

Sotheby's EST. 1744



ART  
OF THE  
SOVIET  
UNION

LONDON 28 NOVEMBER 2017



FRONT COVER  
LOT 241  
BACK COVER  
LOT 323  
THIS PAGE  
LOT 240

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НЕТ





# ART OF THE SOVIET UNION

AUCTION IN LONDON  
28 NOVEMBER 2017  
SALE L17117  
12.30 PM

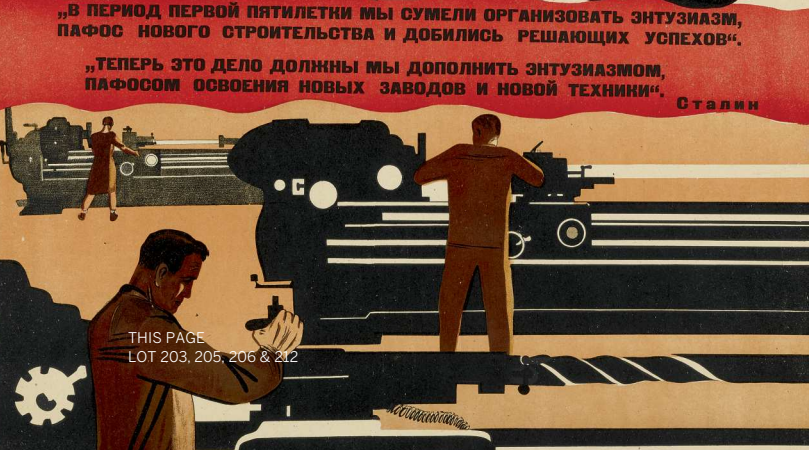
EXHIBITION  
Friday 24 November  
9 am-4.30 pm  
Saturday 25 November  
12 noon-5 pm  
Sunday 26 November  
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Monday 27 November  
9 am-4.30 pm

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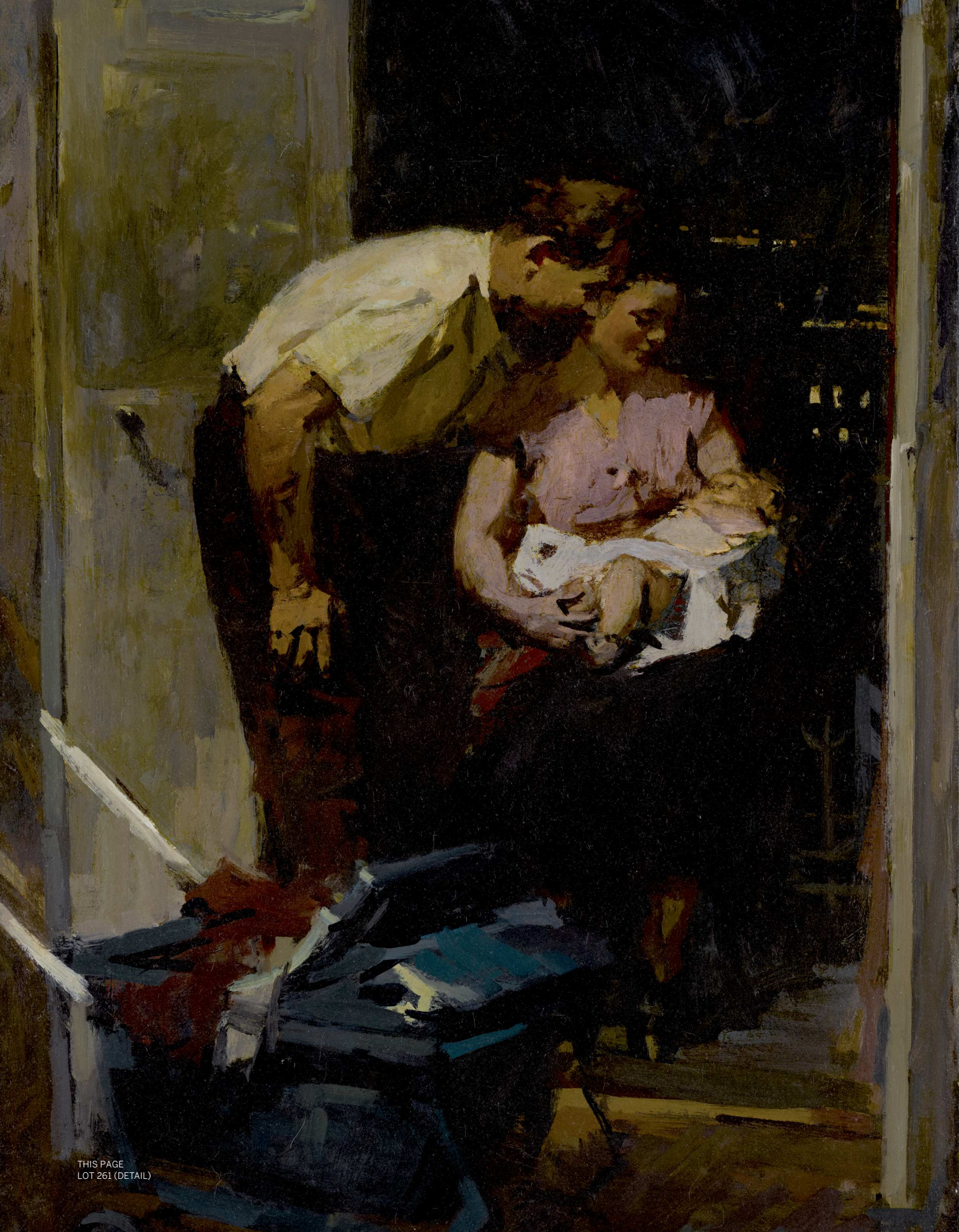
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РСФСР

# ART OF THE SOVIET UNION

The revolutionary events that shook Russia exactly a century ago were one of the defining moments of the 20th century. The end of the autocratic rule of the Tsar was followed by the establishment of the first socialist republic in the world, which led, in 1922, to the establishment of the Soviet Union. Under Stalin's dictatorship, brutal collectivisation and industrialisation transformed the country which would emerge from the War as one of the two global superpowers, shaping the world order until its collapse in 1991.

Artists reacted in various ways to the Revolution, and the years following 1917 were defined by intense debates as to what form and subjects were appropriate for the new society. Alexander Rodchenko (lots 212-225) and the Constructivists rejected the idea of the autonomy of art, which should instead be a means of production. While Rodchenko experimented with abstraction and later abandoned painting altogether, others, such as Yuri Pimenov and Alexander Deineka, looked for new forms within figurative art to depict new themes. Deineka's important early work *The Coal Miner* (lot 241) dates from this time when artists were looking to define the role of easel painting in a Socialist society. Another example in the sale is Serafima Ryangina's *Student Excursion to the Baltic Shipyard* from 1930, its extreme perspective reminiscent of Rodchenko's photographs, in which the artist addresses the role of women in building the new society.

In the early 1930s, all independent artistic organisations were dissolved and Socialist Realism was decreed the only recognised style. This period is often seen as the end of experimentation. However, as the works in this catalogue show, the art of the Soviet Union continued to be diverse and evolve.

Alexander Gerasimov's portrait of Stalin and Voroshilov at the Kremlin, a classic of Socialist Realism and example of how art served Stalin's cult of personality, was no longer needed by the late 1950s and he painted it over with a view of a collective farm (lot 267). In the 1960s, in the more liberal climate of Khrushchev's Thaw, artists abandoned the polished style of the Stalinist era and produced raw pictures of workers, depicting the harsh reality of working on the country's vast construction projects. This became known as the Severe Style in Soviet art, of which Viktor Popkov's *Builders of Bratsk* (lot 277) is one of the best-known examples.

In the 1970s and 1980s, unofficial artists such as Vitaly Komar (lot 318) and Erik Bulatov reappropriated Soviet symbols and icons in their work, exposing the disconnect between propaganda and reality. In his *Farewell Lenin* from 1991 (lot 323), Bulatov captures a moment when Russia was once again at the crossroads.

Still too little known outside the region itself, the artistic legacy of the Soviet Union is slowly gaining the international recognition it deserves, thanks to a number of ambitious exhibitions which have taken place over the course of this year. We at Sotheby's are proud to organise our first ever sale exclusively dedicated to art from the Soviet period to mark the centenary of the Revolution.

## Lord Poltimore

Chairman Sotheby's Russia and the CIS  
Deputy Chairman, Sotheby's Europe



201 (one of three)

## PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

LOTS 201-204

/201

### VARIOUS ARTISTS

A Group of Three Post-Revolutionary Posters

lithographs

largest: 85 by 57.5cm, 34½ by 22½in.; smallest: 44 by 69cm, 17¼ by 27in.

(3)

Including *Retribution*, *Armed Forces in Russia* and *The Final Hour* (Viktor Deni, 1920, Moscow: Gosudarstvennoe izdatel'stvo, edition: 5,000).

£2,500-3,500

€2,850-3,950 US\$3,350-4,650

/202

### DMITRY MOOR

1883 - 1946

A Red Present to the White Gentleman, 1920

lithograph

81 by 59cm, 31¾ by 23¼in.

Moscow: Literaturno-izdatelsky otdel Politupravleniya RV R. Edition: 30,000

A leading artist of early Soviet propaganda posters, Dmitry Stakhievich Orlov adopted the pseudonym 'Moor' after the principal character in Schiller's *Robbers*, an idealistic anarchist. His Civil War posters *A Red Present* and *Did You Volunteer?* have become iconic images of this period.

£1,000-1,500

€1,150-1,700 US\$1,350-2,000



202

/203

## YURI IVANOVICH PIMENOV

1903-1977

We Are Building Socialism, 1928

lithograph

70 by 52.5cm, 27½ by 20¾in.

Moscow and Leningrad: GOSIZDAT  
Edition: 35,000

£ 4,000-6,000

€4,500-6,800 US\$5,300-8,000

/204

## YURI IVANOVICH PIMENOV

1903-1977

All to the Review!, 1928

lithograph

106 by 71cm, 41¾ by 28in.

Moscow: Pravda i Bednota  
Edition: 15,000

£ 5,000-7,000

€5,700-7,900 US\$6,700-9,300



203



204

# PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

LOTS 205–210



205

“BY ACTIVELY PARTICIPATING IN THE UNFOLDING SOCIALIST OFFENSIVE THROUGH THE FACTORY KITCHEN AND LAUNDRY, CINEMA AND RADIO, AND SUPPORTING THE FACTORY AND COLLECTIVE FARM, THE CONSUMERS’ COOPERATIVE SUITABLY COMMEMORATES THE XIII ANNIVERSARY OF OCTOBER.”

/205

ANONYMOUS

Cooperation, 1930

lithograph

104 by 70cm, 41 by 27½in.

Moscow: Tipo-litografiya Tsentrsoyuza

Edition: 30,000

Alexander Alexeev has been suggested as the possible artist.

£ 6,000-8,000

€6,800-9,000 US\$8,000-10,600

/206

ALEXANDER  
ALEXANDROVICH DEINEKA

1899-1969

During the Period of the First Five-Year Plan, 1933

lithograph

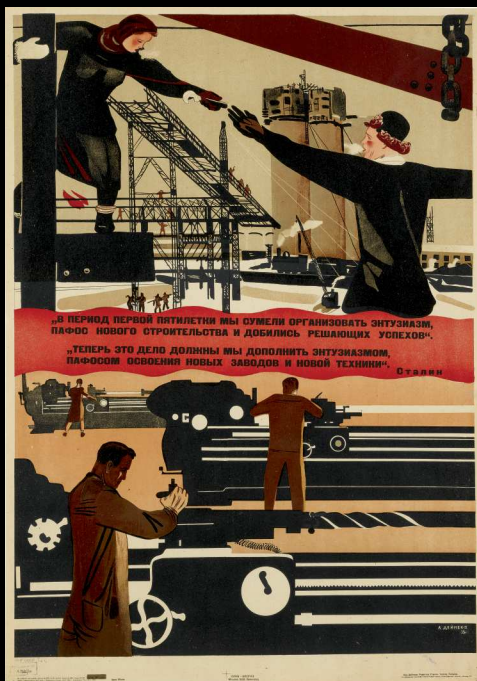
101.6 by 71.1cm, 40 by 28in.

Moscow and Leningrad: OGIZ-IZOGIZ

Edition: 23,000

£ 7,000-9,000

€7,900-10,100 US\$9,300-12,000



206

“DURING THE PERIOD OF THE FIRST FIVE-YEAR PLAN WE WERE ABLE TO ORGANIZE THE ENTHUSIASM AND ZEAL OF THE NEW CONSTRUCTION AND ACHIEVED DECISIVE SUCCESS. / “NOW WE MUST BUILD ON THIS SUCCESS WITH THE ENTHUSIASM AND ZEAL THAT COMES WITH MASTERING NEW FACTORIES AND NEW TECHNOLOGIES.”

STALIN



207

/207

## ANONYMOUS

First of May Celebrations, 1920

lithograph  
47.5 by 62.5cm, 18¾ by 24¼in.

Petrograd: Gosudarstvennoe izdatel'stvo

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

/208

## NIKOLAI NIKOLAEVICH KOGOUT

1891-1959

Proletariat of the World Unite!,  
circa 1920

lithograph  
82.5 by 59.5cm, 32½ by 23¼in.

Moscow: Literaturno-izdatelsky otdel  
Politupravleniya R.V.S.R.

Text in Russian and Tatar.

Ω £1,500-2,000  
€1,700-2,250 US\$2,000-2,650



208



209

/209

**ALEXANDER  
ALEXANDROVICH DEINEKA**

1899-1969

China on the Path of Liberation from  
Imperialism, 1930

lithograph  
77 by 109cm, 30¼ by 42¾in.

Moscow and Leningrad: IZOGIZ  
Edition: 30,000

Ω £4,000-6,000  
€4,500-6,800 US\$5,300-8,000



210

/210

**ANNA KAZIMIROVNA  
BOROVSKAYA**

1901-1983

1 600 000 New Workers for the  
Five-Year Plan, 1931

lithograph  
71.5 by 51.3cm, 28¼ by 20¼in.

Moscow and Leningrad: OGIZ-IZOGIZ  
Edition: 25,000

Ω £1,500-2,000  
€1,700-2,250 US\$2,000-2,650



/211

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## GUSTAV KLUTSIS

1895-1938

A Complete Set of Nine Postcards  
for the All Union Spartakiada, 1928

lithograph

15 by 10.5cm, 6 by 4¼in.

### PROVENANCE

Acquired in East Berlin by the present owner in  
1986

Moscow: Izvestiya

Edition: 15,000

Ω £5,000-7,000

€5,700-7,900 US\$6,700-9,300



211 (four of nine)

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## ALEXANDER RODCHENKO

1891-1956

Advertisement for the State Airline  
Dobrolet, 1923

lithograph

71 by 53.5cm, 28 by 21in.

### PROVENANCE

Estate of the artist

Museum of Modern Art, Oxford

Acquired from the above by the present owner

Moscow: Tipo-litografiya Vozdushnogo Flota

£6,000-8,000

€6,800-9,000 US\$8,000-10,600



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## ALEXANDER RODCHENKO

1891-1956

Advertisement for the State Airline  
Dobrolet, 1923

lithograph

35 by 46cm, 13¾ by 18in.

### PROVENANCE

Estate of the artist

Museum of Modern Art, Oxford

Acquired from the above by the present owner

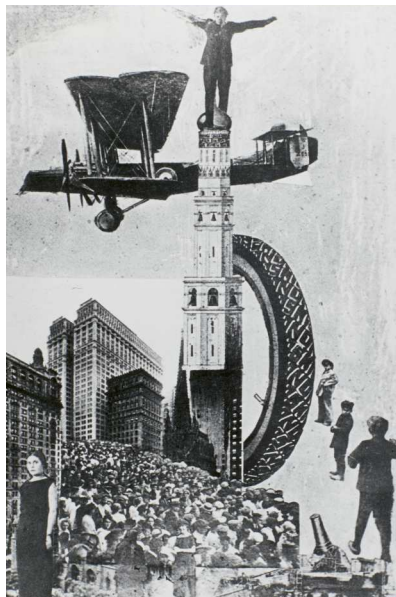
Moscow: Tipo-litografiya Vozdushnogo Flota

£8,000-12,000

€9,000-13,500 US\$10,600-15,900



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214 (six of nine)

/214

## ALEXANDER RODCHENKO

1891-1956

### *Pro Eto* (About This), 1923

four signed in Cyrillic and dated in the negative nine silver prints, printed later each approximately: 35 by 22cm, 14 by 8¾in.

#### PROVENANCE

Estate of the artist  
Museum of Modern Art, Oxford  
Acquired from the above by the present owner

#### EXHIBITED

Oxford, Museum of Modern Art, *Alexander Rodchenko*, February - March 1979

#### LITERATURE

Exhibition catalogue, *Alexander Rodchenko*, Oxford: Museum of Modern Art 1979, pp.59-67 illustrated  
N.Aseev, *Aleksandr Rodchenko*, New York: Museum Of Modern Art, 1998, pp.178-182 illustrated (original photocollages)

This series of photocollages is Rodchenko's interpretation of Vladimir Mayakovsky's love poems to Lily Brik.

Photocollage was born of the mass-propagation of newly illustrated magazines and newspapers at the beginning of the 20th century. John Heartfield and Hannah Höch were among those who experimented with this new technique in western Europe, while Rodchenko and Gustav Klutssis were doing so in Russia. These compositions characterised by their unexpected combinations are a Soviet avant-garde alternative to painting.

The most remarkable photocollages are the cover and illustrations for Mayakovsky's poem *Pro Eto* (About This), 1923 in which Mayakovsky writes of his painful separation from Lily Brik. The abrupt juxtapositions of Rodchenko's collages evoke the vivid imagery and poetic leaps of Mayakovsky's verse.

£15,000-20,000

€16,900-22,500 US\$19,900-26,500

/215

## ALEXANDER RODCHENKO

1891-1956

- i. Liubov Popova, 1924
- ii. Anton Lavinski, 1924
- iii. Nikolai Aseev, 1927
- iv. Nikolai Aseev, 1927
- v. Alexander Dovzhenko, 1928

variously inscribed on the reverse  
five silver prints, probably printed in the 1940s  
largest: 17 by 11cm, 6¾ by 4¼in.;  
smallest: 9.5 by 11.5cm, 3¾ by 4½in.

### PROVENANCE

Estate of the artist  
Museum of Modern Art, Oxford  
Acquired from the above by the present owner

### EXHIBITED

Oxford, Museum of Modern Art, *Alexander Rodchenko*, February - March 1979

### LITERATURE

N.Aseev, *Aleksandr Rodchenko*, New York:  
Museum of Modern Art, 1998, p.238 illustrated

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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## ALEXANDER RODCHENKO

1891-1956

- i. *Varvara Stepanova*, 1924
- ii. *Lily Brik*, 1924

on the reverse; i. titled in Cyrillic *Stepanova*, dated  
and stamped with Rodchenko stamp, ii. titled in  
Latin and dated

two early silver prints, probably printed before  
1940

i. 13 by 9 cm, 5 by 3½in.

ii. 8.5 by 11.5 cm, 3¼ by 4½in.

### PROVENANCE

Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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217

/217

## ALEXANDER RODCHENKO

1891-1956

Workers' Club Installation, Decorative Arts Exhibition, Paris, 1925

on the reverse, stamped with the Rodchenko and Stepanova archive stamp and variously inscribed in Cyrillic  
vintage silver print  
11.5 by 14.5cm, 4½ by 5¾in.

### PROVENANCE

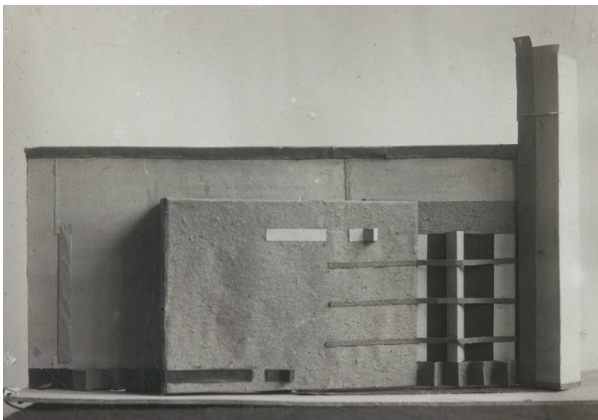
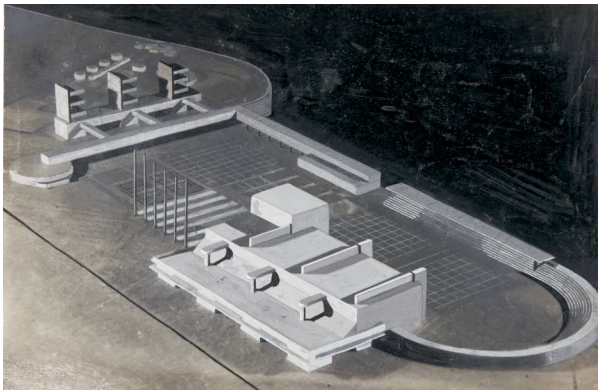
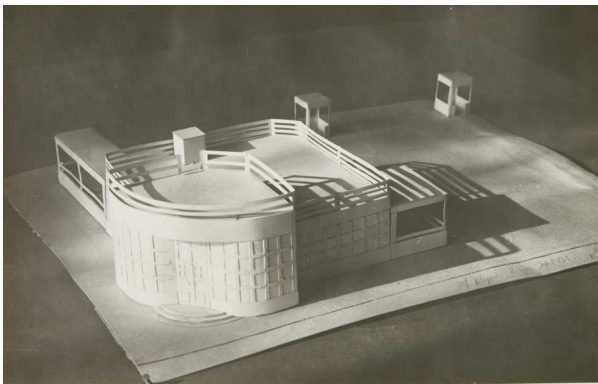
Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

### LITERATURE

Exhibition catalogue *Alexander Rodchenko*, Oxford: Museum of Modern Art, 1979, p.31 illustrated (variant)  
S.Khan-Magomedov, *Vkhutemas, Moscou 1920-1930*, Paris: Edition du Regard, 1990, p.431 illustrated  
N.Aseev, *Aleksandr Rodchenko*, New York: Museum Of Modern Art, 1998, p.222 illustrated

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



218 (three of twelve)

/218

## VKHUTEMAS

Architectural Models and Space Projects, 1920s

six signed in Cyrillic by the respective architects, all variously inscribed  
twelve vintage silver prints, three mounted on original card  
largest: 15.5 by 23.5cm, 6 by 9¼in.; smallest: 5 by 13.5cm, 2 by 5¼in.

### PROVENANCE

Selim Khan-Magomedov  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

### LITERATURE

S.Khan-Magomedov, *Vkhutemas, Moscou 1920-1930*, Paris: Edition du Regard, 1990, vol 2.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

/219

## ALEXANDER RODCHENKO

1891-1956

- i. Worker, White Sea Canal, *circa* 1932
- ii. Construction of the White Sea Canal, 1933
- iii. Belomor Channel, 1933

on the reverse, Rodchenko stamp  
three vintage silver prints  
largest: 16 by 24.5cm, 6¼ by 9¾in.; smallest: 8.5 by 6cm, 3¾ by 2¼in.

### PROVENANCE

Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

### LITERATURE

N.Aseev, *Aleksandr Rodchenko*, New York: Museum Of Modern Art, 1998, p.284 illustrated (variant)

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

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## ALEXANDER RODCHENKO

1891-1956

Two Generations, 1929

variously inscribed on the reverse  
vintage silver print, flush-mounted to card  
16 by 11cm, 6¼ by 4¼in.

### PROVENANCE

Estate of the artist  
Museum of Modern Art, Oxford  
Acquired from the above by the present owner

### EXHIBITED

Oxford, *Museum of Modern Art, Alexander Rodchenko*,  
February - March 1979

### LITERATURE

N.Aseev, *Aleksandr Rodchenko*, New York: Museum Of Modern Art, 1998, p.127 illustrated

This specific image was used as part of Rodchenko's wall of prints at the 1935 exhibition *Works of the Masters of Soviet Photography (Vystavka rabot masterov sovetskogo fotoiskusstva)* in Moscow.

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



219 (one of three)



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221

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## ALEXANDER RODCHENKO

1891-1956

First of May Demonstrations, 1937

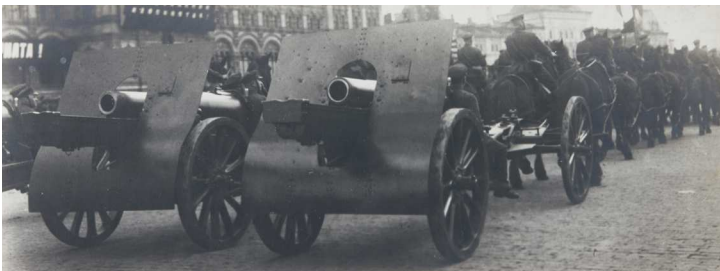
on the reverse, Rodchenko and Stepanova Archive stamp, titled in Latin and dated by an unknown hand  
vintage silver print  
13.5 by 20cm, 5¼ by 7¾in.

### PROVENANCE

Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

£5,000-7,000

€5,700-7,900 US\$6,700-9,300



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## ALEXANDER RODCHENKO

1891-1956

Cannons, Guns on parade, circa 1925

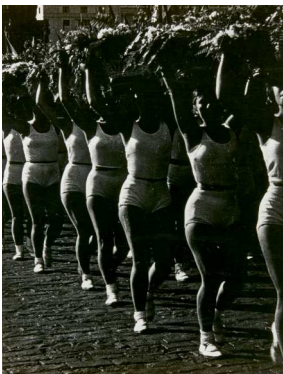
on the reverse, Rodchenko stamp  
vintage silver print  
9 by 23.5cm, 3½ by 9¼in.

### PROVENANCE

Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

£4,000-6,000

€4,500-6,800 US\$5,300-8,000



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## ALEXANDER RODCHENKO

1891-1956

- i. Rythmics Gymnastics, 1936
- ii. Drummers, Sports Parade, 1936
- iii. Wheel, 1936

on the reverse, i. Rodchenko stamp, iii. dated in pencil, all inscribed in an unknown hand  
three silver prints, printed later  
largest: 23 by 17.5cm, 9 by 7in.;  
smallest: 11 by 14cm, 4¼ by 5½in.

### PROVENANCE

Estate of the artist  
Museum of Modern Art, Oxford  
Acquired from the above by the present owner

### EXHIBITED

Oxford, Museum of Modern Art, *Alexander Rodchenko*, February - March 1979

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

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## ALEXANDER RODCHENKO

1891-1956

### USSR in Construction, 1933

on the reverse, titled in Latin and dated, variously  
inscribed in an unknown hand  
vintage silver print  
16.5 by 10.5cm, 6½ by 4¼in.

#### PROVENANCE

Estate of the artist  
Museum of Modern Art, Oxford  
Acquired from the above by the present owner

#### EXHIBITED

Oxford, Museum of Modern Art, *Alexander Rodchenko*,  
Museum of Modern Art, Oxford, February - March 1979

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

/225

## ALEXANDER RODCHENKO

1891-1956

### The Rhine Wheel, 1935-1937

on the reverse, Rodchenko stamp and dated 1940  
silver print, printed probably 1940  
13 by 18cm, 5 by 7in.

#### PROVENANCE

Estate of the artist  
Howard Schickler Fine Art, New York  
Acquired from the above by the present owner

#### LITERATURE

Exhibition catalogue *Alexander Rodchenko*, Oxford: Museum of  
Modern Art, 1979, p.127 illustrated  
N.Aseev, *Aleksandr Rodchenko*, New York: Museum Of Modern  
Art, 1998, p.290 illustrated

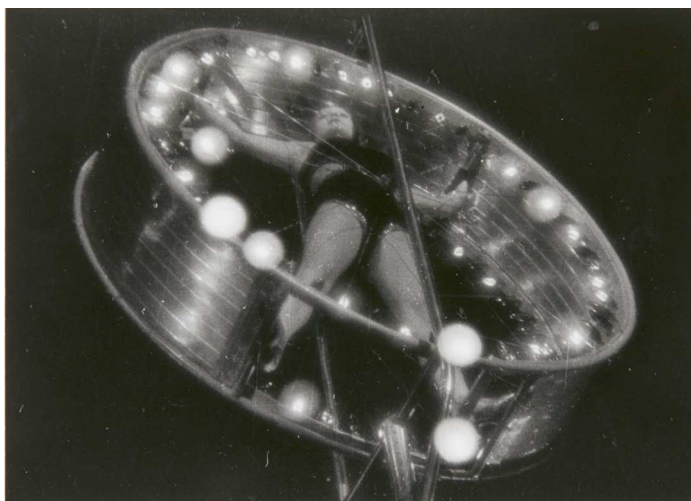
Dated both 1935 and 1937 in the aforementioned exhibition  
catalogues.

£5,000-7,000

€5,700-7,900 US\$6,700-9,300



224



225



226

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## LEV PAVLOVICH LAPIN

1898-1962

Four Prints

one annotated on the reverse  
linocut

largest: 30 by 22cm, 11¾ by 8½in.;  
smallest: 22 by 15.5cm, 8½ by 6in. (sheet sizes)  
(4)

### LITERATURE

I.Galeev et al., *Lev Lapin, 1898-1962*, Moscow: Skorpion, 2006, pp.76, 104, 110 and 120 illustrated

Executed in 1933-1935

£1,500-2,000

€1,700-2,250 US\$2,000-2,650



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## LEV PAVLOVICH LAPIN

1898-1962

Four Works on Paper

one signed and dated 30 I.I.

one ink on paper, three linocuts

largest: 18 by 12cm, 7 by 4¾in.;  
smallest: 14.5 by 9.5cm, 5¾ by 3¾in. (image sizes)  
(4)

### LITERATURE

I.Galeev et al., *Lev Lapin, 1898-1962*, Moscow: Skorpion, 2006, pp.34, 72, 88 and 100 illustrated

Executed in 1933-1934

£1,500-2,000

€1,700-2,250 US\$2,000-2,650



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## MECHISLAV VASILIEVICH DOBROKOVSKY

1895-1938

Morning

signed with initials in Cyrillic and dated 22 I.r.

ink on paper

34.5 by 21cm, 13½ by 8¼in.

£2,000-3,000

€2,250-3,400 US\$2,650-4,000





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PROPERTY FROM A PRIVATE COLLECTION

## YULIA GRIGORIEVNA ARAPOVA

1890-1976

### The Field of Mars, White Nights

signed with a monogram and dated 1924 i.l., dated 1921 m.l.; further signed twice with a monogram, titled in Cyrillic, inscribed *Leningrad* and dated 1924 on the reverse pencil on card

34 by 45cm, 13½ by 17¾in.

Yulia Arapova (also 'Kapitanova') went on from VKhUTEMAS in Moscow to join Filonov's school and the Workshop of Analytical Art (MAI) in Leningrad in the late 1920s. At the First Public Exhibition of Fine Arts in 1930 she exhibited (under the pseudonym Julian Koltsov) *Field of Mars*, which is also the setting for the present earlier grotesque scene. The monument behind with the quotation from Lunacharsky still stands today: 'From the depths of oppression, privation and ignorance, YOU THE PROLETARIAT have risen up to attain freedom and happiness for yourselves. You will bring happiness to all mankind and freedom from SLAVERY.'

£10,000-15,000

€11,300-16,900 US\$13,300-19,900



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## BORIS ALEXANDROVICH TALBERG

1930-1984

Design for a Mural for the Neftyanikov Palace of Culture

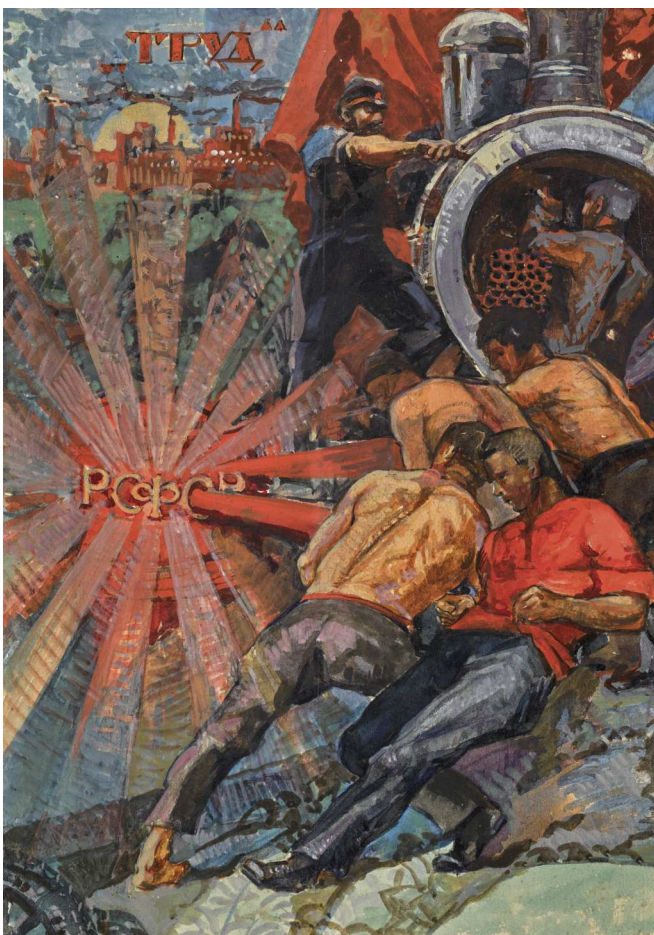
signed and inscribed in Cyrillic on the reverse  
tempera over pencil on paper  
32.5 by 48cm, 12¾ by 19in.

Executed in 1965

The Palace of Culture in Neftyanikov, Omsk, was an impressive example of Soviet architecture completed in the early 1960s under the direction of head architect Moisei Miskevich. The façade celebrating the union of work and leisure, science and culture, was completed by Mikhail Slobodin; Boris Talberg was commissioned to work on the monumental interior murals including *The Conquerors of Siberia* in the foyer.

± £1,500-2,000

€1,700-2,250 US\$2,000-2,650



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## STEPAN MIKHAILOVICH KARPOV

1890-1929

Design for the Wall Panel *Labour* in the Orenburg Garrison Club

signed twice and variously inscribed in Cyrillic in the margins  
gouache on paper  
image size: 27 by 20cm, 10¾ by 7¾in.

### PROVENANCE

The artist's studio until 1929

Serafima Vasilievna Ryangina (1891-1955), the artist's widow until 1955

Boris Nikolaevich Yakovlev (1890-1972), Ryangina's second husband, until 1972

Yakovlev's widow until 1990

Acquired from the above by the present owner

Executed before 1922

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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## FEDOR PAVLOVICH RESHETNIKOV

1906-1989

The Chelyuskin Crew on a Floe

oil on canvas  
55.5 by 75.5cm, 21¾ by 29¾in.

### PROVENANCE

The artist's estate

± £5,000-7,000

€5,700-7,900 US\$6,700-9,300

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## BORIS VYACHESLAVOVICH IORDANSKY

1903-1983

'Stalin is Peace'. Mural Design for Kievskaya  
Railway Station in Moscow

gouache over pencil on paper laid on card  
76.5 by 49cm, 30 by 19¼in.

### PROVENANCE

Acquired directly from the artist's estate in the early 2000s

Executed in 1952

£2,000-3,000

€2,250-3,400 US\$2,650-4,000



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## MECHISLAV VASILIEVICH DOBROKOVSKY

1895-1938

Oil Fields

signed with initials in Cyrillic l.r.  
oil on card  
33 by 27cm, 13 by 10½in.

### PROVENANCE

The artist's estate

Executed in the 1930s

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

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## MECHISLAV VASILIEVICH DOBROKOVSKY

1895-1938

The Steel Worker

oil on paper laid on cardboard  
35 by 26cm, 13¾ by 10¼in.

### PROVENANCE

The artist's estate

Executed in the 1930s

£5,000-7,000

€5,700-7,900 US\$6,700-9,300

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## OLGA DMITRIEVNA YANOVSKAYA

1900-1998

Furnace

signed in Cyrillic and dated 31 l.r.  
oil on canvas laid on board  
98 by 63.5cm, 38½ by 25in.

### PROVENANCE

Acquired from the artist's estate in 2005

£10,000-15,000

€11,300-16,900 US\$13,300-19,900



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## YURI IVANOVICH PIMENOV

1903-1977

### Male Portrait

signed with a monogram and dated 1923 l.l.  
pencil, ink and wash on paper  
25 by 20.5cm, 9¾ by 8in.

#### PROVENANCE

The artist's family

This early work dates from Pimenov's formative period at VKhUTEMAS where he first came into contact with Alexander Deineka and Andrei Goncharov, the so-called *Group of Three* whom Federov-Davidov declared 'heralds of the future' in his review of their joint exhibition in 1924, 'and the hallmarks of that future one might term Expressionist Realism'.

£50,000-70,000

€56,500-79,000 US\$66,500-93,000

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## YURI IVANOVICH PIMENOV

1903-1977

### 'A New Round of Beers Appeared on the Table', Illustration for a Newspaper

signed with an initial in Cyrillic, inscribed *Moskva* and dated 30 l.r.  
ink and wash on paper  
44 by 30.5cm, 17¼ by 12in.

£70,000-90,000

€79,000-101,000 US\$93,000-120,000



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## SERAFIMA VASILIEVNA RYANGINA

1891-1955

### Student Excursion to the Baltic Shipyard

signed in Cyrillic and dated 30 I.r.; further bearing a Venice Biennale exhibition label on the reverse and the remnants of a Russian label on the stretcher  
oil on canvas  
100 by 149.5cm, 39½ by 58¾in.

#### EXHIBITED

Venice, XVIII *Esposizione Internazionale d'Arte di Venezia*, 1932

#### LITERATURE

Exhibition catalogue XVIIIa *Esposizione Biennale Internazionale d'Arte*, Venice, 1932, p.271, no.95 listed as *Le studentesse universitarie al lavoro*

R.Kaufman, *Serafima Vasilievna Ryangina*, Moscow, Leningrad: *Sovetskii khudozhnik*, 1948, illustrated b/w and listed as *Ekskursiya robotnits na verfi. Leningrad*

S.Razumovskaya, *Serafima Vasilievna Ryangina*, Moscow: *Sovetskii khudozhnik*, 1957, p.89 listed as *Ekskursiya robotnits na verf'*

± £100,000-150,000

€113,000-169,000 US\$133,000-199,000

## СЕРАФИМА ВАСИЛЬЕВНА РЯНГИНА

1891-1955

### Вузовки на практике. Балтийский завод

подписана по-русски и датирована 30 справа внизу; снабжена выставочной этикеткой Венецианской биеннале на обороте, на подрамнике имеются остатки русской этикетки  
холст, масло  
100 x 149,5 см, 39½ x 58¾ дюймов

#### ВЫСТАВКИ

Венеция, XVIII *Esposizione Internazionale d'Arte di Venezia*, 1932

#### ЛИТЕРАТУРА

Каталог выставки XVIIIa *Esposizione Biennale Internazionale d'Arte*, Венеция, 1932, с. 271, № 95 указана как *Le studentesse universitarie al lavoro*

Р. Кауфман, *Серафима Васильевна Рянгина*, Москва, Ленинград: Советский художник, 1948, илл. ч/б и указана в списке как *Экскурсия работниц на верфи. Ленинград*  
С. Разумовская, *Серафима Васильевна Рянгина*, Москва: Советский художник, 1957, указана в списке на с. 89 как *Экскурсия работниц на верфь*



Fig. 1, *Higher and Higher*, 1934.  
Kiev Museum of Russian Art



Fig. 2, *Agitbrigada*, 1931.  
State Tretyakov Gallery





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Fig. 3. The present lot on view at the XVIII Venice Biennale in 1932

*Student Excursion to the Baltic Shipyard* is the first major work by Ryangina to appear at auction. Commissioned by the Association of Artists of the Revolution (AKhR) in 1930, it is part of a series on the Baltic Shipyard in Leningrad. In 1932 it was exhibited at the XVIII Venice Biennale (fig.3) alongside such masterpieces of the period as Alexander Deineka's *Textile Workers* (1927, State Russian Museum) and Petr Vilyams's *Automobile Race* (1930, State Tretyakov Gallery). In the official list of Soviet entries the present lot figures as no.109 and is priced at 400 rubles, the most expensive and evidently the most important of Ryangina's exhibits that year.

The work responded to the agenda of the Soviet organisers who saw the Biennale as an opportunity to demonstrate the economic, industrial and moral strength of socialism. Ryangina depicts the new Soviet life in 'revolutionary development': the female engineering students are in the process of learning from one female and two male workers of the Baltic shipyard. The students' red kerchiefs serve as colour accents in the composition and can be read as proud symbols of their unwavering allegiance to socialism.

The most striking feature of the painting is perhaps its perspective. The unusual, elevated viewpoint is reminiscent of Rodchenko's photographs from the 1920s and early 1930s (see lot 219). As was the case with many artists of her generation, Ryangina's work of the period was later criticised by Soviet art history. Razumovskaya, for example, lauds Ryangina's choice of subject and her depiction of the 'sombre silver-grey Leningrad sky', but dismisses this painting and another, *Agitation Brigade* (fig.2), as the works of an artist who 'pays tribute to innovative, formalist explorations' (S.Razumovskaya, *Serafima Vasilievna Ryangina*, Moscow, 1957, pp.26-27).

*Вузовки на практике. Балтийский завод* – первая крупная работа Серафимы Рянгиной, представленная на аукционе. Выполненная по заказу Ассоциации художников революции (АХР) в 1930 году, она входит в серию, посвященную Балтийскому судостроительному заводу в Ленинграде. В 1932 году работа выставлялась на VIII Венецианской биеннале (рис. 3) наряду с такими шедеврами того времени, как *Текстильщицы* Александра Дейнеки (Государственный Русский музей) и *Автопробег* Петра Вильямса (Государственная Третьяковская галерея). В официальном списке участников выставки от Советского Союза данный лот фигурирует под номером 109 и оценивается в 400 рублей – то есть, является самым дорогим и, по всей видимости, наиболее важным из экспонатов Рянгиной того года.

Картина отвечала пропагандистским целям советских организаторов биеннале, которые рассматривали биеннале как возможность представить экономическую, промышленную и моральную силу социализма. Рянгина изображает новую советскую жизнь в «революционном развитии»: студентки инженерных специальностей обучаются у работающих на Балтийском судостроительном заводе женщины и двух мужчин. Красные платки студенток служат цветовыми акцентами композиции и могут быть интерпретированы как гордые символы их непоколебимой верности социализму.

Самой яркой особенностью данной картины, пожалуй, является ее перспектива. Необычная точка обзора сверху отсылает к фотографиям Родченко 1920-х и начала 1930-х годов (см. лот 219). Как и в случае со многими художниками ее поколения, творчество Рянгиной того периода было позже подвергнуто критике советской историей искусства. Разумовская, например, одобряет выбор сюжета Рянгиной и ее изображение «мрачного серебристо-серого ленинградского неба», но отрицательно отзываясь о данной картине и работе *Агитбригада* (рис. 2), как о произведениях художника, который «платит дань новаторским формалистским изыскам» (*Серафима Васильевна Рянгина*, Москва, 1957, с. 26-27).

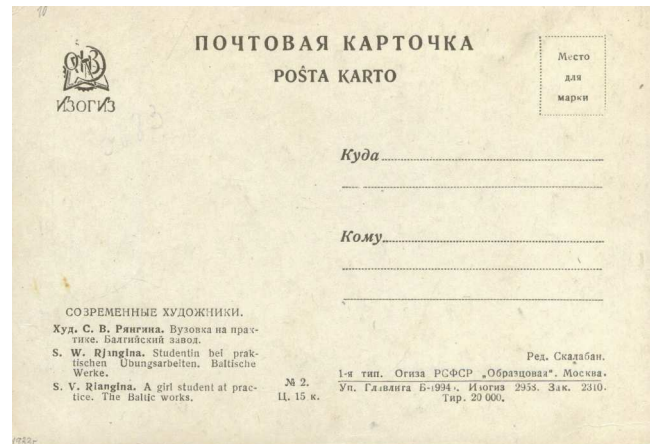


Fig. 4. The present lot illustrated on a postcard published by IZOGIZ in 1933

*Student Excursion to the Baltic Shipyard* is not only representative of this period of transition in the arts in the Soviet Union, but also of Ryangina's oeuvre in general. She is best known for her visual panegyrics to the new types of Soviet woman who emerged in the late 1920s, exemplified in her iconic work, *Higher and Higher* (fig.1). In the present lot, the female students and ship builder are immersed in productive activities, representing their active role in building the new society. Although the emphasis of the title is on the students, it is the female ship builder, depicted in the very centre of the composition, who is shown as the protagonist and role model for the new generation. Reflecting on her career in 1951, Ryangina remarked:

*'For thirty years, I have held the belief that the most exciting and brightest figure in our lives is the flourishing Soviet woman. In truth, this figure was the great force that came out of the first Five Year Plan and immortalised itself through heroic acts during the Great War. Representations of such women did not exist in the art of the past, since they were born out of the great flame of the October Revolution.'* (quoted in S.Razumovskaya, *Serafima Vasilievna Ryangina*, Moscow, 1957, p.49).

Published as a postcard by *Izobrazitelnoe Iskusstvo* in 1933 (fig.4), *Student Excursion to the Baltic Shipyard* is one of the few works from Ryangina's early career to remain in private hands.

*Вузовка на практике. Балтийский завод* не только отражает период больших перемен в художественном мире Советского союза, но также является характерной для творчества Рянгиной. Художница более всего известна широкому зрителю своими образами новой советской женщины, возникшей в конце 1920-х годов, ярким примером которого стала ее знаковая работа *Все выше!* (рис. 1). На данной картине студентки и кораблестроители запечатлены в процессе производственной деятельности, что отражает их активную роль в строительстве нового общества. Несмотря на то, что в названии картины акцент сделан на студентах, в самом центре композиции изображена женщина-кораблестроитель. Именно она представлена как главная героиней и пример для подражания для нового поколения. Размышляя о своем творчестве, в 1951 году Рянгина говорила:

*«Тридцать лет назад, с первых лет работы я почувствовала, что самым волнующим и ярким образом в нашей жизни является образ расцветающей советской женщины. Это действительно была «великая сила», которая выросла в годы первых пятилеток и героическими подвигами обессмертила себя в годы войны. Образов таких женщин не было в старом искусстве, они рождены великим пламенем Октября»* (цит. по *Серафима Васильевна Рянгина*, Москва, 1957, с. 49).

Напечатанная на художественной открытке издательства «Изобразительное искусство» в 1933 году (рис. 4), *Вузовки на практике. Балтийский завод* – одна из немногих ранних работ Рянгиной, находящаяся в частной коллекции.

# PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

LOTS 240–242



Raymond Johnson

With the advent of Perestroika in the mid-1980s and the transition toward a more open society brought about by Mikhail Gorbachev's reforms, international interest in the artistic legacy of the Soviet Union began to grow. In 1932, the Central Committee of the Communist Party had declared that all existing literary and artistic organisations should be disbanded and replaced with single unions for each artistic profession. The Central Committee's decree had precluded audiences in the West from experiencing the full diversity of Soviet art for decades.

Critics had long-since recognised that the USSR was home to world-class ballet dancers, writers, poets and musicians, but many now began to wonder whether the country's artists were equally motivated to greatness, and none more so than Raymond Johnson. An avid collector already, Mr Johnson started to purchase Soviet-era paintings from the late 1980s onwards, making regular trips to Russia and visiting artists in their studios and meeting their families wherever possible.

His thirty year adventure in collecting has culminated in one of the greatest privately-owned collections of Soviet-era art. In 2002 he was instrumental in founding the Museum of Russian Art in Minneapolis; in 2004, Mr Johnson was named an honorary consul of the Russian Federation; on 19 January 2006, he was awarded the Order of Friendship by the Russian Federation in recognition of 20 years of efforts to enhance cultural understanding between Russia and the United States.

These extraordinary achievements and the artistic legacy that he has preserved represent only a fraction of his experience as a collector however. 'What is most important to me' he explained, 'is that we developed great and long-lasting relationships with the artists and their families. For me, the exceptional training combined with the passion and spirit of these artists is irresistible. The artistry, mastery and craftsmanship took my breath away.'



Lot 240 on display at The Museum of Russian Art in Minneapolis

С началом перестройки в середине 1980-х годов и переходом к более открытому обществу вследствие реформ Михаила Горбачева, международный интерес к художественному наследию Советского Союза начал расти. В 1932 году Центральный комитет Коммунистической партии объявил, что все существующие литературно-художественные организации должны быть упразднены и заменены едиными творческими союзами, управляемыми государством. Постановление ЦК десятилетиями не позволяло западной публике ознакомиться с разнообразием искусства советской эпохи.

Международная критика давно признала СССР родиной писателей, поэтов, танцоров балета и музыкантов мирового уровня. В 1980-х годах многие начали задаваться вопросом, достигли ли подобных высот и советские художники. Как никого другого этот вопрос интересовал Рэймонда Джонсона, который к этому времени уже был увлеченным коллекционером. С конца 1980-х годов Джонсон начал активно собирать советские картины, регулярно приезжая в Россию, посещая мастерские художников и знакомясь при возможности с их семьями.

За 30 лет Джонсон сумел создать одну из самых величайших частных коллекций советской живописи. В 2002 году он внес решающий вклад в историю собирательства русской живописи, основав Музей русского искусства в Миннеаполисе. В 2004 году он был удостоен звания почетного консула Российской Федерации, а 19 января 2006 года награжден Орденом Дружбы в знак признания работы, направленной на расширение культурного обмена между Россией и США.

Эти выдающиеся достижения и художественное наследие, которые он сохранил, представляют собой, однако, лишь часть его деятельности. «Самое важное для меня, - поясняет Джонсон, - то, что мы наладили прекрасные и прочные отношения с художниками и их семьями. Для меня бесценны исключительный опыт, страсть к работе и дух этих художников. От их профессионализма, мастерства и тонкости дух захватывает».

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PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

## GEORGY IOSIFOVICH RUBLEV

1902-1975

### A Factory Party Meeting

inscribed in Cyrillic and dated 1933 on the reverse  
tempera on canvas  
160 by 200cm, 63 by 79in.

#### PROVENANCE

The family of the artist  
Acquired by the present owners in 1993

#### EXHIBITED

Oxford, The Museum of Modern Art, *Soviet Socialist Realist Painting: 1930s-1960s*, 12 January - 15 March 1992  
Fairfield, CT, Thomas J. Walsh Art Gallery, *Realism: The Spirit of Soviet Art 1932-1980*, 1 April - 17 July 2000  
Bloomington, MN, The Museum of Russian Art, *Benchmarks of Soviet Society*, 6 March - 30 May 2003  
Minneapolis, The Museum of Russian Art, *Perspectives of Russian Art*, 8 April - 5 August 2006  
Minneapolis, The Museum of Russian Art, *Shades of Red*, 5 March - 15 September 2011  
Minneapolis, The Museum of Russian Art, *The Art of Collecting*, 29 March - 7 September 2014

#### LITERATURE

Exhibition catalogue *Soviet Socialist Realist Painting: 1930s-1960s*, Oxford: The Museum of Modern Art, 1992, p.41, pl.IX illustrated  
M.Cullerne-Bown, *A Dictionary of Twentieth Century Russian and Soviet Painters, 1900-80s*, London: Izomar, 1998, illustrated p.263 and on the dust jacket  
M.Cullerne-Bown, *Socialist Realist Painting*, New Haven and London: Yale University Press, 1998, p.125, no.130 illustrated  
C.Kelly, *Children's World: Growing up in Russia 1890-1991*, New Haven: Yale University Press, 2007, p.87 mentioned in the text

± W £400,000-600,000

€449,000-675,000 US\$530,000-795,000

ИЗ КОЛЛЕКЦИИ РЭЙМОНДА И СЮЗАН ДЖОНСОН

## ГЕОРГИЙ ИОСИФОВИЧ РУБЛЕВ

1902-1975

### Партийное собрание на фабрике

надписана по-русски и датирована 1933 на обороте  
холст, темпера  
160 x 200 см, 63 x 79 дюймов

#### ПРОВЕНАНС

Семья художника  
Приобретена нынешними владельцами в 1993 году

#### ВЫСТАВКИ

Оксфорд, Музей современного искусства, *Soviet Socialist Realist Painting: 1930s-1960s*, 12 января - 15 марта 1992  
Фэрфилд, Коннектикут, Thomas J. Walsh Art Gallery, *Realism: The Spirit of Soviet Art 1932-1980*, 1 апреля - 17 июля 2000  
Блумингтон, Миннесота, Музей русского искусства, *Benchmarks of Soviet Society*, 6 марта - 30 мая 2003  
Миннеаполис, Музей русского искусства, *Perspectives of Russian Art*, 8 апреля - 5 августа 2006  
Миннеаполис, Музей русского искусства, *Shades of Red*, 5 марта - 15 сентября 2011  
Миннеаполис, Музей русского искусства, *The Art of Collecting*, 29 марта - 7 сентября 2014

#### ЛИТЕРАТУРА

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М. Каллерн-Боун, *A Dictionary of Twentieth Century Russian and Soviet Painters, 1900-80s*, Лондон: Izomar, 1998, илл. на с. 263 и на обложке  
М. Каллерн-Боун, *Socialist Realist Painting*, Нью-Хейвен и Лондон: Yale University Press, 1998, с. 125, илл. № 130  
К. Келли, *Children's World: Growing up in Russia 1890-1991*, Нью-Хейвен: Yale University Press, 2007, с. 87 упоминается в тексте



Fig. 1. The present lot illustrated on the dust jacket of Matthew Cullerne-Bown's *Dictionary of Twentieth Century Russian and Soviet Painters*, 1998



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Fig. 2. *Seamstresses*, 1929, State Tretyakov Gallery

The name of Georgy Rublev was all but forgotten until the exhibition which took place at the Tretyakov in 1990. Previously known as a painter of murals and designer of Serpukhovskaya metro station in Moscow, this event introduced the public to the artist's early easel painting which proved to be a revelation. The huge retrospective at the Tretyakov Gallery in 2002 only built on this, the introductory article to the 2002 catalogue describes him as 'quite possibly one of the last great discoveries in the study of the art of the 1920s and 1930s'.

*Factory Party Meeting* of 1933 belongs to the artist's most interesting period before he retreated to the relative safety of painting still lifes, interiors and landscapes after being accused of formalism in the late 1930s. 1932 saw the inauguration of Socialist Realism as state policy after Stalin's decree on the Reconstruction of Literary and Artistic Organisations, it was also the year of the completion of the first Five Year Plan, a year ahead of schedule, and between 1928 and 1932 party membership trebled to reach new heights of 3.5 million. The present work belongs to the artist's series of scenes from everyday Soviet life, but unlike his earlier depictions of cafés, barbershops, farmworkers, the party, and the Socialist Realist concept of *Partiinost*, has a much more explicit presence, even though the self-consciously primitive style is a world apart from the what was soon to be churned out by the officially sanctioned movement.

Имя Георгия Рублева было почти забыто до выставки в Третьяковской галерее (1990 год), которая познакомила широкую публику с ранней станковой живописью художника, прежде известного своей росписью стен и оформлением станции метро «Серпуховская» в Москве. Эта выставка стала настоящим открытием и легла в основу большой ретроспективы в Третьяковской галерее в 2002 году. В предисловии к каталогу выставки 2002 года Рублев охарактеризован как «пожалуй, одно из последних крупных открытий в изучении искусства 1920 и 1930-х гг.».

*Партийное собрание на фабрике* 1933 года относится к самому интересному периоду творчества художника, предшествующему его обращению к относительно безобидному изображению натюрмортов, интерьеров и пейзажей после обвинения в формализме в конце 1930-х. 1932 год ознаменовался утверждением социалистического реализма в качестве государственной политики после постановления Сталина «О перестройке литературно-художественных организаций». Также это был год досрочного завершения первой пятилетки; кроме того, за период с 1928 по 1932 число членов партии выросло втрое, достигнув 3,5 миллионов человек. Данная работа входит в серию картин художника, изображающих повседневную советскую жизнь. В отличие от его ранних изображений кафе, парикмахерских, колхозников, здесь гораздо очевиднее применен эстетический принцип партийности, несмотря на то, что сознательный примитивизм противоположен тому искусству, которое вскоре будет поставлено на поток официально утвержденной идеологией.



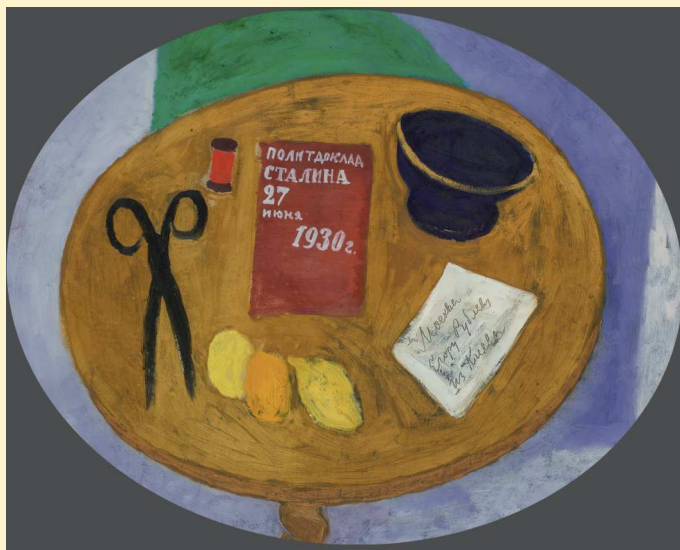


Fig. 3, *Letter from Kiev*, 1930, State Tretyakov Gallery



Fig. 4, *Portrait of Joseph Stalin*, early 1930s, State Tretyakov Gallery

In the early years of the Soviet Union, while the arts were still under the auspices of IZO Narkompros, the revolutionary ideals of the Proletkult were preserved and the avant-garde was tolerated under Lunacharsky's indulgent directorship. As part of the generation who came of age after the Revolution, Rublev was at the forefront of this struggle to find a suitable proletarian style that didn't borrow from bourgeois culture and rejected professionalism. This led to an upsurge of interest in primitive art and the art of children. 'It was common in the late 1920s and early 1930s for adult Soviet painters to model themselves on children's art. An example is Georgy Rublev's *A Factory Party Meeting*.' (C.Kelly, pp.86-87). At the time Moscow had a museum devoted to children's art and the Narkompros controlled art school VKhUTEMAS, where Rublev studied between 1924 and 1930 in the Department of Monumental Painting, had its own studio of children's drawings.

Described as the Russian Matisse for his use of colour and neo-primitivist style, Rublev's easel-work of the late 1920s and early 1930s harks back to the first generation of Russian neo-primitivists, most notably Mikhail Larionov. The motif of the black scissors on the table is a recurring one in Rublev's work at this time and recalls Larionov's barbershop series, as well as in the present lot, we also see it in *Seamstresses* (fig.2) and *A Letter from Kiev* (fig.3). Rublev pays direct homage to this series in his own *Barbershop* of 1928.

В ранние годы существования Советского Союза искусство находилось под покровительством ИЗО Наркомпроса под руководством Луначарского. Революционные идеалы Пролеткульта были сохранены, а отношение к авангарду было терпимым. Как представитель поколения, достигшего совершеннолетия после революции, Rublev был одним из первых, кто стремился найти подходящий пролетарский стиль, который бы не заимствовал ничего у буржуазной культуры и отвергал профессионализм. Это привело к росту интереса к примитивному и детскому искусству. «В конце 1920-х и начале 1930-х годов для взрослых советских художников была характерна имитация детского искусства. Примером может служить *Партийное собрание на фабрике* Георгия Рублева» (К. Келли, с. 86-87). В то время в Москве существовал музей, посвященный детскому искусству, а у подконтрольного Наркомпросу художественного училища ВХУТЕМАС (где на монументальном отделении живописного факультета с 1924 по 1930 гг. учился Рублев) была собственная студия детских рисунков.

Художественное общество прозвало Рублева «русским Матиссом» за его работу с цветом и неопримитивистский стиль. Но написанные им в конце 1920-х и начале 1930-х гг. станковые произведения отсылаются к первому поколению русских неопримитивистов, в частности, Михаилу Ларионову. Мотив черных ножниц на столе повторяется в работах Рублева этого периода и напоминает ларионовскую серию «Парикмахеров»: наряду с данным лотом мы увидим их также на картинах *Швей* (рис. 2) и *Письмо из Киева* (рис. 3). Напрямую дань уважения этой серии он отдает в своей *Парикмахерской* 1928 года.

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

## ALEXANDER ALEXANDROVICH DEINEKA

1899-1969

### The Coal Miner

oil on canvas  
171.5 by 59cm, 67½ by 23¼in.

#### PROVENANCE

The artist's studio  
A gift from Deineka to the artist Nikolai Ponomarev (1918-1997), Moscow  
Thence by descent to his daughter, Natalia Ponomareva, Moscow  
Acquired from the above by the previous owner

#### EXHIBITED

Moscow, Museum of Artistic Culture, *Pervaya vystavka Obshchestva stankovistov (OST)*, 1925  
Fairfield, CT, Thomas J. Walsh Art Gallery; Weston, MA, Carney Gallery, Regis College, *Realism: The Spirit of Soviet Art 1932-1980*, 2000  
Bloomington, MN, The Museum of Russian Art, *Benchmarks of Soviet Society*, 6 March - 30 May 2003  
Minneapolis, The Museum of Russian Art, *Perspectives of Russian Art*, 8 April - 5 August 2006  
Minneapolis, The Museum of Russian Art, *Shades of Red*, 5 March - 15 September 2011  
Minneapolis, The Museum of Russian Art, *The Art of Collecting*, 29 March - 7 September 2014  
Minneapolis, The Museum of Russian Art, *Masterpieces of the 20th Century: Russian Realist Tradition*, 19 March - 2 October 2016

#### LITERATURE

Exhibition catalogue *OST (Obshchestva stankovistov): katalog pervoi vystavki*, Moscow, 1925, p.4, no.28 listed as *V shtreke Sovetskoe iskusstvo*, no.4-5, July-August 1925, p.31 illustrated b/w; p.74 mentioned in the review  
V. Swanson, *Soviet Impressionist Painting*, Woodbridge: Antique Collectors' Club, 2008, p.64, pl.44 illustrated  
N. Aleksandrova and E. Voronovich, *Aleksandr Deineka: Zhivopis', Grafika, Skulptura*, Moscow: Interrosa, 2010, detail illustrated on the cover; p.38, no.025 listed and illustrated; pp.268 and 458 illustrated

Executed in 1925

± W £3,500,000-4,500,000  
€3,930,000-5,050,000 US\$4,640,000-5,960,000

ИЗ КОЛЛЕКЦИИ РЭЙМОНДА И СЮЗАН ДЖОНСОН

## АЛЕКСАНДР АЛЕКСАНДРОВИЧ ДЕЙНЕКА

1899-1969

### Шахтер

холст, масло  
171,5 x 59 см, 67½ x 23¼ дюймов

#### ПРОВЕНАНС

Мастерская художника  
Подарок Дейнеки художнику Николаю Афанасьевичу Пономареву (1918-1997), Москва  
Далее передавалась по наследству дочке вышеуказанного, Наталье Пономаревой, Москва  
Приобретена у вышеуказанной предыдущим владельцем

#### ВЫСТАВКИ

Москва, Музей живописной культуры, *Первая выставка Общества станковистов (ОСТ)*, 1925  
Фэрфилд, Коннектикут, Thomas J. Walsh Art Gallery; Уестон, Массачусетс, Carney Gallery, Regis College, *Realism: The Spirit of Soviet Art 1932-1980*, 2000  
Блумингтон, Миннесота, Музей русского искусства, *Benchmarks of Soviet Society*, 6 марта - 30 мая 2003  
Миннеаполис, Музей русского искусства, *Perspectives of Russian Art*, 8 апреля - 5 августа 2006  
Миннеаполис, Музей русского искусства, *Shades of Red*, 5 марта - 15 сентября 2011  
Миннеаполис, Музей русского искусства, *The Art of Collecting*, 29 марта - 7 сентября 2014  
Миннеаполис, Музей русского искусства, *Masterpieces of the 20th Century: Russian Realist Tradition*, 19 марта - 2 октября 2016

#### ЛИТЕРАТУРА

*ОСТ (Общество станковистов): каталог первой выставки*, Москва, 1925, с. 4, № 28 указана в списке под названием *В штеке*  
*Советское искусство*, № 4-5, июль-август 1925, с. 31 ч/б илл.; с. 74 упомянута в тексте  
В. Свонсон, *Soviet Impressionist Painting*, Вудбридж: Antique Collectors' Club, 2008, с. 64, рис. 44 илл.  
Н. Александрова и Е. Воронович, *Александр Дейнека. Живопись. Графика. Скульптура*, Москва: Интерроса, 2010, фрагмент воспроизведен на обложке; с. 38, № 025 указана в списке и илл.; с. 268 и 458 илл.

Выполнена в 1925 году





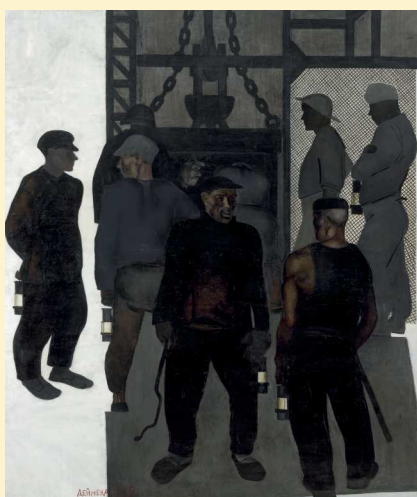


Fig. 1. *Before Descending into the Mine*, 1925, State Tretyakov Gallery © DACS 2017



Fig. 2. *Coal Miners at the Pit*, 1924, Kursk State Picture Gallery © DACS 2017

The present lot is a fragment of Deineka's 1925 canvas, *At the Pit (In the Mine)* and painted at the same time as his celebrated masterpiece *Before Descending into the Mine* (fig.1). Both works were painted after visiting the Donbass coal mines on an assignment from the periodical *Bezbozhnik u stanka (The Godless at the Workbench)*.

Deineka recorded his immediate impressions of the trip in a series of graphic works titled *In the Donbass*, amongst which is the 1924 ink and pencil drawing *Coal Miners at the Pit* (fig.2), presumably a preparatory sketch for *At the Pit (In the Mine)*, of which only *The Coal Miner* survives.

*At the Pit (In the Mine)* was exhibited in Moscow in 1925 at the first exhibition held by The Society of Easel Painters, (OST), where it is listed as no.28 on page 4 of the catalogue. In his contemporary review, Aleksei Fedorov-Davidov describes Deineka's 'miner's cycle' as follows: 'Deineka is also concerned with the functions of movement. His solution is to juxtapose silhouetted figures with those viewed head-on, in order to resolve the problem of how to depict a dynamic three-dimensional form on a flat plane. The bare white background and the absence of any colour whatsoever other than black, grey and brown, make his canvases feel like enormous engravings' ('Exhibitions', *Pechat i revolutsiya*, July-Sept 1925, pp.271-272).

Представленное произведение Александра Дейнеки *Шахтер* является фрагментом картины 1925 года *В забое (В шторе)*. Это полотно было создано вместе с известной картиной *Перед спуском в шахту* (рис. 1) по итогам командировки художника на шахты Донбасса, куда он ездил по заданию журнала «Безбожник у станка».

Под непосредственным впечатлением этой поездки Дейнека сделал цикл графических работ «В Донбассе», среди которых известен и предположительный эскиз под названием *Шахтеры в забое* (рис. 2) к полотну *В забое (В шторе)*, от которого ныне остался только *Шахтер*.

Произведение *В забое (В шторе)* экспонировалось на Первой выставке ОСТа (Общества станковистов) в Москве в 1925 году. Алексей Федоров-Давыдов в журнале «Печать и революция» писал о произведениях художника из «шахтерского цикла»: «...Функцией движения занят и А. Дейнека, разрешающий проблему плоскостного развёртывания движущейся объёмной формы сопоставлением силуэта фасному изображению. ... Пустой белый фон и отсутствие каких бы то ни было цветов, кроме чёрных, серых и коричневых, делают его полотна словно гигантскими гравюрами». (*Печать и революция*, июль–сентябрь 1925, с. 271–272).



Fig. 3, *Construction of New Workshops*, 1926, State Tretyakov Gallery © DACS 2017

Deineka is among those OST artists whose name is associated with the ideology of a 'new epoch' of art in the 1920s, first and foremost of which was the notion of 'a new life for a new people'. Certainly, it was his training at VKhUTEMAS which led Deineka to aspire to new themes and seek new forms in the development of figurative art, but it was his outstanding talent alone that propelled him to the ranks of the leaders of twentieth century modernism.

During the 1920s Deineka was actively experimenting with a whole range of media, from pen and ink drawings to magazine illustration, and both monumental and ornamental techniques, as he tried to drive forward his concept for what 'new easel painting' should look like. It was the Donbass cycle which determined the direction of his art. For the first time he develops a technique which allows him to succeed in two of his primary tasks, that of translating the graphic form using the language of paint and of translating the monumental style into the format of easel painting.

Александр Дейнека принадлежит к числу художников ОСТА, имена которых связаны с идеологией «новой эпохи» в искусстве 1920-х годов, и, в первую очередь, с идеей «новой жизни - новых людей». Вынесенное из стен ВХУТЕМАСа активное стремление к выработке новых тем и форм пластического языка искусства, личная одаренность вывели художника в число лидеров модернизма в XX веке. В 1920-е годы Дейнека активно обращается к перовой графике, монументальным и декоративным техникам, занимается журнальной иллюстрацией, стремясь реализовать свои основные в это время идеи «новой станковой картины».

Именно в произведениях «донбасского» цикла Дейнека впервые программно реализует все основные направления своего творчества, среди которых на первом месте стоят разрабатываемые им принципы «перевода» рисованных композиций на язык живописи, использование монументальной стилистики в формате станковой картины.

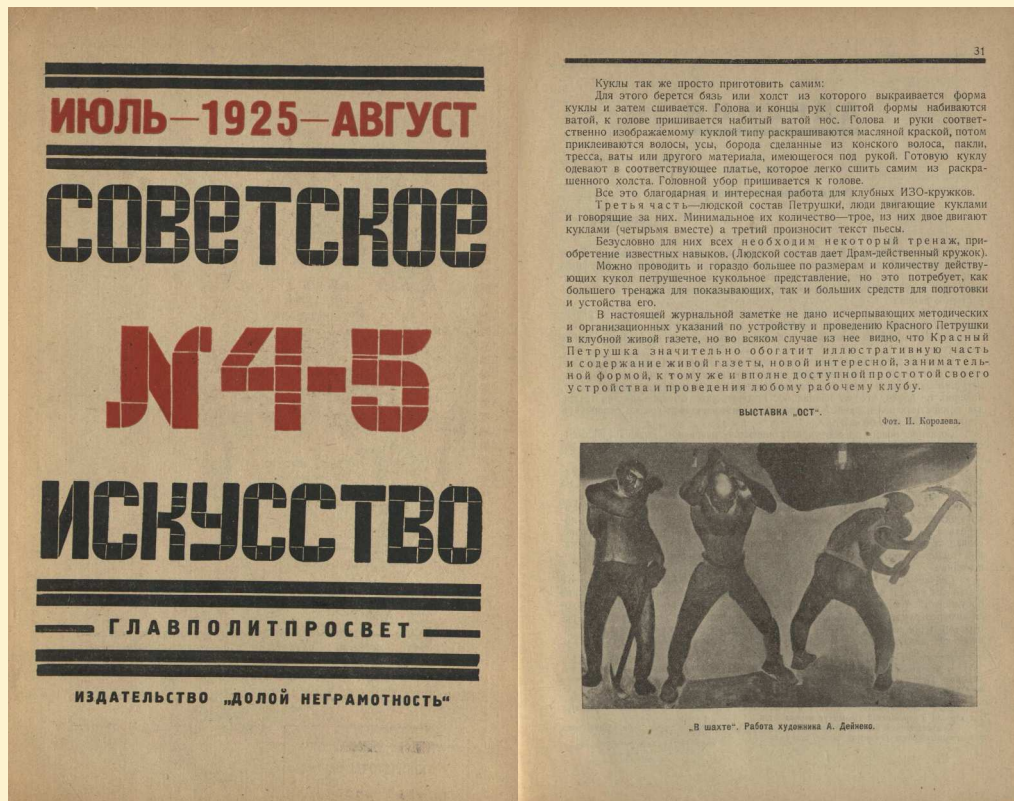


Fig. 4. Photograph of the original composition published in *Sovetskoe iskusstvo*, 1925 © DACS 2017

*The Coal Miner* dates from the period when Deineka was painting large-scale compositions, the most famous of which are in the State Tretyakov Gallery collection: *Before Descending into the Mine* and *Construction of New Workshops* (fig.3). The present work, in its original state, is visible in one of the photographs of the OST exhibition taken by I.Korolev and published in the newspaper *Sovetskoe iskusstvo* (fig.4). It is impossible to know why after such a successful exhibition Deineka decided to divide the original composition; of the three miners working in that confined and poorly-lit space underground only the left-hand figure survives. It remained in Deineka's studio until his final days and came to be known as *The Coal Miner*.

Later in life, Deineka would often return to his cycle of 'miner' paintings to analyse his earlier techniques and inspirations. 'Those were very large canvases for the time, and I used to cover them almost entirely with black and white paint with only a few light touches of red ochre. I wanted to convey rhythm and the heroic and intense nature of their labour... *At the Pit (In the Mine)* was painted in a dark and heavy tone. The only white left was from the spots of light that came from the miners' lamps'. (A.Deineka, *Iz moei rabochei praktiki*, Moscow, 1961, p.31).

*The Coal Miner* is one of the most vivid examples of Deineka's emerging artistic technique from a period when he was experimenting with constructivist theories, and showcases his extreme creativity alongside the visually distinctive character of his art.

We are grateful to Natalia Alexandrova and Elena Voronovich of The State Tretyakov Gallery for writing this catalogue note.

Куклы так же просто приготовить самим:  
Для этого берется бязь или холст из которого выкраивается форма куклы и затем сшивается. Голова и концы рук сшитой формы набиваются ватой, к голове пришивается набитый ватой нос. Голова и руки соответственно изображаемому куклой типу раскрашиваются масляной краской, потом приклеиваются волосы, усы, борода сделанные из конского волоса, пакли, тресса, ваты или другого материала, имеющегося под рукой. Готовую куклу одевают в соответствующее платье, которое легко сшить самим из раскрашенного холста. Головной убор пришивается к голове.  
Все это благодарная и интересная работа для клубных ИЗО-кружков.  
Третья часть—людской состав Петрушки, люди двигающие куклами и говорящие за них. Минимальное их количество—трое, из них двое двигают куклами (сидятая вместе) а третий произносит текст пьесы.  
Безусловно для них всех необходим некоторый тренаж, приобретение известных навыков. (Людской состав дает драм-действенный кружок).  
Можно проводить и гораздо больше по размерам и количеству действующих кукол петрушечное кукольное представление, но это потребует, как большего трендиза для показывающих, так и больших средств для подготовки и устоята его.  
В настоящей журнальной заметке не дано исчерпывающих методических и организационных указаний по устройству и проведению Красного Петрушки в клубной жилой газете, но во всяком случае из нее видно, что Красный Петрушка значительно обогатит иллюстративную часть и содержание живой газеты, новой интересной, занимательной формой, к тому же вполне доступной простотой своего устройства и проведения любому рабочему клубу.

ВЫСТАВКА „ОСТ“.

Фот. И. Королёва.



„В шахте“. Работа художника А. Дейнека.

Представляемое полотно *Шахтер* принадлежит к периоду сложения «больших картин» Дейнеки, среди которых в настоящее время наиболее известны работы *Перед спуском в шахту* и *На стройке новых цехов* (рис. 3). Судя по фотографии первоначального варианта произведения, сделанной на выставке ОСТА фотографом И. Королевым и опубликованной в газете «Советское искусство», № 4-5, 1925 (рис. 4), картина соответствовала раннему эскизу с тремя фигурами шахтеров, работающих в тесном, скудно освещенном подземном пространстве. Сегодня трудно точно установить, почему после успеха экспонирования произведения Дейнека счел возможным разрезать полотно на части, одна из которых, левая, ныне известная как *Шахтер*, хранилась в мастерской художника до последних дней его жизни.

Позднее Дейнека постоянно обращался к своим «шахтерским» картинам 1920-х годов, анализируя их художественные решения: «на огромных холстах по тому времени, решённых почти в чёрном и белом, с лёгкой добавкой красных охр, я старался передать ритмичность, торжественно-напряжённое состояние труда ... Всё в тёмной, тяжелой гамме, от белых мест остались только пятна шахтерских ламп» (А. Дейнека, *Из моей рабочей практики*, Москва, 1961, с. 31).

Произведение *Шахтер* представляет собой один из ярчайших примеров формирования художественной манеры Александра Дейнеки, его работы в годы конструктивистских экспериментов, и сложения высокой креативности и эстетической самобытности его искусства.

Мы благодарим Наталью Александрову и Елену Воронович (Государственная Третьяковская галерея) за предоставленную статью для каталога.

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PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

## ALEXANDER MIKHAILOVICH GERASIMOV

1881-1963

### Still Life with Flowers

signed in Cyrillic and dated 1935 t.r.  
oil on canvas  
99.5 by 118cm, 39¼ by 46½in.

#### PROVENANCE

The family of the artist  
Acquired by the present owners in 1994

#### EXHIBITED

Minneapolis, The Museum of Russian Art, *Perspectives of Russian Art*, 8 April - 5 August 2006  
Minneapolis, The Museum of Russian Art, *Masterpieces of the 20th Century: Russian Realist Tradition*, 19 March - 2 October 2016

Alexander Gerasimov, advocate of Socialist Realism and President of the USSR Academy of the Arts from 1947-57, was renowned for his official portraits of Soviet leaders. However, the still life often features in his oeuvre despite the decorative and apolitical nature of the genre. In his autobiography Gerasimov recalled, 'What a huge pleasure it is to paint flowers... Still lifes 'cleanse' the eyes of the artist. Painting flowers is like relaxing after a tiring journey on a road full of bumps and ruts' (A.Gerasimov, *Zhizn' khudozhnika*, Moscow, 1963, p.101)

The present lot reflects the artist's enthusiasm for painting nature, using broad and expressive brushstrokes to detail the rich colour, texture and form of the blooming rose heads. The use of the mirror adds further depth to the composition, as we catch a glimpse of the bright foliage of the trees outside. The composition is illuminated by the vibrant colours and play of light from the surfaces of the featured objects, suggesting the influence of his former teacher Konstantin Korovin, a leading Russian Impressionist whom Gerasimov continued to admire throughout his career.

‡ £250,000-350,000

€281,000-393,000 US\$331,000-464,000

ИЗ КОЛЛЕКЦИИ РЭЙМОНДА И СЮЗАН ДЖОНСОН

## АЛЕКСАНДР МИХАЙЛОВИЧ ГЕРАСИМОВ

1881-1963

### Натюрморт с цветами

подписана по-русски и датирована 1935 справа сверху  
холст, масло  
99,5 x 118 см, 39¼ x 46½ дюймов

#### ПРОВЕНАНС

Семья художника  
Приобретена нынешними владельцами в 1994 году

#### ВЫСТАВКИ

Миннеаполис, Музей русского искусства, *Perspectives of Russian Art*, 8 апреля - 5 августа 2006  
Миннеаполис, Музей русского искусства, *Masterpieces of the 20th Century: Russian Realist Tradition*, 19 марта - 2 октября 2016

Яркий представитель соцреализма и первый президент Академии Художеств СССР (1947 по 1957), Герасимов наиболее известен как автор монументальных портретов лидеров советской власти. Однако, художник также писал натюрморты, отмеченные особой живописностью и отсутствием политического подтекста. В своей автобиографии Герасимов писал: «Какое огромное наслаждение писать цветы... Натюрмортов «прочитают» глаз художника-живописца. Пишешь цветы - будто отдыхаешь после утомительной дороги с ухабами и выбоинами» (А. Герасимов, *Жизнь художника*, Москва, 1963, с. 101).

Представленный лот отражает восторженность Герасимова природой. С помощью широких и выразительных мазов художник создает фактуру цветущих бутонов роз, при этом выделяя их насыщенный цвет и гармоничную форму. Отражающее блики листья деревьев за окном зеркало подчеркивает глубину композиции. Натюрморт как бы подсвечен ярким звучным цветом и игрой бликов света, отражённого в предметах. Использование этих художественных элементов указывает на влияние его учителя художника-импрессиониста Константина Коровина, чьим талантом Герасимов восхищался на протяжении своего творческого пути.





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**VASILY IVANOVICH VIKULOV**

1904-1971

**Palace Square**

signed in Cyrillic l.r.; further signed and dated 56 on the reverse  
oil on canvas  
50 by 125.5cm, 19¾ by 49½in.

**PROVENANCE**

Acquired from the son of the artist by the present owner

± £20,000-30,000

€22,500-33,700 US\$26,500-39,700

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PROPERTY FROM THE FAMILY OF THE ARTIST

**SOLOMON BORISOVICH NIKRITIN**

1898-1965

**Smolenskaya Embankment**

signed in Cyrillic and dated 59 l.r.; further signed in Cyrillic,  
titled, numbered 201 and dated on the reverse  
oil on canvas  
58 by 68cm, 22¾ by 26¾in.

± £15,000-20,000

€16,900-22,500 US\$19,900-26,500



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## VLADIMIR ALEXANDROVICH SEROV

1910-1968

### Construction of the SEV Building

bearing a USSR Academy of Arts exhibition label on the reverse

oil on board

48 by 33.5cm, 19 by 13¼in.

(2)

#### PROVENANCE

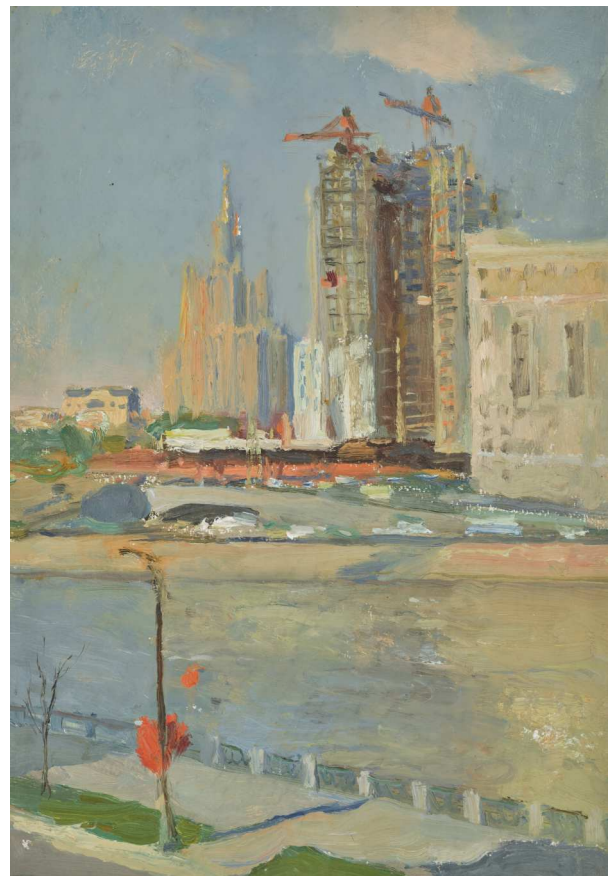
Acquired directly from Maria Serova, the artist's daughter, by the present owner in 1992

The SEV (or Comecon) Building was constructed between 1963 and 1970 by the Moscow River across from the Hotel Ukraina.

The work is sold together with a view of the Moscow Zoo, oil on cardboard, by Kuzma Nikolaev (1890-1972) dating from 1956. It shows the recently completed Kudrinskaya Square Building, one of Stalin's Seven Sisters.

£5,000-7,000

€5,700-7,900 US\$6,700-9,300



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## ANDREI PETROVICH GORSKY

1926-2015

### A May Morning at the Bolshoi Theatre

signed and titled in Cyrillic and dated 1956-1986 on the reverse  
oil on canvas

100.5 by 150.5cm, 39½ by 59¼in.

#### PROVENANCE

Acquired directly from the artist by the present owner

± £20,000-30,000

€22,500-33,700 US\$26,500-39,700



Fig. 1. The artist with the present lot in the background



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## VASILY IVANOVICH VIKULOV

1904-1971

At the Corner of Bolshaya Morskaya Street  
and Nevsky Prospect

signed in Cyrillic and dated 55 l.r.; further signed, titled and  
dated on the reverse

oil on canvas

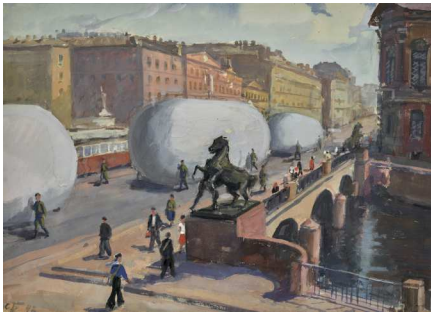
78 by 103cm, 30¾ by 40½in.

### PROVENANCE

Acquired from the son of the artist by the present owner

± £20,000-30,000

€22,500-33,700 US\$26,500-39,700



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## SOLOMON SAMSONOVICH BOIM

1899-1978

### Four Watercolours

each signed with initials in Cyrillic and variously dated 1942, 1950 and 1952; further signed and titled in Cyrillic and dated on the reverse

watercolour on paper

largest: 70 by 54.5cm, 27½ by 21½in.; smallest: 43 by 55cm, 17 by 21½in.

(4)

Including depictions of anti-aircraft balloons in Leningrad during the siege; the meeting of Suvorov and Nakhimov cadets; floodgate from the Volga-Don series and leisure on the Neva from the Nakhimovtsy series.

± £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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## SOLOMON SAMSONOVICH BOIM

1899-1978

### Moscow Greets the First Cosmonaut, Yuri Gagarin

signed with initials in Cyrillic I.I.  
watercolour over pencil on paper

59.5 by 46cm, 23½ by 18in.

£1,500-2,000

€1,700-2,250 US\$2,000-2,650



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## ANTONINA ALEXEEVNA ROMODANOVSKAYA

1906-1985

Views of Moscow, Leningrad *and* Novgorod

three signed in Cyrillic and one dated 57, another 67 I.r.; each further signed and inscribed in Cyrillic and some dated on the reverses

watercolour on paper

largest: 43 by 55.5cm, 17 by 21¾in.; smallest: 29 by 22.5cm, 11½ by 8¾in.

(4)

£2,000-3,000

€2,250-3,400 US\$2,650-4,000

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## YURI VASILIEVICH ABRAMOCHKIN

b.1936

Gagarin

c-print

43.5 by 42.5cm, 17¼ by 16¾in.

This lot is accompanied by a certificate of authenticity signed by the artist.

£1,000-1,500

€1,150-1,700 US\$1,350-2,000

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## YURI VASILIEVICH ABRAMOCHKIN

b.1936

Village Boy

signed and titled in Cyrillic and dated 1966 on the reverse

silver gelatin print

40 by 52cm, 15¾ by 20½in.

£1,200-1,800

€1,350-2,050 US\$1,600-2,400

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## YURI VASILIEVICH ABRAMOCHKIN

b.1936

Trucks *and* Schoolyard

Trucks: signed with initials in Cyrillic, stamped with the artist's

studio stamp, numbered 1/3 and dated 1962 on the reverse

Schoolyard: signed, twice with initials, stamped with the

artist's studio stamp and dated 1972 on the reverse

silver gelatin print

56.5 by 46.5cm, 22¼ by 18¼in.; 53 by 39cm, 20¾ by 15¼in.

(2)

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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## MIKHAIL ALEXEEVICH KOSTIN

1918-1972

Training

inscribed in Cyrillic I.I.

oil on canvas

100.5 by 134.5cm, 39½ by 53in.

### PROVENANCE

Caelt Gallery, London

Acquired from the above by the present owner

£4,000-6,000

€4,500-6,800 US\$5,300-8,000

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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## GRIGORY STEPANOVICH VASETSKY

b.1928

Football Player

signed in Cyrillic I.r.

oil on canvas

150 by 119cm, 59 by 46¾in.

W £4,000-6,000

€4,500-6,800 US\$5,300-8,000





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PROPERTY FROM THE MERRILL C. BERMAN COLLECTION,  
UNITED STATES

## ROSTISLAV NIKOLAEVICH GALITSKY

### To the Finish Line

signed in Cyrillic and dated 55 l.l.; further inscribed and dated  
on the reverse

oil on canvas

70 by 119.5cm, 27½ by 47in.

#### PROVENANCE

Galerie Basmadjian, Paris

Painted in the 1950s, *To the Finish Line* depicts a group of Young Pioneers in their distinctive red kerchiefs at a summer camp. The first camp, *Artek*, was established on the Black Sea in 1925 but they soon mushroomed all over the Soviet Union and by the 1950s millions of Soviet children attended them. Closely modelled on the scout movement, the emphasis of the state-run Young Pioneers Camps was often on sports and outdoor activities that would build happy, healthy, obedient Soviet citizens.

± £18,000-25,000

€20,200-28,100 US\$23,900-33,100



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PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**EVGENIYA ARMENAKOVNA  
ARUTYUNYAN**

1919-?

**The Jam Factory**

signed in Cyrillic and dated 1953 l.r.  
oil on canvas  
119 by 145cm, 46¾ by 57in.

**£8,000-12,000**

**€9,000-13,500 US\$10,600-15,900**

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**BORIS MOISEEVICH  
ZELENYI**

1916-?

**At the Textile Mill of the Chutkikh  
Brigade**

signed in Cyrillic and dated 50 l.l.; further signed  
and titled on the reverse  
oil on canvas  
115 by 149cm, 45¾ by 58¾in.

Alexander Chutkikh was assistant foreman at the Krasnokholm Textile Mill who initiated a Stakhanovite movement as part of the post-war Five Year Plan which resulted in huge increases in both quality and productivity. His methods were later rolled out to all textile mills as well as other industries.

The present lot was published as a postcard by Sovetskii khudozhnik in 1950.

**W £7,000-9,000**

**€7,900-10,100 US\$9,300-12,000**

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**BORIS NIKOLAEVICH  
BESSONOV**

1916-1966

**Before the Film Screening**

signed in Cyrillic and indistinctly dated; further  
signed, titled and inscribed on the reverse  
oil on canvas  
109.5 by 208cm, 43 by 82in.

**W £25,000-35,000**

**€28,100-39,300 US\$33,100-46,400**



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## SERGEY PAVLOVICH VIKTOROV

1916-1977

### The Letter

titled and indistinctly inscribed in Cyrillic on the reverse and bearing the remnants of old Khudozhestvennyi fond labels on the stretcher  
oil on canvas  
99 by 79.5cm, 39 by 31¼in.

#### PROVENANCE

The family of the artist

Executed in 1955

£10,000-15,000

€11,300-16,900 US\$13,300-19,900

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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## PIMEN SEMENOVICH GOLTSEV

1910-1960

### On the Balcony

signed in Cyrillic l.r.; further signed and titled on the reverse  
oil on canvas  
135 by 85.5cm, 53¼ by 33¾in.

Executed in 1957

In the present lot the artist has caught a lyrical, intimate moment: a young family with a baby on a balcony at dusk. The sparse colour palette, impressionistic contours, monumentalised forms and highlighting of the essential at the expense of detail – these are the main features of Goltsev's painting.

± £15,000-20,000

€16,900-22,500 US\$19,900-26,500

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PROPERTY FROM THE MERRILL C. BERMAN COLLECTION, UNITED STATES

## ELENA MIKHAILOVNA KOSTENKO

b.1926

### Portrait of a Milkmaid

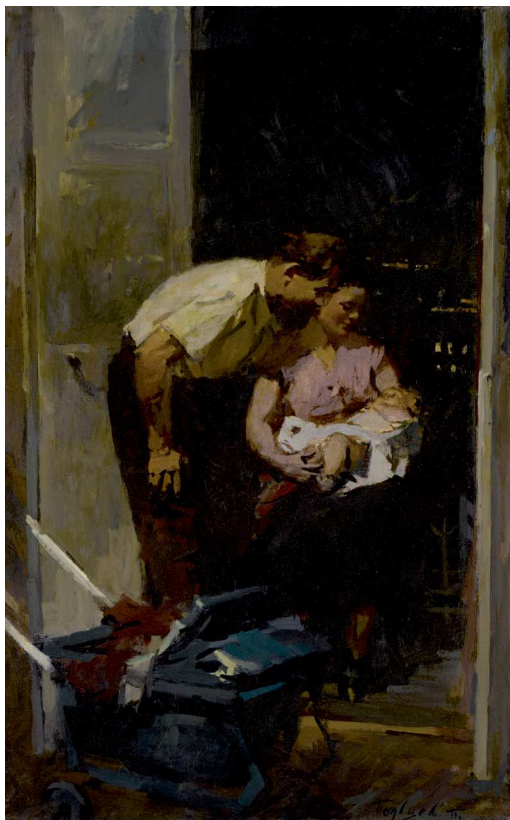
signed in Cyrillic and dated 1954 l.r.; further signed, titled and dated on the reverse  
oil on canvas  
91 by 108cm, 36 by 42½in.

#### PROVENANCE

Galerie Basmadjian, Paris

± £15,000-20,000

€16,900-22,500 US\$19,900-26,500



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PROPERTY FROM THE MERRILL C. BERMAN COLLECTION,  
UNITED STATES

## ELENA MIKHAILOVNA KOSTENKO

b.1926

### Postlady

signed in Cyrillic and dated 1954 l.r.; further signed, titled and  
dated on the reverse

oil on canvas

100 by 75.5cm, 39½ by 29¾in.

### PROVENANCE

Galerie Basmadjian, Paris

'To organise the whole national economy on the lines of the postal-service... is our immediate aim' wrote Lenin. A monolithic, hierarchical, state-run organization, the service was a model of hypercentralisation that could be held up by Lenin as an example of how to structure a socialist economic system. The postal-worker subsequently became a universal image for the reliability and efficiency of the state as well as the heroism of the everyday worker, who in this instance provided the vital link between the far reaches of the empire. Elena Kostenko graduated from the Leningrad Institute of Painting, Sculpture and Architecture in 1952 and became famous for her strong portraiture.

± £18,000-25,000

€20,200-28,100 US\$23,900-33,100



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## BORIS TIKHONOVICH SPORYKHIN

b.1928

View of the Old Don River

signed in Cyrillic and dated 1952 l.r.; further signed and titled on the reverse

oil on canvas

100 by 120cm, 39½ by 47¼in.

£5,000-7,000

€5,700-7,900 US\$6,700-9,300

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## EVGENY NISONOVICH LEVIN

1922-1993

The First Electric Light in the Village

signed in Cyrillic and dated 60 l.l.

oil on canvas

119 by 99cm, 46¾ by 39in.

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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## YAKOV MARKOVICH KHAIMOV

1914-1991

Bazaar in Samarkand

signed in Cyrillic and dated 46 I.I.; further signed and titled on the reverse

oil on canvas

80 by 100cm, 31½ by 39½in.

£10,000-15,000

€11,300-16,900 US\$13,300-19,900

# ALEXANDER MIKHAILOVICH GERASIMOV

1881-1963

## Herd on the Collective Farm / Stalin and Voroshilov at the Kremlin

signed twice in Cyrillic and dated 1958 and 1959 l.r.  
oil on canvas

123.5 by 187cm, 48½ by 73½in.; extension: 161 by 25.5cm,  
63½ by 10in.

### PROVENANCE

The family of the artist, until 1991  
Galleria Marco Datrino, Torre Canavese

### EXHIBITED

Torre Canavese, Galleria Marco Datrino, *Arte Sovietica, dal regime alla perestrojka, 1930-1985, 1992*  
London, Leonid Shishkin Gallery, *Stalin's Velázquez, Aleksandr Gerasimov and the Alchemy of Power*, 1 November - 5 December 2012  
Moscow, The State Historical Museum, *Aleksandr Gerasimov. K 135-letiyu khudozhnika*, 10 February - 14 March 2016

### LITERATURE

Exhibition catalogue *Arte Sovietica, dal regime alla perestrojka, 1930-1985*, Galleria Marco Datrino, 1992, p.34, no.28 illustrated  
Exhibition catalogue *Stalin's Velázquez, Aleksandr Gerasimov and the Alchemy of Power*, London: Leonid Shishkin Gallery, 2012, illustrated  
*Aleksandr Gerasimov. K 135-letiyu khudozhnika*, Moscow: The State Historical Museum, 2016, pp.124-125 illustrated

The underlying composition showing Stalin and Voroshilov dates from the 1930s/1940s.

The present lot was formerly known and exhibited as *Herd on the Collective Farm* (1958-1959), until in 2013 a version of Gerasimov's most iconic work *Stalin and Voroshilov at the Kremlin* (1938, State Tretyakov Gallery) was discovered underneath.

A 'standard-bearer of the Stalin cult', Gerasimov has been dubbed 'Stalin's Velázquez' for his idealistic and canonical representations of the leader. However, after Stalin's death in 1953 and the subsequent process of de-Stalinisation, the painter's visual panegyrics to the former leader were no longer fitting with the ideology of the day, to the extent that some of his works were rejected from his 50<sup>th</sup> anniversary exhibition in 1956. It was then that Gerasimov turned to new themes, such as that of agriculture.

In this instance Gerasimov reused an older canvas with an unfinished composition then no longer in demand. He also changed the format of the canvas, cutting off a section on the left. By pure chance this fragment survived in the artist's archive and has now been reunited with the painting.

± W £80,000-120,000

€90,000-135,000 US\$106,000-159,000

# АЛЕКСАНДР МИХАЙЛОВИЧ ГЕРАСИМОВ

1881-1963

## Колхозное стадо / Сталин и Ворошилов в Кремле

дважды подписана по-русски и датирована 1958 и 1959  
справа внизу

холст, масло  
123,5 by 187 см, 48½ x 73½ дюймов; левый фрагмент  
холста: 161 x 25,5 см, 63½ x 10 дюймов

### ПРОВЕНАНС

Семья художника, до 1991  
Галерея Марко Датрино, Торре-Канавезе

### ВЫСТАВКИ

Торре-Канавезе, Галерея Марко Датрино, *Arte Sovietica, dal regime alla perestrojka, 1930-1985, 1992*  
Лондон, Галерея Леонида Шишкина, *Stalin's Velázquez, Aleksandr Gerasimov and the Alchemy of Power*, 1 ноября - 5 декабря 2012  
Москва, Государственный исторический музей, *Александр Герасимов. К 135-летию художника*, 10 февраля - 14 марта 2016

### ЛИТЕРАТУРА

Каталог выставки *Arte Sovietica, dal regime alla perestrojka, 1930-1985*, Галерея Марко Датрино, 1992, с. 34, № 28 илл.  
Каталог выставки *Stalin's Velázquez, Aleksandr Gerasimov and the Alchemy of Power*, Лондон: Галерея Леонида Шишкина, 2012, илл.  
*Александр Герасимов. К 135-летию художника*, Москва: Государственный исторический музей, 2016, сс. 124-125 илл.

Первоначальная композиция с изображением Сталина и Ворошилова относится к 1930-м/1940-м годам.

Данный лот был ранее известен и выставлялся под названием *Колхозное стадо* (1958-1959), до тех пор, пока в 2013 году версия самой знаковой работы Герасимова *Сталин и Ворошилов в Кремле* (1938, Государственная Третьяковская галерея) не была обнаружена под ее верхним слоем.

«Знаменосца культа Сталина», Герасимова окрестили «Веласкесом Сталина» за его идеалистические и канонические изображения вождя. Однако после смерти Сталина в 1953 году ввиду начавшегося процесса десталинизации визуальные панегирики Герасимова бывшему лидеру перестали соответствовать изменившейся идеологии – вплоть до того, что некоторые его работы были сняты с выставки, приуроченной к 50-летию творческой жизни художника в 1956 году. Именно тогда Герасимов обратился к новым для себя сюжетам, таким, как сельское хозяйство.

В данном случае Герасимов повторно использовал старый холст с незавершенной композицией, утратившей свою актуальность. Он также изменил формат холста, отрезав его часть слева. По чистой случайности этот фрагмент сохранился в архиве художника и теперь воссоединился с картиной.





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Fig. 1. The artist with milkmaids from a Kolkhoz in Tambov oblast', 1957



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**EVGENY SERGEEVICH  
SHCHERBAKOV**

1923-1993

Lenin in Razliv

signed and titled in Cyrillic and dated 1953 on the reverse  
oil on canvas  
87.5 by 117cm, 34½ by 46in.

± £4,000-6,000

€4,500-6,800 US\$5,300-8,000

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**ZINOVY IVANOVICH FILIPPOV**

1923-2012

Partisans

signed in Latin I.I.  
oil on canvas  
89 by 99.5cm, 35 by 39½in.

**PROVENANCE**

Family of the artist

£4,000-6,000

€4,500-6,800 US\$5,300-8,000

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**SOLOMON BORISOVICH NIKRITIN**

1898-1965

Portrait of a Man

oil on canvas laid on panel  
25 by 20cm, 9¾ by 7 3/4 in.

**PROVENANCE**

Collection of A.B. Nikritina, the artist's sister, Leningrad Phillips, *Russian 20th Century and Avant-Garde Art*, 27 November 1989, lot 91

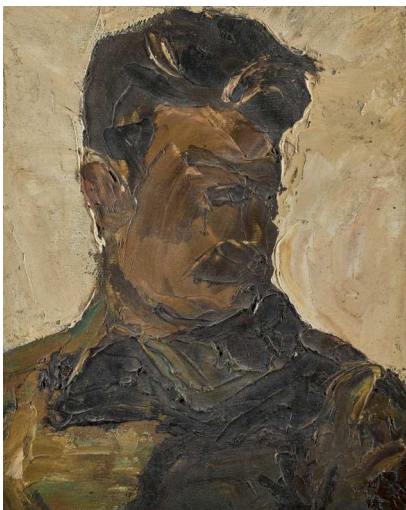
It has been suggested that this portrait depicts Stalin.

£2,000-3,000

€2,250-3,400 US\$2,650-4,000



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## IDA SOLOMONOVNA BELIAKOVA

1905-1980

### Return of the Communist Party Membership Card

signed in Cyrillic and dated 67 I.I.; further signed, titled and dated on the reverse and inscribed on the stretcher  
oil on canvas  
160 by 140cm, 63 by 55¼in.

The Communist Party of the Soviet Union was the country's most important institution and the only political party allowed to operate openly. Its ranks swelled to their largest ever numbers during Leonid Brezhnev's 18 years in power to almost 9% of the population.

In Brezhnev's first years as General Secretary he oversaw the continuation of the recruitment drive started by Khrushchev. By 1967 when the present lot was painted however, the party was going through a rigorous 'restructuring' process after the previous enthusiasm resulted in a failure to properly screen applicants and necessitating a number of expulsions. The party periodically organised 'party card exchanges' where old membership cards were exchanged for new ones, allowing the authorities to verify their records and vet members, essentially purging itself of its more undesirable elements.

‡ W £12,000-18,000

€13,500-20,200 US\$15,900-23,900

/272

## DMITRI NALBANDIAN

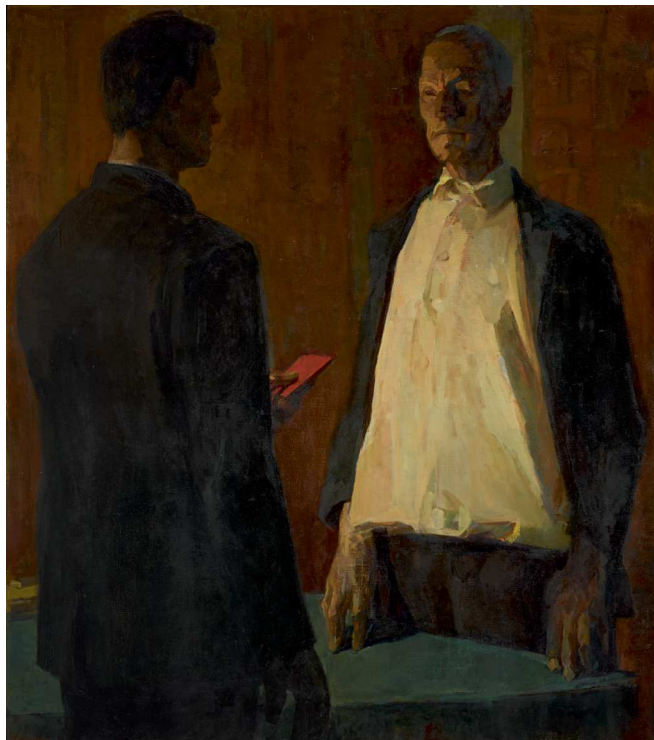
1906 - 1993

### At the Plenary Session of the Communist Party

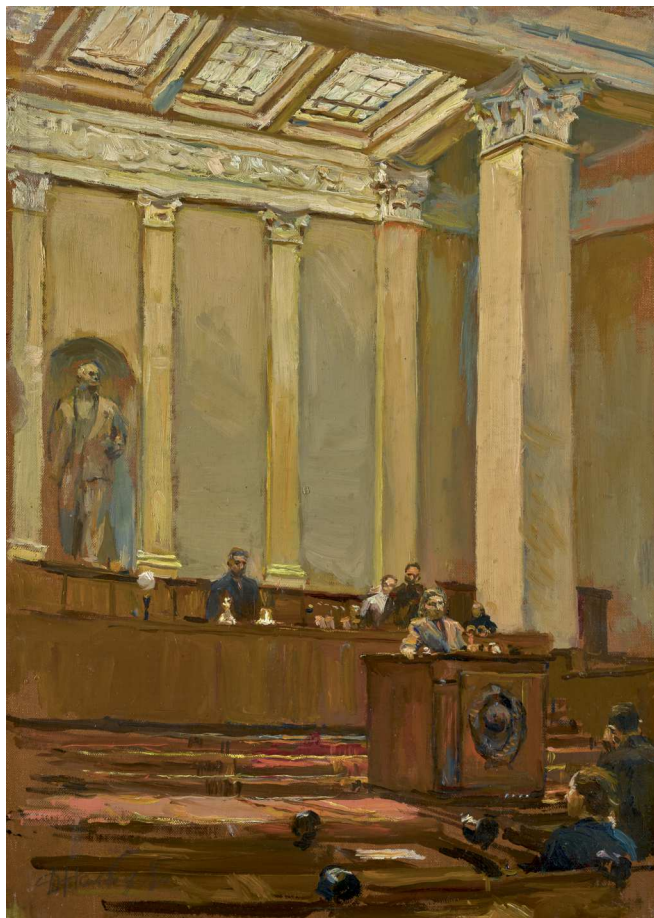
signed in Cyrillic I.I.; further signed, titled, dated 46 and bearing a Soviet stamp on the reverse  
oil on canvasboard  
34.5 by 25cm, 13½ by 9¾in.

‡ £2,500-3,500

€2,850-3,950 US\$3,350-4,650



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**VASILY SERGEEVICH  
ORLOV**

1910-2010

Hauling in the Boat, Taganrog

oil on canvas  
44.5 by 140cm, 17½ by 55in.

£12,000-18,000  
€13,500-20,200 US\$15,900-23,900

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**ARKADY YAKOVLEVICH  
KRYMSKY**

1920-2004

After the Flight

signed in Cyrillic and dated 63 l.r.; further signed,  
titled and dated on the reverse  
oil on board  
45 by 60cm, 17¾ by 23¾in.

£4,000-6,000  
€4,500-6,800 US\$5,300-8,000



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**PETR TARASOVICH  
MALTSEV**

1907-1993

Arriving Home

oil on canvas  
53 by 83cm. 20¾ by 32¾in.

**PROVENANCE**

Acquired at the State Exhibition Hall, Krymsky Val, in 1992

£6,000-12,000

€6,800-13,500 US\$8,000-15,900

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**MAX AVADIEVICH  
BIRSHTEIN**

1914-2000

Portrait of Deineka and Nissky

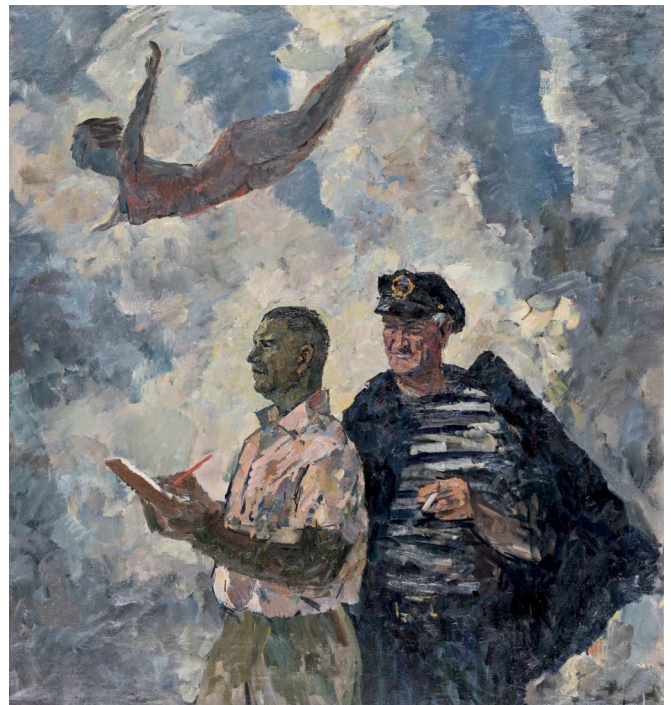
oil on canvas  
124.5 by 134.5cm. 49 by 53in.

**PROVENANCE**

Acquired from the artist's daughter by the present owner in 2006

± £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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PROPERTY FROM A PRIVATE COLLECTION,  
ENGLAND

**VIKTOR EFIMOVICH  
POPKOV**

1932-1974

Study for *Builders of Bratsk*

oil on board  
49.5 by 69.5cm, 19½ by 27¼in.

**PROVENANCE**

Estate of the artist

The present lot is a study for Popkov's iconic painting *Builders of Bratsk* (1960, State Tretyakov Gallery).

£8,000-12,000

€9,000-13,500 US\$10,600-15,900

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**VIKTOR EFIMOVICH  
POPKOV**

1932-1974

Portrait of a Girl, Khakassia from the  
Series *Abakan-Taishet*

gouache over pencil on paper  
79.5 by 44.5cm, 31¼ by 17½in.

**PROVENANCE**

The artist's studio  
Acquired directly from the artist's widow

£4,000-6,000

€4,500-6,800 US\$5,300-8,000



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## VLADIMIR IVANOVICH KOZIN

b.1922

Miners of the North

signed in Cyrillic and dated 61 I.I.; further signed,  
titled and dated on the reverse  
oil on canvas  
174 by 210cm, 68½ by 82¾in.

W £12,000-18,000

€13,500-20,200 US\$15,900-23,900

/280

## VLADIMIR VASILIEVICH KUZNETSOV

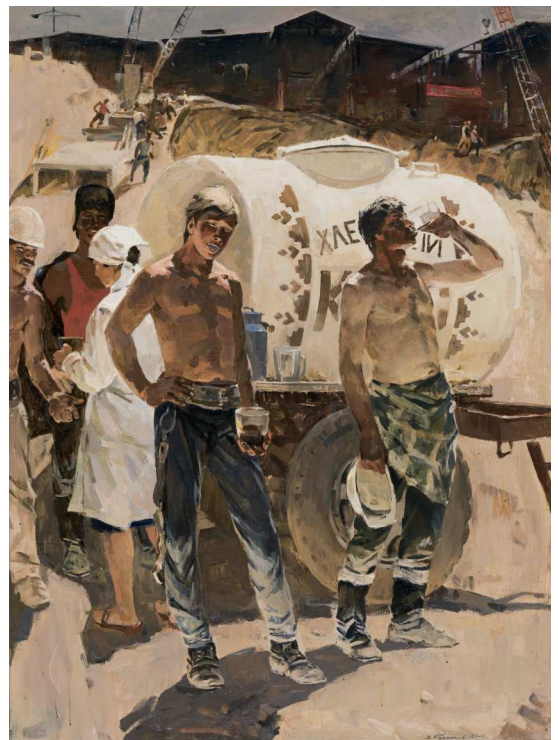
b.1924

A Hot Noon

signed in Cyrillic and dated 85-87 I.r.; further  
signed and titled on the reverse  
oil on canvas  
178.5 by 131.5cm, 70¼ by 51¾in.

‡ W £15,000-20,000

€16,900-22,500 US\$19,900-26,500



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**ENGELS VASILIEVICH  
KOZLOV**

1926-2007

**Dockyard Workers**

signed in Cyrillic and dated 57 l.m.; further signed, titled and dated on the reverse  
oil on canvas  
81 by 104cm, 32 by 41in.

**LITERATURE**

The present work is a study for the painting of the same name.

£5,000-7,000

€5,700-7,900 US\$6,700-9,300

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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

**SERGEI SERGEEVICH  
POSKONIN**

1918-2001

**Lunch Break**

signed in Cyrillic l.l.; further signed and titled on the reverse  
oil on canvas  
177 by 156cm, 69¾ by 61½in.

Sergei Poskonin grew to fame in the 1960s with his *plein air* paintings of contemporary life, and the construction workers of Medvedkovo – both male and female – were frequently the subject of his work while he was living in this newly-developed area of northern Moscow. By the end of the decade, women represented just over 50% of the Soviet workforce. A retrospective exhibition of Poskonin's work was held in the Moscow Union of Artists in 2009.

± W £8,000-12,000

€9,000-13,500 US\$10,600-15,900



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## VASILY KIRILLOVICH NECHITAILO

1915-1980

Anton Matuzny, the Champion  
Combine Driver, 'Rossiya' Collective  
Farm, Krasnodar Region

signed, titled in Cyrillic and Latin and dated 1963  
on the reverse  
oil on canvas  
140 by 70cm, 55 by 27½in.

Born into a peasant family in the Don Cossack  
Host, Nechitailo was a much-decorated artist  
celebrated for his portraits of collective farm  
workers. He received numerous state commissions  
to travel to all corners of the Soviet Union to paint  
collective farms and the workers on them, even  
visiting China and Europe. In the early 1960s he  
and his wife, the artist Maria Savchenkova, were  
living in the Krasnodar region, not far from where  
Nechitailo grew up, where they spent time at the  
Rossiya collective farm.

£12,000-18,000

€13,500-20,200 US\$15,900-23,900

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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## VASILY KIRILLOVICH NECHITAILO

1915-1980

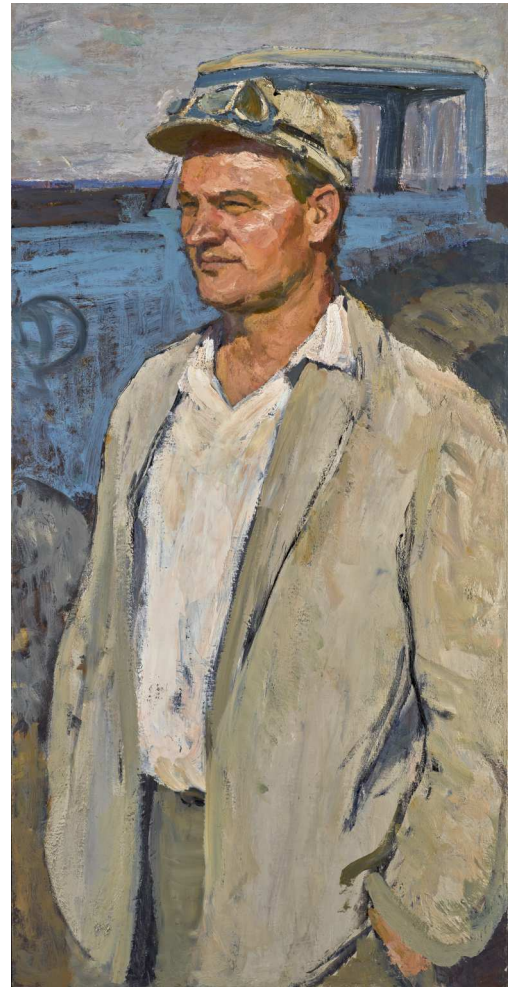
The Old Guard

signed in Cyrillic l.r.  
oil on cardboard laid on board  
101 by 78.5cm, 39¾ by 31in.

Executed in 1956

± £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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**VIKTOR EFIMOVICH  
POPKOV**

1932-1974

**Portrait of Boris Knyazev**

incised with the artist's signature in Cyrillic and  
the date 74 mai t.l.

oil on canvas

70 by 50cm, 27½ by 19¾in.

**PROVENANCE**

Filatov family collection

Acquired from the above by the present owner

**LITERATURE**

P.Kozorezenko, *Viktor Popkov: A Russian Painter  
of Genius*, London: Unicorn Press, 2013, p.376  
illustrated

£8,000-12,000

€9,000-13,500 US\$10,600-15,900



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**VIKTOR EFIMOVICH  
POPKOV**

1932-1974

**Construction**

signed, titled and dated 58 on the reverse

gouache on paper

63 by 44cm, 24¾ by 17¼in.

£4,000-6,000

€4,500-6,800 US\$5,300-8,000

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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED STATES

## NIKOLAI PAVLOVICH KHRISTOLIUBOV

1918-1995

### Mongolian Wind

signed, titled and inscribed in Cyrillic *Mongolia*  
and dated 1959 on the reverse  
oil on cardboard  
49.5 by 70cm, 19½ by 27½in.

A tremendous traveller, Khristoliubov explored the remote reaches of the Soviet Union from the Tajik mountains to the Crimean steppe, as well as making trips further east to Mongolia, Cambodia, Vietnam. The present work was reproduced on a postcard in 1964.



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± £4,000-6,000

€4,500-6,800 US\$5,300-8,000



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## VIKTOR EFIMOVICH POPKOV

1932-1974

### At the Quarry

signed in Cyrillic on the reverse  
oil on board  
70 by 49.5cm, 27½ by 19½in.

Executed in 1958

£6,000-8,000

€6,800-9,000 US\$8,000-10,600



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**MARIA VLADIMIROVNA  
SAVCHENKOVA**

1917-2017

Time for Watermelon

signed and titled in Cyrillic on the reverse  
oil on canvas  
70 by 100cm, 27½ by 39½in.

Executed in 1962

Savchenkova was the wife of the artist Vasily Nechitailo.

£5,000-7,000

€5,700-7,900 US\$6,700-9,300



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**ARKADY ALEXANDROVICH  
PLASTOV**

(1893-1972)

Portrait of a Girl

stamped with the artist's initials in Cyrillic l.r.; further signed and inscribed 'Dve devochki' / Shura Sharymova i ...' on the reverse and stamped with the Nikolai Plastov collection stamp  
oil on canvas  
33 by 29cm, 13 by 11½in.

**PROVENANCE**

Collection of Nikolai Plastov, the artist's grandson

Executed in 1939

£5,000-7,000

€5,700-7,900 US\$6,700-9,300



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**BORIS ANATOLIEVICH  
SHOLOKHOV**

1919-2003

The Children's Choir

signed in Cyrillic l.r.; further signed, titled and dated 1968 on the reverse  
oil on canvas  
151 by 189cm, 59½ by 74½in.

Children's portraiture was a genre for which Sholokhov was well-known and a number of his paintings are held in the collection of the Artek summer camp museum in Crimea. He studied under Vladimir Yakovlev and Alexei Gritsai at the Surikov Institute and the present large-scale depiction of a children's choir from the 1960s is a classic example of his work.

± W £6,000-8,000

€6,800-9,000 US\$8,000-10,600



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## NADEZHDA DMITRIEVNA VOROBIEVA

1924-2010

### Ice Skaters

signed in Cyrillic l.r.; further signed, titled and dated 1960 on the reverse  
oil on canvas  
54.5 by 125.5cm, 21½ by 49½in.

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

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PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

## PETR KROKHONYATKIN

b.1929

### On the Balcony

signed in Cyrillic and dated 54 l.r.; further signed and titled on the reverse  
oil on canvas  
148.5 by 99.5cm, 58½ by 39¼in.

W £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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## DMITRI NALBANDIAN

1906 - 1993

### Still Life

signed in Cyrillic and dated 83 l.r. and inscribed with a dedication, signed and dated 1984 t.r.

oil on canvas

86 by 79cm, 33¾ by 31in.

#### PROVENANCE

A gift from the artist to Evgeny Vladimirovich Zaitsev, deputy culture minister of the Russian SFSR

‡ £12,000-18,000

€13,500-20,200 US\$15,900-23,900

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PROPERTY FROM A PRIVATE COLLECTION, TURKEY

## DMITRI NALBANDIAN

1906 - 1993

### Still Life with Fish and Vegetables

signed in Cyrillic and dated 57 t.l.

oil on cardboard laid on board

48.5 by 69.5cm, 19 by 27¼in.

‡ £10,000-15,000

€11,300-16,900 US\$13,300-19,900



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## YURI PETROVICH SEMASH

1948-2010

### Still Life with Mirror

signed and titled in Cyrillic and dated 1979 on the reverse  
oil on canvas laid on board  
100 by 90cm, 39¼ by 35½in.

Known primarily for his surrealist and hyper-realist work, Yuri Semash painted the present still life the year after he moved from Dnepropetrovsk to St Petersburg. Solo exhibitions of his work have been held in Germany and Switzerland.

£6,000-8,000

€6,800-9,000 US\$8,000-10,600



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# SOVIET ART AT GEKKOSO GALLERY, TOKYO



LOTS 297–302

Yoko Nakamura, the director of Gekkosō Gallery, first visited the Soviet Union in 1969 convinced that the country's art must be worth exploring. 'The music, literature and theatre of the Soviet Union are all excellent. There cannot be poor painting in a country where the arts are so highly developed.' A year later the gallery held the first selling exhibition of Soviet art in Japan, these continued annually for over ten years and visited Tokyo, Osaka and Sapporo. Nakamura was involved in numerous enterprises to promote the Soviet Union in Japan. She published a quarterly art magazine in Japan in association with the Ministry of Culture and the Union of Artists of the USSR, and organised a huge retrospective of Soviet and Russian Painting which included over 600 works from the State Tretyakov Gallery, including Ivan Shishkin's *Rye Fields* and Tair Salakhov's *Portrait of Aidan*.

Директор галереи Геккосо Йоко Накамура впервые посетила Советский союз в 1969 году с убеждением, что советское искусство страны надо изучать. «В Советском союзе превосходная музыка, литература, театр. И не может быть, чтобы в стране, где так высоко развито искусство, была плохая живопись». Через год в ее галерее открылась первая выставка-продажа советского искусства в Японии. В последующие десятилетие выставка повторялась ежегодно, путешествуя из Токио в Осаку и Саппоро. Накамура участвовал в многочисленных проектах с целью продвижения культуры Советского союза в Японии. Совместно с Министерством культуры и Союзом художников СССР Накамура выпускала художественный журнал в Японии. Также она организовала грандиозную ретроспективу советской и русской живописи, где было представлено 600 полотен из Государственной Третьяковской галереи, в том числе *Рожь* Ивана Шишкина и *Айдан* Таира Салахова.



Fig. 1. Yoko Nakamura, the owner of Gekkosō Gallery, sitting for Dmitri Nalbandian, circa 1975





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## ANDREI ANDREEVICH MYLNIKOV

1919-2012

### On the Veranda at Martyshkino

bearing a USSR export label on the reverse and Gekkoso label on the backing board

oil on board

52.5 by 41.5cm, 20½ by 16¼in.

#### PROVENANCE

Gekkoso Gallery, Tokyo

#### EXHIBITED

Tokyo, Gekkoso Gallery, 1973

#### LITERATURE

Exhibition catalogue Tokyo, Gekkoso Gallery, 1973, pl.1 illustrated

The present work depicts the veranda of the artist's studio, the location of some of his most famous oils paintings such as *The Artist's Studio at Martyshkino* (1964) and *On the Veranda* (1965).

± £30,000-50,000

€33,700-56,500 US\$39,700-66,500



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## ANDREI ANDREEVICH TUTUNOV

b.1928

### Spring Waters

signed in Cyrillic and dated 55 l.r.; further signed, titled and dated on the reverse, bearing a USSR export label on the stretcher and Gekkoso label on the backing board  
oil on canvas

69 by 94cm, 21¼ by 37in.

#### PROVENANCE

The artist's studio  
Gekkoso Gallery, Tokyo

The present lot was published as a postcard by Sovetskii khudozhnik in 1956.

± £18,000-25,000

€20,200-28,100 US\$23,900-33,100

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## LEONID VASILIEVICH KABACHEK

1924-2002

### Spring

signed in Cyrillic and dated 1974 l.r.; further signed, titled, inscribed and dated on the reverse and bearing a Gekkoso label on the backing board

oil and tempera on canvas

198.5 by 108.5cm, 78¼ by 42¾in.

#### PROVENANCE

Gekkoso Gallery, Tokyo

#### EXHIBITED

Tokyo, Mitsukoshi Store, *Masterpieces of Russian and Soviet Painting*, 1975, no.24

Tokyo, Mitsukoshi Store, *Exhibition of Contemporary Soviet Painting*, 1975

#### LITERATURE

Exhibition catalogue *Masterpieces of Russian and Soviet Painting*, Tokyo: Gekkoso Gallery, 1975, no.24 illustrated and listed

Exhibition catalogue *Exhibition of Contemporary Soviet Painting*, Tokyo: Gekkoso Gallery, 1975, p.7 illustrated

An earlier version of this work was published as a stamp in the German Democratic Republic in 1969.

± W £40,000-60,000

€44,900-67,500 US\$53,000-79,500





300



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## ANDREI ANDREEVICH TUTUNOV

b.1928

### Night on the Oka

signed in Cyrillic and dated 1964 l.l.; further bearing a USSR export label on the stretcher and Gekkoso label on the backing board  
oil on canvas  
45 by 82.5cm, 17¾ by 32½in.

#### PROVENANCE

Gekkoso Gallery, Tokyo

#### EXHIBITED

Tokyo, Gekkoso Gallery, *Exhibition of Modern Soviet Painting*, 1971

#### LITERATURE

Exhibition catalogue *Exhibition of Modern Soviet Painting*, Tokyo: Gekkoso Gallery, 1971, pl.1 illustrated

± £10,000-15,000

€11,300-16,900 US\$13,300-19,900



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## NIKOLAI MIKHAILOVICH ROMADIN

1903-1987

### New Year's Night

signed in Cyrillic and dated 1968 l.r.; further signed, titled and dated 1970 on the reverse and bearing Gekkoso labels on the frame and backing board

oil on board

66.5 by 86cm, 26¼ by 33¾in.

#### PROVENANCE

Gekkoso Gallery, Tokyo

± £18,000-25,000

€20,200-28,100 US\$23,900-33,100

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## TAIR SALAKHOV

b.1928

### Granada

signed in Cyrillic l.r.; further signed and titled on the reverse, bearing a USSR export label on the stretcher and Gekkoso label on the backing board

oil on canvas

70 by 90cm, 27½ by 35½in.

#### PROVENANCE

Gekkoso Gallery, Tokyo

#### EXHIBITED

Tokyo, Gekkoso Gallery, *Tair Salakhov*, 1979

#### LITERATURE

Exhibition catalogue *Tair Salakhov*, Tokyo: Gekkoso Gallery, 1979, p.33, no.28 illustrated

The present work was most likely created at the same time as a closely comparable 1978 view of the rooftops of Granada from the State Russian Museum in St Petersburg. This is the same year as Salakhov's first one-man show in Moscow, which was extremely well received by both the public and critics alike. This success was followed by an international tour of one-man shows in Tokyo, Madrid and Barcelona in 1979 and Prague in 1980. Similarly to *Aidan*, offered in these rooms on 1 December 2015, the present work was most likely painted for the artist's show in Tokyo in 1979.

£30,000-50,000

€33,700-56,500 US\$39,700-66,500



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## ALEXEI AND SERGEI TKACHEV

b.1921 & 1925

To the Bathhouse

signed in Cyrillic l.r.; further signed, titled and dated 1986 on the reverse

oil on board

64.5 by 79cm, 25½ by 31in.

£12,000-18,000

€13,500-20,200 US\$15,900-23,900

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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## LYUDMILA YAKOVLEVNA DERBENEVA

1917-?

On the Terrace

signed in Cyrillic l.r.; further signed, titled and dated 1949 on the reverse

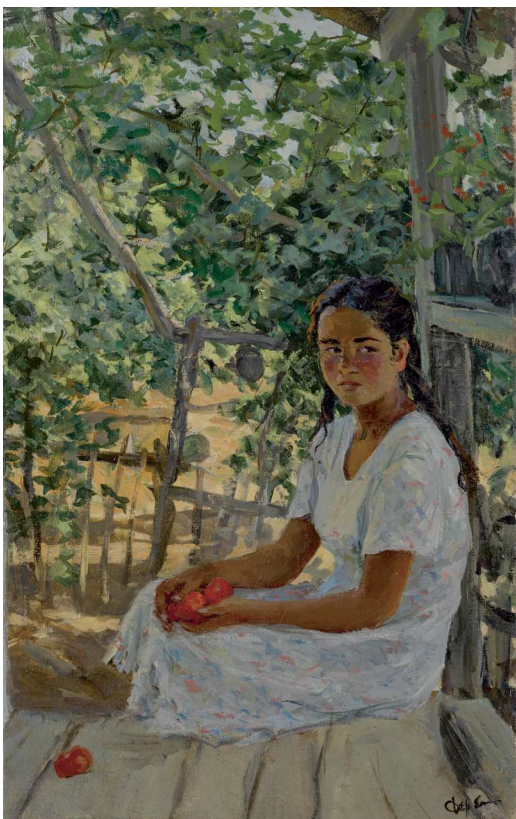
oil on canvas

53 by 33cm, 20¾ by 13in.

A student of Alexander Deineka in the 1940s, Derbeneva was a Moscow-based artist whose work was reproduced often in Ogonek and on contemporary postcards, particularly her sunlit *kolkhoz* genre scenes and children's portraiture.

± £3,000-5,000

€3,400-5,700 US\$4,000-6,700



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**VLADIMIR ALEXANDROVICH  
SEROV**

1910-1968

**Masha and Anton**

signed with initials in Cyrillic and dated 63 l.r.

oil on canvas

100.5 by 75cm, 39½ by 29½in.

**PROVENANCE**

Acquired directly from Maria Serova, the artist's daughter and sitter of the present work

**LITERATURE**

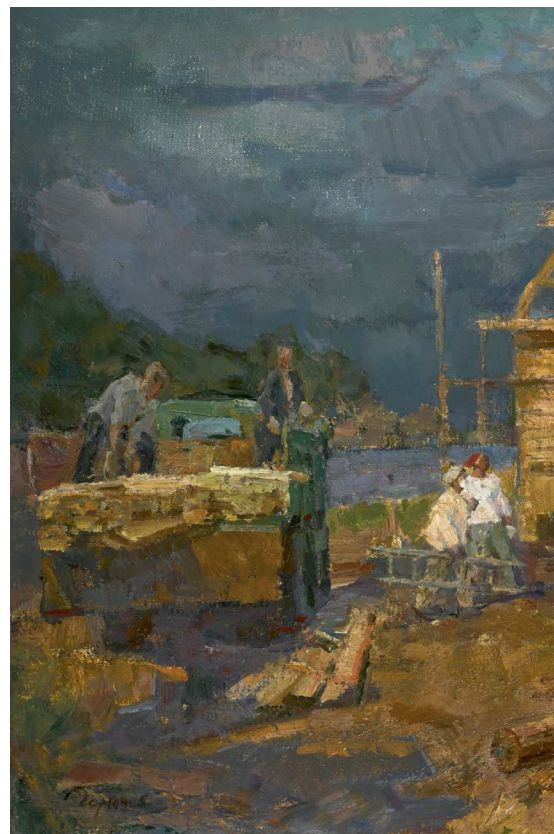
A. Lebedev, *Vladimir Serov*, Moscow: Iskusstvo, 1984, pl.116; p.150, no.116 listed

**£10,000-15,000**

**€11,300-16,900 US\$13,300-19,900**



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## GENNADY DARIN

1922-2012

### Summer

signed in Cyrillic and dated 1978 l.r.; further signed, titled and dated on the reverse

oil on canvas

74 by 61cm, 29¼ by 24in.

Gennady Darin was a landscape painter who studied under Boris Ioganson. Originally from Yaroslavl, he spent most of his life painting the landscape around the Golden Ring with artists such as Vladimir Stozharov and Igor Popov.

± £6,000-8,000

€6,800-9,000 US\$8,000-10,600





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**/307**

## MIKHAIL SERGEEVICH KOLESOV

1905-2004

### Friends

signed in Cyrillic I.I.; further signed, titled and dated 55 on the reverse

oil on canvas

94.5 by 64cm, 37¼ by 25¼in.

£3,000-5,000

€3,400-5,700 US\$4,000-6,700

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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## PETR NIKOLAEVICH GORYUNOV

1917-2006

### New Collective Farm Building

signed in Cyrillic I.I.; further signed, titled and dated 1985 on the reverse and signed, titled and bearing an exhibition label on the stretcher

oil on canvas

62 by 146cm, 24½ by 57½in.

#### LITERATURE

E. Shevchenko (ed.), *Petr Goryunov. Zhivopis'*, Moscow: Sovetskii khudozhnik, 1990, listed under works from 1985

Born the year of the Revolution, Goryunov's career spanned the whole of the Soviet period. A Muscovite by birth he painted scenes of work and leisure throughout the country, often in Crimea and along the Volga.

‡ £8,000-12,000

€9,000-13,500 US\$10,600-15,900



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**YAKOV MARKOVICH  
KHAIMOV**

1914-1991

Evening

signed in Cyrillic I.I.; further signed, titled and dated 1950 on the reverse and signed and titled on the stretcher  
oil on canvas  
60 by 120cm, 23½ by 47¼in.

£6,000-8,000

€6,800-9,000 US\$8,000-10,600

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**PORFIRI NIKITICH KRYLOV**

1902-1991

Street in Havana

signed in Cyrillic and dated 1977 I.I.  
oil on cardboard  
26 by 34cm, 10¼ by 13½in.

£1,500-2,000

€1,700-2,250 US\$2,000-2,650

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PROPERTY FROM THE FAMILY OF THE ARTIST

## DAVID GABITASHVILI

1920-2000

### Summer in Sukhumi

oil on canvas

130 by 150.5cm, 51¼ by 59¼in.

Executed in the 1960s

A leading exponent of socialist realism in Soviet Georgia, Gabitashvili painted the present lot during one of the summers he spent in Abkhazia in the 1960s. The artist owned a summer house in the village of Kelasuri, a stone's throw away from Sukhumi. The port and the lush greenery of this popular subtropical summer resort were frequently the subject of Gabitashvili's work.

± £8,000-12,000

€9,000-13,500 US\$10,600-15,900



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## NOE NESTEROVICH GEDENIDZE

1914-2002

### After the Game

signed and titled in Cyrillic and dated 1977 on the reverse

oil on canvas

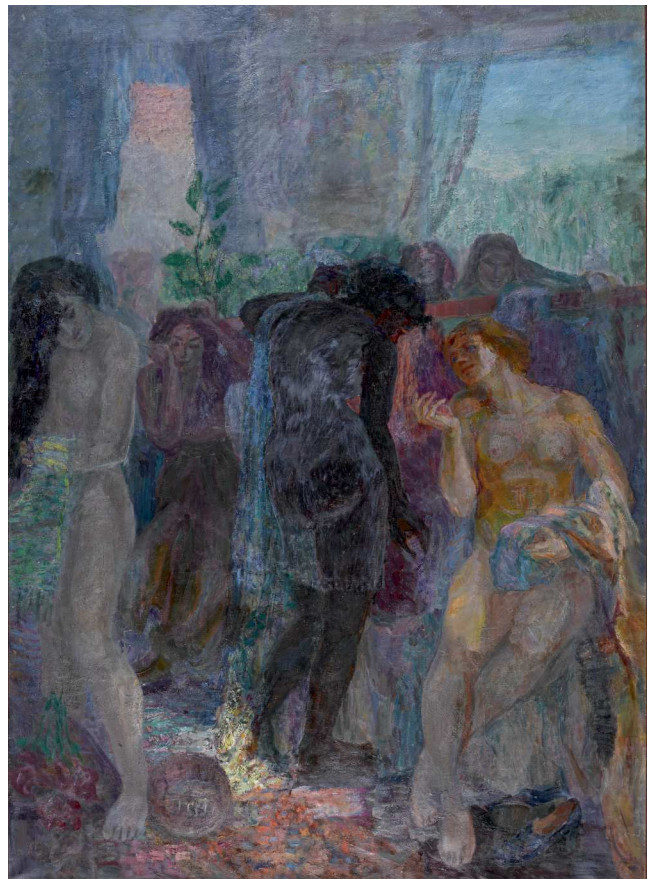
194.5 by 140cm, 76½ by 55in.

#### PROVENANCE

Acquired directly from the artist's family by the present owner

W £6,000-8,000

€6,800-9,000 US\$8,000-10,600



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## DMITRI NALBANDIAN

1906 - 1993

### View of Mount Vesuvius

signed in Cyrillic and dated 76 l.l.; further signed, inscribed *Italiya 'Neapol'* and dated on the reverse  
oil on cardboard  
51 by 83cm, 20 by 32<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Acquired directly from the artist in 1991

£8,000-12,000

€9,000-13,500 US\$10,600-15,900

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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## MAX AVADIEVICH BIRSHTAIN

1914-2000

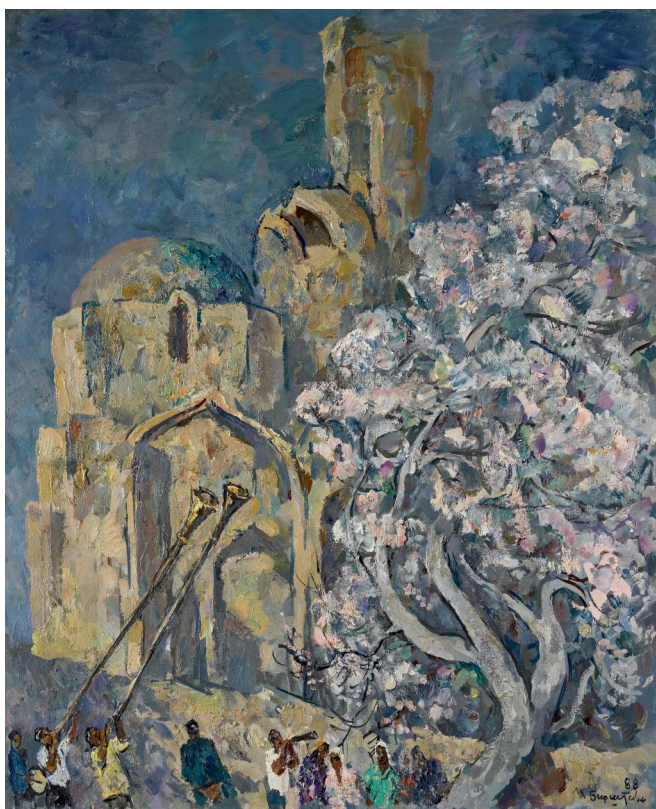
### Spring Festival in Termez

signed in Cyrillic and dated 88 l.r.; further signed, titled and dated on the reverse  
oil on canvas  
110 by 89.5cm, 43<sup>1</sup>/<sub>4</sub> by 35<sup>1</sup>/<sub>4</sub>in.

The two-metre long brass trumpets in the lower left are traditional Uzbek instruments called *Karnay*. Their cry heralds the beginning of a celebration, in this case Navruz, the pre-Islamic Spring Festival celebrated across all the countries on the Silk Route.

± £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## ALBERT STEPANOVICH PAPIKIAN

1926-1997

### Pushkin House

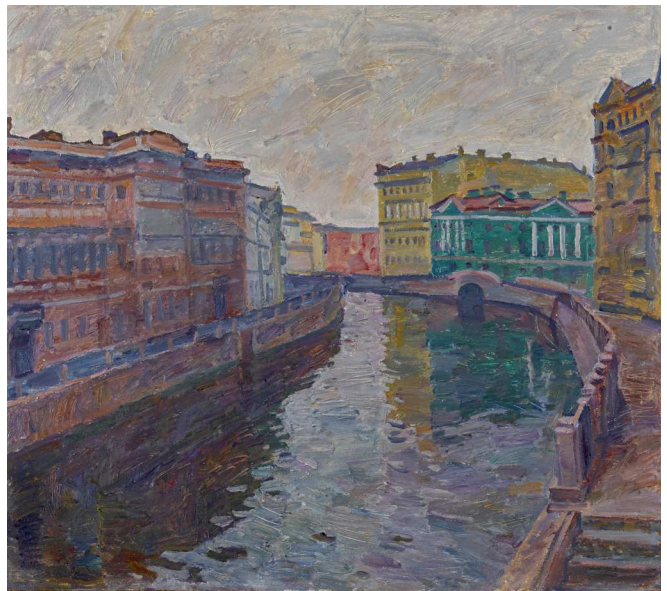
signed with initials in Cyrillic I.I.  
oil on cardboard laid on board  
79.5 by 90cm, 31¼ by 35½in.

Executed in 1984

The present lot shows the building and location of Pushkin's former apartment, which became the Alexander Pushkin Museum in 1925. The grand building is situated moments away from St Petersburg's State Hermitage Museum and Mikhailovsky Garden on the embankment of the Moika, one of the city's main rivers.

± £4,000-6,000

€4,500-6,800 US\$5,300-8,000



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## YURI VLADIMIROVICH MATUSHEVSKY

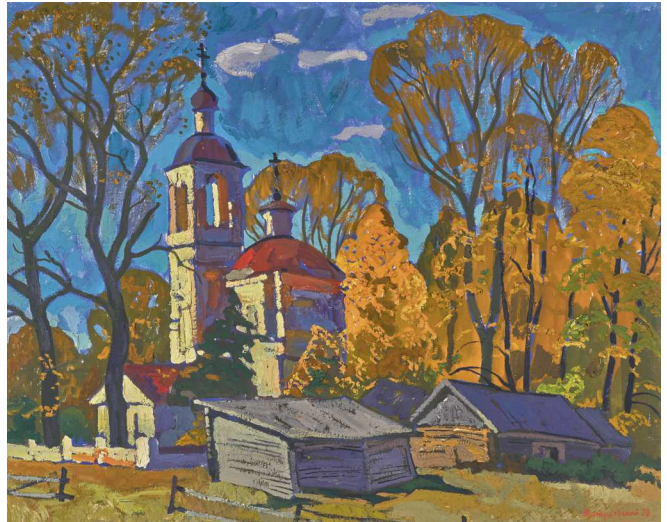
1930-1999

### Old Cathedral

signed in Cyrillic and dated 70 l.r.  
oil on cardboard  
79 by 99cm, 31 by 40in.

£3,000-5,000

€3,400-5,700 US\$4,000-6,700



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**/317**

## YURI VLADIMIROVICH MATUSHEVSKY

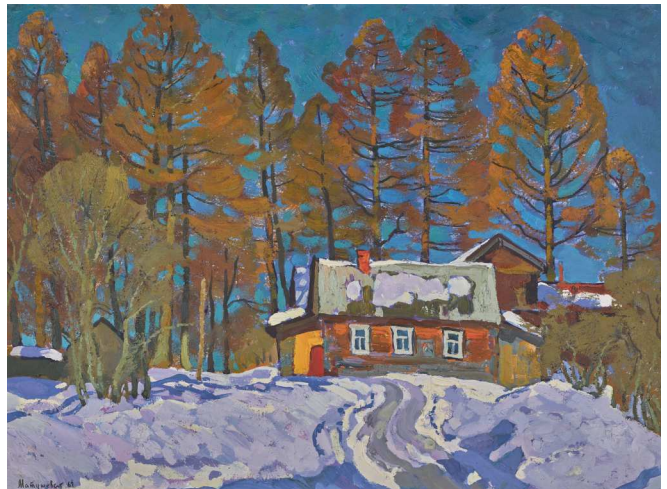
1930-1999

### Crisp Snow

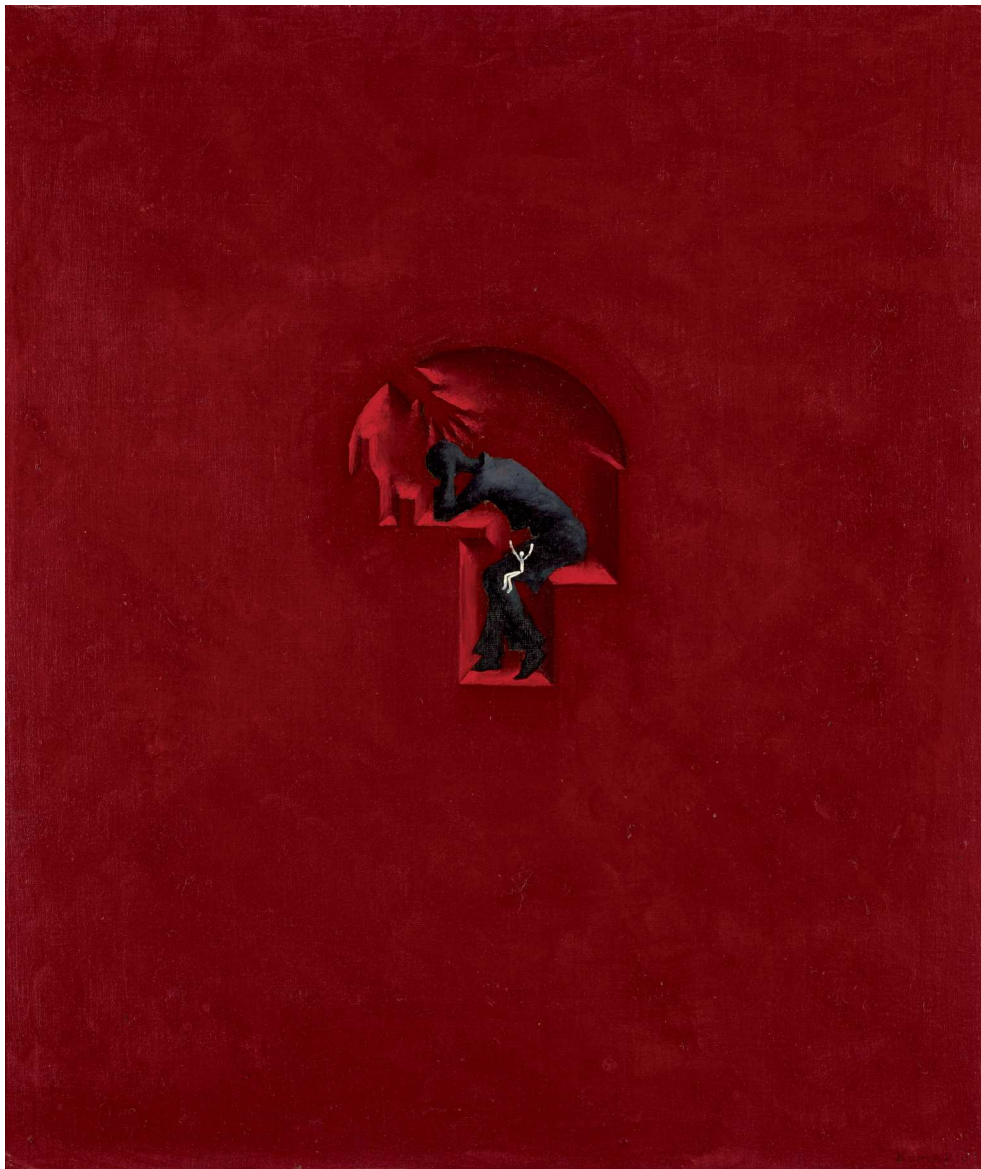
signed in Cyrillic and dated 61 l.l.; further signed on the reverse  
oil on paper  
59 by 79cm, 23¼ by 31in.

£2,500-3,500

€2,850-3,950 US\$3,350-4,650



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## VITALY KOMAR

b.1943

### Niche Surrounding a Drunken Man

signed in Cyrillic and dated 1971 l.r.; further signed, titled and dated 1967 on the reverse  
oil on canvas laid on board  
59 by 50cm, 23¼ by 19¾in.

Painted in the year when Vitaly Komar began his famous collaboration with Alexander Melamid, the present image of a young man trapped in a niche, alone with a bottle and glass, is a haunting depiction of the claustrophobia of a regime which drove so many to excessive drinking and early graves. 'The white figure in this painting is the soul', explained the artist, 'crying out' against the oppressive Soviet surrounding represented here by the ubiquitous scarlet colour. 'Alcoholic protest was a form of non-conformism' and this painting is a tribute to the large number of artists and musicians from his immediate circle who did not survive. The work is closely related to a series of conceptual paintings Komar showed in the 1967 group exhibition, *Retrospectivism*, at the bohemian Blue Bird Cafe in Moscow.

† £25,000-35,000

€28,100-39,300 US\$33,100-46,400



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PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

## SEMYON FAIBISOVICH

b.1949

### Portrait of Gorbachev

bearing Phyllis Kind exhibition label on the stretcher  
oil on canvas  
127 by 96.5cm, 50 by 38in.

#### PROVENANCE

Phyllis Kind Gallery, New York and Chicago  
Acquired from the above by the present owner *circa* 1993

#### LITERATURE

*Forbidden Art: The Postwar Russian Avant-Garde*, New York:  
Distributed Art Publishers, 1998, p.165 illustrated

Executed in 1989

'For our readers Gorbachev is the symbol of Perestroika!'  
Faibisovich recalls being told by the art director of Time  
magazine, Rudy Høglund, who had commissioned a portrait  
of Gorbachev for the front cover. The image never came to be  
published.

± £40,000-60,000

€44,900-67,500 US\$53,000-79,500



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PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

## **EDUARD GOROKHOVSKY**

1929-2004

Untitled (Stalin with Six Lenins)

signed in Cyrillic and dated 88 l.r.; further bearing various labels on the stretcher

oil on canvas

131 by 95.5cm, 51½ by 37½in.

### **PROVENANCE**

Phyllis Kind Gallery, New York

‡ £8,000-12,000

€9,000-13,500 US\$10,600-15,900



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PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

## ERIK BULATOV

b.1933

### Do Not Lean

signed in Cyrillic and dated 81 I.r.  
pencil and coloured pencil on paper  
image size: 26 by 20cm, 10¼ by 7¾in.

#### PROVENANCE

Acquired directly from the artist

The present study relates to a large oil painting of the same title dating from 1987.

± ⊕ £6,000-8,000

€6,800-9,000 US\$8,000-10,600

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PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

## ERIK BULATOV

b.1933

### Study for *Farewell Lenin*

signed in Cyrillic and dated 90 I.I.  
pencil and coloured pencil on paper  
image size: 22 by 22cm, 8¾ by 8¾in.

#### EXHIBITED

New York, Phyllis Kind Gallery, *Eric Bulatov / Oleg Vassilyev*, 12 February - 13 March 1991

#### LITERATURE

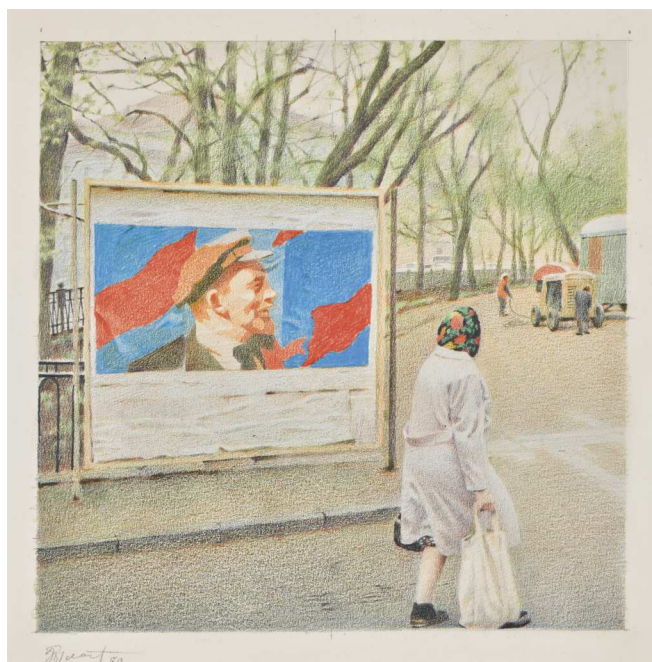
*Eric Bulatov / Oleg Vassilyev*, New York: Phyllis Kind Gallery, 1991, p.12 illustrated

± ⊕ £5,000-7,000

€5,700-7,900 US\$6,700-9,300



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PROPERTY FROM A PRIVATE COLLECTION, ITALY

## ERIK BULATOV

b.1933

### Farewell Lenin

signed in Cyrillic, titled in Latin and Cyrillic and dated 1991 on the reverse

oil on canvas

120 by 120cm, 47¼ by 47¼in.

#### PROVENANCE

Phyllis Kind Gallery, New York

'My work is about specific questions, specific problems. It is about arresting a moment in time, about the significance of the visual signs in the world around us, about the way that to name some thing or some moment is to make it real' (Erik Bulatov, September 1991). Of all the moments to try to arrest and make real, the unexpected collapse of the Soviet Union and the ensuing unreality of the early 1990s must have been a compelling one for an artist who had so often explored the disconnects of Soviet life in his work.

An influential leader of the unofficial art movement, his imagery revolves around the conflict between surfaces and space as a reflection of the genuine conflict between Soviet reality and ideology, truth and falsehood, freedom and fear. He would create illusory objects, placing them in an illusory expanse – in this case, Lenin. Painted in the plain reds and blues so characteristic of Bulatov, the poster sparks all of these tensions with the added dimension of historical perspective which the contemporary viewer now brings to the painting, an additional quarter century of experience to that of the old lady passing by. This pivotal moment in time held all the promise of another structure, the alternative and possible way out which Bulatov had lamented:

*'I think that the worst thing that Soviet propaganda has done, forgetting the lies and the nonsense, is to have persisted in brainwashing us into believing that the social world we inhabit is the only reality. There is nothing else. Whether you like it or not, you have to adapt yourself. This is the way it is. Possibly there is another structure, beyond the borders, which is hostile to us. For years they inculcated in us the idea that there is no alternative, that the whole world is a prison, that there is no possibility of escape and that it has always been like that. Therefore art became a necessity for me, as it offered a possible way out.'* (E. Bulatov, *Adaptation of Negation and Socialist Realism*, Ridgefield, 1990).

⊕ £200,000-300,000

€225,000-337,000 US\$265,000-397,000

END OF SALE

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ИТАЛИЯ

## ЭРИК БУЛАТОВ

р.1933

### Прощай, Ленин

подписана по-русски, озаглавлена по-русски и по-английски и датирована 1991 на обороте

холст, масло

120 x 120 см, 47¼ x 47¼ дюйма

#### ПРОВЕНАНС

Галерея Филлис Кайнд, Нью-Йорк

«Мое творчество связано с определенными вопросами, определенными проблемами. Оно о том, чтобы изобразить конкретный момент, о значимости символики в мире вокруг нас, о том, каким образом обозначение словом какого-либо предмета или момента делает их реальными» (Эрик Булатов, сентябрь 1991). Из всех сюжетов, которые можно запечатлеть, развал Советского Союза и последующая за ним отчужденность 1990-х годов, должно быть, были самыми интересными для художника, который так часто в своем творчестве обращался к теме парадоксов жизни в Советском союзе.

В образах этого важного представителя неофициального искусства поверхности противопоставляются с пространством чтобы продемонстрировать конфликт между советской идеологией и реальностью бытия, правдой и фальшью, свободой и страхом. Часто иллюзорные объекты помещены в иллюзорное пространство – в данном случае таким объектом становится Ленин. Написанный в характерной для Булатова гамме красного и синего цветов, плакат разжигает эти противоречия через дополнительное измерение – историческую перспективу, которую современный зритель теперь сам привносит в картину, прибавляя опыт длиной в четверть века к опыту проходящей мимо пожилой женщины. В этом переломном моменте времени содержались все перспективы иного устройства, альтернативного и возможного выхода, о котором скорбит художник:

*«Я думаю, что худшее, что сделала советская пропаганда, опустим ложь и абсурд, заключается в продолжительной промывке мозгов, убеждая нас в том, что социальный мир, в котором мы живем, является единственной реальностью. Больше нет ничего. Нравится вам это или нет, вам придется приспособливаться. Так все устроено. Возможно, есть другая структура далеко за пределами, которая враждебна нам. Годами они внушали нам мысль, что альтернативы нет, что весь мир – тюрьма, что нет возможности побега, и что это всегда было так. Поэтому искусство и стало для меня необходимостью, так как предлагало возможный выход»* (Э. Булатов, *Adaptation of Negation and Socialist Realism*, Риджфилд, 1990)



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Collection of Soviet Porcelain

Activists (Students of the Workers' Faculty):  
A Soviet porcelain figural group, Lomonosov  
Porcelain Manufactory, Leningrad, circa 1930  
Estimate £15,000–20,000



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Auction London 29 November 2017

A Marble Sigma-shaped Table with Relief Border depicting the Birth of Aphrodite and a Marine Thiasos, circa 490-530 A.D.  
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ERNST LUDWIG KIRCHNER  
*Schneeberge mit Skiläufern*, 1928  
Oil on canvas  
90 x 120 cm  
Estimate CHF 1.000.000–1.500.000



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ANDY WARHOL. \$(4), 1982

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# Sotheby's

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

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		£
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Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

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**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

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**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.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale 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.

### 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.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £11,766  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £11,766  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £39,219  
Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £23,531  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

#### Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

#### 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.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film

auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

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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:  
Monday to Friday 9.00am to 5.00pm  
34–35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

#### **COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY**

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

#### **ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY**

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

#### **STORAGE CHARGES**

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates: **Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### **LIABILITY FOR LOSS OR DAMAGE**

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

#### **SOTHEBY'S AUTHENTICITY GUARANTEE**

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have

caused loss of value to the lot; or  
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE.MAIN

#### **IMPORTANT NOTICES**

##### **ESTIMATES IN 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**

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of timber covered by upholstery or fabric.

11/10 NBS\_RUSSIAN



INTERNATIONAL DEPARTMENTS

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Reto Barmettler

*Head of Sale*

Bella Radenovic

Charlotte Larkin

FABERGÉ & WORKS OF ART

ФАБЕРЖЕ И ПРИКЛАДНОЕ

ИСКУССТВО

Darin Bloomquist

*Head of Russian Works of Art*

Marie Sapozhnikova

Mark Poltimore

*Chairman*

*Sotheby's Russia and CIS*

Jo Vickery

*International Director, Russian Art*

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**Moscow / МОСКВА**

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RUSSIAN ART

РУССКОЕ ИСКУССТВО

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28 November 2017

London

**RUSSIAN WORKS OF ART**

28 November 2017

London

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