русского искусства в Брюсселе – одной из трех выставок, на которых *при жизни художника* выставлялась картина *Paysannes Russes*. Вдохновленный своими вечерними прогулками по Булонскому лесу, в тот период он написал несколько акварелей с изображением лесных мотивов. На данной картине, однако, вместо модно одетого парижского бомонда, он изобразил двух молодых русских девушек, их русые косы покрыты простыми косынками, они отдыхают на расцвеченной солнечными бликами опушке у корзины только что собранных грибов.







93

93

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

## GRIGORI EFIMOVICH GLUCKMANN

1898-1973

### Young Ballerina

incised with the artist's signature in Latin I.I.; further bearing Dalzell Hatfield Galleries label on the frame  
oil on panel

29 by 27.5cm, 11½ by 10¾in.

#### PROVENANCE

Dalzell Hatfield Galleries, Los Angeles

± £ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600

94

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

## GRIGORI EFIMOVICH GLUCKMANN

1898-1973

### Women Seated at a Table

incised with the artist's signature in Latin I.r.; further bearing remnants of a Dalzell Hatfield Galleries label on the frame  
oil on panel

33 by 29.5cm, 13 by 11½in.

#### PROVENANCE

Dalzell Hatfield Galleries, Los Angeles

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



94



95

95

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LEV TCHISTOVSKY

1902-1969

### Baigneuse

signed in Latin, inscribed *Paris* and dated 1938 l.r.; further bearing an exhibition label on the stretcher  
oil on canvas

60 by 73.5cm, 23½ by 29in.

#### PROVENANCE

Acquired by the grandfather of the present owner in Paris in the late 1930s

± £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



96

96

**PAVEL DMITRIEVICH  
CHMAROFF**

1874-1950

**View of a Lake**

signed in Latin and inscribed *Paris t.r.*  
oil on canvas  
49.5 by 70cm, 19½ by 27½in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

97

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

**NIKOLAI DMITRIEVICH  
MILIOTI**

1874-1962

**Two Nymphs**

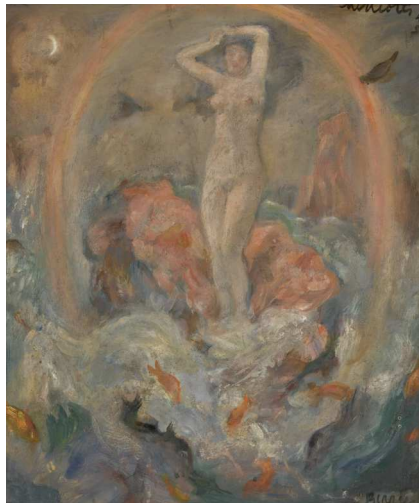
one signed in Latin, dated *5 II 41 t.r.* and inscribed  
l.r., the other signed in Latin t.l. and inscribed with  
a dedication along the bottom edge  
one oil on board, the other oil on canvas laid on  
board  
50.5 by 43.5cm, 20 by 17¼in.; 40 by 30cm, 15¾  
by 11¾in.  
(2)

**PROVENANCE**

A gift from the artist to the father of the present  
owner

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



97

98

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**NATALIA SERGEEVNA  
GONCHAROVA**

1881 - 1962

**Rose in a Jar**

signed in Latin l.r. and with initials t.l.  
watercolour over pencil on paper  
image size: 35 by 25cm, 13¾ by 9¾in.

**PROVENANCE**

Mercury Gallery, London  
Acquired from the above by the husband of the  
present owner in 1981

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



98

PROPERTY FROM A PRIVATE COLLECTION,  
BELGIUM

## NATALIA SERGEEVNA GONCHAROVA

1881-1962

### Bouquet

signed in Latin l.r.; further signed, titled, inscribed  
with the artist's address and bearing various  
labels on the reverse

oil on panel

32 by 25.5cm, 12½ by 10in.

The reverse of the present lot is inscribed with  
the address in the 6th arrondissement of Paris.  
Goncharova and Larionov lived on the third floor  
in flat 16 from the 1920s onwards.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



99

## ALEXANDER EVGENIEVICH YAKOVLEV

1887-1938

### Yellow Peaches

signed in Latin and dated 1929 l.l.; further bearing  
the artist's Chinese stamps and a Galeries d'Art  
Kodak exhibition label on the backing board

oil on canvas

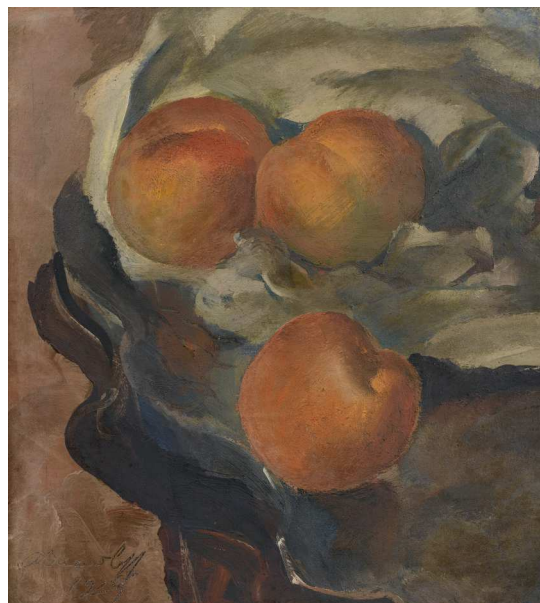
33 by 29.5cm, 13 by 11in.

#### EXHIBITED

Brussels, Galeries d'Art Kodak, *Exposition  
d'Alexandre Iacovleff*, 30 November - 9 December  
1929, no.36

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



100

## GEORGES ANATOLIEVICH POGEDAIEFF

1899-1971

### Still Life with Fruit

signed in Latin and dated 39 l.r., numbered 15P  
and bearing the artist's studio label with his  
signature on the reverse

oil on board

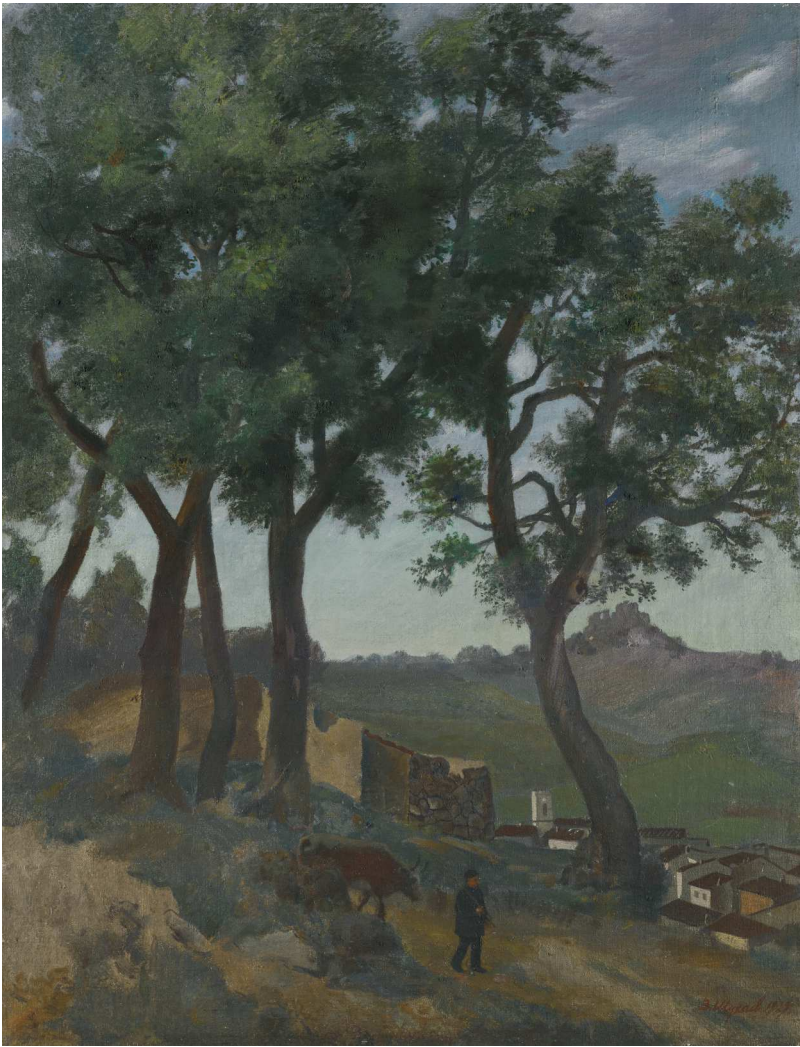
50 by 65cm, 19½ by 25½in.

† £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



101



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PROPERTY FROM A PRIVATE COLLECTION

## VASILY IVANOVICH SHUKHAEV

1887-1973

### In the Auvergne

signed in Cyrillic and dated 1929 l.r.; further bearing two exhibition labels on the stretcher  
tempera on canvas  
78.5 by 60cm, 31 by 23½in.

#### PROVENANCE

Collection of A.Chudnovsky, Leningrad

#### EXHIBITED

Possibly Moscow and Leningrad, *V.I. Shukhaev*, 1936  
(*Vsekokhudozhnik* label on the stretcher but not listed in the catalogue)  
Moscow, Exhibition Hall of the Union of Artists of the USSR,  
*Vystavka proizvedenii Vasiliya Ivanovicha Shukhaeva*, 1958

#### LITERATURE

Exhibition catalogue *Katalog vystavki proizvedenii Vasiliya Ivanovicha Shukhaeva*, Moscow: Sovetskii khudozhnik, 1958, listed under works from 1929  
I.Myamlin, *Vasilii Shukhaev*, Leningrad, 1972, p.77 mentioned in the text

In 1921 Shukhaev followed Alexander Yakovlev to Paris where for the next few years he worked prodigiously, teaching, exhibiting, producing theatre designs and book illustrations. In 1928 the artist and his wife left Paris for the south, spending the next year travelling and painting.

*In the Auvergne* is typical of Shukhaev's views of French medieval towns from this period. The sombre, ochre-heavy palette in the present lot is borrowed directly from the Old Masters and the use of tempera which creates a warm, subdued light recalls the technique fresco painting. Both style and medium are entirely suited to this timeless scene of a farmer leading a bull down the hill, the whitewashed walls of a modest town below contrast with the ancient castle ruins for which the region is famed on the hill in the distance.

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

108

SOTHEBY'S

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

## ZINAIDA EVGENIEVNA SEREBRIAKOVA

1884-1967

### Portrait of H el ene Benois

signed in Latin, inscribed *Paris* and with a dedication and dated *le 20 nov 1939* I.I.

pastel, sanguine and charcoal on paper  
64 by 48cm, 25¼ by 19 in.

#### PROVENANCE

Gift from the artist to the sitter  
Thence by descent

H el ene, or Elena, Benois was the daughter of Alexander Benois and Serebriakova's first cousin. She too inherited the family gift for painting and studied under Alexander Yakovlev in Russia before emigrating to Paris after the Revolution, like her cousin, where she worked as an artist and set designer.

⊕ £ 18,000-25,000

€ 20,200-28,100 US\$ 23,900-33,100



103

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

## ZINAIDA EVGENIEVNA SEREBRIAKOVA

1884-1967

### Young Moroccan Playing the Rubab

signed in Latin, inscribed *Marrakech* and dated 1928 I.I.

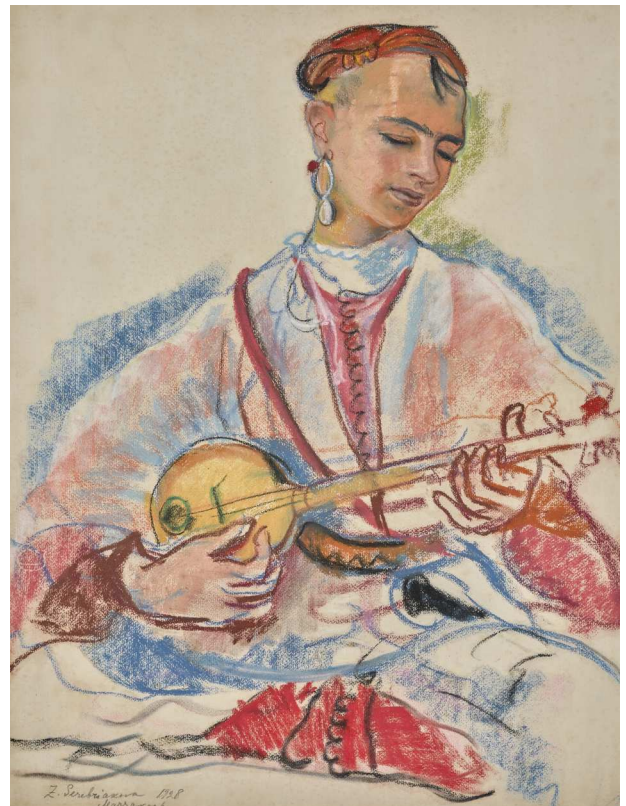
pastel and charcoal on paper  
62 by 47.5cm, 24½ by 18¾in.

#### PROVENANCE

Acquired directly from the artist by the family of the present owner in 1928

⊕ £ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700



104

PROPERTY FROM A PRIVATE COLLECTION, LONDON

ZINAIDA EVGENIEVNA  
SEREBRIAKOVA

1884-1967

Portrait of the Artist's Son, Alexandre  
Serebriakoff

signed in Latin, inscribed *Paris* and dated 1935 I.I.; further bearing various exhibition labels on the stretcher  
oil on canvas  
65 by 54cm, 25½ by 21¼in.

## PROVENANCE

Alexandre Serebriakoff, the artist's son  
Acquired directly from the above by the present owner in 1981

## EXHIBITED

Moscow, The Pushkin State Museum of Fine Arts; Leningrad, Central Exhibition Hall, *Russkoe teatral'no-dekoratsionnoe iskusstvo, 1880-1930. Iz kolektsii Nikity i Niny Lobanovykh-Rostovskikh*, 1988

## LITERATURE

Exhibition catalogue *Russkoe teatral'no-dekoratsionnoe iskusstvo, 1880-1930. Iz kolektsii Nikity i Niny Lobanovykh-Rostovskikh*, Moscow: The Pushkin State Museum of Fine Arts, 1988, p.40, no.272 listed

J.Bowlit, *Khudozhniki russkogo teatra, 1880-1930: sobranie Nikity i Niny Lobanovykh-Rostovskikh*, Moscow: Isskustvo, 1994, p.238, no.774 listed and illustrated b/w  
N.Lobanov-Rostovsky, *Epokha. Sudba. Kolektsiya*, Moscow: Russkii put', 2010, p.149 illustrated

J.Bowlit, N.Lobanov-Rostovsky, N.Lobanov-Rostovsky, *Encyclopedia of Russian Stage Design, 1880-1930*, London: Antique Collectors' Club, 2013, p.357, no.906 listed and illustrated

Alexandre Serebriakoff (1907-1995) was the second son of Zinaida Serebriakova and one of two of her children who managed to escape Russia to follow their mother to France in 1925. He and his mother shared a studio on the fifth floor of 31 rue Campagne Première in Montparnasse and collaborated on a number of projects, including the decoration of Baron de Brouwer's mansion in Belgium for which he painted two large horizontal panels in the mid-1930s. Encouraged by the patronage of his wealthy friend and art collector Charles de Beistegui who introduced him to Paris high society, Serebriakoff went on to become one of Paris's most in-demand painters of interiors.

⊕ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ЛОНДОН

ЗИНАИДА ЕВГЕНЬЕВНА  
СЕРЕБРЯКОВА

1884-1967

Портрет сына художницы Александра  
Серебрякова

подписана латинскими буквами, надписана *Paris* и датирована 1935 внизу слева; снабжена различными выставочными этикетками на подрамнике  
холст, масло  
65 x 54 см, 25½ x 21¼ дюйма

## ПРОВЕНАНС

Александр Серебряков, сын художницы  
Нынешним владельцем приобретена непосредственно у вышеуказанного в 1981 году

## ВЫСТАВКИ

Москва, Государственный музей изобразительных искусств им. А.С. Пушкина; Ленинград, Центральный выставочный зал, *Русское театральное-декорационное искусство, 1880-1930. Из коллекции Никиты и Нины Лобановых-Ростовских*, 1988

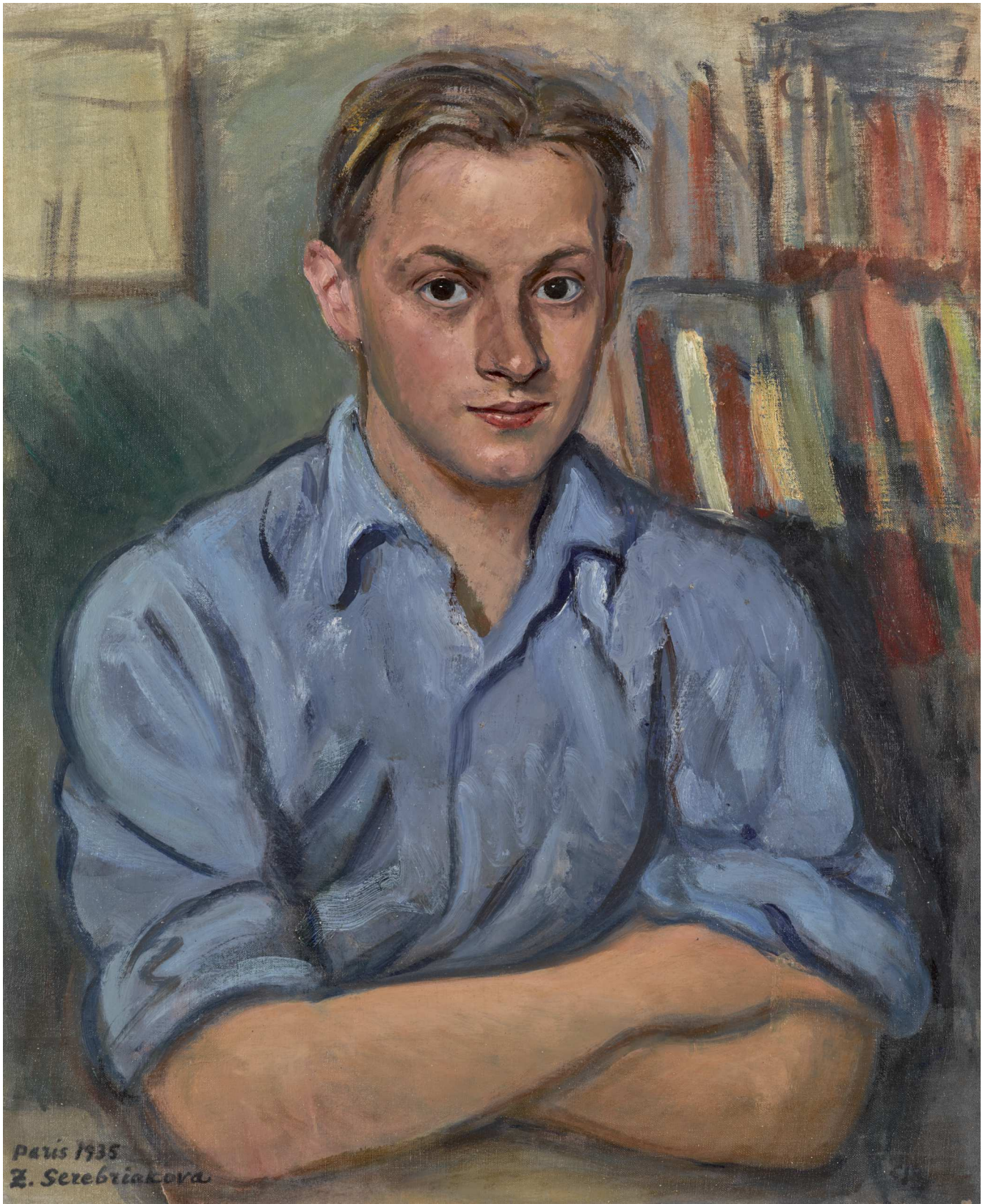
## ЛИТЕРАТУРА

Каталог выставки *Русское театральное-декорационное искусство, 1880-1930. Из коллекции Никиты и Нины Лобановых-Ростовских*, Москва: Государственный музей изобразительных искусств им. А.С. Пушкина, 1988, указана в списке на с. 40, № 272

Дж. Боулт *Художники русского театра, 1880-1930: собрание Никиты и Нины Лобановых-Ростовских*, Москва: Искусство, 1994, с. 238, указана в списке под № 774, ч/б илл. Н. Лобанов-Ростовский, *Эпоха. Судьба. Коллекция*, Москва: Русский путь, 2010, с. 149 илл.  
Дж. Боулт, Н. Лобанов-Ростовский, Н. Лобанова-Ростовская, *Encyclopedia of Russian Stage Design, 1880-1930*, Лондон: Antique Collectors' Club, 2013, в списке на с. 357, № 906 илл.

Александр Серебряков (1907-1995) был вторым сыном Зинаиды Серебряковой – одним из двоих ее детей, которым удалось вслед за матерью уехать из России во Францию в 1925 году. Вместе с матерью он жил в студии на пятом этаже дома 31 по улице Кампань Премьер на Монпарнасе, где они вместе работали над несколькими проектами, в их числе было и оформление особняка барона де Броуэра в Бельгии, для которого Серебряков написал два больших горизонтальных панно в середине 1930-ых гг.. Покровительство его состоятельного друга и коллекционера Шарля де Бейстеги, который представил его высшему обществу Парижа, помогло Серебрякову стать одним из самых востребованных парижских художников по интерьеру.







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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## ALEXANDER NIKOLAEVICH BENOIS

1870-1960

### Costume Designs for *Petrouchka* and *Le Moulin enchanté*

each signed in Latin l.r. and variously inscribed, one dated 1949 l.r.

watercolour, ink and pencil on paper

image size: 33 by 25.5cm, 12 by 10in.; 26 by 20cm, 10¼ by 7¾in.

(2)

⊕ £ 2,500-3,500

€ 2,850-3,950 US\$ 3,350-4,650



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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## AFTER LÉON BAKST

1866 - 1924

### A Set of Twelve Postcards Published by the St Eugenia Society Depicting Costume Designs from *La Fée des Poupées*

each signed in Cyrillic in the plate  
coloured lithograph, some heightened with gold and silver  
each: 14 by 9cm, 5½ by 3½in.

(12)

#### PROVENANCE

Sotheby's Olympia, *Russian Pictures, Works of Art and Icons*,  
14 June 2007, lot 94

Published in 1904

£ 1,000-1,500

€ 1,150-1,700 US\$ 1,350-2,000



108 (two of six)

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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## MSTISLAV VALERIANOVICH DOBUZHINSKY

1875-1957

### Six Costume Designs for *Polovtsian Dances*

each stamped with the artist's studio stamp, variously signed  
with a monogram and dated 1931

one pencil on tracing paper, the others ink and gouache on  
tracing paper

largest: 25 by 27cm, 9¾ by 10¾in; smallest: 22 by 16cm, 8¾  
by 6¼in. (image sizes)

(6)

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**ERTÉ**

1892-1990

**Costume Design for *Don Juan***

signed in Latin l.r.; further inscribed and stamped on the reverse

gouache heightened with silver on paper  
image size: 37 by 27cm, 14½ by 10½in.**PROVENANCE**Collection of the artist  
Grosvenor Gallery, 1967  
Sotheby's London, *Russian Paintings*, 30 November 2010, lot 186This costume design was created for Ganna Walska (1887-1984), an acclaimed Polish opera singer who performed the role of Donna Elvira in a 1923 production of *Don Juan*.

⊕ £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000



109

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

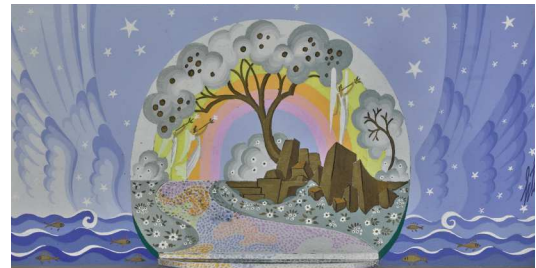
**ERTÉ**

1892-1990

**A Pair of Landscapes**signed in Latin along the right edge  
gouache heightened with gold on paper  
image sizes: 12 by 23.5cm, 4¾ by 9¼in.  
(2)

⊕ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



110

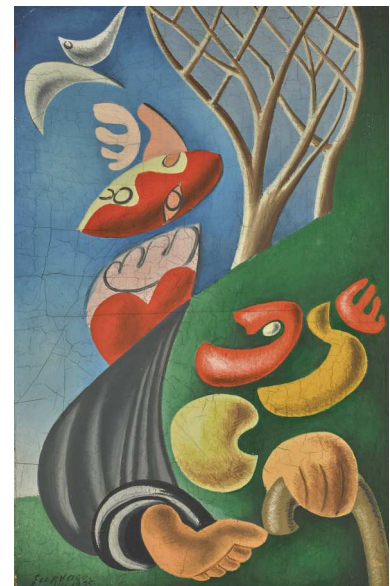
**LÉOPOLD SURVAGE**

1879 - 1968

**Man and Bird**signed in Latin and dated 11.11.35 l.l.  
oil on canvas  
41 by 27cm, 16¼ by 10¾in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**NICHOLAS ROERICH**

1874 - 1947

**The Steed of Ghesser Khan**

signed with a monogram I.I.  
tempera and charcoal heightened with white on  
paper  
25.5 by 36.5cm, 10 by 14¼in.

**PROVENANCE**

A gift from the artist to Ralph Van Deman  
Magoffin, grandfather of the present owner  
Executed in 1932

± £ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400



114

113

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

## KONSTANTIN IVANOVICH GORBATOV

1876-1945

Courtyard of the Mosque of Omar in  
Jerusalem

signed in Latin, titled in Cyrillic and dated 1934 on  
the reverse  
oil on panel  
21.5 by 29cm, 8½ by 11½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

114

PROPERTY FROM A PRIVATE COLLECTION,  
FRANCE

## BORIS ANISFELD

1878-1973

Pietà

signed in Latin and dated 1958 l.l.; further titled  
and dated 1957-58 on the reverse and bearing the  
remnants of the Chicago exhibition label on the  
stretcher  
oil on canvas  
125 by 112cm, 49¼ by 44in.

EXHIBITED

Chicago, The Art Institute of Chicago, *Boris  
Anisfeld Retrospective Exhibition*, 1958, no.75  
Moscow, Museum of Contemporary Art, *Boris  
Anisfeld*, 2001

### LITERATURE

Exhibition catalogue *Boris Anisfeld Retrospective  
Exhibition*, The Art Institute of Chicago, 1958,  
no.75 listed and illustrated b/w  
*Jesus Christ in Christian Art and Culture 14th to  
20th Centuries*, St Petersburg: Palace Editions,  
2000, no.289, p.329 illustrated; p.328 listed  
Exhibition catalogue *Boris Anisfeld*, ABA Gallery,  
Palace Editions, 2001, p.79 illustrated  
E.Lingenauber and O.Sugrobova-Roth, *Boris  
Anisfeld Catalogue Raisonné*, Düsseldorf: Edition  
Libertars, 2011, p.116, no.P120 illustrated

£ 50,000-70,000

€ 56,500-79,000 US\$ 66,500-93,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
UNITED STATES

## BORIS IZRAILEVICH ANISFELD

1879-1973

### Exodus from Egypt

signed in Latin and dated 1931 I.I.; further bearing exhibition labels on the reverse

oil on canvas laid on panel

82 by 125cm, 32¼ by 49¼in.

#### PROVENANCE

Estate of the artist

Acquired from the above by the present owner

#### EXHIBITED

Chicago, The Art Institute of Chicago, *Boris Anisfeld Retrospective Exhibition*, 1958, no.20

Storrs, The William Benton Museum of Art, *Boris Anisfeld 1879-1973. The Early Works/Theater Sketches*, 1979, no.24

Chicago, Gilman Galleries, *Boris Anisfeld 1879-1973. Retrospective Exhibition*, 1981-1982

Moscow, Museum of Contemporary Art, *Boris Anisfeld*, 2001

St Petersburg, The State Russian Museum; Moscow,

Tsaritsyno Exhibition Centre, *A Time to Gather*,

February - July 2008, no.137

#### LITERATURE

Exhibition catalogue *Boris Anisfeld Retrospective Exhibition*, The Art Institute of Chicago, 1958, no.20 listed

Exhibition catalogue *Boris Anisfeld*, ABA Gallery, Palace Editions, 2001, p.48 illustrated

Exhibition catalogue *A Time to Gather: Russian Art from Foreign Private Collections*, St Petersburg: Palace Editions, 2007, p.197, no.137 illustrated

E.Lingenauber and O.Sugrobova-Roth, *Boris Anisfeld Catalogue Raisonné*, Düsseldorf: Edition Libertars, 2011, p.114, no.P098 illustrated

Although Anisfeld had a Jewish mother, his approach to religion was truly universal. In his art he synthesised narratives taken from different faiths, combining elements from Judaism, Christianity, Hinduism, Buddhism and Pantheism. The decorative possibilities of the Hebrew Scriptures, however, especially appealed to his colourful and mystical aesthetic. In 1924 Christian Brinton, the organiser of the artist's first American retrospective, commented: 'Anisfeld's boyhood drawings were mainly after Biblical themes and scenes, and there persists to this day in his art much of the mystic fervour of a book which, though appropriated by the Western world, remains Oriental in its sonorous, colourful imagery' (Introduction to *The Boris Anisfeld Exhibition*, Reindhardt Gallery, New York, 1924).

In *Exodus from Egypt* Anisfeld turns to the founding myth of Israel, depicting the departure of the Israelites from Ancient Egypt following their delivery from servitude. The narration of the story is unorthodox, as the focus of the painting is on the pursuers, the Egyptian army, the Pharaoh in his chariot and the exotic animals, rather than on the Israelites, the protagonists of the story. The present lot is closely comparable to *The Exodus* (66 by 108cm), executed shortly before Anisfeld's emigration to New York in 1917 and exhibited at the Brooklyn Museum the following year.

± £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

ИЗ ВАЖНОЙ ЧАСТНОЙ КОЛЛЕКЦИИ,  
США

## БОРИС ИЗРАИЛЕВИЧ АНИСФЕЛЬД

1879-1973

### Исход из Египта

подписана латинскими буквами и датирована 1931 внизу слева; на обороте имеются выставочные этикетки

холст на доске, масло

82 x 125 см, 32¼ x 49¼ дюйма

#### ПРОВЕНАНС

Художественное наследие художника

Нынешним владельцем приобретена у предыдущего

#### ВЫСТАВКИ

Чикаго, Чикагский институт искусств, *Boris Anisfeld Retrospective Exhibition*, 1958, № 20 Сторрс,

Художественный музей Уильяма Бентона, *Boris Anisfeld 1879-1973. The Early Works/Theater Sketches*, 1979,

№ 24 Чикаго, Галерея Гилмана, *Boris Anisfeld 1879-1973. Retrospective Exhibition*, 1981-1982

Москва, Музей современного искусства, *Борис Анисфельд*, 2001

Санкт-Петербург, Государственный Русский музей;

Москва, Царицынский выставочный центр, *A Time to Gather*,

февраль-июль 2008, № 137

#### ЛИТЕРАТУРА

Каталог выставки *Boris Anisfeld Retrospective Exhibition*, Чикагский институт искусств, 1958, указана под № 20

Каталог выставки *Борис Анисфельд*, ABA Gallery, Palace Editions, 2001, с. 48 илл.

Каталог выставки *A Time to Gather: Russian Art from Foreign Private Collections*, Санкт-Петербург: Palace Editions, 2007, с. 197, № 137

Э. Лингенаубер и О. Сугрובה-Рот, *Boris Anisfeld Catalogue Raisonné*, Дюссельдорф: Edition Libertars, 2011, с. 114, илл. № P098

Несмотря на то, что мать Анисфельда была еврейкой, его подход к религии был поистине универсальным. В своем искусстве он сочетал элементы из иудаизма, христианства, индуизма, буддизма и пантеизма. Декоративный потенциал еврейского Священного Писания, однако, особенно привлекал его своей цветовой и мистической эстетикой. В 1924 году организатор первой американской ретроспективной выставки художника Кристиан Бринтон писал: «Детские рисунки Анисфельда были в основном на библейские темы и сюжеты, но в его творчестве и по сей день сохраняется мистический пыл книги, которая, несмотря на то, что была присвоена западным миром, остается восточной по своей звучности и красочности образов» (Предисловие к каталогу *The Boris Anisfeld Exhibition*, Нью-Йорк, 1924).

В *Исходе из Египта* Анисфельд обращается к основополагающему израильскому мифу, описывающему массовый выход израильтян из древнего Египта после их освобождения из рабства. Интерпретация этого сюжета является нетрадиционной, так как в центре внимания картины оказываются преследователи – египетская армия, фараон на колеснице и экзотические животные, а не главные герои этой истории – израильтяне. Данный лот имеет большое сходство с картиной *Исход* (66 x 108 см), выполненной незадолго до эмиграции Анисфельда в Нью-Йорк в 1917 году и выставившейся в Бруклинском музее годом позже.



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PROPERTY  
FROM A PRIVATE  
COLLECTION,  
UNITED STATES

LOTS 116-119

116

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STEPAN DMITRIEVICH ERZIA

1876-1959

Female Bust

signed in Latin

wood

height including base: 32.5cm, 12 ½ in.

**PROVENANCE**

Acquired by the father of the present owners in the 1980s

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

117

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STEPAN DMITRIEVICH ERZIA

1876-1959

Looking Ahead

wood

height including base: 26.5cm, 10 ½ in.

**PROVENANCE**

Acquired by the father of the present owners in the 1980s

± £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

118

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STEPAN DMITRIEVICH ERZIA

1876-1959

Oriental Beauty

wood

height including base: 91.5cm, 36 in.

**PROVENANCE**

Acquired by the father of the present owners in the 1980s

± W \$ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400



118



**STEPAN DMITRIEVICH ERZIA**

1876-1959

**Elegant Lady in a Gown**

signed in Cyrillic and dated 1949 on the base  
bronze  
height including base: 109.5cm, 43in.

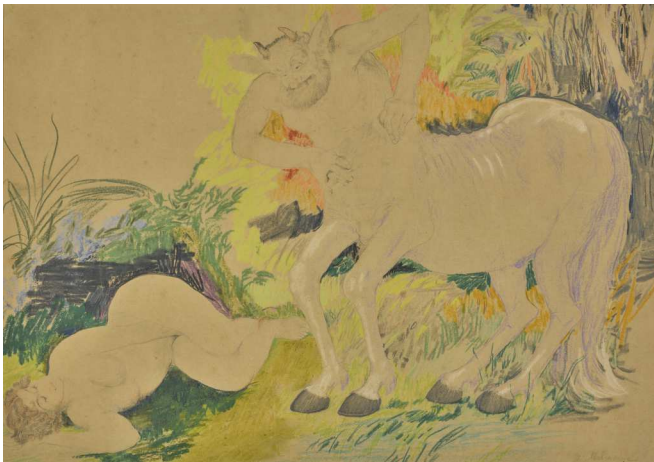
**PROVENANCE**

Acquired by the father of the present owners in the 1980s

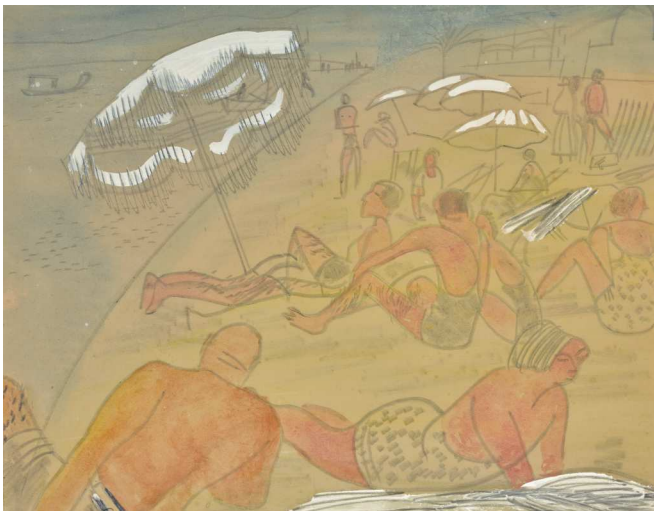
‡ ⊕ £ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500





120 (two of five)



121

120

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## PHILIP ANDREEVICH MALIAVIN

1869-1940

### Four Works Depicting Centaurs and Ploughing the Field

each signed in Latin l.r.

pencil, coloured pencil and pastel on paper

image sizes: one: 41 by 60.5cm, 16¼ by 23¾in.; the others: 36 by 52cm, 14¼ by 20½in.

(5)

#### PROVENANCE

Ploughing the Field and Sleeping Centaurs: Sotheby's London, *The Russian Sale*, 18 November 1999, lots 74 and 181

Centaur with Crows: Sotheby's London, *The Russian Sale*, 20 November 2001, lot 88

Ploughing the Field and Sleeping Centaurs: Sotheby's London, *Russian Pictures*, 22 May 2002, lot 97

Fighting Centaurs: Sotheby's London, *Russian Pictures*, 19 November 2003, lot 146

The Centaur: Sotheby's Olympia, *19th Century Paintings*, 27 May 2004, lot 448

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

121

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## BORIS DMITRIEVICH GRIGORIEV

1886-1939

### At the Beach

signed in Latin and dated 933 l.l.

watercolour over pencil heightened with white on paper  
sheet size: 33 by 41.5cm, 13 by 16¼in.

#### PROVENANCE

Christie's South Kensington, *Russian Icons and Pictures Including Works by Non-Conformist Artists*, 29 November 2007, lot 1220

£ 1,200-1,800

€ 1,350-2,050 US\$ 1,600-2,400



122

122

**ALEXANDER EVGENIEVICH  
YAKOVLEV**

1887-1938

**Allegory**

signed in Latin, inscribed *Capri* and dated 1935 l.r.  
tempera on canvas  
56 by 55cm, 22 by 21½in.

**PROVENANCE**

Harold (Otto) Liebmann, Hannacroix, New York

± £ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700

# PROPERTY FROM A PRIVATE COLLECTION, ITALY

LOTS 123-135

This collection was formed by the Italian journalist Luigi Fossati following the end of the Thaw when non-conformist and dissident artists were once again driven underground. At the time Fossati was the Eastern correspondent at *Il Giorno*, who was posted first to Hamburg, Warsaw and then Moscow between 1964 and 1969. It was Hans Bjorkegen, the Swedish poet, historian and preeminent

translator of Russian literature into Swedish, who first introduced him into the circle of the Moscow non-conformists and the Fossatis' apartment soon became a meeting place for artists, foreign journalists and diplomats. Fossati's wife was herself an amateur artist and struck up a friendship with Anatoly Zverev in particular, often making him generous gifts of artist's materials.



123

123

## VLADIMIR NEMUKHIN

1925-2016

### Preferans

signed in Cyrillic and dated 1966 l.m.; further signed, titled, inscribed *Moskva* and dated 966 on the reverse

oil and mixed media on canvas  
82 by 99.5cm, 32<sup>3</sup>/<sub>4</sub> by 39<sup>1</sup>/<sub>4</sub>in.

### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900

124

## VLADIMIR NEMUKHIN

1925-2016

### Guitar No.3

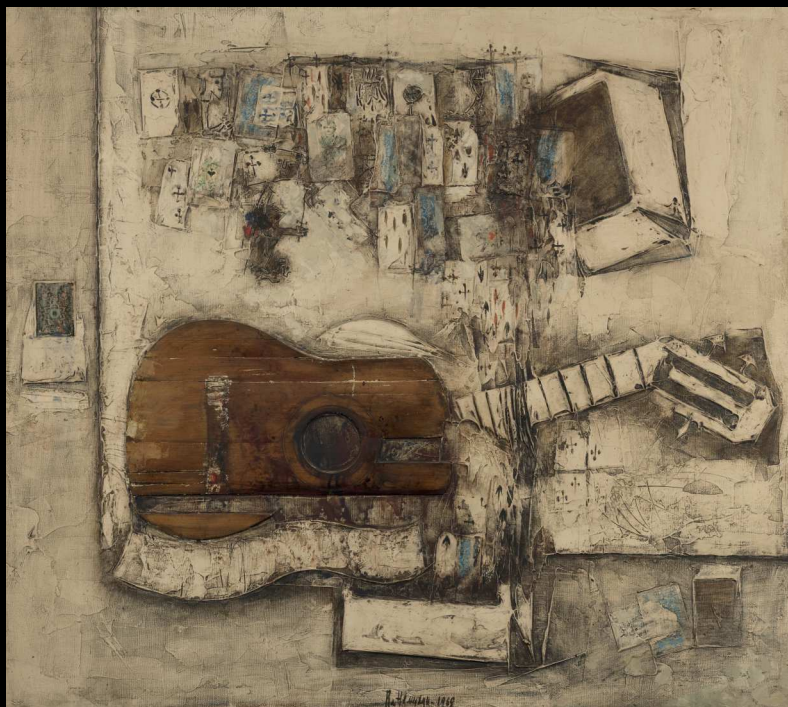
signed in Cyrillic and dated 1968 l.m.; further signed, titled, inscribed *Moskva*, and dated 1967-1968 on the reverse  
oil and mixed media on canvas  
96 by 109cm, 37¾ by 43in.

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,500-39,700



124

125

## VLADIMIR NEMUKHIN

1925-2016

### Playing Cards on a Box

signed in Cyrillic and dated 1968 l.m.; further signed, titled, inscribed and dated on the reverse  
oil and mixed media on canvas  
125 by 105cm, 49¼ by 41½in.

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 18,000-25,000

€ 20,200-28,100 US\$ 23,900-33,100



125



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126

## VLADIMIR NEMUKHIN

1925-2016

### Solitaire

signed in Cyrillic and dated 1968 l.m.; further signed, titled, inscribed *Moskva* and dated on the reverse

oil and mixed media on canvas

81 by 79cm, 32 by 31in.

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

127



127

## VLADIMIR NEMUKHIN

1925-2016

### Composition with Two Cards

signed in Cyrillic and indistinctly dated l.m.

oil and mixed media on canvas laid on board

31 by 40cm, 12¼ by 15¾in.

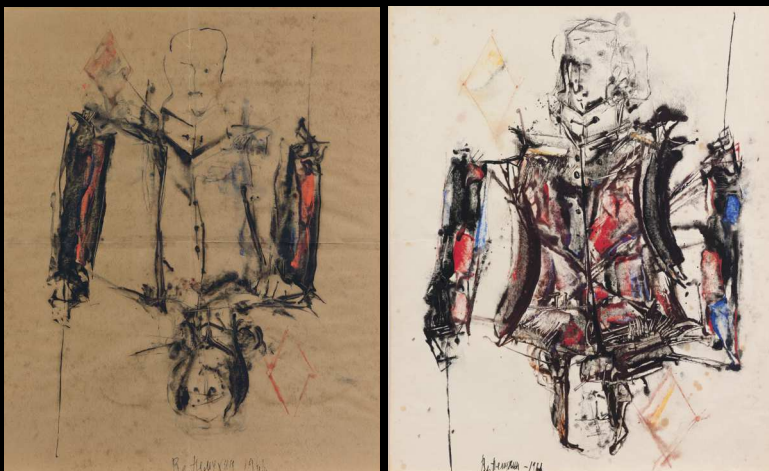
#### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000

128



128

## VLADIMIR NEMUKHIN

1925-2016

### The Jack of Diamonds

each signed in Cyrillic and dated 1966 along the bottom edge

ink and gouache on paper

each 59.5 by 48.5cm, 23½ by 19in.

(2)

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

129

## OSKAR RABIN

b. 1928

### We Live in Pryluky

signed in Cyrillic and dated 65 t.r.; further titled, numbered N288 and dated 1965 on the reverse  
oil on canvas

80 by 99.5cm, 31½ by 39¼in.

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

⊕ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



129

130

## OSKAR RABIN

b. 1928

### Paraffin Stove for Pryluky

signed in Cyrillic and dated 66 I.I.; further titled, numbered N335 and dated 1966 on the reverse  
oil on canvas

69.5 by 99.5cm, 27½ by 39¼in.

#### PROVENANCE

Acquired directly from the artist by the father of the present owner

⊕ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



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131

## EDUARD STEINBERG

1937-2012

### Still Life with a Shell

signed with initials in Cyrillic and dated 66 l.r.;  
further signed, titled and dated *apr-mai 1966* on the  
reverse

oil on canvas

54.5 by 79.5cm, 21½ by 31½in.

#### PROVENANCE

Acquired directly from the artist by the father of the  
present owner

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

132

## EDUARD STEINBERG

1937-2012

### Composition

signed with initials in Cyrillic and dated 65 l.r.;  
further signed, titled and dated *sen.1965* on the  
reverse

oil on canvas

69.5 by 49.5cm, 27½ by 19½in.

#### PROVENANCE

Acquired directly from the artist by the father of the  
present owner

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



133

## ANATOLY ZVEREV

1931 - 1986

### Cityscape with a Church *and* Wooded Landscape

one signed, the other incised, with initials in  
Cyrillic and dated 67 l.r.

oil on paper and oil on cardboard

47.5 by 41cm, 18¾ by 16½in.; 60.5 by 44cm,

23¾ by 17½in.

(2)

#### PROVENANCE

Acquired directly from the artist by the father of  
the present owner

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



133

134

## ANATOLY ZVEREV

1931 - 1986

### Self Portrait

signed with initials in Cyrillic and dated 67 l.r.

oil on paper

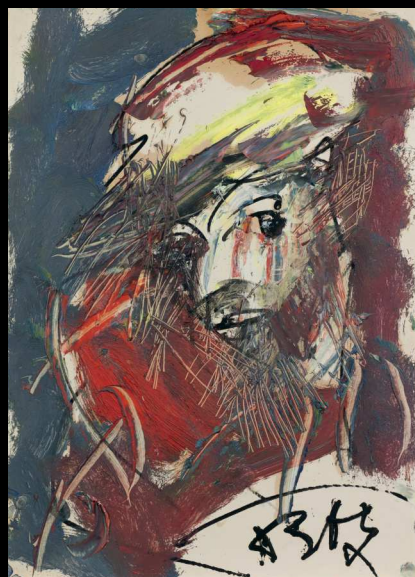
61 by 44cm, 24 by 17½in.

#### PROVENANCE

Acquired directly from the artist by the father of  
the present owner

£ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



134

135

## ANATOLY ZVEREV

1931 - 1986

### Two Female Portraits

one signed with initials in Cyrillic and dated 67 l.l.;  
the other incised with initials in Cyrillic and dated  
67 l.r.

oil on paper

each 62 by 44cm, 24½ by 17½in.

(2)

#### PROVENANCE

Acquired directly from the artist by the father of  
the present owner

£ 3,000-5,000

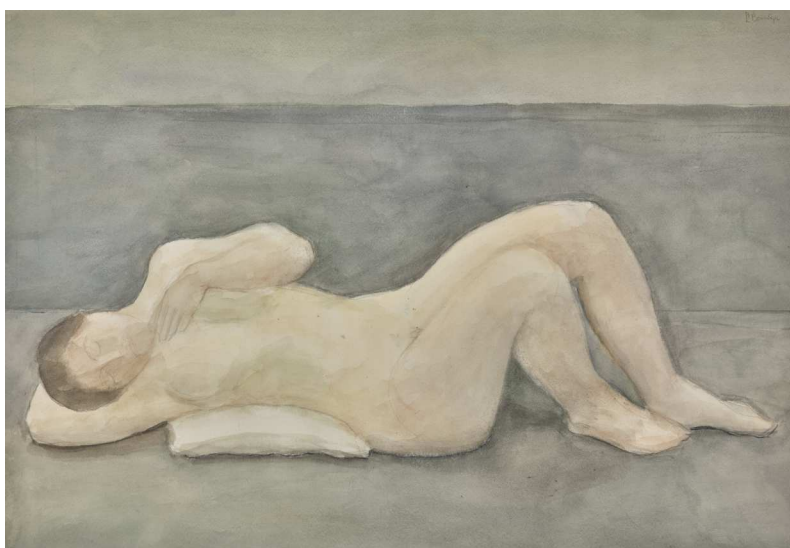
€ 3,400-5,700 US\$ 4,000-6,700



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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**DMITRI KRASNOPEVTSEV**

1925-1995

**Still Life**

signed in Cyrillic and dated 58 on the reverse  
oil on canvas  
72 by 82cm, 28¼ by 32¼in.

**PROVENANCE**

Acquired directly from the artist by the  
grandfather of the present owner

± £ 15,000-20,000

€ 16,900-22,500 US\$ 19,900-26,500



138

137

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

## VLADIMIR WEISBERG

1924-1985

### Reclining Nude

signed in Cyrillic t.r.; further numbered 17 and dated 18 /xi 77 on the reverse and bearing a Galerie Basmadjian label on the backing board  
watercolour over pencil on paper  
36 by 52cm, 14<sup>1</sup>/<sub>4</sub> by 20<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Acquired directly from the artist by Count and Countess Marek Potocki  
Galerie Basmadjian, Paris  
Sotheby's London, *Modern and Contemporary Russian Art*, 15 February 2007, lot 14  
Sotheby's London, *Russian Art Day Sale*, 26 November 2013, lot 452

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

138

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## VLADIMIR WEISBERG

1924-1985

### Still Life with Table

signed in Cyrillic and dated 67 t.r.  
oil on canvas  
65.5 by 79.5cm, 25<sup>3</sup>/<sub>4</sub> by 31<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Acquired directly from the artist in the late 1960s

± £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

# PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

LOTS 139–149

139

## GRISHA BRUSKIN

b.1945

### Moonlight

signed in Cyrillic l.r.; further signed, titled and dated 1982 on the reverse and bearing an exhibition label on the stretcher oil on canvas

140 by 97cm, 55 by 38¼in.

#### PROVENANCE

Acquired directly from the artist

#### EXHIBITED

Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005

#### LITERATURE

*Grisha Bruskin. Life is Everywhere*, St Petersburg: Palace Editions, 2001, p.11, no.5 illustrated

Executed in 1982, *Moonlight* belongs to the body of work dating to the early 1980s which also includes *Monuments*, *Monuments 2* and *Partner*, among others, some of which were sold at the 1988 Sotheby's auction in Moscow, which brought Bruskin's name to international attention.

Alongside Judaism, the mythology of the Soviet State is the other major theme of Bruskin's work. Like any repressive political regime relying on ideology or the personality cult of its leaders, the Soviet regime erected countless statues and monuments in the public spaces of its villages, towns and cities. Growing up in the Soviet Union, Bruskin would have seen ubiquitous statues of Lenin and other political leaders and revolutionaries, as well as of workers, farmers and sportsmen, often mass-produced in cheap materials. By 1982, the year Brezhnev died, the Soviet Union had entered a phase of stagnation and the disjunction between the ideology of the Soviet State and the everyday reality experienced by its citizens had become obvious. As Alexander Borovsky points out, 'the material with which Sots Art was dealing was already no longer an ideology in the classical sense of the word, but a certain conventional cynical position: a fully enlightened, reflexive false consciousness which, satisfied with ritual pseudo-sacrifices, had no pretensions whatsoever to being seen as the sole truth.' (A. Borovsky, 'Towards Bruskin', in: *Grisha Bruskin. Life is Everywhere*, 2001, p.131)

In the present work, the two dancing figures have the same empty gazes as Bruskin's sculptures from his *Birth of a Hero* series (1987-1990), each an archetype of Soviet ideology holding symbols of the Soviet state. Like a monument brought to life, the couple, staring into the distance without emotion, appears to be dancing off their pedestal, about to fall into the abyss.

± £ 25,000-35,000

€ 28,100-39,300 US\$ 33,100-46,400

## ГРИША БРУСКИН

р.1945

### Лунный свет

подписана по-русски внизу справа; снабжена подписью, названием и датой 1982 на обороте и выставочной этикеткой на подрамнике

холст, масло

140 x 97 см, 55 x 38¼ дюйма

#### ПРОВЕНАНС

Приобретена непосредственно у художника

#### ВЫСТАВКИ

Берн, Бернский музей изобразительных искусств, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 февраля - 24 апреля 2005

#### ЛИТЕРАТУРА

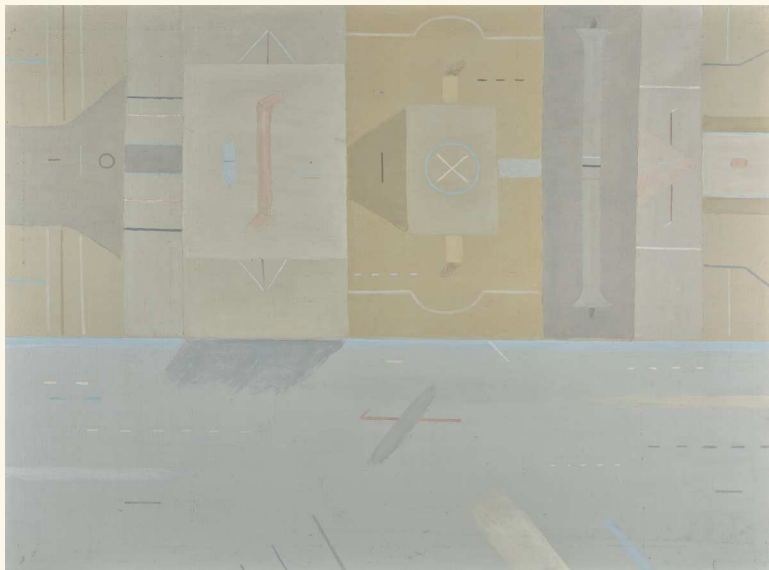
*Grisha Bruskin. Life is Everywhere*, Санкт-Петербург: Palace Editions, 2001, с. 11, илл. № 5

Выполненная в 1982 году картина *Лунный свет* входит в серию произведений начала 1980-х годов, куда также вошли *Памятники*, *Памятники 2* и *Партнер* в числе прочих работ. Некоторые из них были проданы в 1988 году в Москве на аукционе Сотбис, который впервые привлек к имени Брускина международное внимание.

Наряду с иудаизмом, одной из главных тем творчества Брускина была советская мифология. Как и любой репрессивный политический режим, опирающийся на идеологию или культ личности его лидеров, советский режим возводил бесчисленные памятники в общественных местах поселков, небольших и крупных городов. Выросший в Советском Союзе, Брускин должен был повсеместно встречать статуи Ленина и других политических лидеров и революционеров, как и рабочих, колхозников и спортсменов, зачастую выпускавшиеся серийно из дешевых материалов. К 1982 году, году смерти Брежнева, Советский Союз вошел в фазу стагнации, и разобщение идеологии советского государства с повседневной реальностью, в которой жили его граждане, стало очевидным. Как указывает Александр Боровский, «материал, с которым имел дело соцарт, уже был не идеологией в классическом смысле слова, а некой конвенциональной цинической позицией: вполне просвещенным отрешенным ложным сознанием, которое, довольствуясь ритуальными псевдожертвоприношениями, вовсе не претендует на то, чтобы его принимали всерьез – как единственно истинное». (А. Боровский, «Towards Bruskin» в *Grisha Bruskin. Life is Everywhere*, 2001, с. 131)

У танцующих фигур на данной картине такие же пустые взгляды, как и у скульптур Брускина из серии *Рождение героя* (1987-1990), каждая из которых представляет собой архетип советской идеологии с символом советского государства в руках. Без эмоций смотрящие в пространство, словно оживший памятник, двое в своем танце, кажется, вот-вот упадут с пьедестала в пропасть.





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## VLADIMIR YANKILEVSKY

b.1938

### Untitled

signed in Cyrillic and dated 83 on the reverse  
oil on canvas  
95.5 by 130cm, 37½ by 51¼in.

#### PROVENANCE

Acquired directly from the artist

± £ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

141

## EDUARD STEINBERG

1937-2012

### Composition

signed with initials in Cyrillic and dated 1982 l.r.;  
further signed, titled and dated okt. 1982 on the  
reverse  
oil on canvas  
120 by 85cm, 47¼ by 33½in.

#### PROVENANCE

Acquired directly from the artist

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

142

## IVAN CHUIKOV

b.1935

### The Fall

signed in Cyrillic on the reverse and signed, titled  
and dated 79 on the artist's stretcher  
enamel paint and photograph on masonite  
85 by 126.5cm, 33½ by 49¾in.

#### PROVENANCE

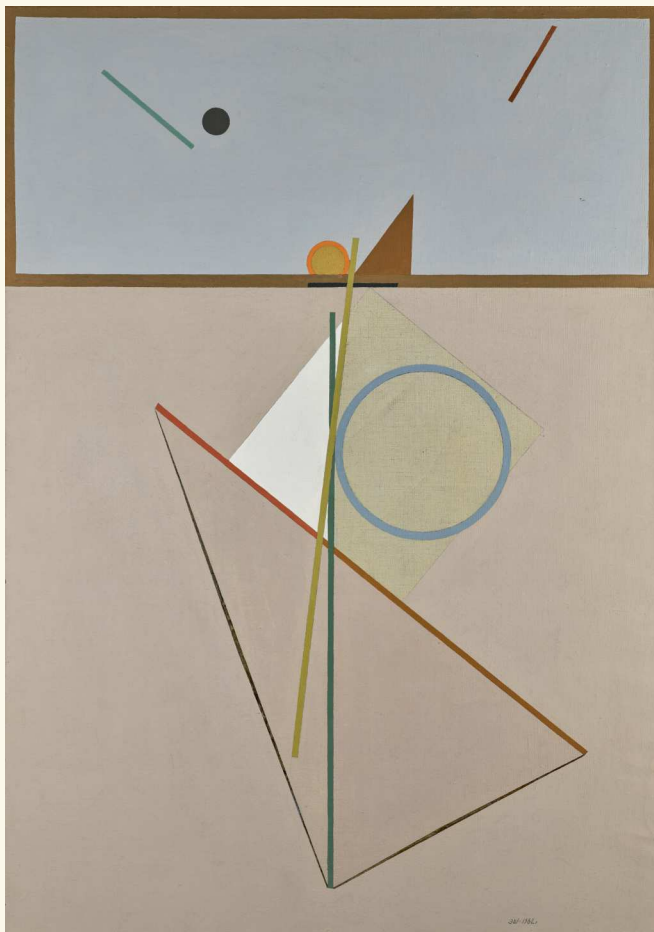
Acquired directly from the artist

#### LITERATURE

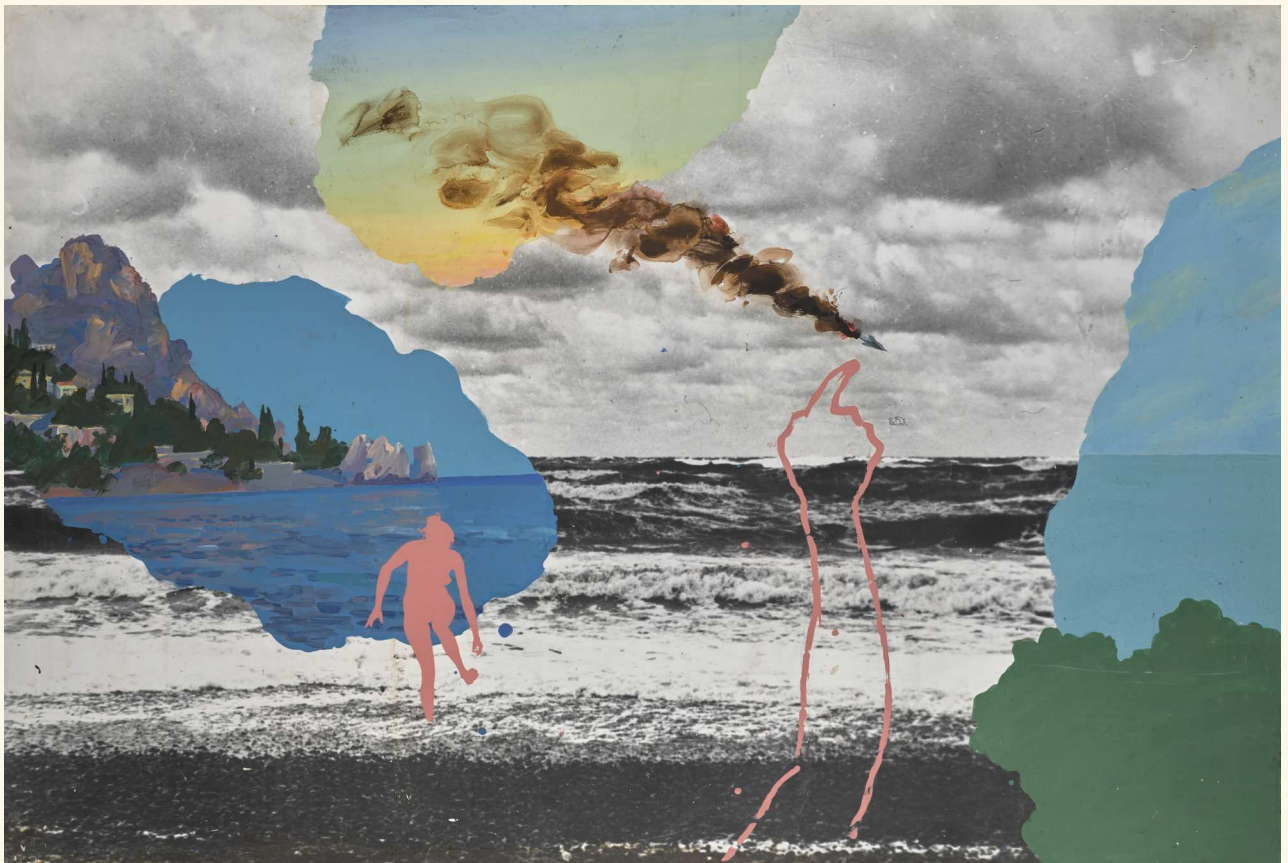
*Ivan Chuikov*, Moscow: Regina Gallery, 2010,  
p.169 illustrated in mirror image; p.405, no.169  
listed

± £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900



141



142

143

## OLEG VASSILIEV

1931-2013

### Self Portrait

signed in Cyrillic and dated IX 85 l.r.  
coloured pencil and ink on paper  
image size: 32 by 32cm, 12½ by 12½in.

#### PROVENANCE

Acquired directly from the artist

± £ 5,000-7,000

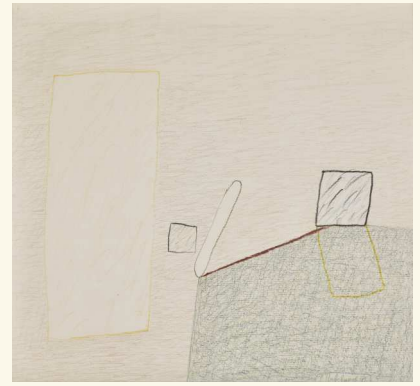
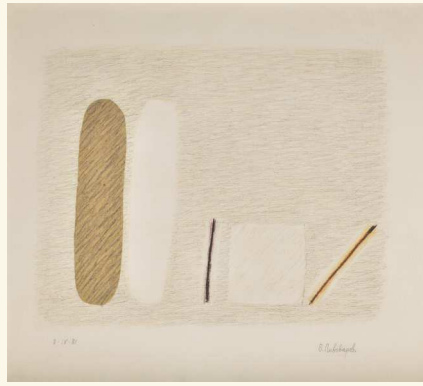
€ 5,700-7,900 US\$ 6,700-9,300



143



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145



146

144

## VICTOR PIVOVAROV

b.1937

### Three Works on Paper

each signed in Cyrillic and variously dated 1981, 8 IV 81 and 19 yanv. 1983

one watercolour on paper; one pastel on paper; one pastel, coloured pencil and collage on paper  
largest: 31 by 33.5cm, 12¼ by 13¼in.; smallest: 25 by 31.5cm, 9¾ by 12½in.

(3)

#### PROVENANCE

Acquired directly from the artist

± £ 2,000-3,000

€ 2,250-3,400 US\$ 2,650-4,000

145

## VICTOR PIVOVAROV

b.1937

### Window, Table and Pear

signed in Cyrillic l.r. and dated 1984 l.l.; further signed in Cyrillic and Latin on the reverse

oil on canvas laid on masonite  
56 by 76cm, 22 by 30in.

#### PROVENANCE

Acquired directly from the artist

± £ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



146

## VICTOR PIVOVAROV

b.1937

### Crucifixion

signed in Cyrillic l.l. and dated 1983 l.r.  
oil on canvas  
97.5 by 116cm, 38½ by 45½in.

#### PROVENANCE

Acquired directly from the artist

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900

147

## EDUARD GOROKHOVSKY

1929-2004

### Scrap Metal

signed in Cyrillic and dated 86 l.r.  
acrylic on canvas  
96 by 119cm, 37¾ by 46¾in.

#### PROVENANCE

Acquired directly from the artist

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

148

## SERGEI VOLKOV

b.1956

### Untitled

oil and sand on canvas  
200 by 150cm, 78¾ by 59in.

#### PROVENANCE

Acquired directly from the artist

Executed in 1987

± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

149

## SVETLANA KOPYSTIANSKY

b.1950

### Packed Tale 3

signed and titled in Cyrillic and dated 1988 on a label on the reverse  
canvas rucksack with metal hardware, paint and ink  
approximately 61 by 43 by 4cm, 24 by 17 by 1½in.

#### PROVENANCE

Acquired directly from the artist

± £ 2,500-3,500

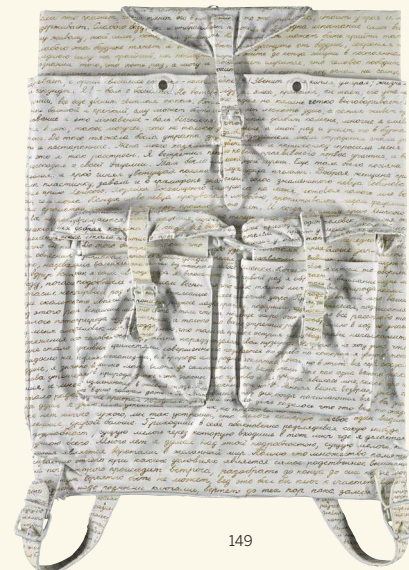
€ 2,850-3,950 US\$ 3,350-4,650



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PROPERTY FROM A PRIVATE COLLECTION, NORWAY

## OLEG VASSILIEV

1931-2013

## View of the Statue of Liberty on a Foggy Night

signed in Cyrillic and dated 91 in the centre; further signed, titled in Cyrillic and Latin and dated on the reverse  
oil on canvas  
132.5 by 131cm, 51¼ by 51½in.

## PROVENANCE

Acquired directly from the artist by the present owner in 1991

*View of the Statue of Liberty on a Foggy Night* is one of Vassiliev's earliest and most important post-emigration works. Encouraged by the patronage of Phyllis Kind Gallery, the artist emigrated to the United States in 1990 amid the ongoing political and economic turmoil brought about by the disintegration of the Soviet Union. Travelling first to Paris, he and his wife Kira arrived in New York, where for the next fifteen years Vassiliev would work and exhibit alongside his friends and fellow artists, Erik Bulatov and Ilya Kabakov.

As a symbol of freedom and one of the first sites seen by immigrants upon their arrival to the United States, the Statue of Liberty was a compelling subject for the non-conformist artist who was famously denied a state-funded personal exhibition in the Soviet Union. While his Russian period paintings are often interpreted as 'portals' into his most treasured memories, the present lot conveys the artist's perception of reality as he encountered it on a foggy night in New York. In spite of the specificity of time and place, however, the New York skyline is rendered in the distance, its representation hovering on the margins between realism and abstraction. Enclosed in an organised geometric structure, the cityscape seems to exist in an ethereal and metaphysical space which invites the beholder to enter and contemplate it.

± £ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, НОРВЕГИЯ

## ОЛЕГ ВАСИЛЬЕВ

1931-2013

## Свобода в ночном тумане

подписана по-русски и датирована 91 в центре; далее подписана по-русски, озаглавлена русскими и латинскими буквами и датирована на обороте  
холст, масло  
132,5 x 131 см, 51¼ x 51½ дюймов

## ПРОВЕНАНС

Приобретена нынешним владельцем непосредственно у художника в 1991 году

Картина *Свобода в ночном тумане* - одна из самых ранних и наиболее важных работ американского периода творчества Васильева. Художник переехал в США в 1990 году в разгар возникшего в связи с развалом Советского Союза политического и экономического кризиса. Побывав сначала в Париже, они с женой Киной приехали в Нью-Йорк. В следующие пятнадцать лет Васильев будет работать и выставляться наряду со своими друзьями и художниками-единомышленниками Эриком Булатовым и Ильей Кабаковым.

Как символ свободы и одно из первых зрелищ, предстающих перед въезжающими в США иммигрантами, Статуя Свободы была привлекательным сюжетом для художника-нонконформиста, которому, как известно, в Советском Союзе было отказано в проведении персональных выставок за государственный счет. Если его работы русского периода часто интерпретируются как «порталы» в самые сокровенные воспоминания художника, то данный лот передает восприятие реальности, с которой он столкнулся в туманную ночь в Нью-Йорке. При этом, несмотря на специфику времени и места, очертания Нью-Йорка показаны в отдалении, его образ находится на границе реализма и абстракции. Заключенный в организованную геометрическую структуру, городской пейзаж, кажется, существует в эфирном, метафизическом пространстве, которое приглашает зрителя заглянуть внутрь.

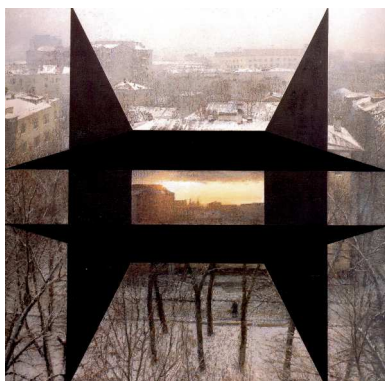
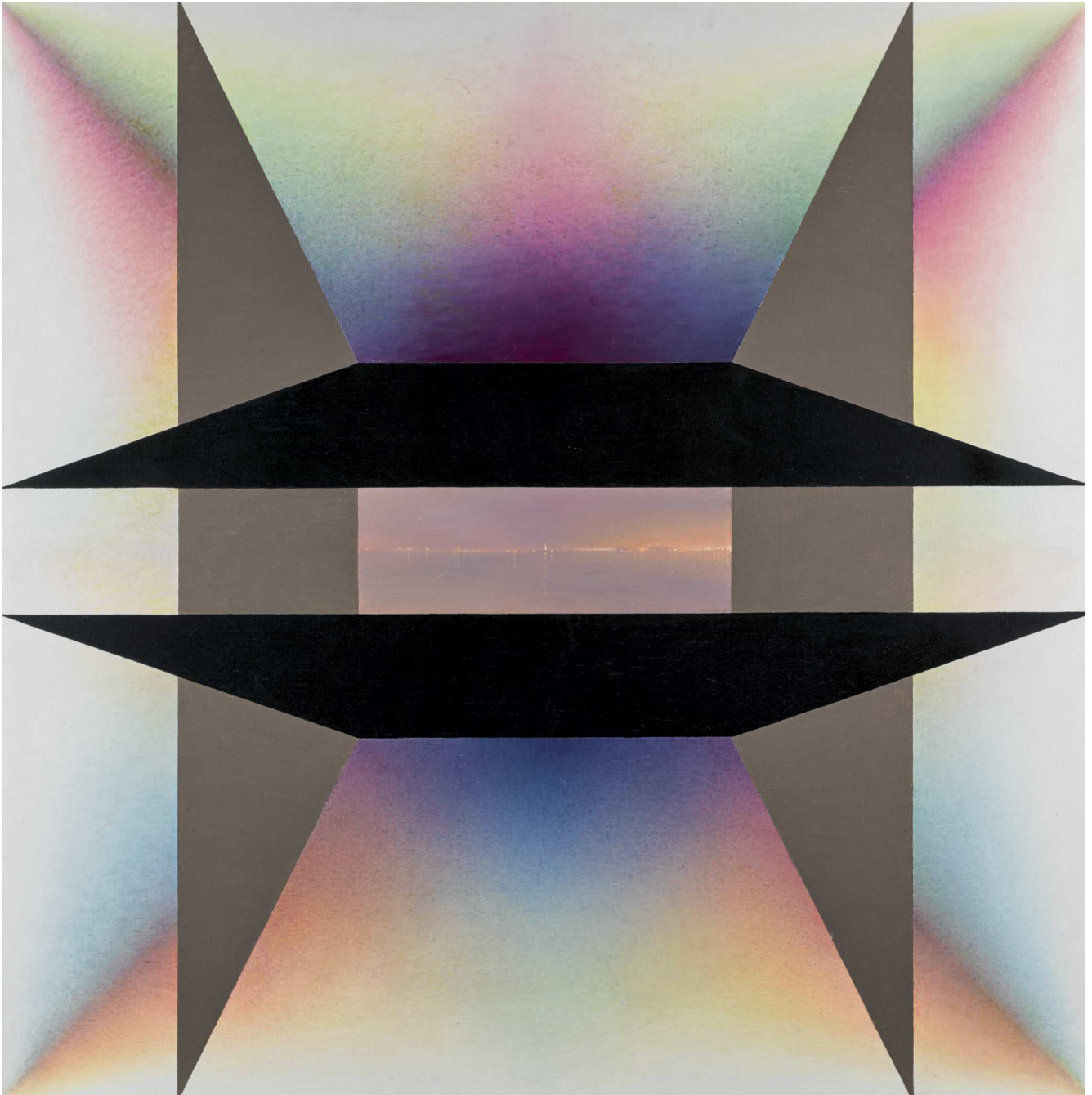


Fig. 1. *The Backyard of Moscow*, 1989, State Tretyakov Gallery





151 (two of thirty-two)



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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## ILYA KABAKOV

b. 1933

### The Flying Komarov

10 prints signed in Cyrillic in the plate and dated 73 or 74 l.r.;  
23 signed on the mount in Cyrillic, numbered 11/15 and dated 81;  
31 mounts further numbered on reverse  
31 colour (and 1 black and white) prints mounted on cardboard and paper  
mount size: 51.5 by 35cm, 20¼ by 13¾in.  
(32)

#### PROVENANCE

Sotheby's London, *Russian Contemporary Art*, 12 March 2008, lot 11

#### LITERATURE

A-YA. *Unofficial Russian Art Review, 1979-1986*, no.2, Moscow, 2004, pp.20-22 illustrated

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

152

## PAVEL PEPPERSTEIN

b. 1966

2099

signed with initials in Latin and dated 2006 l.r.  
watercolour and ink on paper  
70 by 100cm, 27½ by 39½in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700

153

## PAVEL PEPPERSTEIN

b. 1966

2037

signed in Latin and dated 2006 l.r.  
watercolour and ink over pencil on paper  
70 by 100cm, 27½ by 39½in.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



154

154

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**IVAN CHUIKOV**

b.1935

**Bathers**

signed in Cyrillic t.l.; further signed, titled in Cyrillic and Latin and dated 74-2000 on the reverse  
enamel paint and photograph on masonite  
100 by 150cm, 39½ by 59in.

± £ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,900

155

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**BORIS ORLOV**

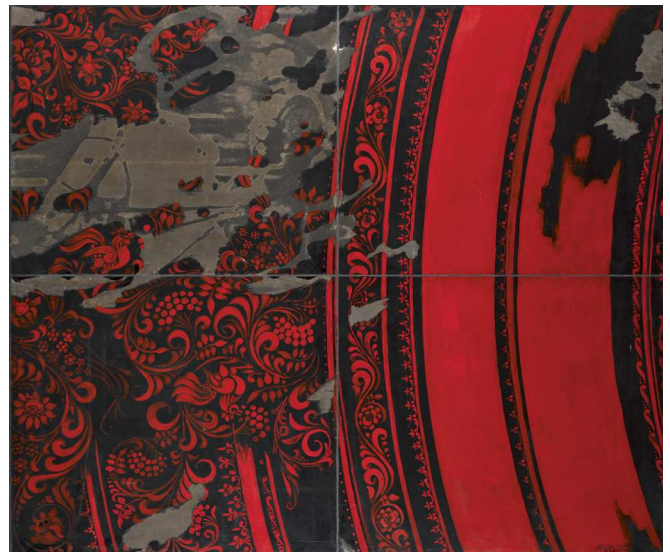
b.1941

Untitled, from the *Contours of Time* series

signed in Cyrillic and dated 2001 l.r.; further signed, titled, numbered N9 and dated on the reverse  
enamel paint and photograph on board  
101 by 120cm, 39¾ by 47¼in.

± £ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



155



156

156

PROPERTY FROM A PRIVATE COLLECTION,  
MOSCOW

**ALEXANDER DMITRIEVICH  
TIKHOMIROV**

1916-1995

**Market Place**

oil on canvas  
63.5 by 79cm, 25 by 31¼in.

**PROVENANCE**

Acquired directly from the artist's family

**EXHIBITED**

Moscow, State Central Museum of Contemporary History of Russia, *Aleksandr Tikhomirov. Ne idu dorogoy vsekh*, 3-12 December 2010  
St Petersburg, State Russian Museum, *Aleksandr Tikhomirov. Zhivopis' Grafika*, 24 March - 16 May 2011

**LITERATURE**

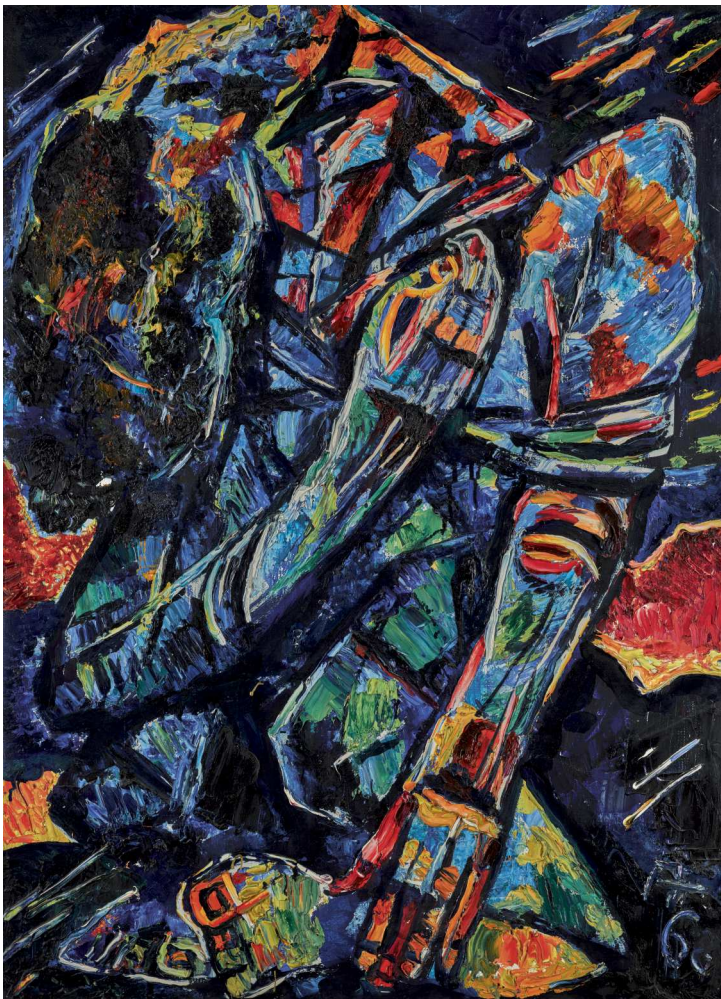
A.Avanesova (ed.), *Aleksandr Tikhomirov (1916-1995). Zhivopis' Grafika*. Moscow: Print Market, 2010, p.34 illustrated  
E.Gogoleva, 'Aleksandr Tikhomirov. Ne idu dorogoy vsekh', *Russkoe iskusstvo*, no.4, 2010, p.119 illustrated  
*Aleksandr Tikhomirov. Al'manakh*, St Petersburg: Palace Editions, 2011, p.26 illustrated  
A.Tikhomirova, *Alexander Tikhomirov. Tom 1. Zhivopis'*, Moscow: MAER, 2015, p.115 illustrated; pp.116-117 detail illustrated; p.299 listed

Executed in the 1950s

₹ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

157



157

PROPERTY FROM A PRIVATE COLLECTION,  
MOSCOW

**ALEXANDER DMITRIEVICH  
TIKHOMIROV**

1916-1995

**Anxiety**

dated 60 l.r.; signed in Cyrillic, titled and dated 1969 on the reverse  
oil on canvas  
91 by 66cm, 35¾ by 26in.

**PROVENANCE**

Acquired directly from the artist's family

**EXHIBITED**

St Petersburg, State Russian Museum, *Aleksandr Tikhomirov. Zhivopis' Grafika*, 24 March - 16 May 2011  
Moscow, State Museum of Oriental Art, *Aleksandr Tikhomirov. Vostochnye motivy*, 5 April - 6 May 2012

## LITERATURE

Aleksandr Tikhomirov. *Al'manakh*, St Petersburg: Palace Editions, 2011, p.42 illustrated  
D.Novik, 'Aleksandr Tikhomirov. Zhivopis'. *Grafika*, *Iskusstvo*, nos.2-3, 2011, p.116 illustrated  
A.Tikhomirova, *Aleksandr Tikhomirov. Tom 1. Zhivopis*. Moscow: MAER, 2015, p.155 illustrated; pp.156-157 detail illustrated; p.302 listed

‡ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

158



158

## ANNA GRIGORIEVNA VILENSKAYA

b.1968

### March in the Village of Kimzha

signed in Cyrillic l.r.; further signed, titled and dated  
2006 on the reverse  
oil on canvas  
62 by 130cm, 24¾ by 51¼in.

† £ 3,000-6,000

€ 3,400-6,800 US\$ 4,000-8,000

159

PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

## MAXIM KANTOR

b.1957

### Attributes of a Meal

signed and titled in Latin, inscribed *Amsterdam* and  
dated 1990 on the reverse and bearing various labels  
and a Galerie Eva Poll stamp on the stretcher  
oil on canvas  
100 by 120cm, 39½ by 47¼in.

## PROVENANCE

Galerie Eva Poll, Berlin  
Sotheby's London, *Russian Paintings*, 10 June 2008,  
lot 324

## EXHIBITED

Bochum, Museum Bochum, *Maxim Kantor  
Retrospektive*, 15 February - 26 April 1992  
Cologne, Art Cologne, 7-14 November 1999

## LITERATURE

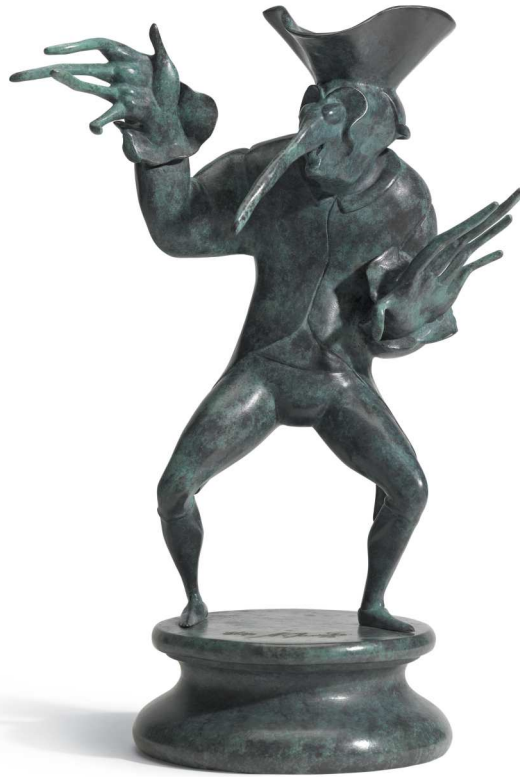
Exhibition catalogue *Maxim Kantor Retrospektive*,  
Museum Bochum, 1992, no.34 illustrated

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,000-6,700



159



160

MIKHAIL CHEMIAKIN

b.1943

Three Figures from *The Carnival in St Petersburg Series*

each signed in Latin and numbered 3/4 on the base  
bronze

height including base: largest: 49cm, 19½in.; smallest: 42cm,  
16½in.

(3)

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,300-19,900



161

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## EGOR ZIGURA

b.1984

### Shift of Consciousness

incised with the artist's initials and numbered 4/15

bronze

height: 99cm, 39in.

Executed in 2016

Ω W £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



161

162

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## DMITRY GREK

b.1978

### Portrait

signed in Cyrillic and numbered 4/10 along the bottom

bronze

height without base: 132cm, 52in.

Ω W £ 5,000-7,000

€ 5,700-7,900 US\$ 6,700-9,300



162



163

163

## RINAT VOLIGAMSI

b.1968

### Mushrooms

signed in Cyrillic l.r.; further signed, titled and dated 2017 on the reverse

oil on canvas

120 by 120cm, 47½ by 47½in.

#### PROVENANCE

Acquired directly from the artist by the present owner

± £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

164

## RINAT VOLIGAMSI

b.1968

### A Cluster of Houses above the Woods

signed in Cyrillic l.r.; further signed, titled and dated 2017 on the reverse

oil on canvas

120 by 120cm, 47½ by 47½in.

#### PROVENANCE

Acquired directly from the artist by the present owner

± £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



164

## ALEXEY MOROSOV

b.1974

## Caryatid\_Supersonic

signed in Latin, dated *MMXVI* and stamped with the artist's stamp

bronze

height: 37cm, 14½in.

No.4 from an edition of 7.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,700-66,500

## GEORGY GURIANOV

1961-2013

Bandinelli's *Hercules* and  
Giambologna's *Ocean* from the  
*Florence Series*

each signed and inscribed in Cyrillic *Florentsiya* and one dated 99 l.r.; each further signed, inscribed and dated 1999 on the reverse pencil and aniline dye on paper laid on cardboard

Sheet size: 60 by 50cm, 23½ by 19¾in.;

60 by 44.5cm, 23½ by 17½in.

(2)

## PROVENANCE

The artist's studio

Collection of Nikolai Suvorov, St Petersburg, 2001

Acquired directly from the above by the previous owner

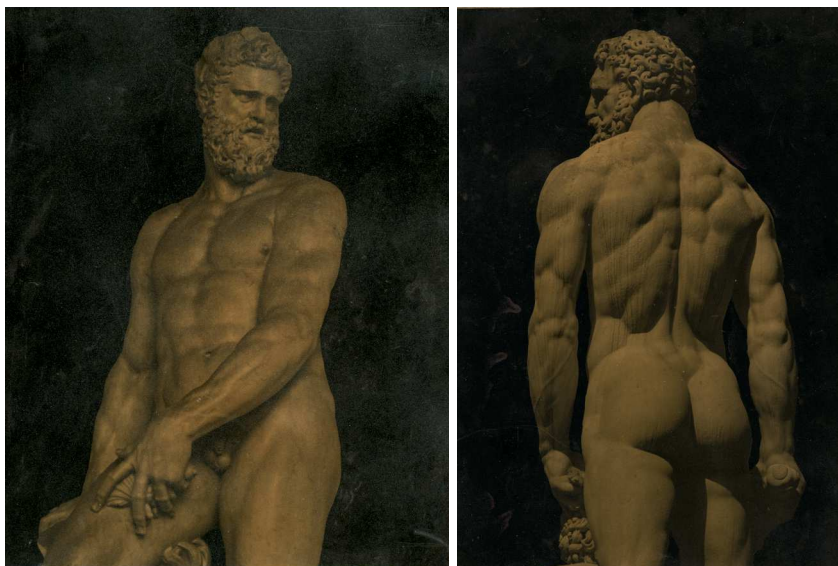
± £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000



165

END OF SALE



166

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JEAN-BAPTISTE-CAMILLE COROT  
Paysage breton, circa 1840-50  
Estimate £300,000–500,000

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European Paintings**  
Auction London  
13 December 2017

Viewing 9 – 12 December

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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L17115 | **Sale Title** RUSSIAN PICTURES | **Sale Date** 28 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person     I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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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.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

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.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

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## BUYING AT AUCTION

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 act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://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 £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information 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.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

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.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**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.

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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.

#### o 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 re-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 a 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 property is exported from the EU 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

## 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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form 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 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 the 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](mailto: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.

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## 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.

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## SOOTHEBY'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:  
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34-35 New Bond Street  
London, W1A 2AA  
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#### **COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY**

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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.

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#### **IMPORTANT NOTICES**

##### **ESTIMATES IN EUROS AND US DOLLARS**

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. 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\$1.32**

**£1 = €1.12**

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.

#### **COLLECTION OF LOTS MARKED 'W'**

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

#### **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

#### **❖ NOTICE REGARDING BURMESE JADEITE AND RUBIES**

Jadeite and rubies of Burmese origin and articles of jewellery containing jadeite or rubies of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before import of jadeite or ruby into the US.

It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

#### **UPHOLSTERED FURNITURE**

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