

Sotheby's EST. 1744

RUSSIAN
PICTURES

РУССКОЕ
ИСКУССТВО

LONDON 5 JUNE 2018





FRONT COVER
LOT 74 (DETAIL)
BACK COVER
LOT 61
THIS PAGE
LOT 138 (DETAIL)

An oil painting of a village scene. The foreground is dominated by a river with thick, expressive brushstrokes in shades of grey and white, suggesting turbulent water. The middle ground shows a cluster of dark, multi-story wooden houses with numerous small, white-framed windows. The houses are built on a slight incline. The background features a range of mountains under a heavy, overcast sky with dark, swirling clouds. The overall style is expressive and somewhat somber.

RUSSIAN
PICTURES



RUSSIAN PICTURES

AUCTION IN LONDON
5 JUNE 2018
SALE L18112
10.30 AM

EXHIBITION

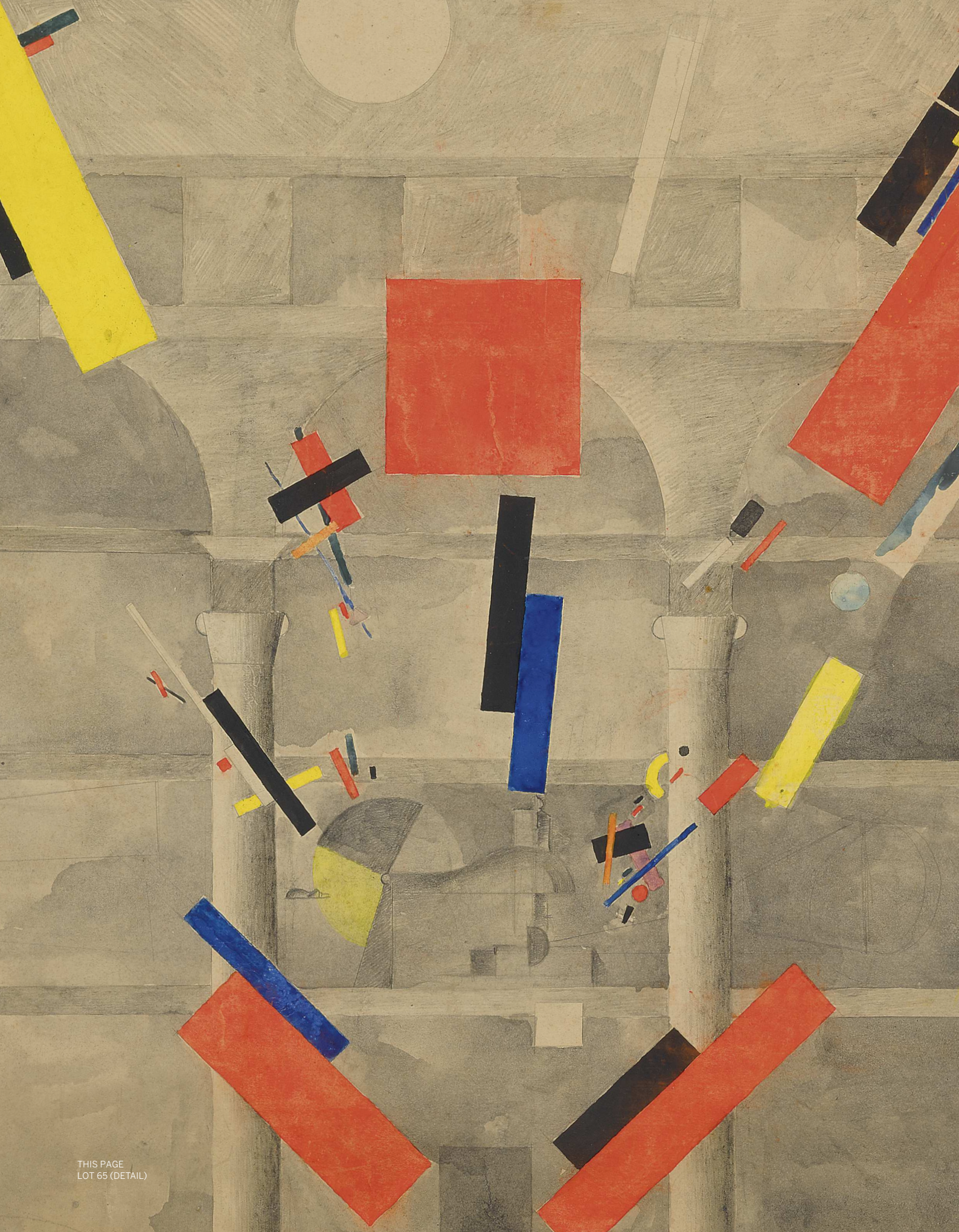
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THIS PAGE
LOT 122 (DETAIL)

San Juan
C. M. ...

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1



1

IVAN KONSTANTINOVICH
AIVAZOVSKY

1817-1900

Capri

signed with initial I.r.

oil on canvas laid on board

image size: 10.5 by 7.5cm, 4¼ by 3in.

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

£ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000

2

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

IVAN KONSTANTINOVICH
AIVAZOVSKY

1817-1900

Full Moon

signed in Latin, inscribed *St Petersburg* and dated 1855 on the

reverse and bearing remnants of a label on the stretcher

oil on canvas

11 by 9cm, 4½ by 3½in.

PROVENANCE

Acquired by the grandfather of the present owner

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

‡ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300



2



3

3

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

IVAN KONSTANTINOVICH
AIVAZOVSKY

1817-1900

Sunset in Crimea

signed in Latin and dated 1878 I.I.; further signed and dated on the reverse

oil on panel

22 by 26.5cm, 8½ by 10½in.

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

£ 50,000-70,000

€ 57,500-80,500 US\$ 71,000-99,000



4

4

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**IVAN KONSTANTINOVICH
AIVAZOVSKY**

1817-1900

American Ship at Sea

signed in Latin l.r.; further signed and indistinctly dated 1873
on the stretcher
oil on canvas
18.5 by 26.5cm, 7½ by 10¼in.

PROVENANCE

In the same family since before 1917

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

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



5

5

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

IVAN IVANOVICH SHISHKIN

1832-1898

Woodland Brook

signed with initials in Cyrillic I.r.
oil on paper laid on canvas
26.5 by 36.5cm, 10½ by 14¼in.

PROVENANCE

In the same family since before 1917

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



6



7

6

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

IVAN PAVLOVICH POKHITONOV

1850-1923

View over the Cockerill Plant at Seraing

oil on panel

23.5 by 35cm, 9¼ by 13¾in.

PROVENANCE

Acquired directly from the artist by Auguste and Rachel Collon, Liège

Thence by descent to the present owner

Auguste Collon was a famous Belgian engineer and doctor in mineralogy. Collon and his wife Rachel Goron, who was originally from Lithuania, were friends with Ivan Pokhitonov and acquired a number of works directly from him. The present view of the Cockerill plant would have been of special significance to Collon. Between 1905 and 1919 he was the Secretary-General of the John Cockerill Company, one of Europe's major iron and steel producers.

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

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



8

7

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

IVAN PAVLOVICH POKHITONOV

1850-1923

The Hunter

oil on panel
21 by 15.5cm, 8¼ by 6in.

PROVENANCE

Acquired directly from the artist by Auguste and Rachel Collon, Liège
Thence by descent to the present owner

LITERATURE

O.Bertrand, *Ivan Pokhitonov: catalogue raisonné de l'oeuvre*, vol.1, Luxemburg: Belart International Editions, 2015, p.190, C 58 illustrated

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,300-17,000

8

PROPERTY FROM A PRIVATE COLLECTION

IVAN PAVLOVICH POKHITONOV

1850-1923

The Sea at La Panne

signed in Latin and inscribed *L.p. l.r.*
oil on panel
14.5 by 27cm, 5¾ by 10¾in.

PROVENANCE

Eugénie Wulfert and Boris Wulfert Pokhitonov, Belgium
Boris Wulfert Pokhitonov, France
Private collection, Belgium
Acquired from the above by the present owner

EXHIBITED

Liège, Palais des fêtes: Parc de la Boverie, *Société Royale des Beaux-Arts. Salon Triennal de 1921*, 7 May - 26 June 1921, no.382

Moscow, State Tretyakov Gallery, *Ivan Pavlovich Pokhitonov, 1850-1923*, 1963

LITERATURE

Exhibition catalogue *Société Royale des Beaux-Arts. Salon Triennal de 1921*, Liège, 1921, no.382 listed as *Marine*
Exhibition catalogue *Ivan Pavlovich Pokhitonov, 1850-1923*, 1963, Moscow, p.31 listed as *Spokoinoe more. La-Pann*
V.Grebenuik, *Ivan Pavlovich Pokhitonov*, Leningrad, 1973, p.70 listed as *Spokoinoe more. La-Pann*

O.Bertrand, *Ivan Pokhitonov: catalogue raisonné de l'oeuvre*, vol.1, Luxemburg: Belart International Editions, 2015, pp.73 and 125 illustrated

Executed in 1911

£ 30,000-50,000
€ 34,500-57,500 US\$ 42,400-71,000



9

9

IOSIF EVSTAFIEVICH KRACHKOVSKY

1854-1914

Washerwomen

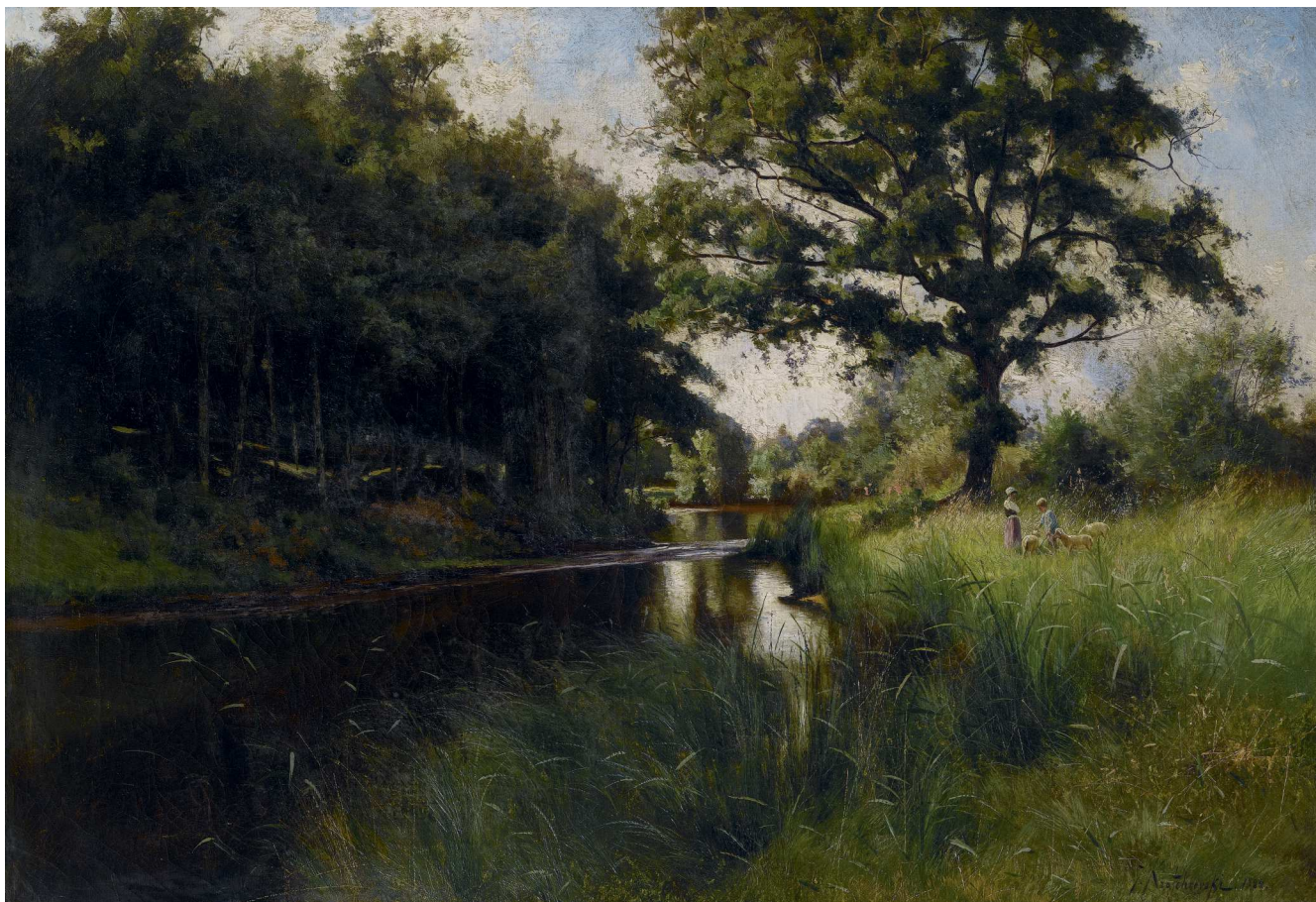
signed in Latin and dated 1884 l.r.

oil on canvas

51 by 73cm, 20 by 28¾in.

£ 18,000-25,000

€ 20,700-28,800 US\$ 25,400-35,300



10

10

IOSIF EVSTAFIEVICH KRACHKOVSKY

1854-1914

Children Tending Their Flock

signed in Latin and dated 1884 l.r.

oil on canvas

50.5 by 73.5cm, 19¾ by 29in.

£ 18,000-25,000

€ 20,700-28,800 US\$ 25,400-35,300



11



12

11

RUSSIAN SCHOOL

19th century

The Trinity Lavra of St Sergius in Sergiyev Posad

bearing initials K A G in Cyrillic l.r.
oil on canvas
48.5 by 67cm, 19 by 26½in.

PROVENANCE

Sotheby's London, *Russian Pictures, Works of Art and Icons*,
5 December 1989, lot 48

The composition of the present lot appears to be related to an engraving by August Cadolle (1782–1849) which was widely published during the 19th century.

Depicted from left to right are a late 17th century refectory church, an 18th century bell tower by Ukhtomsky, the Dormition Church commissioned by Ivan the Terrible and the main entrance to the monastic complex.

£ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400



13

12

PROPERTY FROM A PRIVATE COLLECTION, SCANDINAVIA

AFTER ALEXANDER ROSLIN

1718-1793

Portrait of Empress Maria Fedorovna

oil on canvas
80 by 63.5cm, 31½ by 25in.

PROVENANCE

Hagelstam Helsinki, *Höstauktion*, 3 December 2000, lot 96
(illustrated on the cover)
Acquired at the above sale by the present owner

Empress Maria Fedorovna, second wife of Paul I of Russia and mother of Alexander I and Nicholas I, is depicted wearing the sash and star of the Order of St Catherine. The composition relates to the 1777 original by Roslin in the collection of the State Hermitage Museum. Several versions and copies are known.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,300-17,000

13

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

GAVRIIL PAVLOVICH KONDRATENKO

1854-1924

View of Moscow

signed in Cyrillic and dated 1902 l.r.
oil on canvas
65 by 97.5cm, 25½ by 38¾in.

PROVENANCE

Horta Brussels, *Tableaux anciens et modernes*, 20 January 1997, lot 176
Acquired at the above sale by the present owner

£ 25,000-35,000
€ 28,800-40,200 US\$ 35,300-49,400

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

IVAN KONSTANTINOVICH AIVAZOVSKY

1817-1900

Chapel by the Coast on a Moonlit Night

signed in Latin and dated 1851 l.l.

oil on canvas

58 by 72cm, 22¾ by 28½in.

PROVENANCE

Acquired by Jacob Andreas Whist in Petrograd, circa 1915
Thence by descent to the present owners

Chapel by the Coast on a Moonlit Night has remained in the same family since the mid-1910s when it was acquired by Jacob Andreas Whist (1885-1967), a Norwegian businessman and entrepreneur. Originally from Korgen in the north of Norway, Whist moved to Russia in 1901 to join his two older brothers' trading business in Murmansk. He then settled in St Petersburg where he was active in the travel industry, opening the St Petersburg branch of the Norwegian travel agency *Bennets* in 1915. Whist lived in the Bashmakov House on the Moyka embankment within close proximity of his office on Nevsky Prospect, renting from the widow of the Swedish entrepreneur and engineer Ludvig Nobel (1833-1888), who had purchased the building in the 1870s.

The economic and political turmoil of 1917 left Whist with no alternatives other than to close up shop and leave the country. Initially arrested and interrogated, he escaped before the political situation escalated any further. Before his departure for his native Norway Whist offered a Russian noble lady to enter into a *pro forma* marriage with him in order to help her to emigrate to Canada where her relatives resided. The marriage ceremony was conducted at the Norwegian embassy in Petrograd, and soon after the newlyweds departed for Tallinn, whence the noble lady went to Canada and Whist to Oslo. Whist managed to save his belongings, including the present work, by sending them to Murmansk, from where they were subsequently shipped to Norway with the help of his elder brother Ole.

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

£ 180,000-250,000
€ 207,000-288,000 US\$ 254,000-353,000



Fig. 1. Jacob Andreas Whist, Petrograd, mid-1910s

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, НОРВЕГИЯ

ИВАН КОНСТАНТИНОВИЧ АЙВАЗОВСКИЙ

1817-1900

Часовня на берегу в лунную ночь

подписана латинскими буквами и датирована 1851 внизу слева

холст, масло

58 x 72 см, 22¾ x 28½ дюйма

ПРОВЕНАНС

Приобретена Якобом Андреасом Вистом в Петрограде, около 1915 года

Нынешним владельцам перешла по наследству

Часовня на берегу в лунную ночь находилась в собрании одной семьи с середины 1910-х годов, с момента ее приобретения норвежским коммерсантом Якобом Андреасом Вистом (1885-1967). Родом из Коргена на севере Норвегии, Вист приехал в Россию в 1901 году, чтобы присоединиться к бизнесу двух своих старших братьев в Мурманске. Затем он переехал в Санкт-Петербурге, где успешно работал в туристической отрасли, открыв в 1915 году петербургский филиал норвежского туристического агентства *Bennets*. Вист жил в доме Башмакова на набережной реки Мойки – рядом со своим офисом на Невском проспекте, и был квартирантом вдовы шведского предпринимателя и инженера Людвиг Нобеля (1833-1888), который выкупил здание в 1870-х годах.

Экономический и политический кризис 1917 года не оставили Висту другого выбора, кроме как приостановить бизнес и покинуть страну. Будучи предварительно арестованным и допрошенным, ему удалось уехать прежде, чем политическая ситуация обострилась. Перед отъездом в родную Норвегию Вист предложил русской аристократке оформить с ним фиктивный брак, чтобы помочь ей эмигрировать в Канаду, где проживали ее родственники. Церемония бракосочетания состоялась в посольстве Норвегии в Петрограде, и вскоре после этого молодожены выехали в Таллин, откуда дама отправилась в Канаду, а Вист – в Осло. При содействии старшего брата Оле данная картина и остальные его вещи были отправлены в Мурманск, откуда были успешно переправлены в Норвегию.

Данная работа включена в пронумерованный каталог работ художника, составленный Джанни Каффиери и Иваном Самариним.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALEXEI PETROVICH BOGOLIUBOV

1824-1896

View of Franzensbad

signed in Cyrillic l.r. and inscribed *Franzesbad* l.l.; further bearing a 1947 Moscow exhibition label on the reverse
oil on canvas laid on board
30 by 47.5cm, 11¾ by 18½in.

PROVENANCE

Private collection, Germany
Sotheby's London, *Russian Art Paintings*, 12 June 2007, lot 30
Acquired at the above sale by the present owner

EXHIBITED

Possibly St Petersburg, Moscow *et al.*, *III Itinerant Exhibition*,
January 1874 - May 1875

LITERATURE

G.Romanov (ed.), *The Society of Itinerant Art Exhibitions, 1871-1923, An Encyclopaedia*, St Petersburg: Sankt-Peterburg Orkestr, 2003, possibly listed on p.17, no.11-23 as *Park v Frantsesbadene*

In the late 19th century Franzensbad was one of the largest spa resorts in Europe, especially popular with the Russian nobility. According to Bogoliubov's autobiography, *Zapiski moryaka-khudozhnika*, he visited Franzensbad in the autumn of 1873 on his way home from Vienna, where he was tasked with overseeing the installation of the Russian pavilion at the 1873 World's Fair. On returning home, he exhibited three views of Franzensbad, possibly including the present lot, at the 3rd Itinerant Exhibition in St Petersburg and Moscow. In 1885 Bogoliubov donated *House in Franzensbad* and *Washerwomen in Franzensbad* to the Radishchev Museum in Saratov.

‡ £ 60,000-80,000

€ 69,000-92,000 US\$ 85,000-113,000

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

АЛЕКСЕЙ ПЕТРОВИЧ БОГОЛЮБОВ

1824-1896

Парк в Франценсбаде

подписана по-русски справа внизу и надписана *Franzesbad*
слева внизу; далее снабжена этикеткой московской
выставки 1944 года на обороте
холст на доске, масло
30 x 47,5 см, 11¾ x 18½ дюйма

ПРОВЕНАНС

Частная коллекция, Германия
Sotheby's Лондон, *Russian Art Paintings*, 12 июня 2007,
лот 30
Приобретена нынешним владельцем на вышеуказанных
торгах

ВЫСТАВКИ

Возможно Санкт-Петербург, Москва и др., *III Itinerant Exhibition*, январь 1874 - май 1875

ЛИТЕРАТУРА

Г. Романов (ред.), *Товарищество передвижных художественных выставок, 1871-1923, Энциклопедия*, Санкт-Петербург: Санкт-Петербург Оркестр, 2003, возможно № 11-23 (*Парк в Францесбадене*) на с. 17

В конце XIX века Франценсбад был одним из крупнейших бальнеологических курортов в Европе, особенно популярным среди русского высшего общества. Согласно автобиографии Боголюбова «Записки моряка-художника», он посетил Франценсбад осенью 1873 года по дороге домой со Всемирной выставки в Вене, где он был комиссаром российского павильона. По возвращении три пейзажа Франценсбада, возможно, включая нынешний лот, были представлены на 3-й Передвижной выставке в Санкт-Петербурге и Москве. В 1885 году Боголюбов подарил картины «Дом во Франценсбаде» и «Птрачки во Франценсбаде» музею имени Радищева в Саратове.



15



16

16

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

**IVAN KONSTANTINOVICH
AIVAZOVSKY**

1817-1900

View of Vesuvius

signed with initial I.I.

oil on canvas laid on panel

image size: 11 by 17cm, 4¼ by 6½in.

PROVENANCE

Acquired by the grandparents of the present owner in the 1920s

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

‡ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000



17

17

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

**IVAN KONSTANTINOVICH
AIVAZOVSKY**

1817-1900

Biarritz

signed in Latin l.r.; further signed in Latin, titled *Biarritz*,
numbered 3 and dated 1889 on the reverse

oil on panel

18 by 27cm, 7 by 10½in.

PROVENANCE

Previously in the collection of a Russian noble family, Italy,
acquired circa 1900

Biarritz was a great centre for Russian society at the turn of the century. On spending a fortnight there in late 1897, Anton Chekhov noted in his diary that every Russian in Biarritz regretted that there were so many Russians there. The dramatic surf of the Bay of Biscay is not an uncommon subject of Aivazovsky's work. This exquisite panel, signed *alla prima*, is a superb example of his ability to combine and contrast blue and white tones in the sky and sea.

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

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



18

18

PROPERTY FROM THE FAMILY OF THE ARTIST

KONSTANTIN EGOROVICH
MAKOVSKY

1839-1915

Portrait of the Artist's Daughters Reading

signed in Latin t.r.

oil on canvas

28 by 37cm, 11 by 14½in.

£ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



19

19

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

KONSTANTIN EGOROVICH
MAKOVSKY

1839-1915

Study for Sprinkling the Hops

signed in Latin l.r.

pastel and gouache on paper

56.5 by 73.5cm, 22¼ by 29in.

PROVENANCE

In the same private European collection for three generations

Sotheby's London, *Russian Art*, 9 June 2010, lot 165

Acquired at the above sale by the present owner

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000

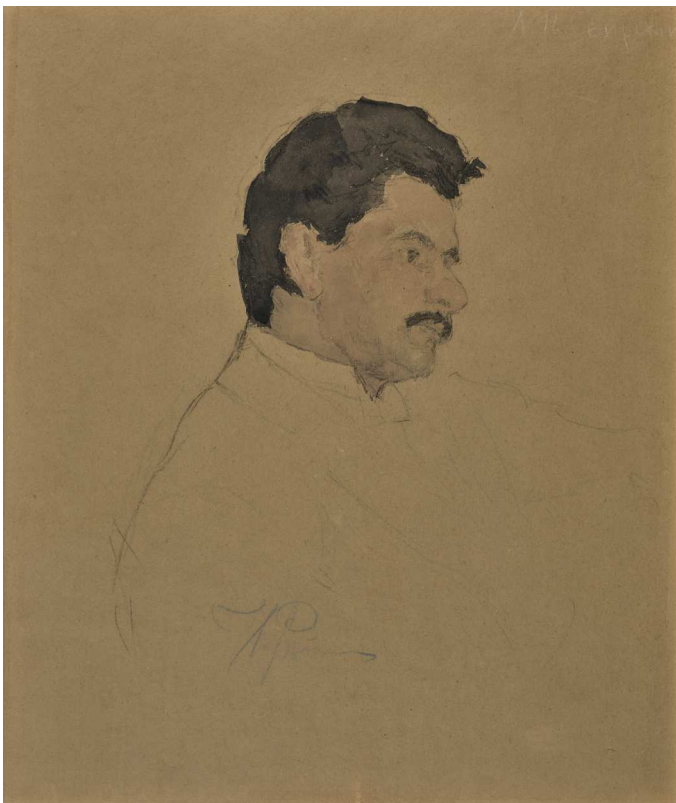


20

TWO PORTRAITS FROM THE NORDMAN ALBUM

LOTS 20-21

Lots 20 and 21 come from a series of graphic portraits executed at Penaty, Repin's studio and summer home in Finland, between 1906 and 1911. The identical sizes and grey card supports suggest they were once part of the same album, and, indeed, when Repin was asked to exhibit 39 of them in a dedicated gallery at the 1911 International Art Exhibition in Rome he gave them the collective title of *The Nordman Album*, a reference to Natalia Nordman, writer, suffragette and Repin's companion, whose hospitality attracted many notable visitors to Penaty including Maxim Gorky, Vasily Polenov and Vladimir Mayakovsky.



21

20

ILYA EFIMOVICH REPIN

1844-1930

Portrait of Countess Vera Kankrina

signed in Cyrillic I.I. and bearing the sitter's autograph and date II / V 1906 t.r.

watercolour, bodycolour and charcoal over pencil on card
41 by 33.5cm, 16¼ by 13¾in.

EXHIBITED

Rome, *Esposizione internazionale di Roma*, 1911
New York, Kingore Galleries, *The Ilya Repin Exhibition*, 1921, no.24

LITERATURE

Exhibition catalogue *Esposizione internazionale di Roma. Catalogo della mostra de belle arti*, Bergamo: Istituto Italiano d'Arti Grafiche, 1911, p.293, no.36 listed as *Contessa Kankrin*
C.Brinton, *The Ilya Repin Exhibition*, New York, 1921, no.24 listed

Countess Vera Petrovna Kankrina, née Strukova (1864-1920) was Natalia Nordman's relation and an old friend of Repin's. The chair of the Development Commission of the Red Cross Committee in Russia, in 1905 Kankrina signed an agreement to publish Sergei Prokudin-Gorsky's pioneering colour photographs in a series of postcards, which were sold in railway station kiosks across the country.

£ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000

ILYA EFIMOVICH REPIN

1844-1930

Portrait of Alexei Svirsky

signed in Cyrillic l.m. and bearing the sitter's autograph t.r.
watercolour and charcoal over pencil on card
40.5 by 34cm, 16 by 13½in.

EXHIBITED

New York, Kingore Galleries, *The Ilya Repin Exhibition*, 1921, no.41

LITERATURE

C.Brinton, *The Ilya Repin Exhibition*, New York, 1921, no.41 listed;
illustrated b/w

The life of the writer Alexei Svirsky (1865-1942) was marked by financial instability, imprisonment and long periods of nomadic existence which included stints in Persia and the Ottoman Empire. Svirsky did not start publishing his work until his late forties, and the trying circumstances of his life inspired many of his novels, including *Lost People* (1898) and *Redhead* (1903).

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900

22

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ILYA SAVICH GALKIN

1860-1915

Flower Girl

signed in Cyrillic and dated 94 l.l., inscribed *Lyubech l.r.*
oil on canvas
89 by 65cm, 35 by 25½in.

PROVENANCE

Sotheby's London, *Icons, Russian Pictures and Works of Art*,
15 December 1994, lot 150

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

23

PROPERTY FROM A PRIVATE COLLECTION, SWEDEN

IVAN PAVLOVICH POKHITONOV

1850-1923

Portrait of a Seated Lady

signed in Latin m.r.; further bearing a J.Daziaro shop stamp on
the reverse
oil on panel
18 by 12cm, 7 by 4¾in.

PROVENANCE

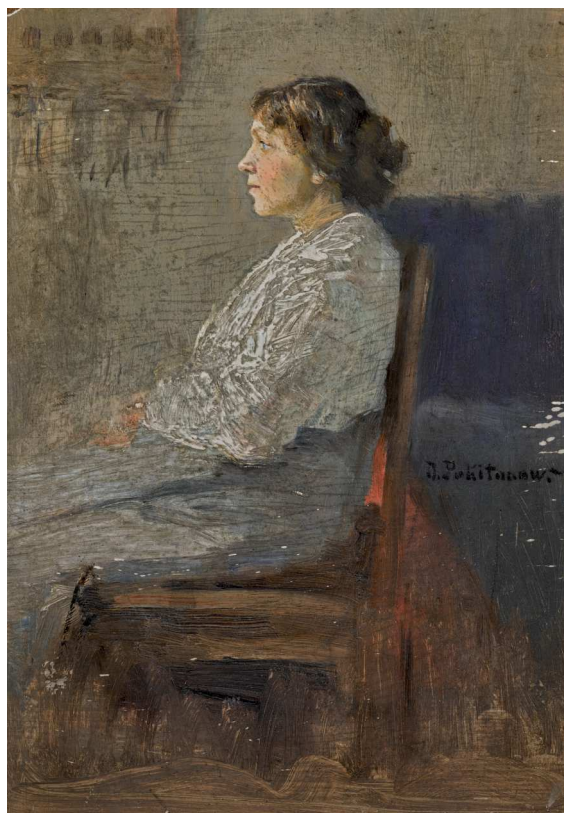
Mr and Mrs Björn Prytz, Sweden, acquired in London in the 1940s
Thence by descent to the present owner

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400



22



23



24

24

PROPERTY FROM A PRIVATE COLLECTION, CZECH REPUBLIC

ANDREI NIKOLAEVICH SHILDER

1861-1919

Winter Landscape

signed in Cyrillic and dated 1918 l.r.

oil on canvas

62 by 104.5cm, 24½ by 41¼in.

PROVENANCE

Acquired by the Czechoslovak Ambassador to the Soviet Union
in Moscow in the 1930s

Thence by descent to the present owner

£ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000



25

25

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

VLADIMIR DONATOVICH ORLOVSKY

1842-1914

Winter

signed in Cyrillic l.r.
oil on canvas
102 by 130cm, 40 by 51¼in.

PROVENANCE

Christie's London, *Russian Art*, 28 November 2011, lot 40
Acquired at the above sale by the present owner

LITERATURE

Niva, no.17, 1914, p.335 illustrated b/w
G.Romanov and A.Muratov, *Khudozhniki Russkogo Salona (1850-1917)*, St Petersburg: Zolotoi vek, 2004, p.451 illustrated b/w

The present lot may be one of the two works listed as *Zima* in the catalogue of the artist's posthumous exhibition in Moscow in 1916 (*Katalog postmertnoi vystavki akademika N.K. Pimonenko i V.D. Orlovskago*, Moscow: Galerie Lemercier, 1916, nos.390-391).

£ 70,000-90,000
€ 80,500-104,000 US\$ 99,000-127,000



Fig. 1. The present lot illustrated in *Niva*, 1914



26

26

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

YAKOV IVANOVICH BROVAR

1864-1941

The Ploughmen

signed in Cyrillic and dated 1901 l.r.

oil on canvas

96 by 148.5cm, 37¾ by 58½in.

Born near Kiev in 1864, Yakov Brovar trained at the Imperial Academy of Arts in St Petersburg. He attended the studios of Mikhail Klodt, a founding member of the Peredvizhniki, and Arkhip Kuindzhi, who was admired by his contemporaries for his daring experiments with lighting effects. From 1894 Brovar's sun-drenched views of lush Ukrainian countryside featured in a number of exhibitions in St Petersburg and Moscow, notably the 30th Itinerant Exhibition in 1902. Brovar's close affiliation with Kuindzhi, who was forced to leave the Peredvizhniki in 1880, meant that from the early 1910s he started distancing himself from the group.

‡ W £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000



27

27

ALEXANDER ALEXANDROVICH KISELEV

1837-1911

Summer Landscape

signed in Cyrillic and dated 1900 l.l.

oil on canvas laid on board

board size: 34 by 61.5cm, 13½ by 24¼in.

PROVENANCE

Private collection, France

Backwaters, river beaches, reed-beds, small boats and still ponds are very much the idiom of Kiselev's Russia. These bucolic landscapes were often painted on relatively small-scale canvases and stand in direct contrast to the grand vistas by his contemporaries Ivan Shishkin and Konstantin Kryzhitsky.

£ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

МИХАИЛ ПЕТРОВИЧ КЛОДТ

1835-1914

The Joker

signed in Cyrillic and dated 1897 I.I.

oil on canvas

63 by 85.5cm, 23¾ by 33½in.

PROVENANCE

Armand Hammer

Private collection, California, a gift from the above, late 1960s
Sotheby's London, *Russian Art Paintings*, 25 November 2008, lot 424

Acquired at the above sale by the present owner

EXHIBITED

St Petersburg, Moscow *et al.*, *XXV Itinerant Exhibition*, 1897-1898

LITERATURE

Exhibition catalogue *XXV Illyustrirovannyi katalog Tovarishchestva peredvizhnikh khudozhestvennykh vystavok*, Moscow: K.A. Fisher, 1897, p.9, no.86 listed; no.58 illustrated b/w S.Goldshtein *et al.*, *Tovarishchestvo peredvizhnikh khudozhestvennykh vystavok 1869-1899: pis'ma, dokumenty*, Moscow: Iskusstvo, 1987, vol.2, p.515, no.86 illustrated b/w G.Romanov (ed.), *The Society of Itinerant Art Exhibitions, 1871-1923, An Encyclopaedia*, St Petersburg: Sankt-Peterburg Orkestr, 2003, p.189, no.111 illustrated b/wBaron Mikhail Klodt was a founding member and active participant of the Society of Itinerant Art Exhibitions. The present lot was shown at the 25th Itinerant Exhibition held in 1897-1898 and included in the illustrated catalogue.During the years following the October Revolution, *The Joker* was acquired by Armand Hammer, the extravagant American industrialist who operated as an intermediary in the Soviet Union for major American firms. He took full advantage of his political connection and the unrest of the 1920s to build an impressive art collection.

£ 120,000-180,000

€ 138,000-207,000 US\$ 170,000-254,000



Fig. 1. Armand Hammer

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

МИХАИЛ ПЕТРОВИЧ КЛОДТ

1835-1914

Шут

подписана по-русски и датирована 1897 слева внизу

холст, масло

63 x 85,5 см, 23¾ x 33½ дюйма

ПРОВЕНАНС

Арманд Хаммер

Частная коллекция, Калифорния, подарок от вышеуказанного, конец 1960-х гг.

Sotheby's Лондон, *Russian Art Paintings*, 25 ноября 2008, лот 424

Приобретена нынешним владельцем на вышеуказанных торгах

ВЫСТАВКИ

Санкт-Петербург, Москва и др., *XXV Передвижная выставка*, 1897-1898

ЛИТЕРАТУРА

Иллюстрированный каталог XXV выставки Товарищества передвижных выставок, Москва: К.А. Фишер, 1897, с. 9, № 86 указана в списке; № 58 ч/б илл. С. Гольдштейн, *Товарищество передвижных художественных выставок, 1869-1899: письма, документы*, т. 2, с. 515, № 86 ч/б илл. Г. Романов (ред.), *Товарищество передвижных художественных выставок, 1871-1923, Энциклопедия*, Санкт-Петербург: Санкт-Петербург Оркестр, 2003, с. 189, № 111 ч/б илл.

Барон Михаил Клодт был одним из основателей и активным участником Товарищества передвижных художественных выставок. Данная картина была представлена на 25-ой передвижной выставке в 1897-1898 годах и включена в иллюстрированный каталог.

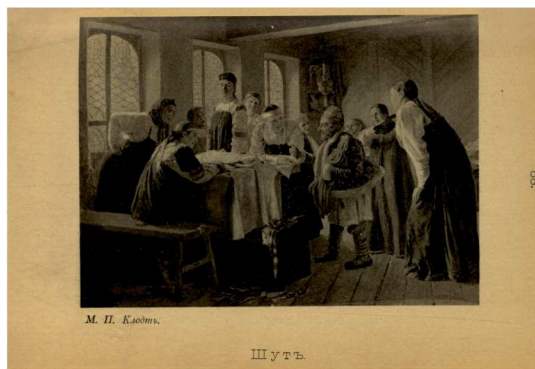
После Октябрьской революции *Шут* был приобретен Армандом Хаммером, экстравагантным американским промышленником, выступавшим посредником для крупных американских фирм в Советском Союзе. Политические связи Хаммера и перевороты 1920-х гг. помогли ему в создании впечатляющей коллекции.

Fig. 2. The present lot illustrated in the catalogue for the XXV Itinerant Exhibition



28



29



30

29

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

AMSHEI NURENBERG

1887-1979

Landscape with a Minaret

oil on canvas

39 by 47cm, 15½ by 18½in.

± £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400

30

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

AMSHEI NURENBERG

1887-1979

Crimean Landscape

oil on canvas

41 by 51cm, 16 by 20in.

± £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200

31

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

RICHARD KARLOVICH ZOMMER

1866-1939

Leaving Tashkent

signed in Cyrillic l.r.
oil on canvas
44.5 by 71cm, 17½ by 28in.

PROVENANCE

Acquired by the father-in-law of the present owner before the First World War

£ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400



31

32

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

RICHARD KARLOVICH ZOMMER

1866-1939

Four Scholars

signed in Cyrillic l.r.
oil on canvas laid on board
49.5 by 36.5cm, 19½ by 14½in.

PROVENANCE

Acquired by the father-in-law of the present owner before the First World War

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



32

33

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

RICHARD KARLOVICH ZOMMER

1866-1939

Mountain Gorge

signed in Cyrillic l.r.
oil on canvas
45 by 67.5cm, 17¾ by 26½in.

PROVENANCE

Acquired by the father-in-law of the present owner before the First World War

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



33



34



35

34

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

SERGEI ARSENEVICH VINOGRADOV

1869-1938

At the Trough

signed in Cyrillic and dated 95 l.r.

oil on canvas

35.5 by 53cm, 14 by 20³/₄in.

PROVENANCE

Acquired by the grandfather of the present owner

At the Trough is a smaller version of the similarly titled composition at the Vitebsk Museum of Art, also dated 1895. Another comparable and identically sized painting titled *Horses Drinking Water Near the Well* was offered in these rooms on 31 May 2005.

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400

35

KONSTANTIN IVANOVICH GORBATOV

1876-1945

View of Novgorod

signed in Cyrillic and dated 1918 l.r.; further signed and inscribed *Novgorod* on the reverse

oil on panel

21.5 by 29cm, 8³/₄ by 11¹/₂in.

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100



36

36

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

SERGEI ARSENEVICH VINOGRADOV

1869-1938

Orphans

signed in Latin l.r.; titled in Cyrillic on the stretcher

oil on canvas

81.5 by 65.5cm, 32 by 25³/₄in.

LITERATURE

N.Lapidus, *Sergey Vinogradov*, St Petersburg: Zolotoi vek, 2010, p.128 mentioned in the text

Executed in 1927

The present lot was executed at the Lobarzh estate in the Latgale region in eastern Latvia in the spring of 1927. The estate boasted a library, theatre and gardens, attracting a number of Russian and Latvian writers and artists in the 1910s and 1920s, such as Alexei Tolstoy and Nikolai Bogdanov-Belsky.

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

PETR IOSIFOVICH SMUKROVICH

1878-1941

Toilette

signed in Cyrillic I.I.; further inscribed on the reverse and the stretcher

oil on canvas

164.5 by 137cm, 64¾ by 54in.

PROVENANCE

Acquired by the present owner from Douwes Fine Art in 1997

EXHIBITEDSt Petersburg, The Imperial Academy of Arts, *Otchyetnaya vystavka Vysshego khudozhestvennogo uchilishcha pri Imperatorskoi Akademii khudozhestv*, 1913Minneapolis, The Museum of Russian Art, *Windows into the Russian Soul*, 25 September - 23 December 2003Minneapolis, The Museum of Russian Art, *Russian Realism: Paintings from the 20th Century*, 31 August - 30 December 2006Minneapolis, The Museum of Russian Art, *The Art of Collecting*, 29 March - 7 September 2014**LITERATURE**'Otchyetnaya vystavka v Akademii Khudozhestv', *Аполлон*, no.9, November 1913, p.68 mentioned in the review

Executed in 1913

± W £ 200,000-300,000

€ 230,000-345,000 US\$ 283,000-424,000

ИЗ АМЕРИКАНСКОЙ КОЛЛЕКЦИИ

ПЕТР ИОСИФОВИЧ СМУКРОВИЧ

1878-1941

Туалет

подписана по-русски внизу слева; надписана на обороте и подрамнике

холст, масло

164,5 x 137 см, 64¾ x 54 дюйма

ПРОВЕНАНС

Приобретена нынешним владельцем у галереи Douwes Fine Art в 1997 году

ВЫСТАВКИСанкт-Петербург, Императорская Академия художеств, *Отчетная выставка Высшего художественного училища при Императорской Академии художеств*, 1913Миннеаполис, Музей русского искусства, *Windows into the Russian Soul*, 25 сентября - 23 декабря 2003Миннеаполис, Музей русского искусства, *Russian Realism: Paintings from the 20th Century*, 31 августа - 30 декабря 2006Миннеаполис, Музей русского искусства, *The Art of Collecting*, 29 марта - 7 сентября 2014**ЛИТЕРАТУРА**«Отчетная выставка в Академии художеств», *Аполлон*, № 9, ноябрь 1913, с. 68 упомянута в рецензии

Выполнена в 1913 году



Fig. 1. Photograph of the model for the maid
© Photograph courtesy of the artist's family



Fig. 2. Preparatory drawing for the present lot
© Photograph courtesy of the artist's family



The most important recorded work by Petr Smukrovich, this sumptuous large-scale painting drew the attention of critics at the 1913 graduation show of the Imperial Academy of Arts with the *Apollon* reviewer singling it out as the most accomplished work that year and praising its technical virtuosity (*Apollon*, no.9, November 1913, p.68).

Smukrovich's noble family roots would become problematic for his advancement as an artist under Bolshevik rule and he would eventually be restricted to teaching, but *Toilette* was painted at a time when the artist was free to hark back to the era evoked by Konstantin Makovsky's genre scenes, to delight in rich materials, explore the time-honoured servant-mistress motif and create a Russified version of Édouard Manet's *Olympia* (1863). The intimate and decorative qualities are at the same time redolent of the World of Art movement, such as the bright and erotically-charged watercolours of his contemporary Konstantin Somov.

In 1897 Smukrovich enrolled in the Baron Stieglitz School for Technical Drawing in St Petersburg, where his earliest commissions were for decorative designs for the city's churches including doors for the Church of the Saviour on Spilled Blood. From 1905 he studied under Dmitry Kardovsky at the Imperial Academy of Arts alongside Boris Anisfeld, Alexander Yakovlev and Vasily Shukhaev, whose friendship brought him into the orbit of former World of Art members. Soon after graduating Smukrovich was conscripted and joined the Izmaylovsky regiment, the same regiment in which Kuzma Petrov-Vodkin served. The watercolours that he brought back from the Turkish front were published in *Niva* and *Lukomorye*. After the Bolshevik Revolution, Smukrovich returned to Petrograd where he worked on designs for public celebrations including those produced for the first anniversary of the Revolution in 1918.

We would like to thank Vitold Smukrovich, the grandson of the artist, for providing additional cataloguing information.

Самая важная из известных масел Петра Смукровича, картина *Туалет* привлекла особое внимание критиков в 1913 году на выпускной выставке Императорской Академии художеств. Рецензент журнала «Аполлон» выделил ее как наиболее успешную работу того года, высоко оценив ее техническую виртуозность («Отчетная выставка в Академии художеств», *Аполлон*, № 9, ноябрь 1913, с. 68).

Петр Смукрович тяжело переживал революционные изменения в России, и его дворянское происхождение мешало его карьерному росту. Но картина *Туалет* была написана в период, когда художник все еще мог свободно окунуться в эпоху, изображенную на картинах Константина Маковского, насладиться богатством материалов и обратиться к мотиву служанки и госпожи при создании русской версии *Олимпии* Эдуарда Мане (1863). Декоративность картины при этом близка к творчеству мирискусников, и ее эстетика и колорит навеяны эротическими акварелями его современника Константина Сомова.

В 1897 году Петр Смукрович поступил в Центральное училище технического рисования барона Штиглица в Санкт-Петербурге, где первыми его заказами стали проекты оформления городских церквей, в том числе, дверей для храма Спаса на Крови. С 1905 года он учился у Дмитрия Кардовского в Императорской академии художеств вместе с Борисом Анисфельдом, Александром Яковлевым и Василием Шухаевым, дружба с которыми привела его в круг бывших мирискусников. Вскоре после выпуска Смукрович был мобилизован и отправлен в Измайловский полк, в котором также служил Кузьма Петров-Водкин. Акварели, которые он привез с турецкого фронта, были опубликованы в *Ниве* и *Лукоморье*. После революции Смукрович вернулся в Петроград, где занимался оформлением общенародных торжеств, в том числе празднования первой годовщины революции в 1918 году.

Мы благодарны Витольду Смукровичу, внуку художника, за предоставление дополнительной информации для каталога.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

STEPAN FEDOROVICH KOLESNIKOV

1879-1955

Festival

signed in Latin l.r.
oil on canvas
95.5 by 180cm, 37½ by 71in.

PROVENANCE

Acquired from Butterfield and Butterfield Auction in 1993

EXHIBITED

Minneapolis, The Museum of Russian Art, *In The Russian Tradition, A Historic Collection of 20th Century Russian Painting*, 9 May - 30 July 2005

Minneapolis, The Museum of Russian Art, *Perspectives of Russian Art*, 8 April - 5 August 2006

Minneapolis, The Museum of Russian Art, *Russian Realism: Paintings from the 20th Century*, 31 August - 30 December 2006

Minneapolis, The Museum of Russian Art, *Russkii Salon: Select Masterpieces & Newly Revealed Works*, 2 February - 30 August 2009

± W £ 200,000-300,000

€ 230,000-345,000 US\$ 283,000-424,000

ИЗ АМЕРИКАНСКОЙ КОЛЛЕКЦИИ

СТЕПАН ФЕДОРОВИЧ КОЛЕСНИКОВ

1879-1955

Праздник

подписана латинскими буквами справа внизу
холст, масло
95,5 x 180 см, 37½ x 71 дюйм

ПРОВЕНАНС

Приобретена на аукционе Butterfield and Butterfield в 1993 году

ВЫСТАВКИ

Миннеаполис, Музей русского искусства, *In The Russian Tradition, A Historic Collection of 20th Century Russian Painting*, 9 мая - 30 июля 2005

Миннеаполис, Музей русского искусства, *Perspectives of Russian Art*, 5 августа - 8 апреля 2006

Миннеаполис, Музей русского искусства, *Russian Realism: Paintings from the 20th Century*, 31 августа - 30 декабря 2006

Миннеаполис, Музей русского искусства, *Russkii Salon: Select Masterpieces & Newly Revealed Works*, 2 февраля - 30 августа 2009





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

KONSTANTIN ALEXEEVICH KOROVIN

1861-1939

House in Gurzuf with a Candlelit Interior

signed in Cyrillic, inscribed *Gurzuf* and dated 1913 I.I.; further bearing remnants of a Union of Russian Artists exhibition label on the stretcher

oil on paper laid on canvas
85.5 by 65cm, 33¾ by 25½in.

PROVENANCE

In the same family since circa 1920

EXHIBITED

Moscow, *XI выставка картин Союза русских художников*, 1913-1914

LITERATURE

Katalog XI vystavki kartin Soyuzu russkikh khudozhnikov, Moscow: Tipografia A.I. Mamontova, 1913

Korovin was interested in the effects of artificial light, and evening views form an important part of his oeuvre. His night views of Paris' Grand Boulevards are well known, but even during his many stays in Crimea, which Korovin as well as other Russian artists loved for its southern light, he turned to this genre. A 1905 view of Yalta at night is now in the Nizhny Novgorod State Art Museum, and his *Tatar Street in Yalta, Night* (fig.1), painted only a few years before the present work, was acquired by the Tretyakov Gallery directly from the 8th Union of Russian Artists exhibition, an honour reserved for only the very best works.

The remnants of a Union of Russian Artists exhibition label (fig.2) suggest that the present lot was included in the 11th exhibition of the group, which took place in 1913-1914. According to the catalogue of the Moscow leg of the exhibition, Korovin showed 19 paintings, a number of which bore titles that could refer to this work, such as *Night*, *Evening*, or *Street in the South, Evening*.

Not seen in public for a century, the appearance of *House in Gurzuf with a Candlelit Interior* at auction is a rare opportunity for collectors to acquire a work from Korovin's most coveted period, painted in his beloved Gurzuf which inspired so many of his best paintings.

£ 150,000-200,000

€ 173,000-230,000 US\$ 212,000-283,000

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

КОНСТАНТИН АЛЕКСЕЕВИЧ
КОРОВИН

1861-1939

Дом в Гурзуфе. Интерьер в свете свечей

подписана по-русски, надписана *Гурзуф* и датирована 1913
внизу слева; на подрамнике имеются остатки выставочной
этикетки Союза русских художников

бумага на холсте, масло
85,5 x 65 см, 33¾ x 25½ дюйма

ПРОВЕНАНС

Находилась в одной семье примерно с 1920 года

ВЫСТАВКИ

Москва, *XI выставка картин Союза русских художников*, 1913-1914

ЛИТЕРАТУРА

Каталог XI выставки картин Союза русских художников, Москва: Типография А.И. Мамонтова, 1913

Эффекты искусственного освещения интересовали Коровина на протяжении всего творческого пути, и вечерние виды составляют важную часть творчества художника. Особенно широко известны его ночные виды Гран-Бульвар в Париже, но даже во время многочисленных поездок в Крым, любимый Коровиным и другими русскими художниками за его южный свет, он не переставал обращаться именно к этому жанру. *Вид ночной Ялты*, написанный в 1905 г., сейчас находится в Нижегородском государственном художественном музее, а *Татарская улица в Ялте. Ночь* (рис. 1), написанная Коровиным лишь за несколько лет до этой картины, была приобретена Третьяковской галереей непосредственно на XVIII выставке картин Союза русских художников – такой чести удостоивались лишь самые лучшие работы.

Остатки этикетки выставки Союза русских художников (рис. 2) свидетельствуют о том, что данная работа была включена в XI выставку объединения, которая проходила в 1913-1914 гг. Согласно каталогу московского этапа этой выставки, Коровин представил на ней 19 картин, названия нескольких из них могли относиться к данной работе, а именно: *Ночь. Вечер* или *Улица на Юге. Вечер*.

Появление на аукционе картины *Дом в Гурзуфе. Интерьер в свете свечей*, недоступной широкой публике на протяжении столетия, представляет редкую возможность приобрести работу наиболее ценного для коллекционеров периода творчества Коровина, которая была написана в его любимом Гурзуфе, вдохновившем художника на создание многих из его лучших картин.



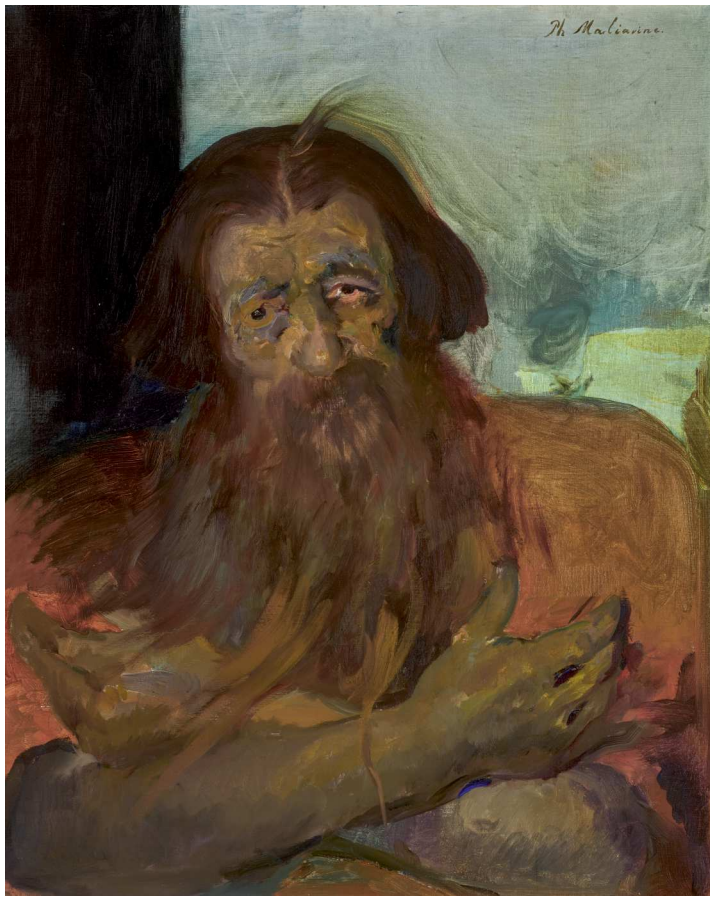
Fig. 1. *Tatar Street in Yalta, Night*, 1910, The State Tretyakov Gallery



Fig. 2. Union of Russian Artists exhibition label



Коробовъ Конецъ.
1913. Тифлисъ.



40

40

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

PHILIP ANDREEVICH MALIAVIN

1869-1940

Russian Peasant

signed in Latin t.r.

oil on canvas

81 by 65cm, 31¾ by 25½in.

PROVENANCE

Jackson's, Cedar Falls, *Important American and European Fine Art Auction*, 20 November 1999, lot 195

Acquired at the above sale by the present owner

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

41

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

NIKOLAI PETROVICH BOGDANOV-BELSKY

1868-1945

Country Path

signed in Latin and dated 1933 l.r.

oil on canvas

66 by 78.5cm, 26 by 31in.

PROVENANCE

Christie's London, *Russian Art*, 6 June 2011, lot 65

± £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



41



42

42

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

NIKOLAI PETROVICH BOGDANOV-
BELSKY

1868-1945

Boys in a Birch Forest

signed in Cyrillic I.I.

oil on canvas

81.5 by 104.5cm, 32 by 41in.

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

NIKOLAI PETROVICH BOGDANOV-BELSKY

1868-1945

The Schoolgirl

signed in Cyrillic l.l.
oil on canvas
158 by 119cm, 62½ by 46¾in.

PROVENANCE

Sotheby's London, *The Russian Sale*, 17 June 1993, lot 370
Sotheby's London, *The Russian Sale*, 1 December 2005, lot 92
Acquired at the above sale by the present owner

EXHIBITED

Petrograd, Moscow, *XLVI Itinerant Exhibition*, 1917-1918

LITERATURE

Katalog XLVI peredvizhnoi vystavki kartin Tovarishchestva peredvizhnykh khudozhestvennykh vystavok, Petrograd, 1917, no.11 listed

G.Romanov (ed.), *The Society of Itinerant Art Exhibitions, 1871-1923, An Encyclopaedia*, St Petersburg: Sankt-Peterburg Orkestr, 2003, p.449, no.10-31 listed and illustrated b/w

The Schoolgirl was among the works Nikolai Bogdanov-Belsky showed at the 46th Itinerant Exhibition in 1917-1918, which would be the last Itinerant Exhibition the artist participated in. Against all odds the show was a great success: 'We assumed that during the revolutionary events people would be indifferent to art and that we would struggle to sell anything. Fortunately, we were wrong... our exhibition was well-attended and many of the works sold. [...] Connoisseurs flocked to the venue, so much so that the exhibition administrator could hardly keep up with the purchases, and all this despite the high prices.' (quoted in V.Vegenov, 'N.P. Bogdanov-Belsky u «peredvizhnikov»', *Russkii vestnik*, no.13 (79), 1943, p.4).

Bogdanov-Belsky painted the present work at the local school in Ostrovno in Tver Province, where he had settled in 1914, only visiting Petrograd in winter to work on portrait commissions. 'I found the spontaneity and aptitude of peasant children so compelling that they became the natural subjects of my paintings', the artist remarked (quoted in N.Lapidus, *Bogdanov-Belsky*, Moscow, 2005, p.16).

‡ W £ 120,000-180,000

€ 138,000-207,000 US\$ 170,000-254,000

ИЗ АМЕРИКАНСКОЙ КОЛЛЕКЦИИ

НИКОЛАЙ ПЕТРОВИЧ БОГДАНОВ-БЕЛЬСКИЙ

1868-1945

Школьница

подписана по-русски внизу слева
холст, масло
158 x 119 см, 62½ x 46¾ дюйма

ПРОВЕНАНС

Sotheby's Лондон, *The Russian Sale*, 17 июня 1993, лот 370
Sotheby's Лондон, *The Russian Sale*, 1 декабря 2005, лот 92
Приобретена нынешним владельцем на вышеуказанном аукционе

ВЫСТАВКИ

Петроград, Москва, *XLVI передвижная выставка*, 1917-1918

ЛИТЕРАТУРА

Каталог XLVI передвижной выставки картин Товарищества передвижных художественных выставок, Петроград, 1917, в списке под № 11

Г. Романов (ред.), *Товарищество передвижных художественных выставок 1871-1923. Энциклопедия*, Санкт-Петербург: Санкт-Петербург Оркестр, 2003, с. 449, указана в списке под № 10-31 и ч/б илл.

Школьница была в числе работ, представленных Николаем Богдановым-Бельским на 46-ой передвижной выставке 1917-1918 гг. – последней выставке передвижников с участием художника. Вопреки всему, эта выставка имела большой успех: «Мы думали, что во время революционных событий публике будет не до картин, и что нам вряд ли удастся продать хоть что-нибудь из наших произведений. Но, к счастью, мы ошиблись... наша выставка прошла при огромной посещаемости, и очень много картин ее было продано. [...] Любители картин то и дело образовывали длинные хвосты, и заведующий выставкой едва успевал удовлетворить просьбы и получить деньги, несмотря на то, что цены на картины были назначены очень высокие» (цит. по В. Вегенов «Н.П. Богданов-Бельский у «передвижников»», *Русский вестник*, № 13 (79), 1943, с. 4).

Богданов-Бельский написал эту картину в сельской школе в Островне в Тверской области, где он поселился в 1914 году, выезжая в Петроград только зимой для выполнения портретных заказов. «Я так много лет провел в деревне, так был близок сельской школе, так часто наблюдал крестьянских детей, так полюбил их за непосредственность, даровитость, что они, как-то сами собой, сделались героями моих картин», – вспоминал художник (цит. по Н. Лapidус, *Богданов-Бельский*, Москва, 2005, с. 16).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MIKHAIL VASILIEVICH NESTEROV

1862-1942

A Lonely Woman

signed in Cyrillic and dated 1922 l.r.; further bearing the Grand Central Palace exhibition label on the reverse

oil on canvas
69 by 81cm, 27 by 31¾in.

PROVENANCE

Acquired in the mid-1920s by Sonia Colefax, New York
Thence by descent
Sotheby's London, *Russian Art Evening Sale*, 8 June 2009,
lot 11
Acquired at the above sale by the present owner

EXHIBITED

New York, Grand Central Palace, *The Russian Art Exhibition*,
8 March - 15 April 1924, no.551

LITERATURE

Exhibition catalogue *Russian Art Exhibition*, New York, 1924,
no.551 listed as *A Lonely Woman*

The early 1920s were a period of withdrawal and material hardship for Nesterov. Deeply affected by the national and private upheavals of recent years, he found solace in painting, executing a series of works on the theme of private contemplation which includes the present lot and its male counterpart, *The Thinker: Portrait of Ivan Ilyin* (fig.1). *A Lonely Woman* was one of nine paintings by Nesterov included in the 1924 Russian Art Exhibition in New York. In the words of one American commentator: 'the feeling of an older Russia is reflected in the spiritual apparitions of Nesterov, as his figures stand or move among the delicate birch trees...' (*The Art News*, no.22, 8 March 1924).

Sonia Colefax was one of the most colourful Russian émigrés to have arrived in America in the early 1920s. Educated in Europe before the Revolution, she emigrated to New York in 1922 and owned a dacha on Long Island, designed by an émigré Russian architect. It became a mecca for Russian artists and American high society, who were entertained by the resident gypsy singer and catered for by a Russian cook.

£ 200,000-300,000

€ 230,000-345,000 US\$ 283,000-424,000

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

МИХАИЛ ВАСИЛЬЕВИЧ НЕСТЕРОВ

1862-1942

Одинокая женщина

подписана по-русски и датирована 1922 справа внизу;
снабжена выставочной этикеткой Grand Central Palace на
обороте

холст, масло
69 x 81 см, 27 x 31¾ дюйма

ПРОВЕНАНС

Приобретена в середине 1920-х гг. Соней Коулфакс,
Нью-Йорк
Перешла по наследству
Sotheby's Лондон, *Russian Art Evening Sale*, 8 июня 2009,
лот 11
Приобретена на вышеуказанном аукционе нынешним
владельцем

ВЫСТАВКИ

Нью-Йорк, Grand Central Palace, *The Russian Art Exhibition*,
8 марта - 15 апреля 1924, № 551

ЛИТЕРАТУРА

Каталог выставки *Russian Art Exhibition*, Нью-Йорк, 1924,
№ 551 указана как *A Lonely Woman*

Начало 1920-х гг. было периодом замкнутости и материальных невзгод для Нестерова. Глубоко потрясенный переворотами в стране и в собственной жизни, он нашел утешение в живописи, выполнив серию работ на тему созерцания, в которую вошла данная картина, а также *Мыслитель (Портрет философа И.А. Ильина)* (рис. 1). Одинокая женщина стала одной из девяти картин Нестерова, включенных в выставку русского искусства в 1924 г. в Нью-Йорке. По словам одного из американских художественных критиков, «ощущение старой России отражено в душевных зарисовках Нестерова с его фигурами, стоящими или движущимися на фоне нежных берез» (*The Art News*, № 22, 8 марта 1924).

Соня Коулфакс была одной из самых ярких фигур в русской эмигрантской среде в Америке начала 1920-х. Получив образование в Европе еще до революции, она переехала в Нью-Йорк в 1922 году и поселилась на даче на Лонг-Айленде, построенной по проекту русского архитектора-эмигранта. Ее дом стал Меккой для русских художников и американского высшего общества, которых развлекали цыганскими песнопениями и блюдами от русского повара.

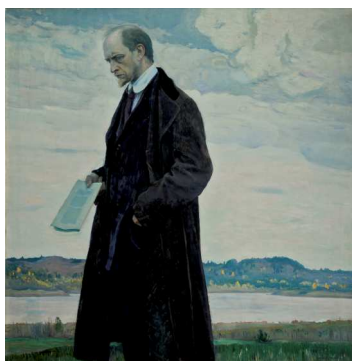


Fig. 1. *The Thinker (Portrait of Ivan Ilyin)*, 1921-1922, The State Russian Museum



Fig. 2. The present lot hanging in Sonia Colefax's dacha on Long Island



PROPERTY OF A LADY

NIKOLAI FECHIN

1881-1955

Russian Girl in Headscarf

signed in Latin l.r.

oil on canvas

24.5 by 16.5cm, 9¾ by 6½in.

PROVENANCE

Private collection, United States

Acquired by the present owner in 2014

EXHIBITED

Taos, Taos Art Museum at Fechin House, *Intimate and International: The Art of Nicolai Fechin*, 11 April - 21 September 2014

A superb portrait artist, Nikolai Fechin truly excelled when it came to the genre of child portraiture. His portraits of Olga Belkovich (1910) and Varya Adoratskaya (1914) can be counted among his masterpieces, together with a number of portraits he made of his daughter during the 1920s. He continued to work with younger subjects throughout his career: while living in Russia his models ranged from village children to those from well-off and aristocratic families, alongside the series of portraits he produced of his beloved daughter Eya; once he reached America he enthusiastically set to painting portraits of Native American and Mexican boys and girls; his visit to Bali resulted in a number of portraits of the indigenous children he met there.

His paintings of little girls in Russian headscarves bearing simple titles such as 'Masha' can be said to represent an entirely separate subgenre in his head-studies of children. These small-scale works, usually found in private collections, are occasionally recorded as black and white photographs in the Fechin family archive. As a rule they are undated but in stylistic terms bear similarities to work from his Californian period (1934-1955), though the prototypes he was drawing on stretch back to his very earliest work such as *Sketch of a Girl* (1908). The postcard-like format of these Californian images are imbued with the artist's nostalgia for his homeland, for what mattered to him in his youth. Since America clearly could not furnish him with Russian peasant girls to sit for him, he painted from memory, embellishing and blurring details all the while, in a process which mixed sentimentality with genuine emotion. His talent and craftsmanship did not err with time however, and the resulting portraits convey Fechin's hallmark style and temperament: a sweet little face is framed by a bright, highly decorative and fully-worked surface, rich with thickly-applied paint.

We would like to thank Galina Tuluzakova for providing this catalogue note.

£ 80,000-120,000

€ 92,000-138,000 US\$ 113,000-170,000

ИЗ КОЛЛЕКЦИИ ЛЕЙДИ

НИКОЛАЙ ФЕШИН

1881-1955

Русская девочка в платочке

подписана латинскими буквами справа внизу

холст, масло

24,5 x 16,5 см, 9¾ x 6½ дюйма

ПРОВЕНАНС

Частная коллекция, США

Приобретена нынешней владелицей в 2014 году

ВЫСТАВКИ

Таос, Taos Art Museum at Fechin House, *Intimate and International: The Art of Nicolai Fechin*, 11 апреля - 21 сентября 2014

Николай Фешин, выдающийся портретист, является прекрасным мастером детского портрета. Среди его общепринятых шедевров есть и портреты детей (портреты Ольги Белькович, 1910, Вари Адоратской, 1914, портреты дочери, 1920-е). Детские образы он создавал на протяжении всей творческой жизни. В России моделями были крестьянские дети и дети из интеллигентных состоятельных семей, особой темой стали бесчисленные портреты обожаемой дочери Ии. В США с удовольствием писал индейских, мексиканских девочек и мальчиков, после путешествия в Индонезию возникла серия образов маленьких жителей о. Бали.

Среди этих детских «головок», образующих специфический поджанр в творчестве художника, выделяется линия образов девочек в платочках, повязанных принятым в русских деревнях образом, иногда с условными названиями, как, например, «Маша». Такие, часто небольшого формата, живописные головки «девочек в платочках», нередко встречаются в частных коллекциях, некоторые из них зафиксированы на черно-белых фотографиях в архиве наследников художника. Недатированные, стилистически они близки к работам калифорнийского периода (1934-1955). Далеким прообразом для них служили натурные этюды деревенских девочек, которых он писал в России в начале своей карьеры (например, «Этюд девочки», 1908 г.). Почти открыточные калифорнийские образы свидетельствуют о ностальгии художника по родине, по тому, что было дорого и волновало в молодости. В Америке не было русских крестьянских девочек, он писал свои воспоминания, в которых реальность неизбежно размывалась, невольно приукрашивалась, живые эмоции замещались сентиментальностью. Но что оставалось неизменным, так это живописное мастерство. Яркое, декоративное, пастозное красочное месиво, обрамляющее смазливый личики, передают истинный темперамент художника.

Мы благодарны Галине Тулузаковой за предоставленную статью для каталога.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

FEDOT VASILIEVICH SYCHKOV

1870-1958

Tobogganing

oil on canvas
104.5 by 137.5cm, 41 by 54½in.

PROVENANCE

Acquired by the present owner in 1997

EXHIBITED

Minneapolis, The Museum of Russian Art, *Around the Tree: Holiday Traditions in the Soviet Era*, 26 October 2013 - 2 February 2014

Minneapolis, The American Swedish Institute, *A Nordic Christmas: Myths, Legends & Fairytales*, 14 November 2015 - 10 January 2016

Minneapolis, The Museum of Russian Art, *Winter Holidays in Russia*, 19 November 2016 - 22 January 2017

± W £ 120,000-180,000

€ 138,000-207,000 US\$ 170,000-254,000

ИЗ АМЕРИКАНСКОЙ КОЛЛЕКЦИИ

ФЕДОТ ВАСИЛЬЕВИЧ СЫЧКОВ

1870-1958

Катание с гор

холст, масло
104,5 x 137,5 см, 41 x 54½ дюйма

ПРОВЕНАНС

Приобретена нынешним владельцем в 1997 году

ВЫСТАВКИ

Миннеаполис, Музей русского искусства, *Around the Tree: Holiday Traditions in the Soviet Era*, 26 октября 2013 - 2 февраля 2014

Миннеаполис, The American Swedish Institute, *A Nordic Christmas: Myths, Legends & Fairytales*, 14 ноября 2015 - 10 января 2016

Миннеаполис, Музей русского искусства, *Winter Holidays in Russia*, 19 ноября 2016 - 22 января 2017







47

47

PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

STEPAN FEDOROVICH KOLESNIKOV

1879 - 1955

Horse-Drawn Sleighs in the Snow

signed in Latin l.r.

gouache on card

49.5 by 65cm, 19½ by 25½in.

PROVENANCE

Acquired by the parents of the present owner, *circa* 1990

± £ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100

48



48

PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

STEPAN FEDOROVICH KOLESNIKOV

1879 - 1955

Lake in Winter

signed in Latin l.l.

gouache on card

49.5 by 64.5cm, 19½ by 25½in.

PROVENANCE

Acquired by the parents of the present owner, *circa* 1990

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

49



49

PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

STEPAN FEDOROVICH KOLESNIKOV

1879 - 1955

Winter Landscape with Storks

signed in Latin l.l.

oil on canvas

50 by 65.5cm, 19¾ by 25¾in.

PROVENANCE

Acquired by the parents of the present owner, *circa* 1990

± £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



50

50

PROPERTY FROM A PRIVATE COLLECTION, ARGENTINA

STEPAN FEDOROVICH KOLESNIKOV

1879 - 1955

Wheat Field

signed in Latin l.r.
gouache on card
50 by 64.5cm, 19¾ by 25½in.

PROVENANCE

Acquired by the parents of the present owner, *circa* 1990

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,500

51



51

STEPAN FEDOROVICH KOLESNIKOV

1879 - 1955

Washerwoman

signed in Latin l.r.
oil on canvas
51 by 66cm, 20 by 26in.

± £ 6,000-8,000
€ 6,900-9,200 US\$ 8,500-11,300

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

KONSTANTIN IVANOVICH GORBATOV

1876-1945

View of Jerusalem

signed in Latin l.r.; further signed, inscribed *Jerusalem* and dated 1934 on the reverse
oil on canvas
78.5 by 109cm, 31 by 43in.

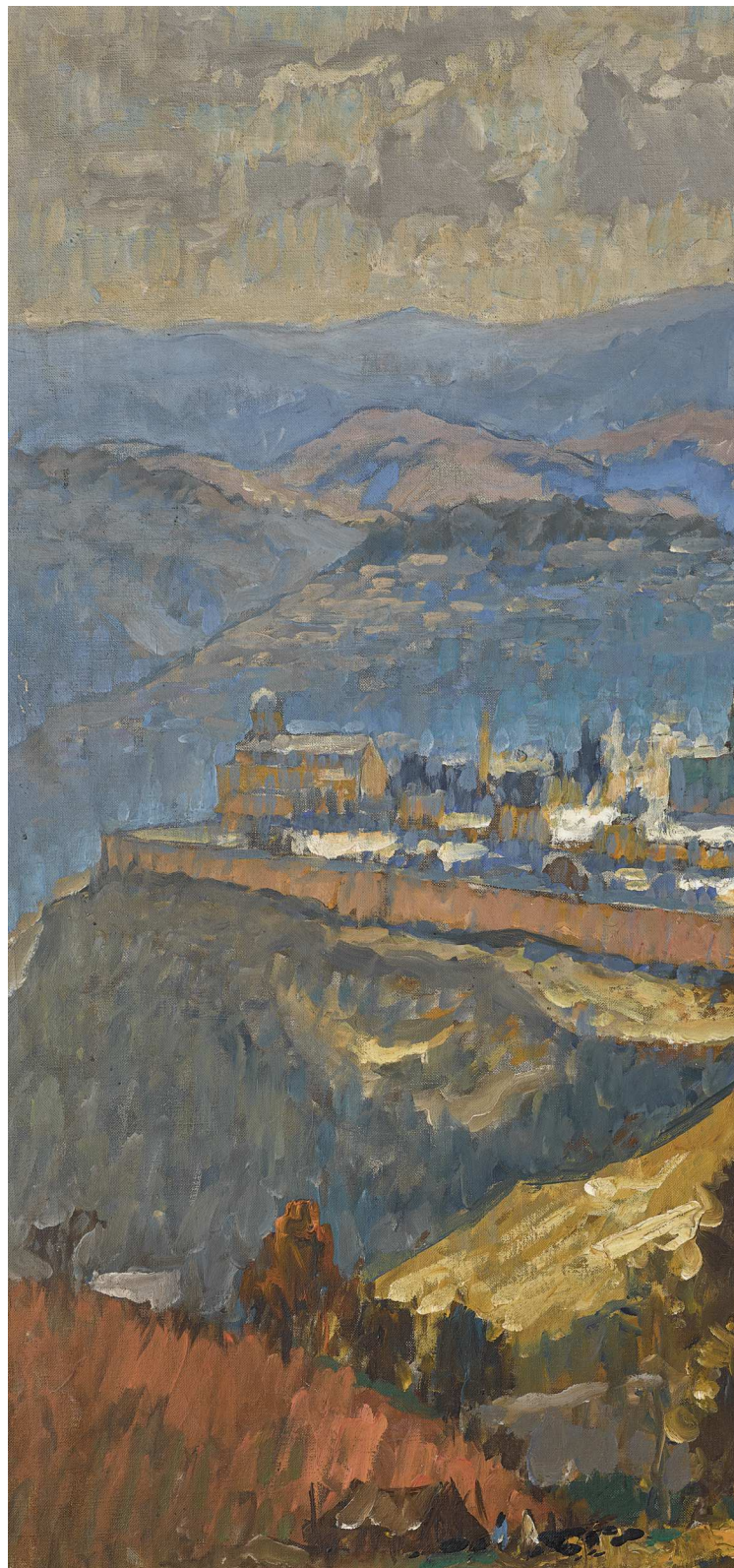
EXHIBITED

Possibly London, The Cooling Galleries, *Paintings and Drawings of Italy, Palestine and Russia by Konstantin Gorbatoff*, 22 April - 25 May 1937

In 1934 Gorbatoff sailed to Palestine via Greece. The trip was to have a profound influence on him and provided inspiration for a series of paintings: 'For me, as an artist, the trip to Palestine was a true revelation; nature showed me wonders, combinations and contrasts beyond anything I could have dreamt of before'. He was also struck by the beauty of Jerusalem: 'The suburbs of Jerusalem are indescribable in terms of their unexpected forms and colours [...] The shapes of mountains, hills and horizons are so original and at the same time simple [...] the colours are hot: all shades of brown, yellow and orange, one tone changes subtly to the next, like a charmed Eastern melody, whose sounds modulate and die out' (cited in *Konstantin Gorbatoff*, The New Hermitage Museum, 2003, p.18). In 1937 Gorbatoff held a solo exhibition in London, where he showed a group of works inspired by his trips to Italy, Palestine and Russia. The exhibition catalogue mentions three oils titled *Jerusalem*.

± £ 50,000-70,000

€ 57,500-80,500 US\$ 71,000-99,000







53



54



55

53

**IVAN FEDOROVICH
CHOULTSÉ**

1874-1939

Soleil du midi, Engadine

signed in Latin I.I.; further titled on the stretcher
oil on canvas
38 by 46cm, 15 by 18¼in.

‡ £ 20,000-30,000
€ 23,000-34,500 US\$ 28,300-42,400

54

**IVAN FEDOROVICH
CHOULTSÉ**

1874-1939

Coucher de soleil

signed in Latin I.I.
oil on canvas
54 by 65cm, 21½ by 25½in.

‡ £ 25,000-35,000
€ 28,800-40,200 US\$ 35,300-49,400

55

**IVAN FEDOROVICH
CHOULTSÉ**

1874-1939

Winter in the Engadine

signed in Latin and dated 24 I.r.
oil on canvas
60 by 73cm, 23½ by 28¾in.

PROVENANCE

Private collection, France

£ 40,000-60,000
€ 46,000-69,000 US\$ 56,500-85,000

56



56

ALEXEI VASILIEVICH HANZEN

1876-1937

Dubrovnik on a Sunny Day

signed in Latin l.r.

oil on canvas

100 by 130cm, 39½ by 51¼in.

£ 18,000-25,000

€ 20,700-28,800 US\$ 25,400-35,300

57

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALEXIS PAUL ARAPOFF

1904 - 1948

Moored Boats

signed in Latin and dated 28 l.l.

oil on canvas

60 by 73cm, 23½ by 28¾in.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



57

58

XAN KROHN

1882 - 1959

Harbour

signed in Latin l.r.

oil on canvas

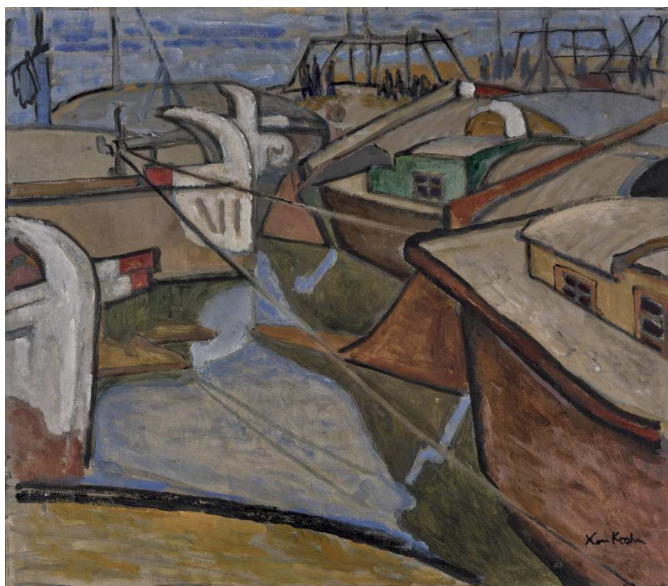
62.5 by 71.5cm, 24½ by 28¼in.

EXHIBITED

Oslo, Oslo Kunsthandel, *Julie de Holmberg Krohn & Xan Krohn*, 12 February - 6 March 2016, no.11

± ⊕ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000



58

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

XAN KROHN

1882 - 1959

White Nights in Norway

signed in Latin l.r.

oil on canvas

100 by 67cm, 37½ by 26½in.

EXHIBITED

Kiev, Odessa, Kharkov, *VIII Vystavka kartin zhurnala 'V mire iskusstv'*, 1909, no.143

Moscow, Kournikova Gallery, *Kristian Kron, Zhivopis'*, 15 May - 20 July 2014, no.5

Oslo, Oslo Kunsthandel, *Julie de Holmberg Krohn & Xan Krohn*, 12 February - 6 March 2016, no.2

LITERATURE

Exhibition catalogue *VIII Vystavka kartin zhurnala 'V mire iskusstv'*, 1909-1910, Kiev: Tipografiya R.K. Lubkovskogo, 1909, p.20, no.143 listed

Exhibition catalogue *Kristian Kron, Zhivopis'*, Moscow: Kournikova Gallery, 2014, p.67, no.5 illustrated

L.Lien, *Xan og Julie Krohn - liv og kunst. Kosmopolitter i medgang og motgang*, Bergen: Bodoni Forlag, 2015, p.37, no.21 illustrated

Having settled in Kiev in 1908 together with his wife Julie de Holmberg, Xan Krohn made his artistic debut in the Russian Empire the following year when he contributed a group of works to a travelling exhibition which took place in Kiev, Odessa and Kharkov. The show was organised by the Kiev-based arts and literature magazine 'V mire iskusstv', which was partly funded by Alexandra Exter, an early supporter of Krohn.

'One cannot deny his talent, taste and passion for art. Krohn's artistic potential is huge', wrote one critic in Odessa, 'The forty paintings exhibited reveal the evolution of his work and his creative process. In these we can undoubtedly discern a divine spark. The paintings depicting his homeland are captivating and he masterly reflects various elements of Norwegian nature' (quoted in L.Lien, 2015, p.39). The artist was delighted by his early success: 'In Odessa I exhibited forty paintings together with the best Russian artists. In the first week alone I sold six paintings and received good reviews' (*ibid*, p.40).

‡ ⊕ £ 18,000-25,000
€ 20,700-28,800 US\$ 25,400-35,300



59



Fig. 1. Xan Krohn and Julie de Holmberg-Krohn in their studio in Kiev, 1911
The present lot is visible on the left

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
UNITED STATES

VASILY IVANOVICH SHUKHAEV

1887-1973

Russian Landscape

signed in Latin and dated 22 l.r.
oil on canvas laid on board
51 by 59.5cm, 20 by 23½in.

PROVENANCE

Sotheby's London, *The Russian Sale*, 29 April 1999, lot 179

LITERATURE

I. Myamlin, *Vasilii Ivanovich Shukhaev*, Leningrad: Khudozhnik RSFSR, 1972, p.45 mentioned in the text; p.149 listed under works from 1920-1921

E. Yakovleva, N. Elizbarashvili, 'Finlyandskii period tvorchestva V.I. Shukhaeva' in *Rossiiskoe zarubezh'e v Finlyandii mezhdru dvumya mirovymi voynami: sbornik nauchnykh trudov*, St Petersburg, 2004, p.54 mentioned in the text

The State Russian Museum: A Time to Gather... Russian Art from Foreign Private Collections, St Petersburg: Palace Editions, 2007, p.237, no.172 illustrated

E. Yakovleva, *Vasilii Shukhaev. Zhizn' i tvorchestvo*, Moscow: Galart, 2010, p.283, no.25 illustrated b/w

Exhibition catalogue *Vasilii Shukhaev: A Retrospective*, Moscow Museum of Contemporary Art, Moscow, 2014, p.26, no.19 illustrated

± £ 250,000-350,000

€ 288,000-402,000 US\$ 353,000-494,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, США

ВАСИЛИЙ ИВАНОВИЧ ШУХАЕВ

1887-1973

Русский пейзаж

подписана латинскими буквами и датирована 22 справа
внизу
холст на картоне, масло
51 x 59,5 см, 20 x 23½ дюйма

ПРОВЕНАНС

Sotheby's Лондон, *The Russian Sale*, 29 апреля 1999, лот 179

ЛИТЕРАТУРА

И. Мямлин, *Василий Иванович Шухаев*, Ленинград: Художник РСФСР, 1972, с. 45 упомянута в тексте; с. 149 указана в списке работ 1920-1921 гг.

Е. Яковлева, Н. Элизбарашвили, «Финляндский период творчества В.И. Шухаева», *Русское зарубежье в Финляндии между мировыми войнами: сборник научных трудов*, Санкт-Петербург, 2004, с. 54 упомянута в тексте

Русский музей представляет: Время собирать... Русское искусство из зарубежных частных коллекций, Санкт-Петербург: Palace Editions, 2007, с. 237, № 172 илл.

Е. Яковлева, *Василий Шухаев. Жизнь и творчество*, Москва: Галарт, 2010, с. 283, № 25 илл. ч/б

Василий Шухаев. Ретроспектива: каталог выставки, Музей современного искусства, Москва, 2015, с. 26, № 19 илл.



Fig. 1. Photograph of the present lot from the artist's former archives, 1920s



Fig. 2. Vera Shukhaeva with the present lot visible in the background. Photograph from the artist's former archives, 1921



60

The present work is closely related to Shukhaev's series of Finnish landscapes and was completed in Paris in 1922. Shukhaev had arrived in France early the previous year. Prior to that he had spent a year in Finland waiting for his visa and other documents from his friend and former fellow student at the Imperial Academy of Arts, Alexander Yakovlev, who had been living in Paris since late 1919. The two had dreamt of an artistic career in France since before the war and the Russian Revolution only accelerated their decision to move.

Although Shukhaev's Finnish period was short, the ten months he spent there in 1920 were very productive and expanded his horizons; in his work one begins to trace new strains and see the influence of Neoclassicism waning. The artist produced dozens of works while in Finland, including views of the village of Mustamyaki, where he stayed on the estate of Pauline Linde, the mother of the actress Anna Geinz, who had been a friend of Shukhaev and Yakovlev in St Petersburg.

It was in Mustamyaki that Shukhaev first turned to landscape painting, a genre which had not been a primary focus of his until then. The earliest of these paintings was *Village Landscape, Finland* (1920), the first of Shukhaev's works to show stylistic elements close to those of the avant-garde. As he continued to paint Finnish landscapes in Paris they increasingly grew more avant-garde in style. While he exhibited paintings such as *Finnish Village, Roofs, A Provincial Street (Finnish Landscape)* and *Winter in Finland*, the present lot appears not to have been shown in public at the time. Shukhaev had started painting it in 1921, and although the work was also inspired by Mustamyaki, the artist decided to call it *Russian Landscape, or Russian Landscape (The Provinces)*, as noted by his wife Vera on the reverse of a photograph of the painting (fig.1).

We would like to thank Dr Elena Yakovleva, art historian and senior research fellow of the Russian Institute of Art History, for providing additional cataloguing information.

«Русский пейзаж» работы Василия Ивановича Шухаева (1887–1973), тесно связанный со всеми «финляндскими пейзажами» художника, был завершен в 1922 году в Париже. Во Францию Шухаев прибыл в начале 1921 года из Финляндии, где провел год в ожидании визы и документов от своего друга и соученика по петербургской Академии художеств Александра Яковлева, обосновавшегося в Париже в конце 1919 года. Еще до начала Первой мировой войны друзья мечтали о продолжении своей художественной деятельности во Франции, и революция в России лишь ускорила это событие.

Несмотря на непродолжительность – десять месяцев 1920 года, финляндский период оказался плодотворным в творчестве Шухаева: расширился его диапазон, появились новые тенденции, выразившиеся в постепенном отходе от неоакадемических концепций и изобразительных приемов. Шухаев создал в Финляндии десятки произведений, в том числе виды деревни Мустамьяки, где он жил в усадьбе Паулины Линде, матери петербургской артистки Анны Гейнц, подруги Шухаева и Яковлева.

В Мустамьяках художник впервые обратился к жанру пейзажа, ранее не занимавшему заметного места в его творчестве. Первым он написал «Сельский пейзаж. Финляндия» (1920), в стилистике которого впервые проявились черты, граничащие с искусством авангарда. В Париже Шухаев продолжал создавать «финляндские пейзажи», усиливая в них авангардную образно-стилистическую линию. Полотна «Финская деревня. Крыши», «Улица. Провинция (Финляндский пейзаж)» и «Зима в Финляндии» он показывал на различных выставках, а «Русский пейзаж», работа над которым началась в 1921 году, ждал своей очереди. И хотя его создание и образное решение были также связаны с деревней Мустамьяки, автор назвал картину «Русский пейзаж» или «Русский пейзаж (провинция)», как написала на обороте фотографии (рис. 1) жена художника, Вера Шухаева.

Мы благодарны Елене Яковлевой, доктору искусствоведения, ведущему научному сотруднику Российского института истории искусств, за предоставленную статью для каталога.

61

PROPERTY FROM A PRIVATE COLLECTION

ALEXANDER EVGENIEVICH YAKOVLEV

1887-1938

Harlequin

signed in Latin, inscribed *Paris* and dated 1922 l.r.
sanguine and charcoal on paper laid on canvas
180 by 95cm, 70¾ by 37½in.

PROVENANCE

Sotheby's London, *The Russian Sale*, 31 May 2006, lot 127
Acquired at the above sale by the present owner

Theatre was a major theme in Alexander Yakovlev's work throughout his career. Arriving in Paris in 1919 after an extended stay in East Asia, he brought with him countless drawings and paintings inspired by Japanese Kabuki and Chinese theatre. Many of these were exhibited at his first show in France the following year. He published a volume on Chinese theatre in 1922, the same year he executed the present work.

European theatrical traditions, particularly the *Commedia dell'arte*, also left their mark on Yakovlev's work. While still a student at the Imperial Academy, he and his close friend Shukhaev painted themselves as Pierrot and Harlequin in their famous double self-portrait from 1914, now at the State Russian Museum in St Petersburg.

W £ 150,000-200,000
€ 173,000-230,000 US\$ 212,000-283,000





62

62

ALEXANDER NIKOLAEVICH VOLKOV

1886-1957

Oriental Fantasy

signed in Cyrillic l.r.
watercolour over pencil on paper
16.5 by 36cm, 6½ by 14¼in.

PROVENANCE

The family of the artist, Tashkent
Aram Yakovlevich Abramian, Moscow

EXHIBITED

Moscow, State Tretyakov Gallery, *Alexander Volkov. Sun and Caravan*, March-April 2007
Norwich, The Sainsbury Centre for Visual Arts, *Radical Russia*,
14 October 2017 - 11 February 2018

LITERATURE

Muzei russkogo iskusstva. Kolleksiya professora A. Ya. Abramiana, Erevan: Sovetakan Grokh, 1989, no.43 listed as *Tantsuyushchie zhenshchiny* and dated 1917; p.40 illustrated *Alexander Volkov. Sun and Caravan*, Moscow: Slovo, 2007, p.116, no.40 illustrated; p.279, no.40 listed as *Eastern Fantasy* and dated 1918
500 shedevrov russkogo iskusstva, Minsk: Harvest Publishers, 2008, p.78 illustrated, titled as *Tantsuyushchie zhenshchiny* and dated 1917

There is another composition in watercolour on the reverse of the present lot.

£ 18,000-25,000

€ 20,700-28,800 US\$ 25,400-35,300

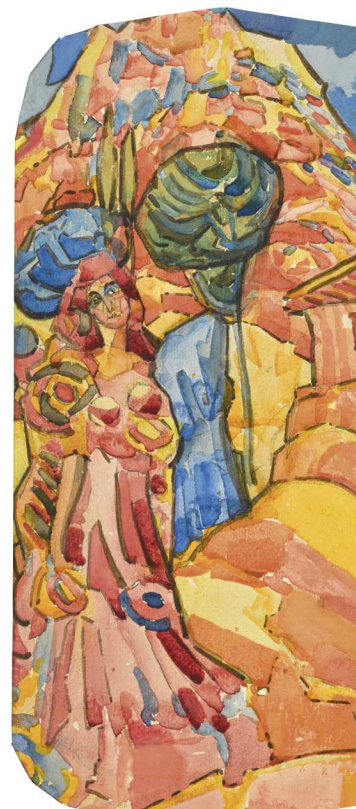
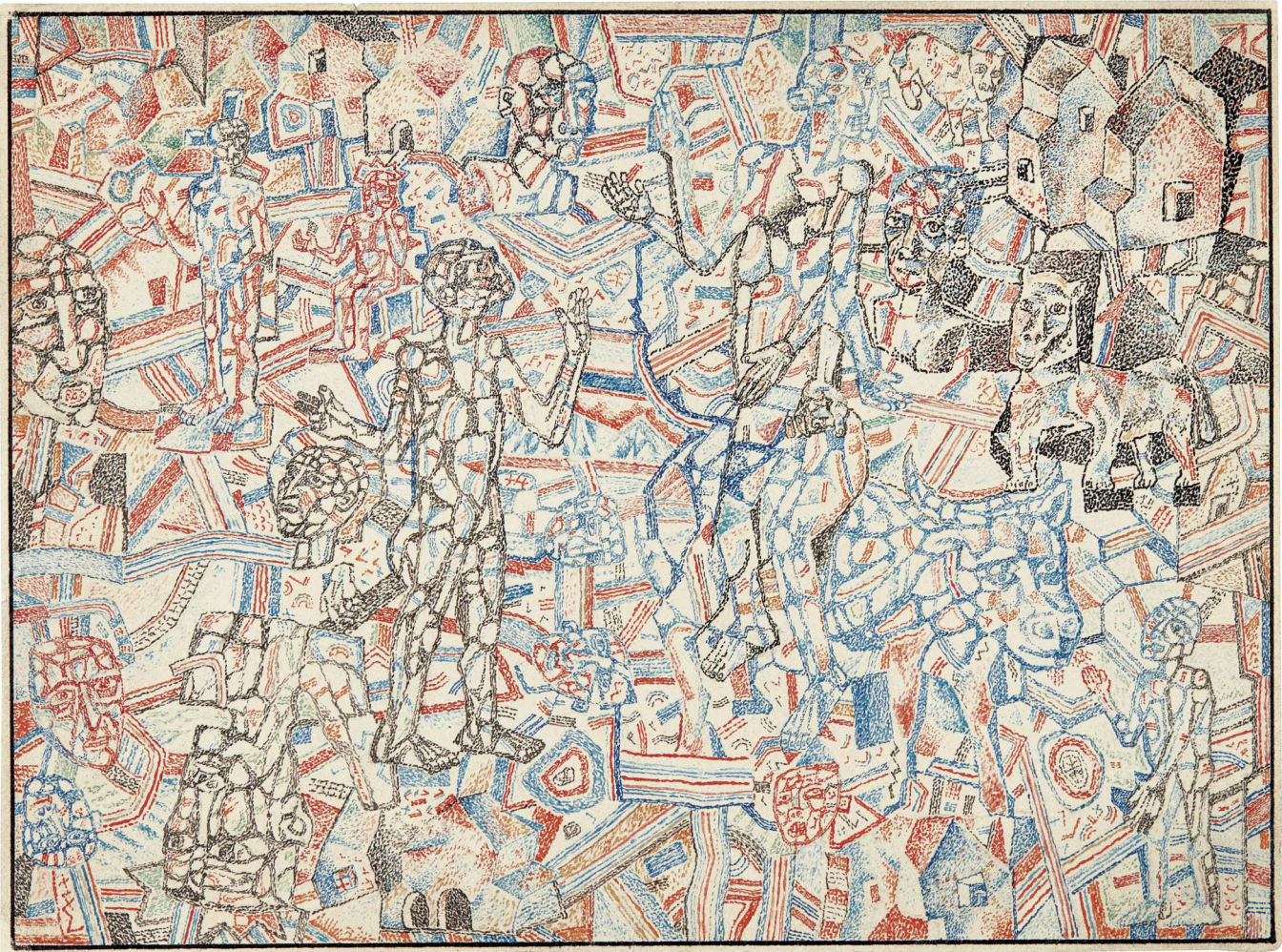


Fig.1. Reverse of the present lot



63

63

SCHOOL OF PAVEL FILONOV

1883-1941

Composition with Figures

watercolour and mixed media on paper
sheet size: 13 by 17.5cm, 5¼ by 6¾in.

PROVENANCE

Evdokia Nikolaevna Glebova, the artist's sister
Galerie Gmurzynska, Cologne

EXHIBITED

Cologne, Galerie Gmurzynska, *Pavel Filonov in the 1920s:*
The Physiology of Painting, 1992, no.18

LITERATURE

Exhibition catalogue *Pavel Filonov in the 1920s: The Physiology of Painting*, Cologne: Galerie Gmurzynska, 1992, p.66, no.18 listed as a work by Pavel Filonov; p.70, no.18 illustrated

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

KAZIMIR SEVERINOVICH MALEVICH

1879-1935

The Secret of Temptation with Portrait of Ivan Kliun on the verso

signed in Latin *Kazmir Malewicz* and dated 1908 I.I.; further indistinctly titled in Cyrillic on the reverse watercolour, gouache and pencil on card 23 by 25cm, 9 by 9¾in.

PROVENANCE

Mieczyslaw Malevich, the artist's brother, Moscow
Nikolai Khardzhiev, Moscow
Vadim Kosovoi, Paris
Sotheby's London, *Impressionist and Modern Drawings and Watercolours*, 29 June 1988, lot 334 (consigned by the above)
Galerie Gmurzynska, Cologne and Zug
Private European collection
Christie's London, *Impressionist and Modern Works on Paper*, 28 June 2001, lot 459
Acquired at the above sale by the present owner

LITERATURE

J.-C. Marcadé, *Malévitch*, Paris: Nouvelles Editions Francaises-Casterman, 1990, p.48, no.58 recto illustrated; p.90, no.126 verso illustrated
A. Nakov, *Kazimir Malewicz. Catalogue Raisonné*, Paris: Adam Biro, 2002, p.76, no.F-87 recto and verso illustrated

‡ £ 250,000-350,000

€ 288,000-402,000 US\$ 353,000-494,000

ИЗ ВЫДАЮЩЕЙСЯ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

КАЗИМИР СЕВЕРИНОВИЧ МАЛЕВИЧ

1879-1935

Тайна искушения с портретом Ивана Ключа на тыльной стороне

подписана латинскими буквами *Kazmir Malewicz* и датирована 1908 слева внизу; на обороте имеется неотчетливая надпись по-русски с названием картины картон, акварель, гуашь и карандаш 23 x 25 см, 9 x 9¾ дюйма

ПРОВЕНАНС

Мечислав Малевич, брат художника, Москва
Николай Харджиив, Москва
Вадим Маркович Козовой, Париж
Sotheby's Лондон, *Impressionist and Modern Drawings and Watercolours*, 29 июня 1988, лот 334 (продавец - Вадим Козовой)
Galerie Gmurzynska, Кельн и Цуг
Частная европейская коллекция
Christie's Лондон, *Impressionist and Modern Works on Paper*, 28 июня 2001, лот 459
Приобретена нынешним владельцем на вышеуказанных торгах

ЛИТЕРАТУРА

Ж.-К. Маркадэ, *Malévitch*, Париж: Nouvelles Editions Francaises-Casterman, 1990, с. 46, № 58 илл. лицевой стороны; с. 90, № 126 илл. тыльной стороны
А. Наков, *Kazimir Malewicz. Catalogue Raisonné*, Париж: Adam Biro, 2002, с. 76, № F-87 илл. обеих сторон



Fig.1. Kazimir Malevich and Ivan Kliun, Moscow, circa 1913

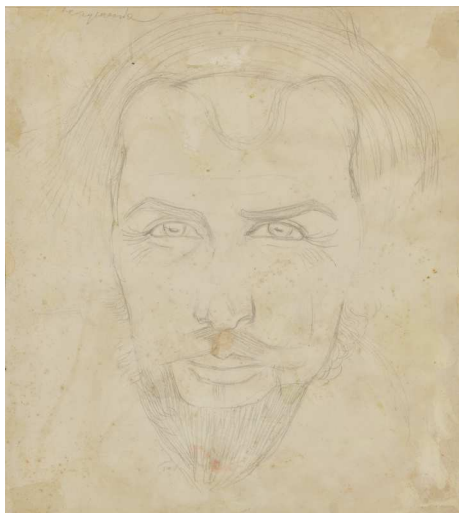


Fig.2. Portrait of Ivan Kliun on the reverse of the present lot





Fig.3, Study for a Fresco Painting, 1907, The State Russian Museum

At the start of 1911, Kazimir Malevich exhibited three large bodies of work at the Moscow Salon which he termed 'The Yellow Series', 'The White Series' and 'The Red Series'. The works in the 'Yellow Series' are the earliest, created by Malevich in 1907-1908 and characterized by a golden-yellow palette. This series is overwhelmingly religious in subject-matter with titles such as *The Holy Ones*, *Angels*, *Prayer* and *Angels Carrying a Deceased Soul to Heaven*.

The palette of *The Secret of Temptation* puts it into the 'Yellow Series' though the figures depicted against its golden background are far from celestial: not only are the young girls naked, their triangular pubic areas are clearly delineated in light and dark tones. According to the ascetic strictures of Christian art, angels and saints are firmly asexual and to put such carnal characteristics at the heart of a composition is a direct infringement of these rules. Malevich's approach to this subject and his choice of title speaks volumes about the attitude of the young artist, and in this bright sunny little picture we find an expression of his elevated feelings on sex and the sacred nature of man. The naked women in *The Secret of Temptation* are depicted in a verdant heavenly landscape: in the background one can just make out the outlines of children, while the figure on the far right appears to be both male and female, a primordial creation of the Almighty before the division of the sexes.

В начале 1911 года Казимир Малевич выставил три больших цикла на «Московском салоне», обозначив их как «Серия желтых», «Серия белых», «Серия красных». «Серия желтых» первенствовала по хронологии: к созданию работ, объединенных общим золотистым колоритом, художник приступил в 1907-1908 годах. Примечательно, что в «Серии желтых» у Малевича доминировали композиции на религиозные сюжеты с соответствующими им названиями: «Святые», «Ангелы», «Молитва», «Ангелы несут душу усопшего в рай».

По цветовому колориту «Тайна искушения» примыкала к циклу «желтых», но здесь на золотистом фоне были написаны отнюдь не небожители, а обнаженные девы с акцентированным выделением светлых и темных треугольников женского лона. Изображение таких телесных примет в корне противоречит аскетической строгости христианских сюжетов, где нет и не может быть фиксации первичных половых признаков в фигурах ангелов и святых. Однако именно этот изобразительный ход, усиленный авторским названием «Тайна искушения», говорит об умонастроениях молодого Малевича: в солнечно-желтой картинке выразительно сказывается его возвышенное отношение к полу как к благословенной природе человека, своеобразная сакрализация пола. В «Тайне искушения» нагие женщины обретаются в райских кущах, на фоне композиции проступают тающие детские силуэты, а крайняя правая фигура сочетает в себе мужское и женское естество, являя собой изначальное творение Всевышнего до разделения на два противоположных пола.



Fig.4. *Woman in Childbirth*, 1908, The State Museum of Contemporary Art, Thessaloniki

The *Blue Rose* exhibition of March-April 1907 affected Malevich deeply and a great many of the paintings by this Symbolist group were coloured by a mysterious understanding of gender. One of the stand-out artists of the exhibition, Pavel Kuznetsov, draws on the mystical dimensions of pre-natal motherhood in his paintings of blue fountains in twilight parks which speak of 'unborn souls' through dream-like mist.

Closely related to the present work is Malevich's *Woman in Childbirth*, another work on card of similar dimensions and also bearing a Polish-style signature with a date on the front (fig.4). For this piece, it is almost as though the artist has zoomed in on the central figure of *The Secret of Temptation* whom we now see from above her chest. In his extremely direct style, Malevich here explores his thoughts on procreation and the sanctity of sexuality with an image of a birthing woman surrounded by a mass of tiny embryonic forms.

On the reverse of the present work (fig.2) is a pencil portrait by Malevich of Ivan Vasilievich Kliun (1873-1943), an artist with whom he formed a lifelong friendship just at this period when both were turning to Symbolist subjects and were executing works in a similar, ornate style. Malevich would of course turn to pure abstraction in his later work, but this little portrait demonstrates his tremendous natural abilities as a portraitist.

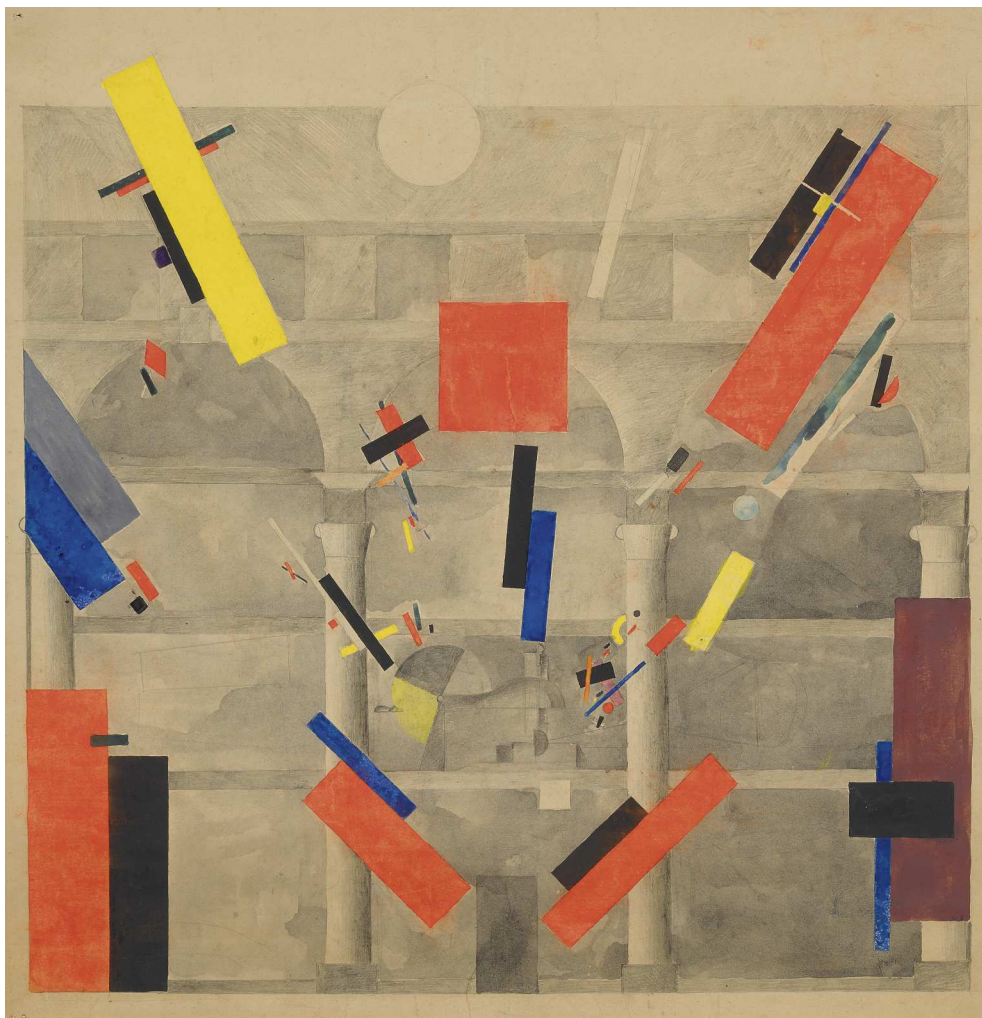
We are grateful to Dr Alexandra Shatskikh for providing this catalogue note.

На Малевича глубочайшее впечатление произвела экспозиция «Голубой розы» (март-апрель 1907 года) - символистские произведения голуборозовцев в большинстве своем были окрашены мистериальным пониманием пола. На выставке особенно заметными были полотна Павла Кузнецова, апеллирующие к мистическому измерению пренатального материнства, - на них в сумеречных парках с голубыми фонтанами мечтательно парили «нерожденные души».

С предельной откровенностью Казимир Малевич развил свое понимание живородности, святости половой стихии в картоне «Роженица» (рис. 4), тесно соотносящемся с настоящим произведением. Художник словно бы увеличил фрагмент верхней части фигурки центрального женского персонажа «Тайны искушения» и превратил его в погрудное изображение женщины, пребывающей в родах и окруженной роем крохотных внутриутробных младенцев. Дополнительно следует отметить, что у обоих картонов почти одинаковые размеры, однотипные авторские подписи и даты по-польски на лицевой части.

На обороте желто-золотистой «Тайны искушения» (рис. 2) Малевич нарисовал карандашный портрет художника Ивана Васильевича Ключа (1873-1943), демонстрирующий незаурядный дар портретиста, свойственный будущему абстракционисту. Сближение обоих живописцев, деливших творческие интересы и устремления, началось в конце 1900-х; оба разрабатывали возвышенно-символические сюжеты в произведениях, исполненных в стилистике декоративно-орнаментального модерна. Зародившаяся дружба длилась, как известно, до конца жизни Малевича.

Мы благодарны доктору искусствоведения Александре Шатских за предоставленную статью для каталога.



65

65

VERA MIKHAILOVNA ERMOLAEVA

1893-1938

Suprematist Design for a Façade

inscribed on the reverse by Nikolai Kazansky, nephew of Maria Kazanskaya
gouache and pencil on paper
sheet size: 50 by 43.5cm, 19¾ by 17¼in.

PROVENANCE

Maria Borisovna Kazanskaya (1914-1942), from 1935
Alex Rabinovich, New York
Acquired from the above by the present owner

LITERATURE

A.Zainchkovskaya, *Vera Ermolaeva, 1893-1937*, Moscow: Galeev Gallery, p.36 illustrated; p.168, no.334 listed

Executed in 1920

Ermolaeva executed *Suprematist Design for a Façade* in the spring of 1920 as part of a comprehensive municipal programme to decorate the streets of Vitebsk for the 1st of

May celebrations. By then she was already a prominent figure on Petrograd's art scene, having established her credentials as a skillful graphic artist, both as a designer and illustrator in the realist tradition. She had been sent to Vitebsk in April 1919 by the People's Commissariat of Education to head up the painting studio at the People's School of Art, where she proved a dependable assistant to Marc Chagall; it was Ermolaeva who stood in for him as acting director whenever he was travelling.

Kazimir Malevich moved from Moscow to Vitebsk in November 1919 at the invitation of El Lissitzky. His arrival made a tremendous impact on Ermolaeva. Finding herself in the company of the founding father of the non-objective movement it was not long before she followed the lead of the great Russian avant-garde artist and became an ardent adherent of Suprematism. In February 1920, Malevich's students and disciples established a new society which they called UNOVIS, an abbreviation of 'The Champions of the New Art'. Ermolaeva took up the post of permanent secretary and taught the basic principles of Cubism in painting in her classes. When Chagall left Vitebsk in June 1920, Ermolaeva took charge of the school entirely, it was renamed The Vitebsk Practical Art Institute and she became rector, a post she occupied until the summer of 1922 when she left for Petrograd.

The UNOVIS members wanted public recognition of their fresh approach to art and so their projects for the city's streets were intended to bring their innovative ideas to everyday life. The Suprematist movement in Vitebsk reached its culmination in the spring of 1920 in the run-up to the May celebration of the International Workers' Day, with the UNOVIS members creating a number of fully abstract designs such as the present lot, intended to decorate signs for shops and restaurants or the facades of public buildings.

Ermolaeva worked on a number of these but of all of her Suprematist pieces that have survived, the present lot is by far the most important. A smaller, earlier design for the façade of this same building dating from 1920 is in the collection of the State Russian Museum, so clearly she found this an absorbing subject. In both works an explosion of colourful geometric figures spreads across the façade like a fan, but whereas in the smaller design this explosion is crowned with a cross-shaped construction within a circle, in the second version Ermolaeva instead finishes the composition with a red square at the centre. Though the cross had no religious significance in Suprematism, to the ordinary viewer it would invariably evoke an association with Christianity, whereas by the spring of 1920 - and thanks in large part to El Lissitzky - the square had acquired a revolutionary aspect.

Ermolaeva's treatment of the façade is sufficiently schematic that it is reasonable from the architecture to recognise this as a design for the Vitebsk Theatre, one of the most prominent and impressive of the city's buildings before it was destroyed in World War II. This present lot is significantly larger than any of Ermolaeva's other abstract works, which suggests that it had a representative purpose and is likely to have been exhibited at the UNOVIS exhibitions in Vitebsk and Moscow in 1920-1922.

We are grateful to Dr Alexandra Shatskikh for providing this catalogue note.

‡ £ 30,000-50,000
 € 34,500-57,500 US\$ 42,400-71,000

66

VERA MIKHAILOVNA ERMOLAEVA

1893-1938

Suprematist Study with Blue Semicircle

gouache and ink on paper

15 by 13.5cm. 6 by 5¼in.; 13.5 by 15cm, 5¼ by 6in.

PROVENANCE

Maria Borisovna Kazanskaya (1914-1942), from 1935

Alex Rabinovich, New York

Acquired from the above by the present owner

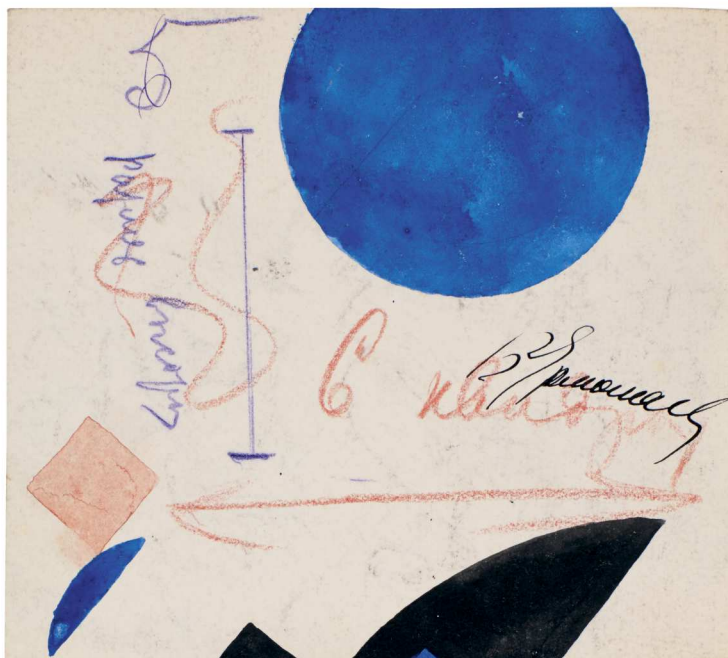
Executed in the early 1920s

The reverses bear illustrations for the 1923 publication *Kak zveri stali lyudmi*.

Suprematist Study with Blue Semicircle once formed a single piece but has since been split into two. In this work Vera Ermolaeva shows how good she was as a colourist and the expressive juxtaposition of black and deep blue is particularly striking. Geometric elements make for a lapidary composition and yet the design, which most likely had a particular utilitarian purpose, nonetheless has a flamboyant and decorative air to it.

We are grateful to Dr Alexandra Shatskikh for providing this catalogue note.

‡ £ 8,000-12,000
 € 9,200-13,800 US\$ 11,300-17,000



66

VASILY DMITRIEVICH ERMILOV

1894 - 1967

Design for a Recreation Room in the Kharkov Palace of Pioneers and Octobrists

gouache, pencil and collage on paper
99 by 68.5cm, 39 by 27in.

PROVENANCE

Sotheby's London, *Twentieth Century Russian and East European Paintings, Drawings and Sculpture, 1900 - 1930*, 4 July 1974, lot 87

Sotheby's London, *Russian Twentieth Century and Avant-Garde Art*, 2 April 1987, lot 664

Collection of A. Alfred Taubman

Sotheby's New York, *Modern & Contemporary Art. The Collection of A. Alfred Taubman*, 5 November 2015, lot 156

EXHIBITED

Norwich, The Sainsbury Centre for Visual Arts, *Radical Russia*, 14 October 2017 - 11 February 2018

Executed circa 1934

Once known as the father of the Ukrainian avant-garde and the Ukrainian Picasso, Vasily Ermilov was almost written out of the history books. In 1949 he was accused of formalism and hounded out of both the Union of Artists and his teaching post at the Kharkov Institute of Art that he himself had helped to found in 1922. It was not until Khrushchev's Thaw that Ermilov was let back in from the cold. The majority of his work had been lost without being reproduced and in 1971 a fire swept through his flat and studio destroying much of the little that remained.

In 1934, before his fall from grace with the Soviet authorities, Ermilov was commissioned to redesign the interiors of the former House of the Assembly of Nobility in Kharkov which, with the transfer of the capital to Kiev, was to be converted into the Soviet Union's first Palace for Pioneers and Octobrists. The Pioneer Palaces were community centres for children, with sports halls, classrooms, cafeterias and recreation rooms. The scale of the project was vast: 233 rooms and a library with over 50,000 books.

Among Ermilov's most imaginative and accomplished projects, the designs for the Kharkov Palace of Pioneers adopt a fresh, playful approach, combining elements of Neo-Classicism, which reference the building's Empire style architecture, with folk motifs borrowed from Ukrainian embroidery. The vibrant colour scheme was no doubt chosen to appeal to children.

± £ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



Fig.1. Photograph of the recreation room in the Kharkov Palace of Pioneers and Octobrists

ВАСИЛИЙ ДМИТРИЕВИЧ ЕРМИЛОВ

1894 - 1967

Проект оформления комнаты отдыха в Харьковском дворце пионеров и октябрят

бумага, гуашь, карандаш и коллаж
99 x 68,5 см, 39 x 27 дюймов

ПРОВЕНАНС

Sotheby's Лондон, *Twentieth Century Russian and East European Paintings, Drawings and Sculpture, 1900 - 1930*, 4 июля 1974, лот 87

Sotheby's Лондон, *Russian Twentieth Century and Avant-Garde Art*, 2 апреля 1987, лот 664

Коллекция А. Альфреда Таубмана

Sotheby's Нью-Йорк, *Modern & Contemporary Art. The Collection of A. Alfred Taubman*, 5 ноября 2015, лот 156

ВЫСТАВКИ

Норич, The Sainsbury Centre for Visual Arts, *Radical Russia*, 14 октября 2017 - 11 февраля 2018

Выполнена около 1934 года

Некогда известный как «отец украинского авангарда» и «украинский Пикассо», Василий Ермилов был стёрт со страниц учебника истории. В 1949 г. его обвинили в формализме, изгнав из Союза художников и с его должности в харьковском Художественно-промышленном институте, который был основан при его участии в 1922 г.. Лишь хрущевская оттепель помогла вернуть милость к Ермилову. Большинство его работ было утеряно еще при его жизни, так и не увидев публикации. В 1971 г. большую часть и того немногого, что сохранилось, уничтожил пожар в его квартире и мастерской.

В 1934 г. прежде чем он впал в немилость у советской власти, Ермилову поручили переосформление интерьера в бывшем Доме Дворянского собрания в Харькове, который при переносе столицы в Киев был передан первому советскому Дворцу пионеров и октябрят. Пионерские дворцы были культурными центрами для детей – со спортивными залами, классами, кафетериями и комнатами отдыха. Проект был масштабным: 233 комнаты и библиотека с более чем 50 000 книг.

Признанный одним из самых выдающихся созданий Ермилова, его проект оформления харьковского Дворца пионеров поражает своим свежим и игривым подходом. Здесь сочетаются элементы неоклассицизма, отсылающие к ампириной архитектуре здания, с народными узорами, заимствованными из украинской вышивки. Яркая цветовая гамма, несомненно, была рассчитана на вкус детей.

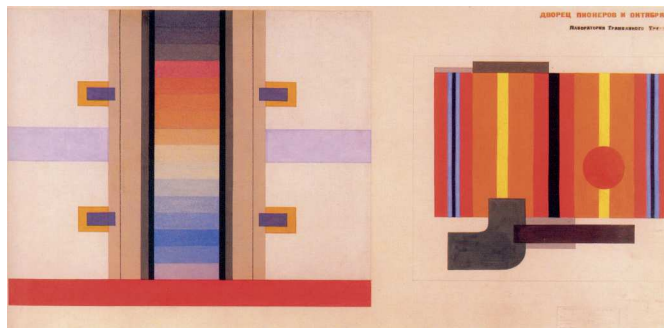
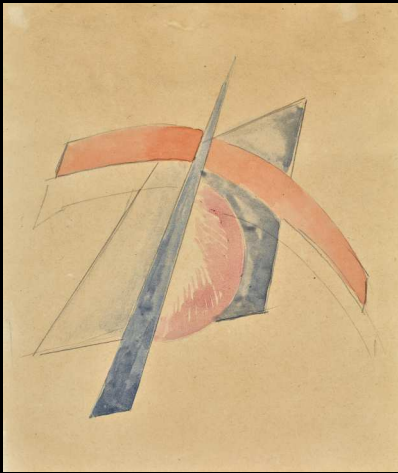


Fig.2. Designs for the Tramway Laboratory in the Kharkov Palace of Pioneers and Octobrists, 1934, sold at Sotheby's London in 1987

КОМНАТА ОТДЫХА





68

68

NADEZHDA ANDREEVNA
UDALTSOVA

1885-1961

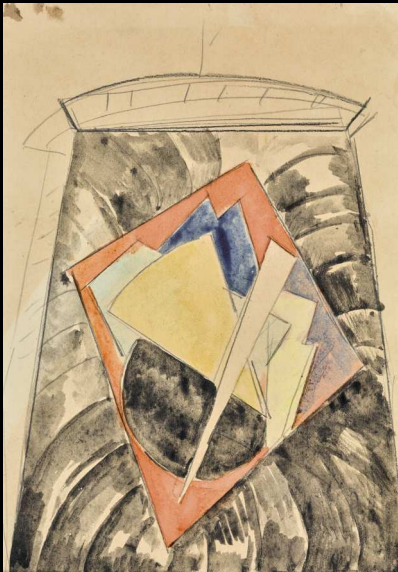
Composition in Orange and Pink

watercolour over pencil on paper
36 by 24cm, 14¼ by 9½in.

PROVENANCE

Acquired directly from the artist's estate
Christie's London, *Impressionist and Twentieth Century Works
on Paper*, 29 June 2000, lot 575
Acquired at the above sale by the present owner

± £ 5,000-7,000
€ 5,800-8,100 US\$ 7,100-9,900



69

69

NADEZHDA ANDREEVNA
UDALTSOVA

1885-1961

Design for a Handbag

watercolour over pencil on paper
31 by 21cm, 12¼ by 8¼in.

PROVENANCE

Acquired directly from the artist's estate
Christie's London, *Impressionist and Twentieth Century Works
on Paper*, 29 June 2000, lot 573
Acquired at the above sale by the present owner

± £ 5,000-7,000
€ 5,800-8,100 US\$ 7,100-9,900



70

70

NADEZHDA ANDREEVNA
UDALTSOVA

1885-1961

Composition in Blue and Green

watercolour over pencil on paper
28 by 13.5cm, 11 by 5¼in.

PROVENANCE

Acquired directly from the artist's estate
Christie's London, *Impressionist and Twentieth Century Works
on Paper*, 29 June 2000, lot 574
Acquired at the above sale by the present owner

± £ 5,000-7,000
€ 5,800-8,100 US\$ 7,100-9,900



71

71

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

ALEXANDRA EXTER

1882-1949

Costume Design with Three Figures for *La donna sullo scudo*

signed in Latin and dated 1927 l.r.; further bearing Simon and Dorothea W. Lissim collection stamp on the reverse
gouache and pencil on paper
75.5 by 45.5cm, 29¾ by 19¾in.

PROVENANCE

Simon and Dorothea W. Lissim, Dobbs Ferry, New York
William Doyle Galleries, New York
Acquired from the above by the present owner in 1996

EXHIBITED

New York, New York Public Library at Lincoln Center, *Artist of the Theatre. Alexandra Exter*, 1974, no.39

LITERATURE

Exhibition catalogue *Artist of the Theatre. Alexandra Exter*, New York: New York Public Library, 1974, p.31, no.39 listed with incorrect dimensions and illustrated b/w

£ 12,000-15,000
€ 13,800-17,300 US\$ 17,000-21,200



72

72

PROPERTY FROM A PRIVATE COLLECTION, DENMARK

**NATALIA SERGEEVNA
GONCHAROVA**

1881-1962

Baigneuse

signed with initials in Latin l.r.; further bearing a later signature and date l.l.
gouache and pencil on paper
75 by 27cm, 29½ by 10½in.

£ 15,000-20,000

€ 17,300-23,000 US\$ 21,200-28,300

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**NATALIA SERGEEVNA
GONCHAROVA**

1881 - 1962

Autumn Colours

signed in Latin l.r.

oil on board

67.5 by 50cm, 26½ by 19¾in.

PROVENANCE

A gift from the artist to Monsieur Paul Szigeti, 1960s

Thence by descent

Sotheby's New York, *Impressionist and Modern Art Day Sale Including Important Russian Paintings*, 5 November 2008, lot 263

Acquired at the above sale by the present owner

Paul Szigeti was a friend and lawyer of Mikhail Larionov and Natalia Goncharova.

£ 100,000-150,000

€ 115,000-173,000 US\$ 142,000-212,000

ИЗ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

НАТАЛЬЯ СЕРГЕЕВНА ГОНЧАРОВА

1881 - 1962

Осенний букет

подписана латинскими буквами внизу справа

доска, масло

67,5 x 50 см, 26½ x 19¾ дюйма

ПРОВЕНАНС

Подарок от художницы Полу Сигети, 1960-ые гг.

Далее передавалась по наследству

Sotheby's Нью-Йорк, *Impressionist and Modern Art Day Sale Including Important Russian Paintings*, 5 ноября 2008, лот 263

Приобретена на вышеуказанных торгах нынешним владельцем

Пол Сигети был другом и юристом Михаила Ларионова и Натальи Гончаровой.



Fig.1. *Still Life with Flowers and Fish*, sold at Sotheby's New York for \$806,500 in 2009

© ADAGP, Paris and DACS London



PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

LOTS 74–90

74

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Excelsior

signed in Latin and dated 34 t.r.
oil on canvas
81 by 116.5cm, 32 by 45³/₄in.

PROVENANCE

Edward James, West Dean
Christie's West Dean, *The Edward James Collection, West Dean Park*, 5 June 1986, lot 1612
Sotheby's London, *Impressionist and Modern Art*, 19 March 1997, lot 41

LITERATURE

The 20th Century Art Book, London: Phaidon, 1996, p.456
illustrated

‡ £ 250,000-350,000
€ 288,000-402,000 US\$ 353,000-494,000

ИЗ КОЛЛЕКЦИИ СИМУРА СТАЙНА

ПАВЕЛ ЧЕЛИЩЕВ

1898 - 1957

Экселсиор

подписана латинскими буквами и датирована 34 вверху
справа
холст, масло
81 x 116,5 см, 32 x 45³/₄ дюйма

ПРОВЕНАНС

Эдвард Джеймс, Уэст Дин
Christie's Уэст Дин, *The Edward James Collection, West Dean Park*, 5 июня 1986, лот 1612
Sotheby's Лондон, *Impressionist and Modern Art*, 19 марта 1997, лот 41

ЛИТЕРАТУРА

The 20th Century Art Book, Лондон: Phaidon, 1996, с. 456 илл.



Fig.1. *Study of Heads*, 1933, sold at Sotheby's New York in 2010





Fig.2. Charles Henri Ford, Ruth Ford, Parker Tyler and Pavel Tchelitchew at West Dean, 1934
© The Cecil Beaton Studio Archive at Sotheby's

In 1934 Tchelitchew was invited by the English Surrealist patron Edward James to spend the summer at West Dean, his Sussex estate. James had retreated to West Dean to lick his wounds following an acrimonious divorce from the ballet dancer Tilly Losch for whom he had produced the ballet *L'Errante*. Meantime Tchelitchew was struggling, his pictures had fallen out of fashion during the economic depression and he was mostly painting portraits of English society figures thanks to the promotion of his unofficial patron Edith Sitwell. In the spring, the artist had finally left Allen Tanner for the mercurial young poet Charles Henri Ford causing much antagonism in their social circle and a rupture in relations with Sitwell.

For Tchelitchew, West Dean represented a return to the carefree summers of his childhood which had been spent at the family estate of Dubrovka. In *Excelsior* the game of blind-man's buff with a butterfly blindfold captures the atmosphere of the happy time spent here. The butterfly as symbol of metamorphosis first appears in Tchelitchew's work at this time, a motif borrowed from Dalí and the Surrealists championed by James and whose work filled the house and grounds of his estate. The time spent at West Dean marks a pivotal moment in Tchelitchew's artistic development, it was the most fruitful of his English period but would also go on to inspire some of the best work of his career. He produced paintings inspired by the tennis courts featuring matrices of tennis nets and rackets, of children playing and 'portraits' of anthropomorphic trees in the arboretum. This imagery was to feed into his masterpiece *Hide and Seek* which also features a butterfly following a girl into a tree. All these works are executed in the phosphorescent palette that his biographer James Thrall Soby refers to as his 'gaslight' colours.

The unwelcome presence of Tchelitchew's new lover Ford cast a shadow over the time at West Dean. Ford had been introduced to Tchelitchew soon after his arrival in Paris in 1933 to publish *The Young and Evil*, a scandalous account of the lives of a group of homosexuals in New York, written with another young American poet and iconoclast Parker Tyler. The book, which Gertrude Stein pithily described as 'beat[ing] the Beat Generation by a generation' was unpublishable in America and the source of much

antagonism even in the relatively liberal circles of James and Sitwell who apparently ritualistically burned a copy. James eventually asked Ford to leave the house, citing the 'unwholesome and deplored' nature of his book.

Excelsior is a reworking of a study from the year before – a portrait in triplicate of Charles Henri Ford (fig.1). In the present painting, the first and most likely the second figure are modelled on Ford, while the third, swarthier one is thought to represent Parker Tyler. Ford's boyish beauty captivated Tchelitchew and triggered a change of direction in his art. Apart from the commissioned society portraits, in the years before their meeting most of the artist's figures had been faceless, as in the sand constellation paintings and the dancers of *Ode*, or decapitated as in the classical busts of his *portraits-nature-mortes*. The once spiritual and cerebral becomes earthy and grounded, for as Tyler was to later explain 'when Ford appears, the face as a plastic riches, a fulcrum of the sensibility, is restored dramatically to Tchelitchew's consciousness. He is about to begin a portrait painter's career but till now has lacked the one vital inspiration that will bring the contact with human earth ... Charles's head seems to evoke a pure reality he has reached hitherto only by way of the body. Why else has been willing to blur the faces of his nudes?' That the portrait is in triplicate (discounting the fourth, obscured figure) is significant because it relates to Tchelitchew's work in triple perspective. There are three distinct vanishing points in one pictorial space as each of the three heads is viewed head-on, from above and from below 'self-designated as Body, Soul and Spirit' (P.Tyler, *The Divine Comedy of Pavel Tchelitchew*, New York, 1967, p.406).

The work's title most likely relates to the literary nicknames Tchelitchew and Stein's little coterie had in Paris for each other. In reference to their shared Southern origins, Tchelitchew affectionately called Ford my 'Huckleberries Finn'. In the chapter about the circus in Twain's book, the character Dan Rice rides a white horse called *Excelsior* and Tchelitchew referred to himself as Ford's 'faithful knight'. The other possible source is the eponymous poem by American poet Henry Wadsworth Longfellow about an idealistic youth with bright blue eyes whose motto is *Excelsior!*.

75

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Surreal Head Study

signed in Latin and dated 49 II I.I.
white chalk on blue paper
50 by 32.5cm, 19¾ by 12¾in.

PROVENANCE

Foster Goldstrom Gallery, Dallas
Harcourts Gallery, San Francisco
Sotheby's Arcade, *Modern and Contemporary Paintings, Drawings and Sculpture*, 10 October 1990, lot 137

± £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400

76

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Skull (Interior Landscape)

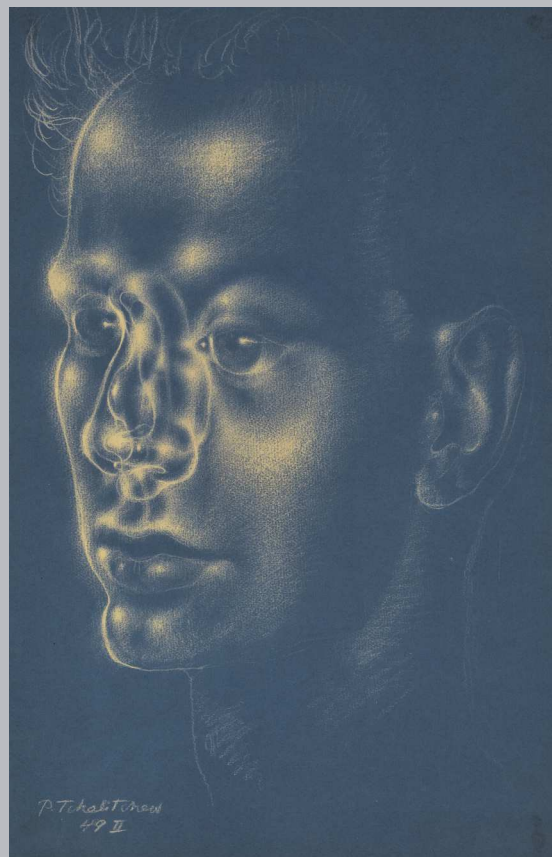
signed in Latin and dated 46 I.r.
pencil, ink and coloured chalk on paper
35 by 25cm, 13¾ by 9¾in.

PROVENANCE

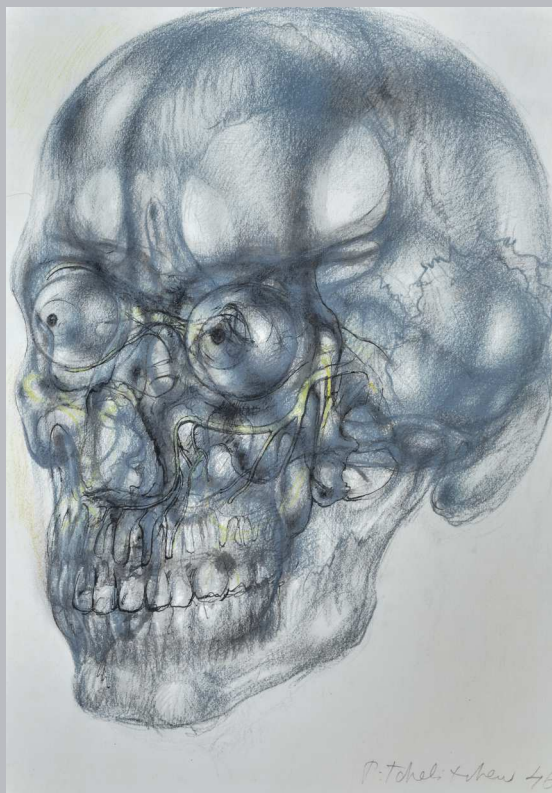
Edward James, West Dean
Christie's New York, *Modern Paintings and Drawings from The Edward James Collection*, 6 October 1988, lot 65
Sotheby's London, *Impressionist, Modern and Contemporary Paintings, Drawings, Sculpture and Ceramics*, 14 October 1992, lot 192

± £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



75



76

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

The Rose Necklace

signed in Latin and dated 31 t.l.
oil on board
74 by 53cm, 29 by 21in.

PROVENANCE

Collection of Mrs Edward Maast, London, acquired directly from the artist
A gift from the above to her niece
Sotheby's London, *Impressionist and Modern Art and Ceramics*, 26 October 1994, lot 19

LITERATURE

J.T. Soby, *Tchelitchew. Paintings, Drawings*, New York: The Museum of Modern Art, 1942, p.59, no.34 illustrated b/w
Exhibition catalogue *Pavel Tchelitchew*, New York, 1964, p.49 listed in the chronology
P.Tyler, *The Divine Comedy of Pavel Tchelitchew*, London: Weidenfeld and Nicolson, 1969, illustrated b/w
G.Haggerty and B.Zimmerman, *Encyclopedia of Lesbian and Gay Histories and Cultures*, Taylor & Francis, 2000, p.1332 mentioned in the text

The Rose Necklace is a portrait of Charles Levinson, known as 'Le Vincent', who was 'a handsome ex-soldier with a superb necklace of tattooed flowers' (L.Kirstein, *Tchelitchew*, Santa Fe, 1994, p.45). With his nonchalant beauty and easy physicality he inspired Tchelitchew to produce a full series of tattooed circus figures (fig.1). This portrait provides an earthy, sexual counterpoint to Picasso's *Garçon à la Pipe* (1904) which inspired Tchelitchew's portraits of Ford and others surrounded by flowers, only here the garland of roses is transposed to the sitter's chest.

The American novelist Samuel Steward who abandoned academia to work as a tattoo artist and gay pornographer under the soubriquet Phil Sparrow, famously had a tattoo of a rose garland across his chest in direct homage to this portrait. He and Tchelitchew were introduced through Gertrude Stein in Paris in the early 1930s and their circles also overlapped through figures such as the American ballet photographer George Platt Lynes whose photographs of Le Vincent are as famous as Tchelitchew's portraits (fig.2).

± £ 60,000-80,000

€ 69,000-92,000 US\$ 85,000-113,000

ИЗ КОЛЛЕКЦИИ СИМУРА СТАЙНА

ПАВЕЛ ЧЕЛИЩЕВ

1898 - 1957

Ожерелье из роз

подписана латинскими буквами и датирована 31 вверху слева
доска, масло
74 x 53 см, 29 x 21 дюйм

ПРОВЕНАНС

Коллекция госпожи Эдвард Мааст, Лондон, приобретена непосредственно у художника
Подарок вышеуказанной своей племяннице
Sotheby's Лондон, *Impressionist and Modern Art and Ceramics*, 26 октября 1994, лот 19

ЛИТЕРАТУРА

Д.Т. Соби, *Tchelitchew. Paintings, Drawings*, 1942, Нью-Йорк: The Museum of Modern Art, с. 59, № 34 ч/б илл.
Каталог выставки *Pavel Tchelitchew*, Нью-Йорк, 1964, указана в хронологическом указателе на с. 49
П. Тайлер, *The Divine Comedy of Pavel Tchelitchew*, 1969, Лондон: Weidenfeld and Nicolson, ч/б илл.
Дж. Хаггерти и Б. Циммерман, *Encyclopedia of Lesbian and Gay Histories and Cultures*, 2000, Taylor & Francis, упоминается в тексте на с. 1332

Ожерелье из роз – портрет Чарльза Левинсона, известного как «Ле Венсон» – «привлекательного бывшего солдата с превосходным ожерельем из вытатуированных цветов» (Л. Кирстейн, *Tchelitchew*, Санта Фе, 1994, с. 45). Своей непринужденной красотой и телесной естественностью он вдохновил Челищеву на создание серии портретов цирковых персонажей с татуировками (рис. 1). Этот портрет является приземленной, сексуальной антитезой картины Пикассо *Мальчик с трубкой* (1904), вдохновившей Челищеву на создание портретов Форда и других фигур в окружении цветов, однако здесь гирлянда из роз является не фоном, а находится на груди натурщика.

В знак почтения к этому портрету Сэмюэль Стюард, американский писатель, бывший академик, тату-художником и фотограф, сделал себе татуировку в виде гирлянды из роз на своей груди. С Челищевым они познакомились в начале 1930-х годов в Париже через Гертруду Стайн, в числе их общих знакомых также был американский балетный фотограф Джордж Платт Лайнс, чьи фотографии Ле Венсона не менее знамениты, чем портреты Челищеву (рис. 2).

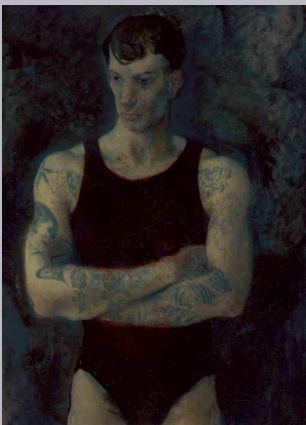
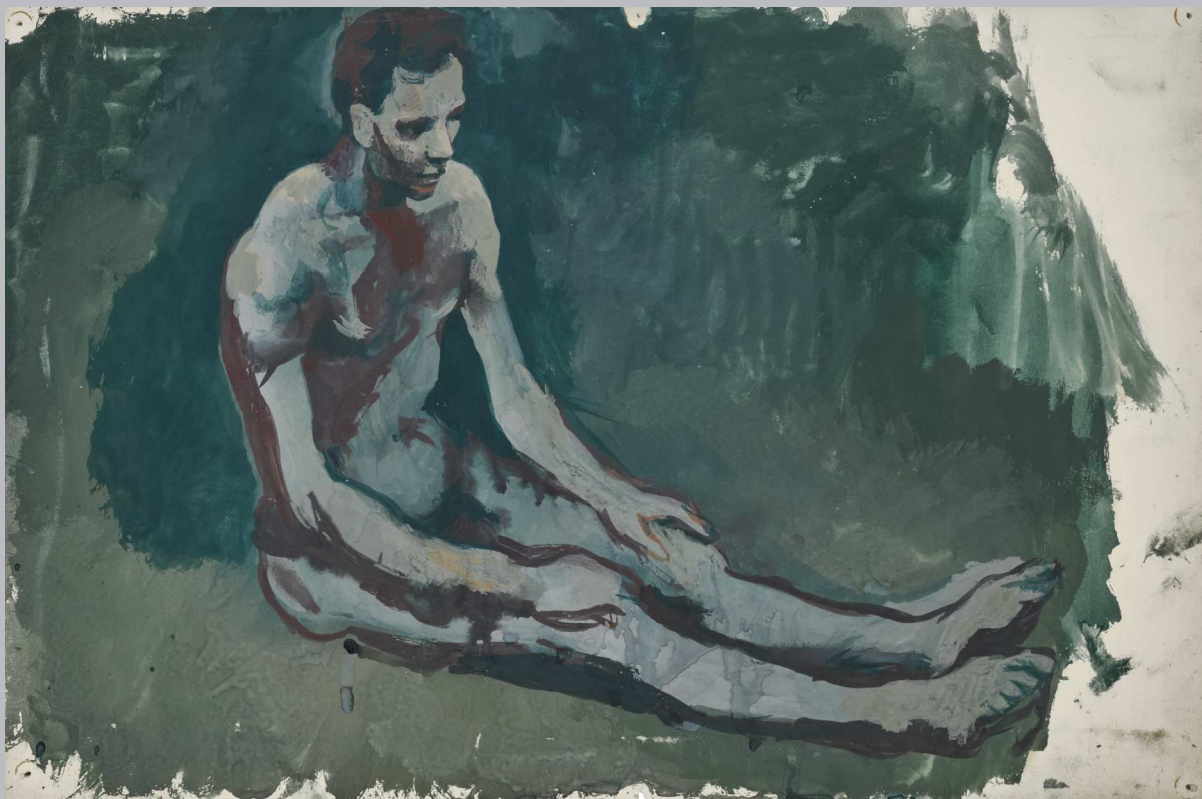


Fig.1. *Tattooed Man*, 1934, sold at Sotheby's New York for \$482,500 in 2010



Fig.2. Charles Levinson by George Platt Lynes, 1930s





78



79

78

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Male Nude

signed in Latin on the reverse
gouache on paper
31.5 by 48cm, 12½ by 19in.

PROVENANCE

Midtown Payson Galleries, New York
Sotheby's New York, *The Collection of Geoffrey Beene*, 23
September 2005, lot 268
Acquired at the above sale by the present owner

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,500

79

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Nude from Behind

signed in Latin and dated 40 l.r.
gouache on card
35.5 by 28cm, 14 by 11in.

± £ 3,000-5,000
€ 3,450-5,800 US\$ 4,250-7,100

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Boys Bathing

signed in Latin l.r.
gouache on card
39 by 49cm, 15¼ by 19¼in.

± £ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400

81

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Seated Male Nude

signed in Latin l.r.
gouache on paper
sheet size: 50 by 41cm, 19¾ by 16¼in.

PROVENANCE

Acquired directly from the artist
Rex Evans Gallery, Los Angeles
Joseph H. Hirshhorn, New York
Hirshhorn Museum and Sculpture Garden, gift of the above in
1966
Sotheby's Arcade, *Modern and Contemporary Art*, 20 February
1997, lot 112, sold to benefit the acquisitions fund of the above

EXHIBITED

Los Angeles, Rex Evans Gallery, *Tchelitchew*, 1965

LITERATURE

H.J. Seldis, 'Drawings Superior at Exhibit', *Los Angeles Times*, 1
February 1965, p.59 mentioned in the text
N.Marmer, 'Los Angeles Letter', *Art International*, no.9, May
1965, p.46 mentioned in the text

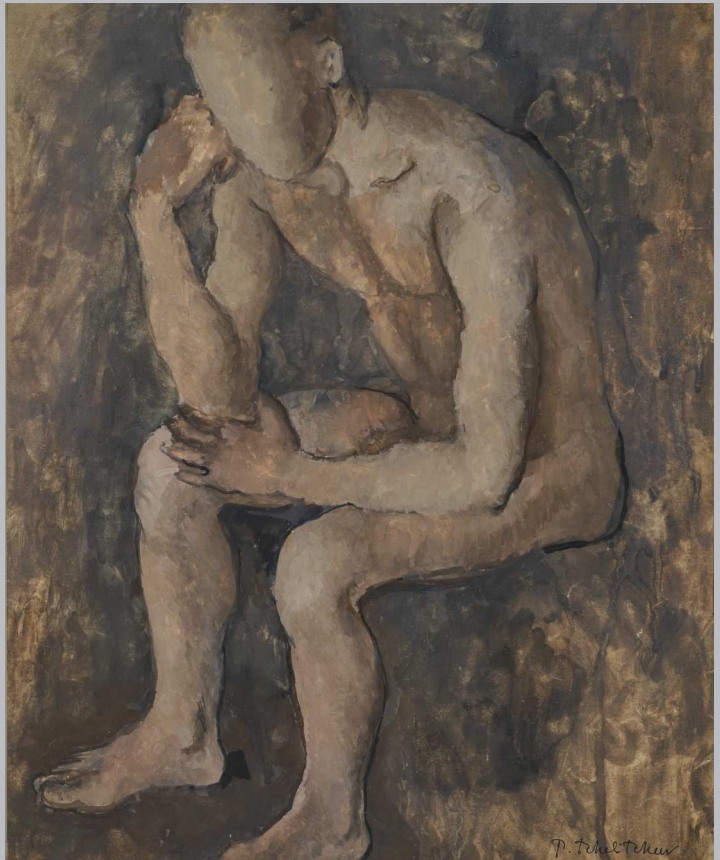
Executed in 1927

'The greatest interest is evoked by such early works as
Seated Male Nude, *Spanish Equestrians* and *Pansies*. It seems
as if Tchelitchew could do almost anything with a line and
proceeded to do so', wrote Henry J. Seldis, arts editor of the
Los Angeles Times, on seeing Tchelitchew's exhibition at Rex
Evans Gallery in 1965.

± £ 6,000-8,000
€ 6,900-9,200 US\$ 8,500-11,300



80



81

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Standing Spahi

signed in Latin l.r. and signed and dated 31 t.r.; further signed, titled and numbered 14 on the reverse
tempera on cardboard
79 by 40.5cm, 31 by 16in.

PROVENANCE

Wolf's Auction Gallery, *Important Paintings and Sculpture*, 19 September 1991, lot 227

Sotheby's New York, *The Collection of Geoffrey Beene*, 23 September 2005, lot 270

Acquired at the above sale by the present owner

The present lot comes from the Spahi series executed in the winter of 1931 and inspired by a visit from Tchelitchew's friend George Girard, who was at the time serving in a Spahi regiment (J.Soby, *Tchelitchew: Paintings and Drawings*, New York, 1942, p.22).

± £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Standing Nude with Cape

signed in Latin on the reverse; further bearing a DC Moore Gallery label on the backing board
gouache on paper
sheet size: 64 by 49cm, 25¼ by 19¼in.

PROVENANCE

DC Moore Gallery, New York

Sotheby's New York, *The Collection of Geoffrey Beene*, 23 September 2005, lot 170

Acquired at the above sale by the present owner

± £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Portrait-nature-morte

signed in Latin t.r.; further bearing a Galerie Lucie Weill label on the reverse
oil on canvas
81 by 54cm, 32 by 21¼in.

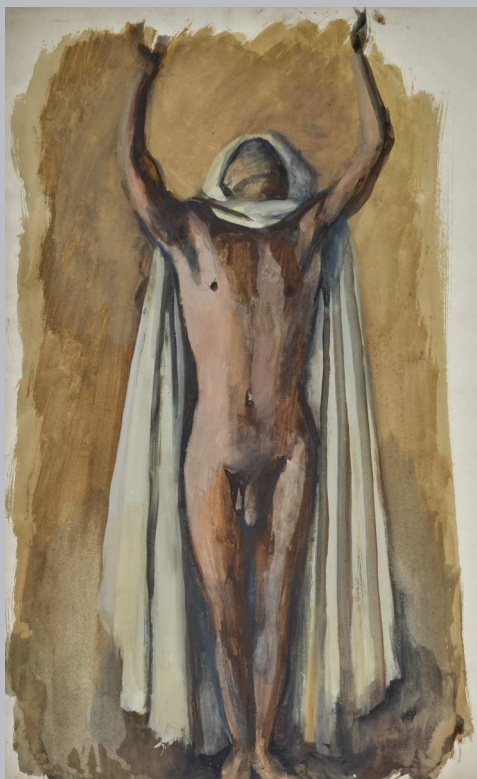
PROVENANCE

Galerie Lucie Weill, Paris

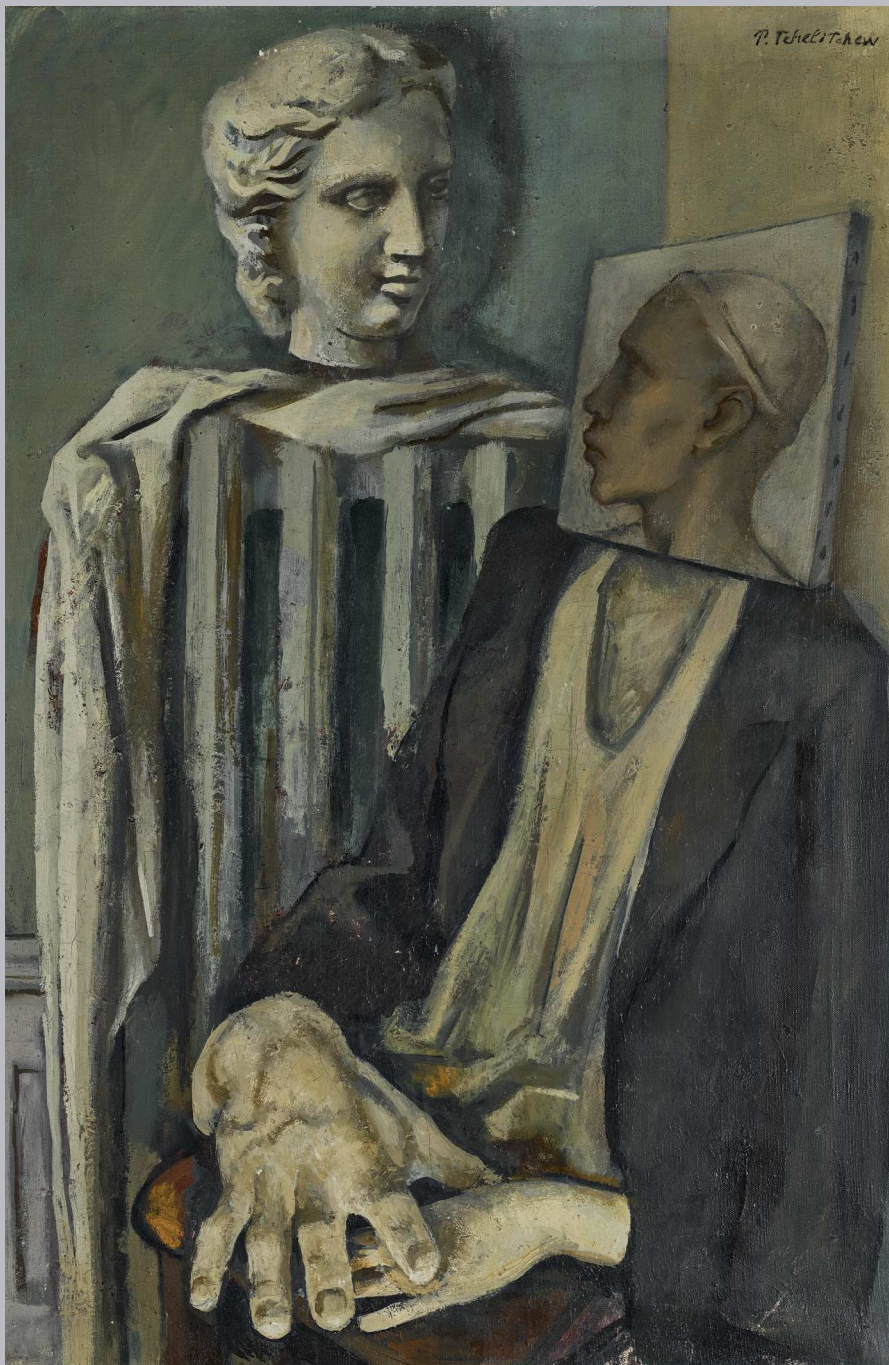
Sotheby's London, *Neo-Romantic & Surrealist Art from the Collection of Pierre Le-Tan*, 25 October 1995, lot 114



82



83



85

EXHIBITED

Possibly Galerie Lucie Weill, Paris, *Hommage à Tchelitchev*, 12 October - 12 November 1966, no.13 *Composition*

Reference is made to the present lot in the catalogue of Tchelitchev's MoMA show: 'The same arbitrary foreshortening and enlargement are found in the third picture of the still-life figure series, a Neo-Classical scene in which a figure with an enormous plaster hand faces a column with classic bust.' (Thrall Soby in *Tchelitchev*, New York: MoMA, 1942, p.21)

Dating from the early 1930s, the portraits in this series of four are constructed from juxtapositions of inanimate component parts, not dissimilar to the work of the mannerist painter Arcimboldo,

such as the wry use of an oil radiator as a stand-in for a fluted classical pillar, though the unsettling, hallucinogenic atmosphere and metaphysical vein have more in common with de Chirico. The oversized plaster hands which became a recurring motif make their first appearance in this series and are a direct reference to the Surrealist artist, as is the head of Apollo.

The majority of the sitters for this series were dancers and circus performers, such as Harald Kreutzberg who partnered Edward James's wife Tilly Losch, often wearing stage make-up and the cloth cap worn by performers under wigs.

± £ 50,000-70,000
 € 57,500-80,500 US\$ 71,000-99,000



85

85

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEV

1898 - 1957

Three Nude Youths

signed in Latin and dated 1932 l.r.; further dated 1939 on the reverse

sepia ink on paper

20 by 30cm, 8 by 11¾in.

± £ 1,200-1,800

€ 1,400-2,100 US\$ 1,700-2,550



86

86

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEV

1898 - 1957

Tête d'homme

signed in Latin and dated 1949 VIII l.l.

pencil and pastel on paper

sheet size: 30 by 22cm, 11¾ by 8¾in.

PROVENANCE

Private collection, Washington, D.C.

Parke-Bernet, New York, *Modern Paintings, Drawings, Sculptures*, 21 November 1963, lot 43

Christie's East, *Modern Paintings, Drawings and Sculpture*, 24 February 1990, lot 94

Sotheby's London, *Impressionist, Modern and Contemporary Paintings, Drawings, Sculpture and Ceramics*, 14 October 1992, lot 191

± £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



87

87

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEV

1898 - 1957

Clown

signed in Latin and dated 28 t.r.

ink on laid paper

27.5 by 21.5cm, 10¾ by 8½in.

PROVENANCE

Herbert A. Goldstone, New York

Sotheby's Arcade, *Modern and Contemporary Art*, 20 February 1997, lot 108

± £ 1,000-1,500

€ 1,150-1,750 US\$ 1,450-2,150

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Head Study, Concentric Circles

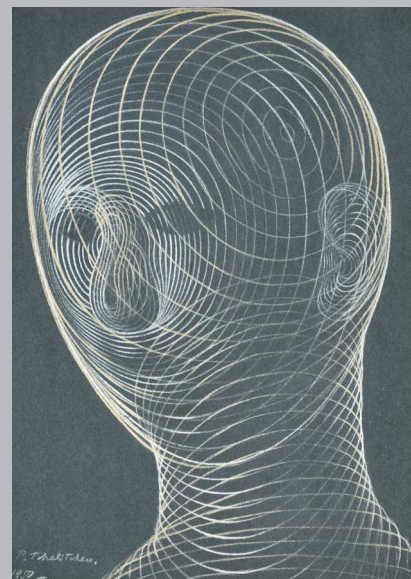
signed in Latin and dated 1950 // I.I.

chalk on blue paper

sheet size: 34.5 by 25cm, 13½ by 9¾in.

‡ £ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000



88

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Harlequin

signed and inscribed with a dedication in Latin and dated 30 I.I.

pencil on paper

image size: 26.5 by 20.5cm, 10½ by 8in.

PROVENANCE

Albert Roullier Art Galleries, Chicago

Freeman's, *American and European Paintings*, 21 January 2005, lot 58

‡ £ 1,800-2,500

€ 2,100-2,900 US\$ 2,550-3,550



89

PROPERTY FROM THE COLLECTION OF SEYMOUR STEIN

PAVEL TCHELITCHEW

1898 - 1957

Study of a Head

signed in Latin and dated 1949 VII I.I. and inscribed with a dedication I.r.

sepia ink on paper

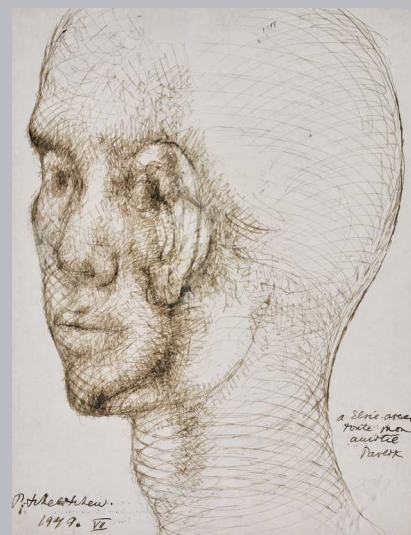
image size: 27 by 21cm, 10¾ by 8¼in.

PROVENANCE

Doyle New York, *Belle Epoque 19th & 20th Century Decorative Arts*, 8 January 1992, lot 85The work is executed on a torn-out title page from *View* magazine, the literary publication edited by Charles Henri Ford and Parker Tyler between 1940 and 1947.

‡ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,250



90



91



92

91

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

LÉOPOLD SURVAGE

1879 - 1968

L'Oiseau sur la ville

signed in Latin I.I.; further bearing exhibition labels on the stretcher

oil on canvas

42 by 101cm, 16½ by 39¾in.

PROVENANCE

Private collection, New Mexico

EXHIBITED

Probably Venice, *XII Esposizione Internazionale d'Arte*, 1920, no.1161 (not listed in the catalogue)

LITERATURE

J.Warnod, *Léopold Survage*, Paris: André de Rache, 1983, p.51 illustrated b/w

Executed in 1916

See catalogue note at SOTHEBYS.COM

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400

PROPERTY FROM A PRIVATE COLLECTION,
ENGLAND

PAVEL TCHELITCHEW

1898-1957

Nude Boy from Behind

signed in Latin and dated 1936 l.r.; further bearing
a label on the backing board
silverpoint on paper
sheet size: 51 by 33cm, 20 by 13in.

PROVENANCE

Edward James, West Dean
Christie's West Dean, *The Edward James
Collection, West Dean Park*, 5 June 1986, lot 1672
Acquired by Robert L.B. Tobin (1934-2000), San
Antonio, Texas
Tobin Foundation, San Antonio, Texas
Acquired from the above by the present owner

See *catalogue note* at SOTHEBYS.COM

£ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000

BORIS IZRAILEVICH ANISFELD

1878-1973

Adam and Eve

titled in Latin and dated 1963 on the reverse
oil on canvas
138.5 by 97cm, 54½ by 38¼in.

EXHIBITED

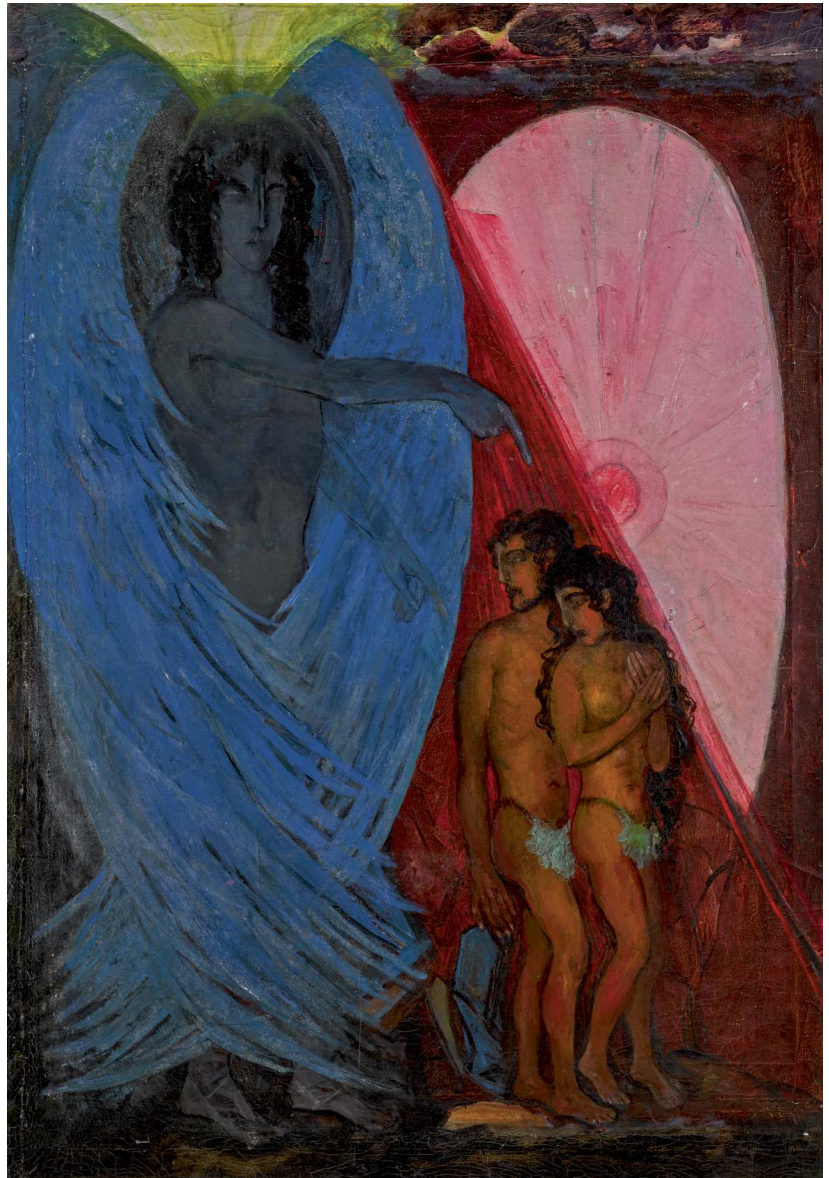
Moscow, Museum of Contemporary Art, *Boris
Anisfeld*, 2001

LITERATURE

E.Lingenauber and O.Sugrobova-Roth, *Boris
Anisfeld Catalogue Raisonné*, Düsseldorf: Edition
Libertars, 2011, p.117, no.P129 illustrated

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



MIKHAIL FEDOROVICH LARIONOV

1881-1964

Costume Design for the Jester in *Soleil de Nuit*

signed in Latin l.r., inscribed, indistinctly numbered and dated 1915 t.l.; further bearing various labels on the backing board
watercolour over pencil on artist's board
37 by 26.5cm, 14½ by 10½in.

PROVENANCE

The artist's studio
Private collection, Arizona
Bonhams London, *The Russian Sale*, 7 July 2010, lot 59

EXHIBITED

Paris, Galerie Sauvage, *Exposition des Œuvres de Gontcharova et de Larionow*, 16 April - 7 May 1918, nos.177-194
Paris, Galerie Barbazanges, *Exposition des Œuvres de Gontcharova et de Larionow*, 11-28 June 1919, nos.237-247
Paris, Galerie La Boétie, *Exposition des œuvres des artistes russes*, 16 June - 10 July 1921
New York, The Kingore Gallery, *The Goncharova - Larionov Exhibition*, 1922, nos.97-101
Norwich, The Sainsbury Centre for Visual Arts, *Radical Russia*, 14 October 2017 - 11 February 2018

LITERATURE

Exhibition catalogue *Exposition des Œuvres de Gontcharova et de Larionow*, Galerie Sauvage, Paris, 1919, nos.177-194 listed
Exhibition catalogue *Exposition des Œuvres de Gontcharova et de Larionow*, Galerie Barbazanges, Paris, 1919, nos.237-247 listed
W.Stevens (ed.), *The Soul of Russia*, London: Macmillan and Co., 1916, p.176 illustrated
Exposition de l'art Russe à Paris en 1921, Paris, 1921, illustrated and titled *Dessin du costume pour le 'Bouffon'*
Exhibition catalogue *Exposition des œuvres des artistes russes*, Paris: M. de Brunoff, 1921, p.24, no.90 listed as *Le jeune bouffon* and incorrectly associated with the ballet *Chout*
Exhibition catalogue *The Goncharova - Larionov Exhibition*, The Kingore Gallery, New York, 1922, nos.97-101 listed

In his costume and set designs for *Soleil de Nuit* Larionov reinvented Nikolai Rimsky-Korsakov's opera *Snegourochka* (Snow Maiden) as a pagan celebration of the sun-god Yarilo. A choreographic debut of Léonide Massine, the ballet premiered on 29 December 1915 at the Théâtre nationale de l'Opéra for the benefit of the British Red Cross Society.

£ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400

PROPERTY FROM A PRIVATE COLLECTION

YURI PAVLOVICH ANNENKOV

1889-1974

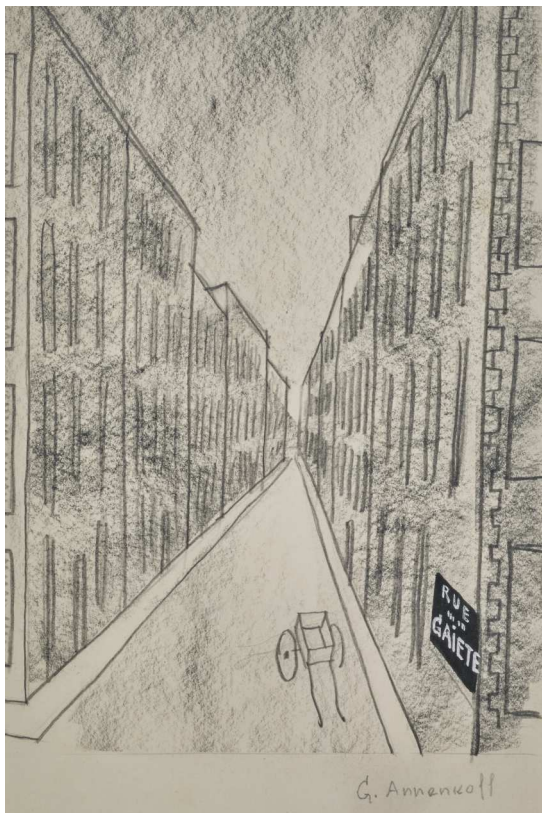
A Group of Five Works on Paper

four signed in Latin l.r., one signed in Latin l.l. and inscribed *St Owen* l.m.; four variously signed and numbered on the reverse
pencil on paper, one with gouache and ink
sheet sizes: 36 by 25cm, 14¼ by 9¾in.
(5)

⊕ £ 2,000-3,000
€ 2,300-3,450 US\$ 2,850-4,250



94



95 (One of five illustrated)



96

96

BORIS DMITRIEVICH GRIGORIEV

1886-1939

Cabaret from the *Russische Erotik* Series

signed in Latin l.r.; further bearing Zurburan Galeria labels on the backing board
pencil on paper
35 by 30.5cm, 13¾ by 12in.

PROVENANCE

Yakov Evseevich Rubinstein, Moscow
Frank Virasoro, Argentina
Zurburan Galeria, Buenos Aires
Bonhams London, *The Russian Sale*, 30 November 2011, lot 75

Cabaret was one of the twelve original erotic drawings Grigoriev executed for the *Russische Erotik* series. A limited edition of 300 lithographic sets of *Russische Erotik* was printed in 1921 in Berlin. Their erotic appeal was such that most of the sets were destroyed in the book burning campaigns of the 1930s.

£ 7,000-9,000
€ 8,100-10,400 US\$ 9,900-12,700



Fig.1. The present lot illustrated in *Russische Erotik*, 1921



97

IVAN YAKOVLEVICH BILIBIN

1876-1942

Costume Design for the Swan Princess in *The Russian Tale*

signed with initials in Cyrillic and dated 1923 l.m. and annotated l.r.

watercolour over pencil heightened with silver on paper laid on card

38 by 26cm, 15 by 10¼in.

Bilibin befriended the legendary Anna Pavlova when she visited Cairo in 1923 on the world tour of her troupe. Bilibin often hosted the ballerina and her manager and companion Victor Dandré in his studio on Antikhana Street, and rode them out into the desert to visit the ancient temples and pyramids. It was then that Pavlova commissioned Bilibin to produce the stage and costume designs for her new one-act ballet *The Russian Tale*, set to Nikolay Cherepnin's music and loosely based on Alexander Pushkin's *Tale of Tsar Saltan*. The ballet premiered at Covent Garden in London in the same year.

£ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400

98

LÉON BAKST

1866 - 1924

Costume Design for a Maréchal de la Cour in *The Sleeping Princess*

stamped with the artist's signature l.l. and inscribed in Latin l.r.; further bearing an exhibition label on the backing board watercolour and pencil heightened with silver on paper image size: 30.5 by 22cm, 12 by 8½in.

PROVENANCE

Sotheby's London, *Diaghilev Ballet Material*, 18 July 1968, lot 6 Mr G.M. Pope, London

EXHIBITED

Strasbourg, L'Ancienne Douane, *Les ballets russes de Serge de Diaghilev, 1909-1929*, 15 May - 15 September 1969

LITERATURE

Exhibition catalogue *Les ballets russes de Serge de Diaghilev, 1909-1929*, L'Ancienne Douane, Strasbourg, 1969, p.185, no.340 listed

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



98

IVAN YAKOVLEVICH BILIBIN

1876-1942

Costume Design for the Tsarevich in *The Russian Tale*

signed with initials in Cyrillic and dated 1923 l.r.
watercolour and gouache over pencil on paper
sheet size: 37.5 by 23cm, 14¾ by 9¼in.

LITERATURE

S.Golynets, *Ivan Yakovlevich Bilibin. Stat'i, pis'ma, vospominaniya o khudozhnike*, Leningrad: Khudozhnik RSFSR, 1970, p.241 illustrated b/w

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200

100

LÉON BAKST

1866 - 1924

Costume Design for *Phaedra*

signed in Latin and dated 23 l.l., inscribed *Phaedre* t.l. and
Ephebes t.r.

watercolour over pencil on paper laid on card
image size: 28 by 21cm, 11 by 8¼in.

LITERATURE

C.Spencer, *Bakst in Greece*, Athens: GEMA Publications, 2009, p.92 illustrated b/w

Bakst designed the costumes for Ida Rubinstein's production of d'Annunzio's *Phaedra* in 1923. The artist was inspired by Sir Arthur Evans's 1907 excavations at Knossos on Crete and reworked his earlier designs for *Daphnis and Chloe*.

£ 2,500-3,500

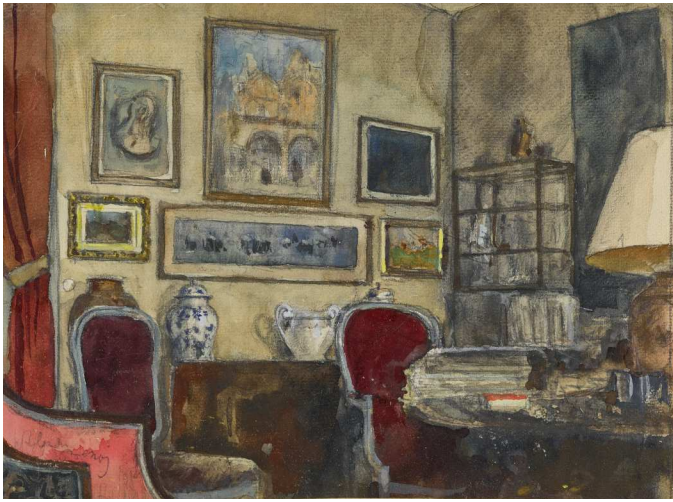
€ 2,900-4,050 US\$ 3,550-4,950



99



100



101

101

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
UNITED STATES

ALEXANDER NIKOLAEVICH BENOIS

1870 - 1960

Interior of the Benois Apartment in St Petersburg

signed in Latin I.I.

gouache and watercolour over pencil on paper
23 by 31cm, 9 by 12¼in.

PROVENANCE

Julian Barran

± ⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



102

102

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALEXANDER NIKOLAEVICH BENOIS

1870-1960

Costume Designs for the Court Coachman and the Moor in *Petrushka*

each signed in Latin I.I., titled and variously annotated, one
dated 1936, the other 1957

watercolour and ink over pencil on paper, one heightened with
gold and silver

22.5 by 14cm, 8¾ by 5½in; 30.5 by 23.5cm, 12 by 9¼in.

(2)

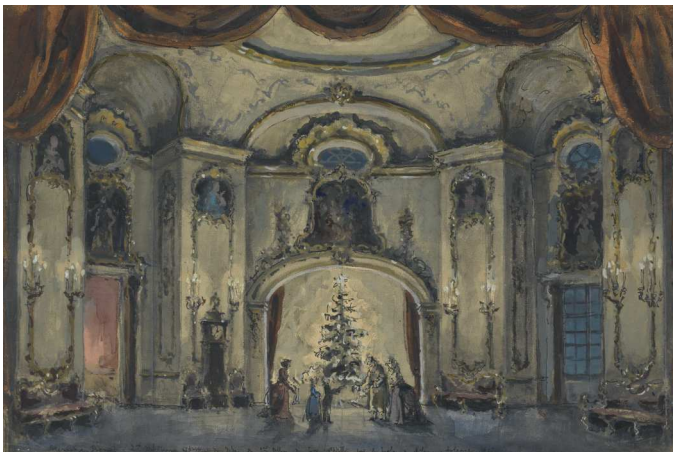
PROVENANCE

The family of the artist, Paris

Petrushka was Alexandre Benois' most important production. Set amidst the dizzying revelries of the Shrovetide fair in 19th century St Petersburg, the ballet was frequently revived and Benois redrew the sets and costumes for 14 different productions between 1911 and 1957.

⊕ £ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100



103

103

ALEXANDER NIKOLAEVICH BENOIS

1870-1960

Set Design for *The Nutcracker*

signed, inscribed in Latin and dated 1937 along the bottom

edge; further inscribed and dated on the reverse

watercolour and ink over pencil heightened with white on paper
31.5 by 47.5cm, 12½ by 18¾in.

⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



104

104

PROPERTY FROM A PRIVATE COLLECTION, LONDON

ALEXANDER NIKOLAEVICH BENOIS

1870-1960

The Moscow Kremlin

signed and inscribed in Latin l.r.
watercolour over pencil heightened with white on paper
33.5 by 43.5cm, 13¼ by 17¼in.

⊕ £ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400

105

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ALEXANDER NIKOLAEVICH BENOIS

1870-1960

The Palace of Monplaisir at Peterhof

signed in Latin l.r.; further signed, titled in Russian and French
and dated 1918 on the reverse
watercolour and ink over pencil on paper
17 by 27cm, 6¾ by 10½in.

PROVENANCE

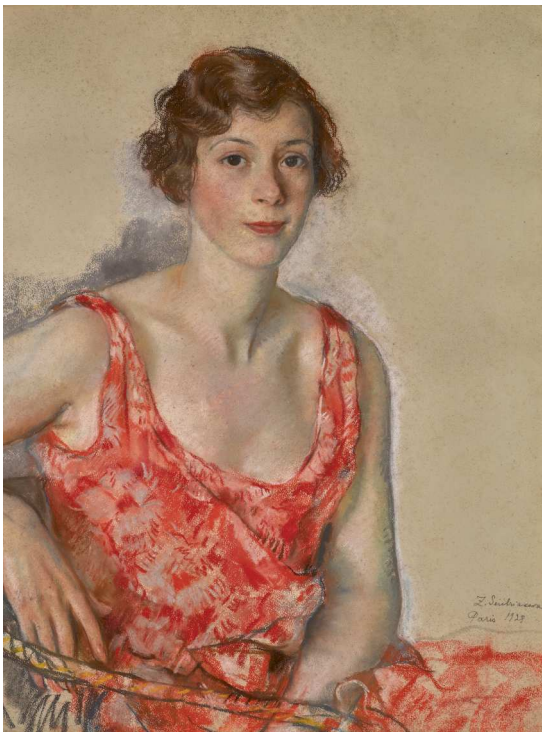
The family of the artist, Paris

⊕ £ 4,000-6,000

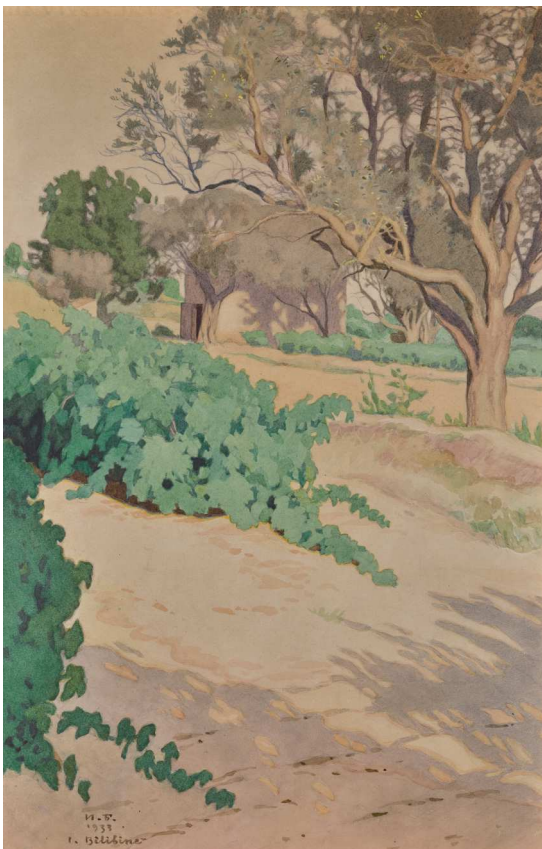
€ 4,600-6,900 US\$ 5,700-8,500



105



106



107

106

PROPERTY FROM AN AMERICAN ESTATE

ZINAIDA EVGENIEVNA
SEREBRIAKOVA

1884-1967

Portrait of Helen Baer

signed in Latin, inscribed *Paris* and dated 1929 l.r.
pastel and chalk over pencil on paper laid on board
63 by 48cm, 24¾ by 18¾in.

*The present lot is accompanied by a signed certificate from the
Zinaida Serebriakova Foundation.*

± ⊕ £ 18,000-25,000
€ 20,700-28,800 US\$ 25,400-35,300

107

IVAN YAKOVLEVICH BILIBIN

1876-1942

At the Vineyards of La Favière

signed in Latin, initialled in Cyrillic and dated 1933 l.l.; further
inscribed and titled in Latin and bearing a 1935 exhibition label
on the backing board
watercolour over pencil on artist's board
47 by 31cm, 18½ by 12¼in.

PROVENANCE

Gift from the artist to Professor N.L. Okunev

EXHIBITED

Prague, Slovansky Ústav, *Retrospektivní vystavy Ruského
malířství XVIII.-XX. st.*, 1935

LITERATURE

Exhibition catalogue *Retrospektivní vystavy Ruského malířství
XVIII.-XX. st.*, Prague, 1935, p.36, no.167 listed; no.14 illustrated

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,300-17,000

108

PROPERTY FROM A PRIVATE COLLECTION, IRELAND

ALEXANDRE SEREBRIAKOFF

1907-1994

The Stages of Cloth Production

each signed in Latin l.r., two dated 1949 l.r.
tempera on canvas
largest: 137 by 178cm, 54 by 70in.; smallest: 136 by 99cm,
53½ by 39in.

(5)



108 (Two of five illustrated)

Each of the five canvases represents a stage in cloth production: sheep shearing, washing, beating and combing, weaving and finishing. They are executed in the style of the 18th century, influenced by tapestries and the Turkish works of Serebriakoff's uncle Evgeny Lanceray.

In 1949, the artist gifted these paintings to Harold Cobb, an English textile merchant, to thank him for having hosted his mother Zinaida and sister Ekaterina at his Essex estate the two previous summers.

We are grateful to Pavel Pavlinov for providing additional cataloguing information.

⊕ £ 8,000-12,000
 € 9,200-13,800 US\$ 11,300-17,000

109

PROPERTY FROM A PRIVATE COLLECTION, SCANDINAVIA

ALEXANDER EVGENIEVICH YAKOVLEV

1887-1938

A Group of Sixteen Works on Paper Depicting Scenes of Rural Life

gouache over pencil on paper, some laid on card
 largest: 22 by 35.5cm, 8½ by 14in.; smallest: 13.5 by 34cm, 5¼ by 13½in.
 (16)

PROVENANCE

Isaak and Tatiana Brodsky, Leningrad
 Acquired from the above by the family of the present owners in the 1960s

Executed in the early 1910s

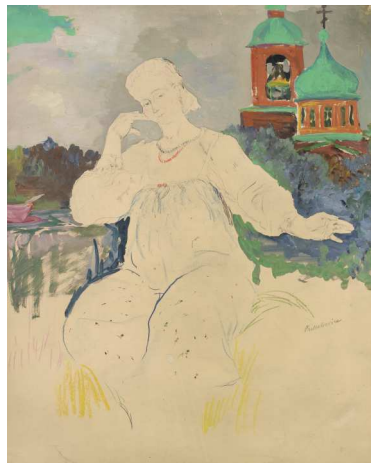
£ 20,000-30,000
 € 23,000-34,500 US\$ 28,300-42,400



109 (Two of sixteen illustrated)



110



110

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

PHILIP ANDREEVICH MALIAVIN

1869-1940

Russian Peasant Women

one signed in Latin l.r., the other signed in Latin m.r.
gouache, pastel and pencil on paper; pastel and pencil on paper
laid on card
each approximately: 61 by 49cm, 24 by 19½in.
(2)

PROVENANCE

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

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



111



111

PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

BORIS MIKHAILOVICH KUSTODIEV

1878-1927

A Sketchbook with 31 Pages

variously inscribed in Cyrillic and dated
pencil and sanguine on paper
27 by 21cm, 10¾ by 8¼in.

£ 15,000-20,000

€ 17,300-23,000 US\$ 21,200-28,300

112

VASILY IVANOVICH SHUKHAEV

1887-1973

Portrait of a Finn

signed with a monogram, inscribed *Mustamyaki* and dated 17 VII 1920 l.l.

sanguine on paper laid on board
image size: 36 by 26cm, 14¼ by 10¼in.

PROVENANCE

Lev Gerasimovich Loitsyansky (1900-1991), St Petersburg
Elena Lvovna Ryabinkina (b.1941), Moscow

EXHIBITED

Leningrad, USSR Academy of Arts, *Vasilii Ivanovich Shukhaev. K vos'midesyatiletiju so dnya rozhdeniya*, 1968

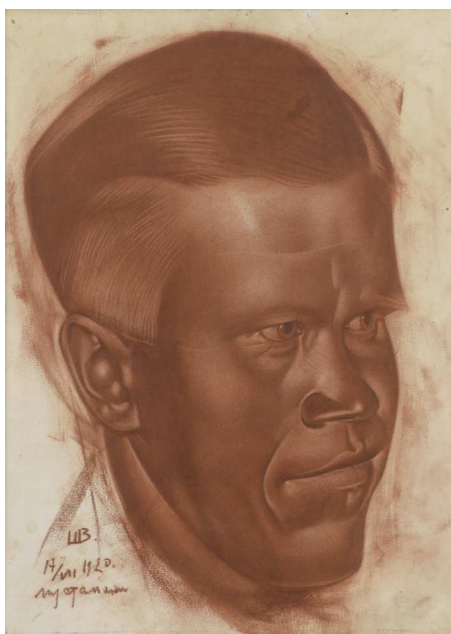
LITERATURE

Zhar-Ptitsa, no.1, August 1921, p.9 illustrated b/w
Exhibition catalogue *Vasilii Ivanovich Shukhaev. K vos'midesyatiletiju so dnya rozhdeniya*, Leningrad, 1968, p.21 listed as *Finn*
I.Myamlin, *Vasilii Shukhaev*, Leningrad: Khudozhnik RSFSR, 1972, p.165 listed as *Finn*

We would like to thank Dr Elena Yakovleva, art historian and senior research fellow of the Russian Institute of Art History, for providing additional cataloguing information.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



112



113

113

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
UNITED STATES

NIKOLAI KONSTANTINOVICH KALMAKOV

1873-1955

Three Women Riding a Monster

signed with the artist's cipher and dated 1911 l.r.
watercolour, gouache, chalk and gold paint over pencil on
paper laid on board
64 by 50cm, 25¼ by 19¾in.

PROVENANCE

Sotheby's London, *The Russian Sale*, 19 May 2005, lot 88

EXHIBITED

Paris, Galerie Motte, *Nicolas Kalmakoff*, 7 February - 5 March
1964, no.17

LITERATURE

Exhibition catalogue *Nicolas Kalmakoff*, Galerie Motte, Paris,
1964, p.11, no.17 listed as *Trois femmes chevauchant un
monstre*
J.Balybina and J.Bowlit, *Nikolai Kalmakov i labirint dekadentstva*,
1873-1955, Moscow: Iskustvo XXI-vek, 2008, p.32

± £ 18,000-25,000
€ 20,700-28,800 US\$ 25,400-35,300

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

PETR PETROVICH KONCHALOVSKY

1876-1956

The Church of Saints Boris and Gleb in Novgorod

signed in Cyrillic l.r.; further signed in Latin, titled in Cyrillic, numbered 565 and dated 1925 on the reverse
oil on canvas
73 by 92cm, 28¾ by 36¼in.

PROVENANCE

A gift from the artist to Vasily Dmitrievich Tikhomirov (1876-1956), Moscow
Lydia Vladimirovna Tikhomirova, the widow of the above
Thence by descent to her granddaughter, Lydia Olegovna Abrikosova, Moscow
A gift to the present owner

EXHIBITED

Moscow, Tsvetkov Gallery, *Tretya vystavka kartin i risunkov P.P. Konchalovskogo*, 1926, no.27
Harbin, Tokyo and Aomori, *Peredvizhnaya vystavka sovetskogo iskusstva v Yaponii*, June 1926 - November 1927

LITERATURE

Exhibition catalogue *Tretya vystavka kartin i risunkov P.P. Konchalovskogo*, Moscow: Khudozhestvennyi otdel Glavnauki, 1926, no.27 listed as *Boris i Gleb Konchalovsky. Khudozhestvennoe nasledie*, Moscow: Iskusstvo, 1964, p.111 listed as *zhi 453*

± £ 150,000-200,000
€ 173,000-230,000 US\$ 212,000-283,000

ИЗ ЧАСТНОЙ КОЛЛЕКЦИИ, ШВЕЙЦАРИЯ

ПЕТР ПЕТРОВИЧ КОНЧАЛОВСКИЙ

1876-1956

Новгород. Церковь Бориса и Глеба

подписана по-русски внизу справа; на обороте имеются подпись латинскими буквами, название по-русски, номер 565 и дата 1925
холст, масло
73 x 92 см, 28¾ x 36¼ дюйма

ПРОВЕНАНС

Подарена художником Василию Дмитриевичу Тихомирову (1876-1956), Москва, около 1936
Лидия Владимировна Тихомирова, вдова вышеуказанного владельца
Перешла по наследству ее внучке, Лидии Олеговне Абрикосовой, Москва
Подарена нынешнему владельцу

ВЫСТАВКИ

Москва, Галерея имени Цветкова, *Третья выставка картин и рисунков П.П. Кончаловского*, 1926, № 27
Харбин, Токио и Аомори, *Передвижная выставка советского искусства в Японии*, июнь 1926 - ноябрь 1927

ЛИТЕРАТУРА

Каталог выставки *Третья выставка картин и рисунков П.П. Кончаловского*, Москва: Художественный отдел Главнауки, 1926, № 27 в списке указана под названием *Борис и Глеб Кончаловский. Художественное наследие*, Москва: Искусство, 1964, с. 111 в списке указана как *жи 453*

Fig.1. *The Novgorod Kremlin*, 1925, The State Russian Museum

Fig.2. The present lot on view at the third solo exhibition of the artist, 1926



114

The Church of Saints Boris and Gleb in Novgorod was painted during Konchalovsky's first visit to Veliky Novgorod in 1925, as part of a series of views of Novgorod's medieval monasteries. Over the previous year or so Konchalovsky had participated in the Venice Biennale and held a solo exhibition in Paris, and had taken the opportunity to travel in Italy, France and England with his family. 'It became clear that we knew Europe inside out but we did not know our own frescoes', his wife recalled. 'As soon as Petr Petrovich came back we set out to Veliky Novgorod. We spent three consecutive summers near Novgorod, on Lake Ilmen and the Antoniev Monastery. It was an important period for Petr Petrovich, as far as his art was concerned. He gave so much of his creative powers to Novgorod's wonderful architecture and the surrounding nature...' (quoted in *Unknown Konchalovsky*, Moscow, p.113).

The original owner of *The Church of Saints Boris and Gleb in Novgorod*, Vasily Dmitrievich Tikhomirov, was an old friend of Konchalovsky's and an influential ballet dancer and choreographer. The head of the Bolshoi from 1924 to 1937, he is widely credited with preserving its vigorous classical technique after the Revolution. His most distinguished production is *The Red Poppy* (1927), the first Soviet ballet with a modern revolutionary theme. According to Tikhomirov's granddaughter, Lydia Abrikosova, from 1936 onward the picture hung in Tikhomirov's study alongside other works from his collection including paintings by Vasily Polenov.

Новгород. Церковь Бориса и Глеба была написана в первый приезд Кончаловского в Великий Новгород в 1925 г. и вошла в серию видов с новгородскими средневековыми монастырями. В 1924г. Кончаловский участвовал в венецианской биеннале, у него прошла персональная выставка в Париже и он воспользовался возможностью попутешествовать по Италии, Франции и Англии со своей семьей. «Стало ясно, что в Европе видели все, а своих фресок не знаем», – вспоминала его жена. «По приезде Петра Петровича мы поехали в Новгород Великий. Три лета подряд мы жили под Новгородом, и на Ильмень-озере в Юрьевской слободе, и в Антониевом монастыре. Этот период был громадным этапом в творчестве Петра Петровича. Сколько отдал он творческих сил дивной архитектуре и природе...» (цит. по *Неизвестный Кончаловский*, Москва, с. 113).

Первый владелец картины, Василий Дмитриевич Тихомиров, был давним другом Кончаловского и влиятельным балетмейстером и артистом балета. С 1924 по 1937 он заведовал балетной труппой Большого театра. Он внёс огромный вклад в сохранение традиций классического балетного стиля. Самая выдающаяся его постановка – *Красный мак* (1927 г.) – первый советский балет на современную революционную тематику. По словам внучки Тихомирова, Лидии Абрикосовой, с 1936 года картина висела в кабинете Тихомирова наряду с другими работами из его коллекции, включая картины Василия Поленова.

115

PETR PETROVICH KONCHALOVSKY

1876-1956

Bathers

signed with initials I.r.
watercolour and pencil on paper
32 by 40.5cm, 12½ by 16in.

Executed in the early 1920s

£ 8,000-12,000

€ 9,200-13,800 US\$ 11,300-17,000



115



116

116

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

PETR PETROVICH KONCHALOVSKY

1876-1956

Apple Tree in Bloom

signed in Cyrillic and indistinctly dated 1937 l.r.

oil on canvas laid on board
62 by 75cm, 24½ by 29½in.

According to the previous owner, the present work was acquired directly from the artist by Alexei Nikolaevich von Asaulenko (1913-1989), who left the Soviet Union for Germany after the Second World War. *Khudozhestvennoe nasledie* (Moscow, 1964) lists several works with similar titles painted in 1937, not all of which are accounted for.

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PETR PETROVICH KONCHALOVSKY

1876-1956

Yellow Dacha, Kuntsevo

signed in Latin, dated 1919, numbered 331 and bearing a dedication to Nikolai Antipin on the reverse
oil on canvas
91 by 64.5cm, 35¾ by 25½in.

PROVENANCE

A gift from Konchalovsky to the artist Nikolai Nikolaevich Antipin (b.1931)
Private collection
Sotheby's London, *Russian Evening Sale*, 24 November 2008, lot 31
Acquired at the above sale by the present owner

LITERATURE

Konchalovsky. Khudozhestvennoe nasledie, Moscow: Iskusstvo, 1964, p.103 listed as zhi 268

A popular summer resort since the early 19th century, Kuntsevo attracted a great many Muscovite painters, writers and composers, among them Leo Tolstoy, Alexei Savrasov and Petr Tchaikovsky. Pavel Tretyakov, the founder of the Tretyakov Gallery, owned a dacha there. In 1919 Konchalovsky spent a summer in Kuntsevo, executing a series of landscapes *en plein air* which includes the present lot. 'When I was studying under Konchalovsky', recalled Alexander Labas, 'he invited me to his dacha in Kuntsevo. That exciting day remained etched in my memory. He showed me his paintings. [...] They left a deep impression on me' (A.Labas, *Vospominaniya*, 2004, p.70).

According to the dedication on the reverse, the present lot was given to the artist Nikolai Antipin who was Konchalovsky's student between 1949 and 1953.

£ 180,000-250,000

€ 207,000-288,000 US\$ 254,000-353,000

Fig.1, *Dacha in Kuntsevo*, 1919, Private collection

ИЗ ЧАСТНОЙ ЕВРОПЕЙСКОЙ КОЛЛЕКЦИИ

ПЕТР ПЕТРОВИЧ КОНЧАЛОВСКИЙ

1876-1956

Кунцево. Желтая дача

подписана латинскими буквами, датирована 1919, снабжена номером 331 и дарственной надписью Николаю Антипину на обороте
холст, масло
91 x 64,5 см, 35¾ x 25½ дюйма

ПРОВЕНАНС

Подарок художника Николаю Николаевичу Антипину (р.1931)
Частная коллекция
Sotheby's Лондон, *Russian Evening Sale*, 24 ноября 2008, лот 31
Приобретена нынешним владельцем на вышеуказанных торгах

ЛИТЕРАТУРА

Кончаловский. Художественное наследие, Москва: Искусство, 1964, с. 103 в списке указана как жи 268

С начала XIX века Кунцево было популярным местом летнего отдыха, куда съезжались многие представители Московской литературно-художественной элиты, среди которых числились Лев Толстой, Алексей Саврасов и Петр Чайковский. В Кунцево также находилась дача основателя Третьяковской галереи Павла Третьякова. Именно там Кончаловский провел лето 1919 года, за которое была написана серия пленэрных пейзажей, включающая в себя и представленный лот. «Когда я учился у П.П. Кончаловского», вспоминал Александр Лабас, «он меня пригласил к себе на дачу в Кунцево. Этот волнующий день, проведенный у него, остался у меня в памяти до мельчайших деталей. Он мне тогда показал свои работы. [...] Они произвели на меня большое впечатление» (А. Лабас, *Воспоминания*, 2004, с. 70).

Согласно дарственной надписи на обороте данной картины, она была подарена Николаю Антипову, ученику Кончаловского с 1949 по 1953гг.



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118

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**ALEXANDER EVGENIEVICH
YAKOVLEV**

1887-1938

Still Life with Peaches

signed in Latin and dated 1929 l.l.; further bearing a dedication
and an exhibition label on the reverse
oil on canvas
60 by 45.5cm, 23½ by 18in.

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400

119

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
UNITED STATES

GRIGORI EFIMOVICH GLUCKMANN

1898-1973

Female Nudes

signed in Latin l.m.; further bearing various labels on the
reverse
oil on panel
46 by 25cm, 18 by 10in.

PROVENANCE

Dalzell Hatfield Gallery, Los Angeles

Papillon Gallery, Los Angeles

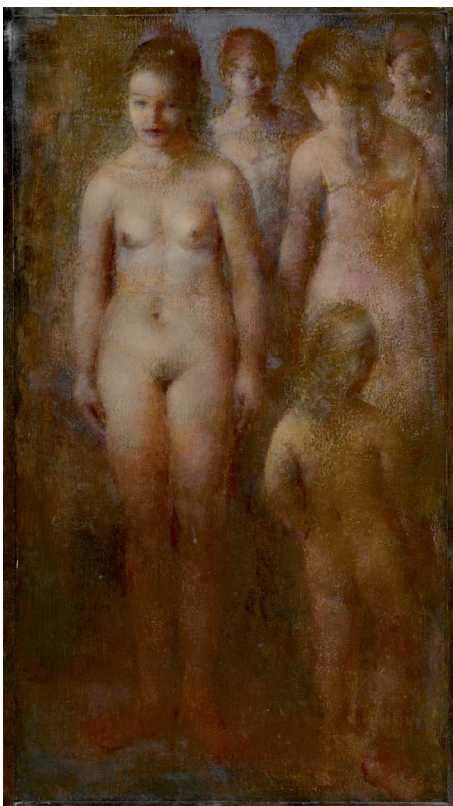
Sotheby's London, *The Russian Sale*, 19 May 2005, lot 116

EXHIBITED

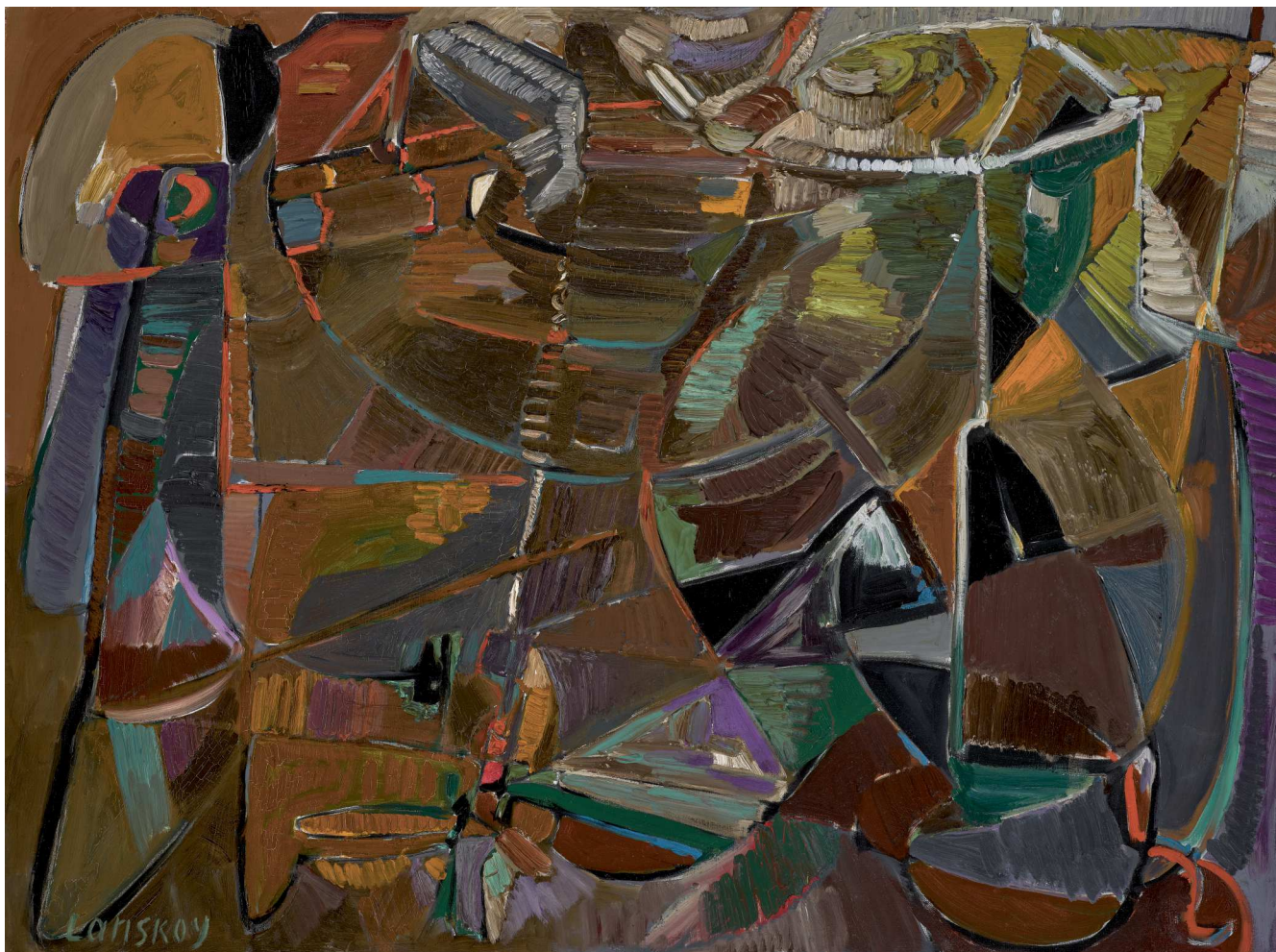
Palm Springs, Palm Springs Desert Museum, *Grigory
Gluckmann: Contemporary Classicist*, 3 November -
3 December 1972

‡ £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400



119



120

120

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

ANDRÉ LANSKOJ

1902-1976

Terrain précis

signed in Latin I.I.; further bearing two gallery labels on the stretcher

oil on canvas

97 by 130.5cm, 38¼ by 51¼in.

PROVENANCE

Galerie Louis Carré & Co., Paris

Albert Loeb Gallery, New York

Thomas Gibson Fine Art, London

Alon Zakaim Fine Art, London

Acquired from the above by the present owner

Executed in 1953

⊕ £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

LOTS 121-151



121

121

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

VLADIMIR FEDOROVICH STOZHAROV

1926-1973

Kostroma

incised *Kostrom* in Cyrillic and dated 20,10,70 t.l.; further signed, titled *Kostroma*, dated and numbered 728 on the reverse

oil on card laid on board

54 by 75.5cm, 21¼ by 29¾in.

EXHIBITED

Minneapolis, The Museum of Russian Art, *Life on the Edge of the Forest: Russian Traditions in Wood*, 13 September 2014 - 25 March 2015

LITERATURE

Vladimir Fedorovich Stozharov. Katalog proizvedenii. Zhivopis', risunok, Moscow: Sovetskii khudozhnik, 1977, p.106 listed

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



122

122

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

ALEXEI AND SERGEI TKACHEV

b.1921 & 1925

1000th Anniversary of the Christianization of Rus, Vyshny Volochok

signed in Cyrillic l.r.; further signed, titled and dated 1988 on
the reverse

oil on canvas

83 by 103.5cm, 32¾ by 40¾in.

LITERATURE

A.Sidorov, *Masters of Russian Impressionism, Sergei Petrovich
Tkachev & Aleksei Petrovich Tkachev*, Minneapolis:

The Museum of Russian Art, 2002, p.156 illustrated

Celebrations of the 1000th anniversary of the Christianization
of Rus took place from May to June 1988 to mark the
introduction of Christianity by Prince Vladimir in 988. Although
the event was originally planned for the church only, it turned
into a state-wide affair, with many activities broadcast on
national television, which was indicative of a considerable shift
in Soviet policy toward religion.

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000



123



124

123

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

**VLADIMIR FEDOROVICH
STOZHAROV**

1926-1973

Banya on the River Unzha

incised *Vaselkovo* in Cyrillic l.r. and dated 28,9,71 l.l.; further
signed, titled, dated and numbered 641 on the reverse
oil on card laid on board
54 by 73cm, 21½ by 28¾in.

PROVENANCE

Acquired by the present owner in 1994

EXHIBITED

Minneapolis, The Museum of Russian Art, *The Art of Collecting*,
29 March - 7 September 2014

LITERATURE

*Vladimir Fedorovich Stozharov. Katalog proizvedenii. Zhivopis',
risunok*, Moscow: Sovetskii khudozhnik, 1977, p.108 listed as
Banya

In the autumn of 1971 Stozharov travelled to the distant
villages of Kostromskaya oblast. The present painting was
executed in Vasilkovo village, a tiny settlement situated on the
river Unzha.

± £ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400



125

124

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

ALEXEI MIKHAILOVICH GRITSAI

1914-1998

Birches on the Banks of the River Oka

signed in Cyrillic l.r.; further signed, titled and dated 1980 on
the reverse

oil on board

49.5 by 79.5cm, 19½ by 31¼in.

± £ 15,000-20,000

€ 17,300-23,000 US\$ 21,200-28,300

125

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

VLADIMIR FEDOROVICH STOZHAROV

1926-1973

By the Well, Vazhgort

incised 10,4,65 l.l.; further signed, titled, dated, numbered 1023
and bearing a USSR Academy of Arts label on the reverse

oil on card laid on board

45 by 107.5cm, 18 by 42½in.

EXHIBITED

Minneapolis, The Museum of Russian Art, *Women in Soviet Art*,
15 June - 10 November 2013

Minneapolis, The Museum of Russian Art, *Life on the Edge of
the Forest: Russian Traditions in Wood*, 13 September 2014 -
29 March 2015

LITERATURE

*Vladimir Fedorovich Stozharov. Katalog proizvedenii. Zhivopis',
risunok*, Moscow: Sovetskii khudozhnik, 1977, p.93 listed

The present work was executed in the autumn of 1965 during
Stozharov's trip to the Komi ASSR with artists Efrem Zverkov
and Yuri Semenyuk.

± £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000



126

126

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

ALEXEI MIKHAILOVICH GRITSAI

1914-1998

Evening in the Birch Grove

signed in Cyrillic l.r.; further signed, titled and dated 1989-1994
on the reverse

oil on paper laid on board

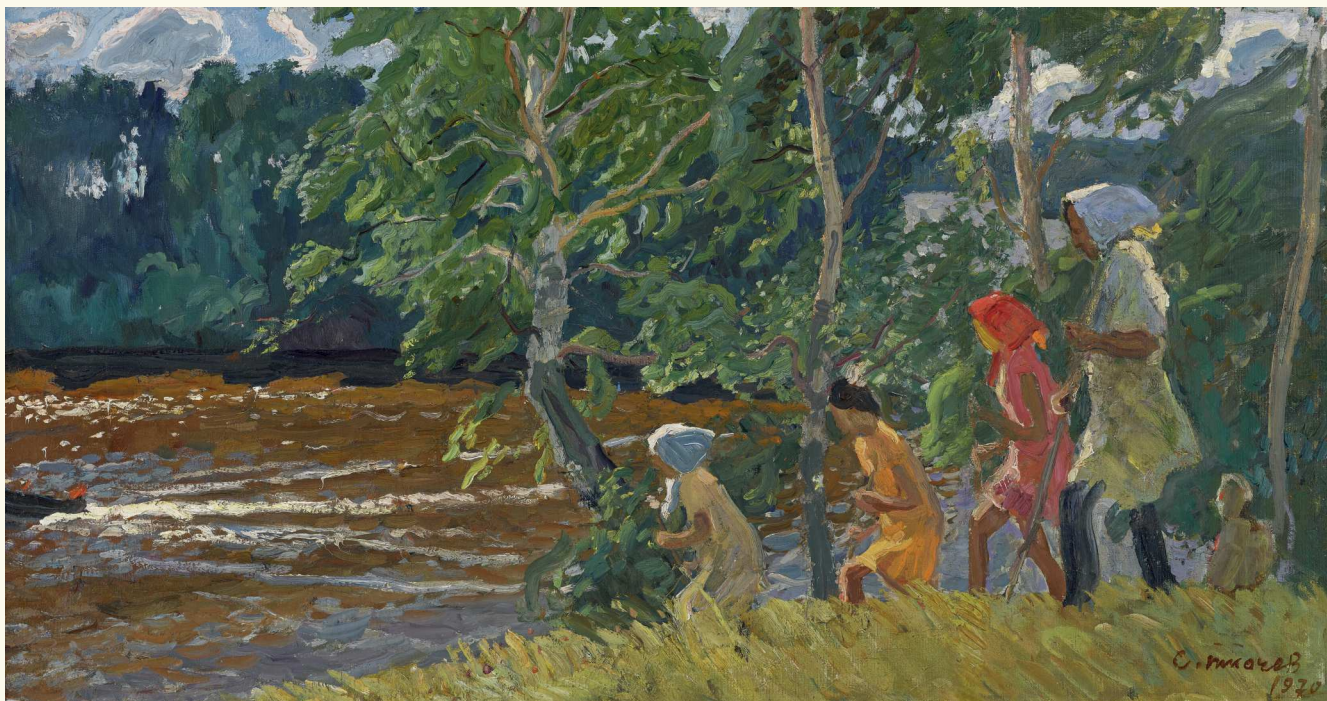
64.5 by 90.5cm, 25½ by 35½in.

EXHIBITED

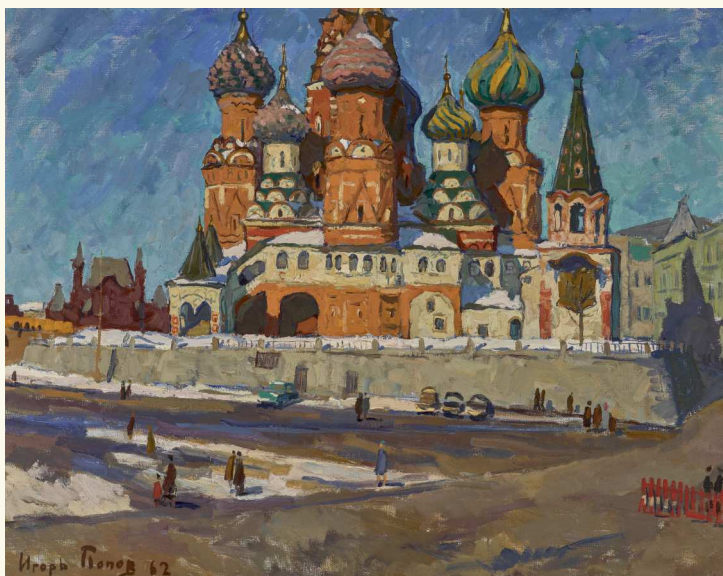
Minneapolis, The Museum of Russian Art, *Life on the Edge of
the Forest: Russian Traditions in Wood*, 13 September 2014 -
29 March 2015

± £ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400



127



128

127

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

SERGEI PETROVICH TKACHEV

b.1922

Study for Mowing

signed in Cyrillic and dated 1970 l.r.; further signed, titled and dated on the reverse

oil on canvas laid on masonite
60.5 by 115.5cm, 23¾ by 45¼in.

LITERATURE

A.Sidorov, *Masters of Russian Impressionism, Sergei Petrovich Tkachev & Aleksei Petrovich Tkachev*, Minneapolis: The Museum of Russian Art, 2002, p.17 illustrated

± £ 25,000-35,000
€ 28,800-40,200 US\$ 35,300-49,400

128

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

IGOR ALEXANDROVICH POPOV

1927-1999

Saint Basil's Cathedral

signed in Cyrillic and dated 62 l.l.; further signed, titled and dated on the reverse

oil on canvas
79.5 by 100.5cm, 31¼ by 39½in.

± £ 7,000-9,000
€ 8,100-10,400 US\$ 9,900-12,700



129

129

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

SERGEI PETROVICH TKACHEV

b.1922

Study for Homeland

signed in Cyrillic l.r.; further signed, titled and dated 1973 on
the reverse

oil on canvas

79 by 99cm, 31 by 39in.

EXHIBITED

Minneapolis, The Museum of Russian Art, *The Soviet
Breadbasket*, 30 April - 1 September 2007

LITERATURE

A.Sidorov, *Masters of Russian Impressionism, Sergei Petrovich
Tkachev & Aleksei Petrovich Tkachev*, Minneapolis:
The Museum of Russian Art, 2002, p.15 illustrated

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



130

130

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

SERGEI VASILIEVICH GERASIMOV

1885-1964

Picnic at Mozhaisk

oil on canvas
70 by 89.5cm, 27½ by 35¼in.

EXHIBITED

Minneapolis, The Museum of Russian Art, *Shades of Red, The Evolution of Early Soviet Painting*, 5 March - 17 September 2011

Gerasimov was born in Mozhaisk and lived there until he moved to Moscow to attend the prestigious Stroganov School for Technical Drawing in 1901. The present lot depicts a summer picnic in a meadow outside Mozhaisk as storm clouds gather with the Russian Gothic limestone and red brick Cathedral of St Nicholas visible on the left.

‡ £ 15,000-20,000
€ 17,300-23,000 US\$ 21,200-28,300



131

131

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

VLADIMIR FEDOROVICH STOZHAROV

1926-1973

Isilkul

titled in Cyrillic and dated 13-9-52 l.r.; further signed, titled and dated on the reverse
oil on paper laid on board
30.5 by 41cm, 12 by 16¼in.

The present work was executed in the autumn of 1952 during Stozharov's trip to Siberia visiting Lake Baikal and the cities of Irkutsk, Omsk and Isilkul together with the artist Mikhail Artyukhin.

‡ £ 6,000-8,000
€ 6,900-9,200 US\$ 8,500-11,300



132

132

PROPERTY FROM THE RAYMOND AND SUSAN
JOHNSON COLLECTION

**YAKOV MARKOVICH
KHAIMOV**

1914-1991

Village Football Match

signed in Cyrillic l.r.
oil on canvas
50 by 100cm, 19¾ by 39¼in.

± £ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400



133

PROPERTY FROM THE RAYMOND AND SUSAN
JOHNSON COLLECTION

**VLADIMIR FEDOROVICH
STOZHAROV**

1926-1973

Piers on the Volga

signed and titled in Cyrillic and dated 1956 on the
reverse, one numbered 297, the other 1596
oil card laid on board
each approximately: 12 by 17.5cm, 4¾ by 6¾in.
(2)

± £ 5,000-7,000
€ 5,800-8,100 US\$ 7,100-9,900



133



134

134

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

ALEXANDER DIOMIDOVICH DASHKEVICH

1912-1984

On the Beach

signed in Cyrillic and dated 60 l.r.; further bearing remnants of a label on the reverse
oil on canvas
104 by 130.5cm, 41 by 51½in.

PROVENANCE

Acquired by the present owner in 1995

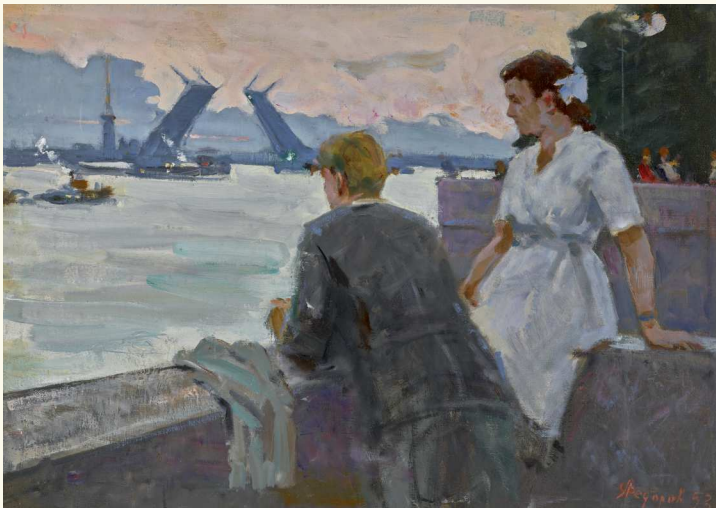
EXHIBITED

Minneapolis, The Museum of Russian Art, *Women in Soviet Art: Exploring the Lives of Women Under the Soviet Rule from the 1950s to the 1980s*, 15 June - 10 November 2013

LITERATURE

M. Cullerne-Bown, *A Dictionary of Twentieth Century Russian and Soviet Painters, 1900-80s*, London: Izomar, 1998, p.61 illustrated

± £ 15,000-20,000
€ 17,300-23,000 US\$ 21,200-28,300



135

135

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

ALEXEI VIKTOROVICH FEDOROV

1927-1993

White Nights in St Petersburg

signed in Cyrillic and dated 53 l.r.
oil on canvas
56 by 79cm, 22 by 31in.

PROVENANCE

Phillips London, *Soviet Realist and Impressionist Paintings*, 15 November 1994, lot 11

± £ 6,000-8,000
€ 6,900-9,200 US\$ 8,500-11,300



136

136

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

SERGEI IVANOVICH PICHUGIN

1881-1971

Sunset on the Beach

signed in Cyrillic l.l.; further signed, titled and dated 1930 on the reverse
oil on board
36 by 51.5cm, 14¼ by 20¼in.

There is another landscape in oil on the reverse.

± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,500



137

137

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

ANDREI VASILEVICH KOROTKOV

1902-?

Football Match

signed in Cyrillic and dated 1949 I.I.

oil on canvas laid on masonite

115.5 by 183.5cm, 45½ by 72¼in.

PROVENANCE

David Harrington, London

Acquired from the above by the present owner in 1993

EXHIBITED

Minneapolis, The Museum of Russian Art, *Art for the People*,
2004

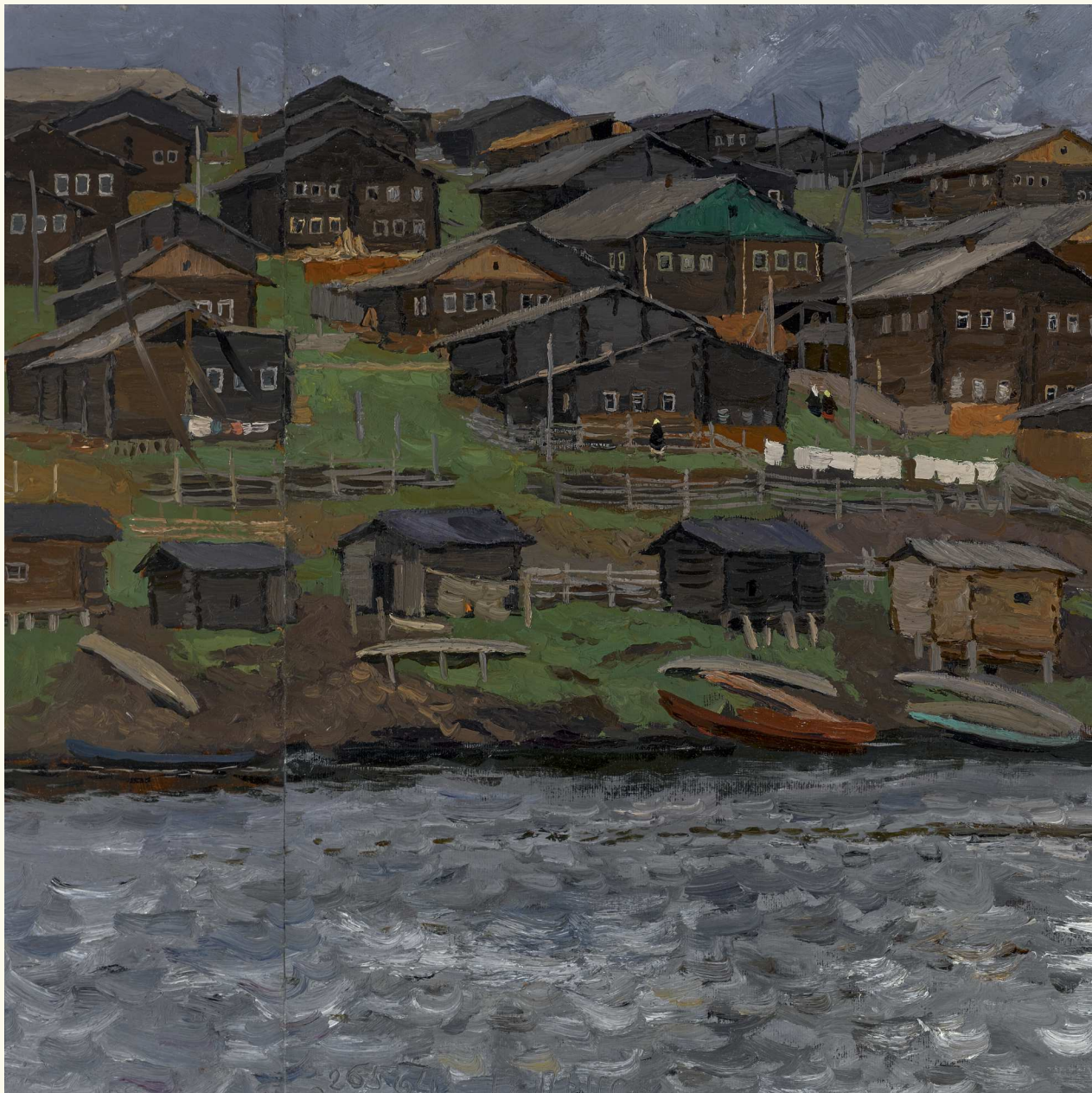
LITERATURE

Exhibition catalogue *Hidden Treasures: Russian and Soviet Impressionism 1930s-1970s*, Scotsdale: Fleischer Museum, 1994, p.194, no.111 illustrated

Football was a favourite post-revolutionary theme ever since Alexander Deineka's large-scale works of the 1920s. The appeal of sport, according to this leading exponent of the genre, was that it was democratic, popular, positive, optimistic, lyrical and able to accommodate 'shades of feeling'. An emphasis on the ideals of youth, health and unity continued through the Soviet era and images of mass gatherings in stadiums remained popular. A Kiev-based artist, Korotkov would no doubt have been aware of the legendary football matches which took place in the city against occupation forces during the Second World War, subsequently the subject of numerous books and films and part of Kiev's heroic war history.

‡ W £ 60,000-80,000

€ 69,000-92,000 US\$ 85,000-113,000



138

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

**VLADIMIR FEDOROVICH
STOZHAROV**

1926-1973

Bolshaya Pyssa

incised B. Pyssa in Cyrillic and dated 26,5,64 l.l.
oil on card laid on board
59.5 by 120cm, 23½ by 47¼in.

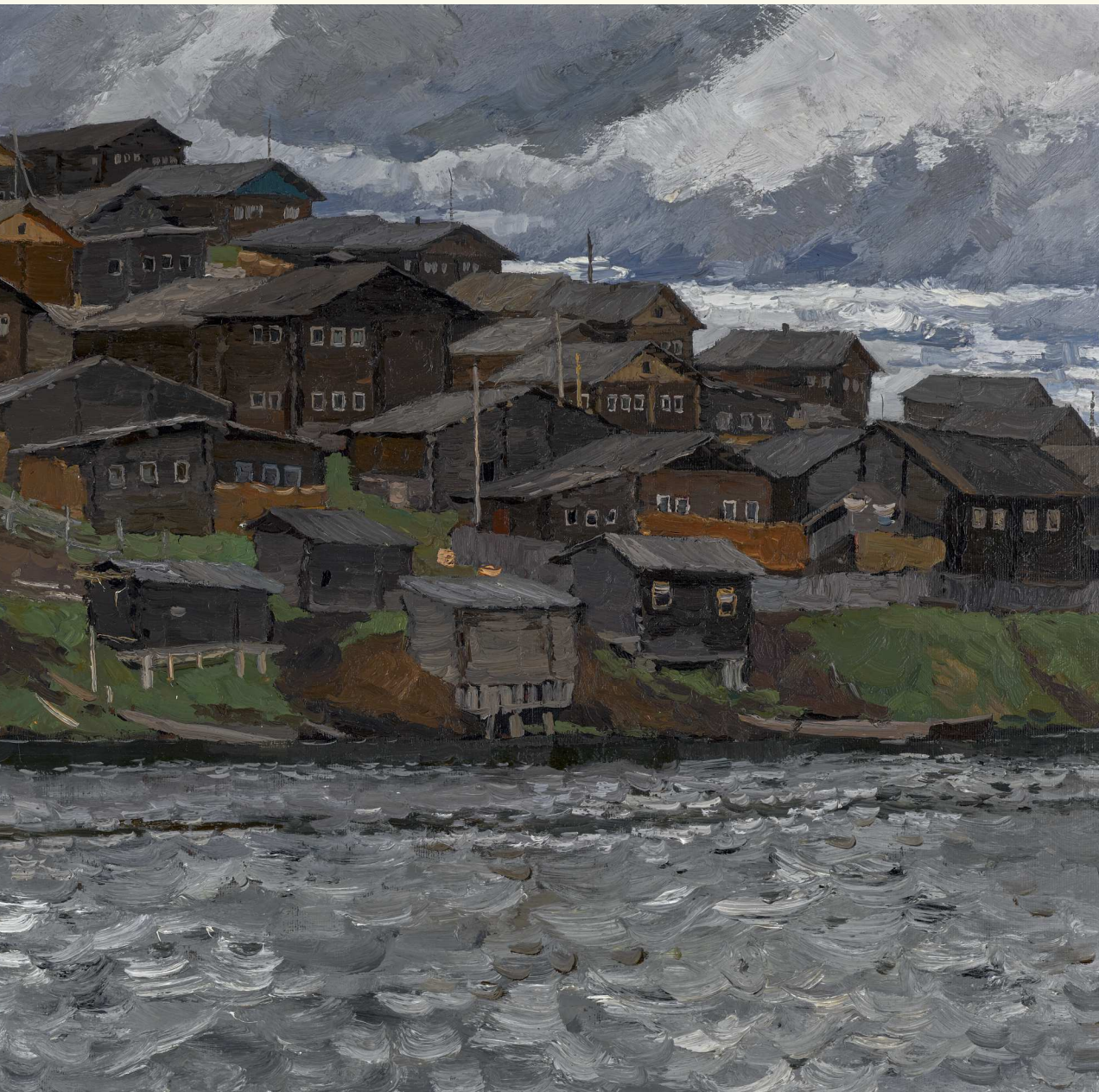
PROVENANCE

Acquired by the present owner in 1994

EXHIBITED

Minneapolis, The Museum of Russian Art, *The Road North*,
20 February - 28 August 2010
Minneapolis, The Museum of Russian Art, *The Art of Collecting*,
29 March - 7 September 2014

± £ 150,000-200,000
€ 173,000-230,000 US\$ 212,000-283,000



138

The landscapes, vernacular architecture and the people of rural Russia were major themes in Stozharov's work. The Russian north in particular was very close to him, and he spent many summers in the Arkhangelsk Region as well as the Komi Republic. Stozharov was particularly drawn to the large village of Bolshaya Pyssa, located on the banks of the Mezen river to the east of Arkhangelsk.

Its tightly-packed wooden houses appear in many of his canvases, and in many ways the juxtaposition of these unforgiving landscapes with meagre signs of human habitation such as smoking chimneys or washing lines came to embody Stozharov's vision of the north, as seen for example in another

large-scale oil painting *The Village of Serdla, Komi* (1969, The State Tretyakov Gallery).

He typically made numerous *plein air* studies of the same subject, from different viewpoints and at different times of the day, exploring the effects of the weather in this harsh climate. In this sweeping view of Bolshaya Pyssa, heavy clouds are gathering and choppy waves in the foreground suggest that the wind is picking up. A highly respected and successful artist during his lifetime, many of Stozharov's best works are in public collections. The appearance of a finished, large-scale work at auction is therefore an exciting opportunity for collectors of Soviet art.



139

139

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

GAVRIIL NIKITICH GORELOV

1880-1966

Flowers on the Table

signed in Cyrillic I.I.; further signed, titled and dated 1965 on the reverse

oil on board

49.5 by 70cm, 19½ by 27½in.

± £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200

140



140

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

NIKOLAI FEDOROVICH KURNIKOV

1938-2006

Window in Village

signed with initials in Cyrillic and dated 71 I.r.; further signed, titled and dated on the reverse

oil on board

49.5 by 62cm, 19½ by 24½in.

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

141



141

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

ALBERT STEPANOVICH PAPIKIAN

1926-1997

Blossoming Trees in the Foothills of Mount Ararat

signed and dedicated in Cyrillic I.r.

oil on board

55 by 83cm, 21¾ by 32¾in.

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



142

142

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

**VALERIAN MIKHAILOVICH
FORMOZOV**

1921-2004

First Snow

signed twice in Cyrillic I.I. and I.r.
oil on card laid on board
45 by 79.5cm, 17¾ by 31¼in.

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

143

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

**VITOLD KAETANOVICH
BYALYNITSKY-BIRULYA**

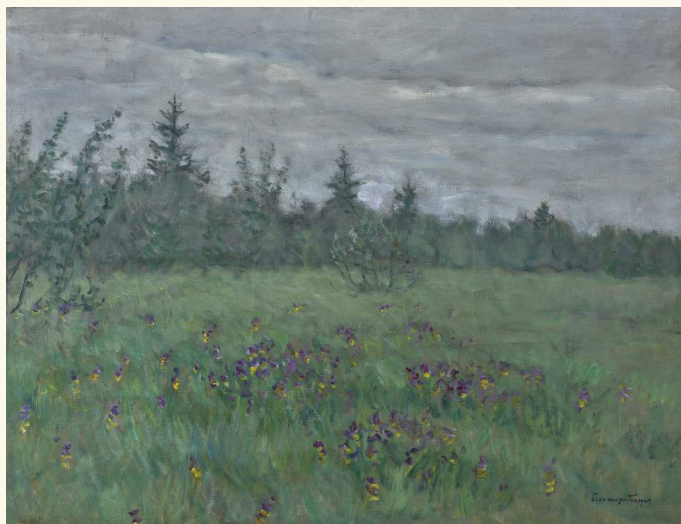
1872-1957

Wild Irises

signed in Cyrillic and dated 35 I.r.
oil on canvas
74 by 96cm, 29¾ by 37¾in.

± £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300



143

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

YURI IVANOVICH BOSKO

b.1930

On the Volga

signed in Cyrillic and dated 67 l.r.
oil on canvas laid on composite board
200 by 167.5cm, 78½ by 66in.

EXHIBITED

Minneapolis, The Museum of Russian Art, *From Thaw to
Meltdown: Soviet Paintings of the 1950s-1980s*, 25 February -
15 September 2012

LITERATURE

M. Cullerne-Bown, *A Dictionary of Twentieth Century Russian
and Soviet Painters, 1900-80s*, London: Izomar, 1998, p.41
illustrated

‡ W £ 80,000-120,000

€ 92,000-138,000 US\$ 113,000-170,000

ИЗ КОЛЛЕКЦИИ РЭЙМОНДА И СЮЗАН ДЖОНСОН

ЮРИЙ ИВАНОВИЧ БОСКО

р.1930

На Волге

подписана по-русски и датирована 67 справа внизу
холст на композитной панели, масло
200 x 167,5 см, 78½ x 66 дюймов

ВЫСТАВКИ

Миннеаполис, Музей русского искусства, *From Thaw to
Meltdown: Soviet Paintings of the 1950s-1980s*, 25 февраля -
15 сентября 2012

ЛИТЕРАТУРА

М. Каллерн-Боун, *A Dictionary of Twentieth Century Russian
and Soviet Painters, 1900-80s*, Лондон: Izomar, 1998, с. 41
илл.





145

145

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

SERGEI PARMENOVICH BALZAMOV

1906–1983

The New Soviet People

signed with initials in Cyrillic l.r.
oil on canvas
60 by 81cm, 23½ by 31¾in.

EXHIBITED

New York, The Sackler Center for Arts Education, Guggenheim
Museum, *Reflections: Socialist Realism & Russian Art*,
5 October 2005 - 22 January 2006

Minneapolis, The Museum of Russian Art, *Soviet Dis-Union:
Socialist Realist & Nonconformist Art*, 20 August - 19 August
2006

Minneapolis, The Museum of Russian Art, *Russkii Salon: Select
Masterpieces & Newly Revealed Works*, 2 February - 30 August
2009

The present lot was one of 25 works exhibited alongside
the landmark 'RUSSIA!' exhibition at the Guggenheim.
Reflections: Socialist Realism and Russian Art explored the
ways in which Soviet artists negotiated the boundaries of
Socialist Realism, balancing official restrictions with the
expression of an individual creative vision.

± £ 25,000-35,000
€ 28,800-40,200 US\$ 35,300-49,400



146

146

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

VIKTOR EFIMOVICH POPKOV

1932-1974

Study for *A Family in July*

oil on canvas
55 by 69.5cm, 21¾ by 27¼in.

PROVENANCE

Acquired by the present owner in 1994

EXHIBITED

Minneapolis, The Museum of Russian Art, *Russkii Salon: Select Masterpieces & Newly Revealed Works*, 2 February - 30 August 2009

Minneapolis, The Museum of Russian Art, *Romance in Soviet Art*, 4 April - 20 September 2015

Executed circa 1969

The present lot is a study for *A Family in July*, which sold at Sotheby's New York in November 2010 and remains the auction record for the artist. *A Family in July* belongs to Popkov's best-known series on the theme of human relationships which also includes *A Couple* (1966, State Tretyakov Gallery).

£ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400



147

147

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

KARL SHOLOMOVICH FRIDMAN

1926-2001

Red Corner

inscribed in Cyrillic, titled and dated 1970 on the reverse
oil on paper laid on board
65.5 by 89.5cm, 25¾ by 35¼in.

LITERATURE

Minneapolis, The Museum of Russian Art, *The Road North*,
20 February - 28 August 2010

± £ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-4,950



148

148

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

PETR PAVLOVICH OSSOVSKY

1925-2015

Landscape with Boats

signed in Cyrillic and dated 73 l.l.; further inscribed and dated
on the reverse
oil on card
49 by 60cm, 19½ by 23½in.

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



149

149

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON COLLECTION

PETR PAVLOVICH OSSOVSKY

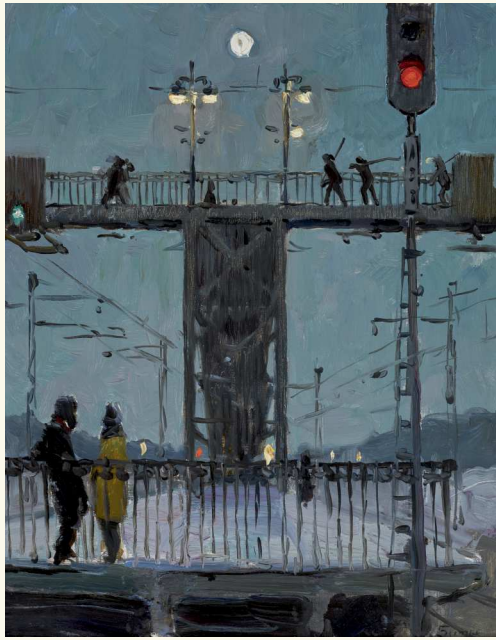
1925-2015

Landscape with a Horse

signed in Cyrillic and dated 79 l.r.; further signed, titled and
dated on the reverse
oil on card
46.5 by 61cm, 18 by 24in.

± £ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100



150

150

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

EVGENY PETROVICH BITKIN

1932-2017

The Evening Electric Train *and* At a Suburban Station

signed in Cyrillic l.l. and l.r.; further signed and titled on the
reverse, one dated 1961, the other 1962

oil on card

36.5 by 32.5cm, 14¼ by 13in.; 43 by 34cm, 17 by 12¾in.

(2)

± £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900

151

PROPERTY FROM THE RAYMOND AND SUSAN JOHNSON
COLLECTION

ALEXEI IVANOVICH BUTOV

1935-1993

Volga Landscape in Mari El

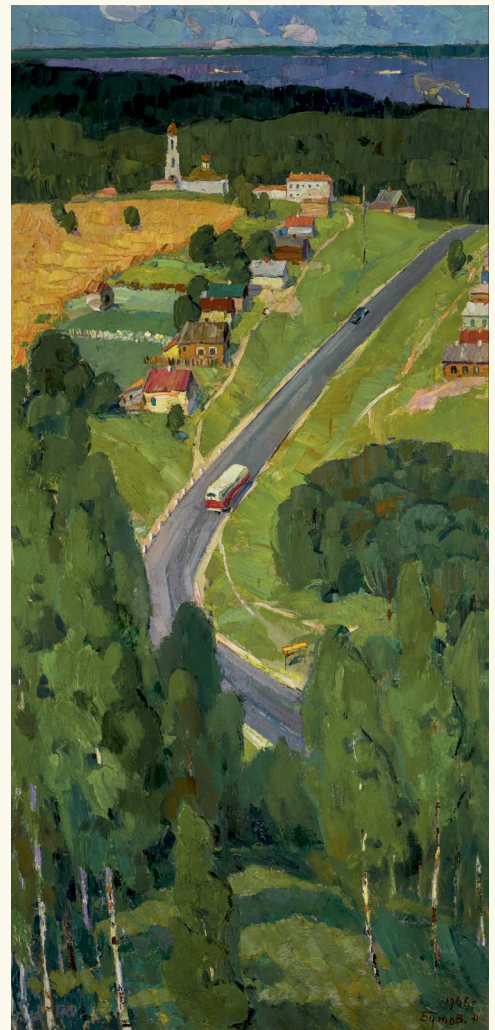
signed in Cyrillic and dated 1966 l.r.

oil on canvas

190 by 89.5cm, 74¾ by 35¼in.

± W £ 8,000-12,000

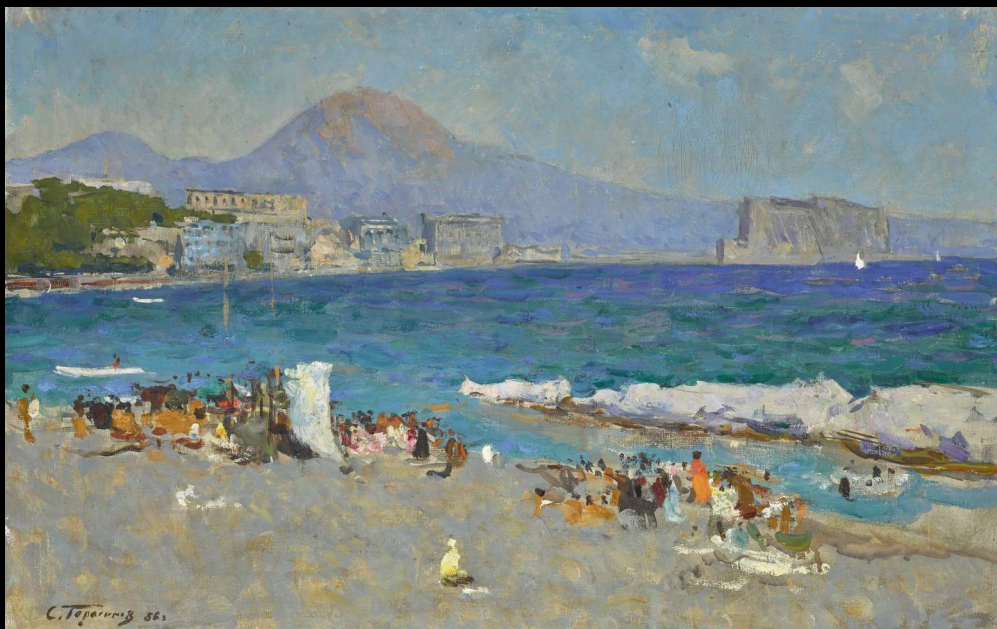
€ 9,200-13,800 US\$ 11,300-17,000



151

SOVIET ART AT GEKKOSO GALLERY, TOKYO

LOTS 152-154



152

152

SERGEI VASILIEVICH GERASIMOV

1885-1964

The Gulf of Naples

signed in Cyrillic and dated 56 I.I.; further bearing a USSR export label on the stretcher and Gekkoso label on the backing board
oil on canvas

57.5 by 89.5cm, 22¾ by 35¼in.

PROVENANCE

Gekkoso Gallery, Tokyo

± £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400



153

153

NIKOLAI MIKHAILOVICH ROMADIN

1903-1987

The River Tsarevka

signed in Cyrillic I.I.; further signed, titled, dated 1969 and bearing a USSR export label on the reverse and a Gekkoso label on the backing board
oil on artist's board

61.5 by 85cm, 24¼ by 33½in.

PROVENANCE

Gekkoso Gallery, Tokyo

± £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



154

154

YURI IVANOVICH PIMENOV

1903-1977

The Sculptor's Studio

signed in Cyrillic and dated 74 l.r.; further bearing a USSR export label on the stretcher and a Gekkoso label on the backing board
oil on canvas
45 by 45cm, 17¾ by 17¾in.

PROVENANCE

Gekkoso Gallery, Tokyo

EXHIBITED

Tokyo, Gekkoso Gallery, *Yuri Pimenov: Izobrazhenie vnutrennego mira chelovechestva po teme sovremennoi zhizni*, 10-20 December 1974, no.10

LITERATURE

Exhibition catalogue *Yuri Pimenov: Izobrazhenie vnutrennego mira chelovechestva po teme sovremennoi zhizni*, Tokyo: Gekkoso Gallery, 1974, no.10 illustrated
A.Sidorov, *Yurii Ivanovich Pimenov*, Moscow: Sovetskii khudozhnik, 1986, p.193, no.426 listed as *Skul'pturnaya masterskaya*

The Sculptor's Studio is from Pimenov's celebrated still life series *Veshchi lyudei* (People's Things). Soon after it was painted in 1974, it was sent to Japan for his solo show at Gekkoso Gallery which also included *Posters in the Rain* (1973, sold at Sotheby's London in June 2014) and *Anticipation* (1959, The State Tretyakov Gallery).

± £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400

155

ALEXANDER ALEXANDROVICH DEINEKA

1899-1969

Illustration for Alexander Pushkin's *Gabrielriad*

inscribed *I padaet, obyatyi lyegkim snom / Priosenya tsvetok lyubvi krylom* and titled in Cyrillic I.r.; further signed and titled on the reverse

ink on paper

18.5 by 27.5cm, 7¼ by 10¾in.

PROVENANCE

A gift from the artist to the art historian Vladimir Petrovich Sysoev (b.1944), Moscow

Acquired from the above by the present owner

Executed circa 1928-1931

The present lot is an illustration to Alexander Pushkin's 1821 satirical poem *Gabrielriad*, a bawdy parody on the subject of the Annunciation. In the poem Mary is seduced by Satan in the form of a snake and the Archangel Gabriel before giving herself to God, who appears to her in the form of a dove in order to conceive Jesus. Mary is left astonished at this sudden attention whilst readers are left uncertain as to who has fathered Christ. The blasphemous subject of *The Gabrielriad* caused trouble for Pushkin when his authorship was suspected in 1828. Having initially denied writing this blatantly atheist poem for the fear of prosecution by the Holy Synod, Pushkin eventually admitted to it in a private letter to Nicholas I whose patronage he enjoyed through most of his short literary career: 'I can only express my regret that such a shameful and miserable work should be ascribed to me'.

Deineka gifted the present lot to the young art historian Vladimir Sysoev in the late 1960s. Sysoev subsequently became the principal expert on Deineka, publishing three monographs on the artist in 1974, 1989 and 2010.

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100

156

GEORGY NIKOLAEVICH BIBIKOV

1903-1976

Illustration for the Book Cover of *Krasnyi Putilovets*

signed in Cyrillic t.l.

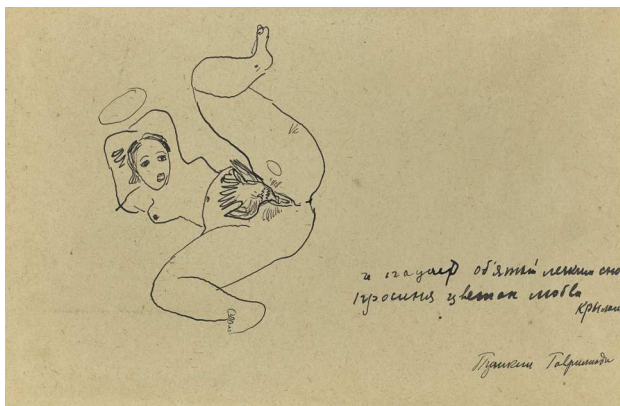
watercolour and ink over pencil on paper

17.5 by 22cm, 6¾ by 8½in.

Executed in 1931

£ 2,500-3,500

€ 2,900-4,050 US\$ 3,550-4,950



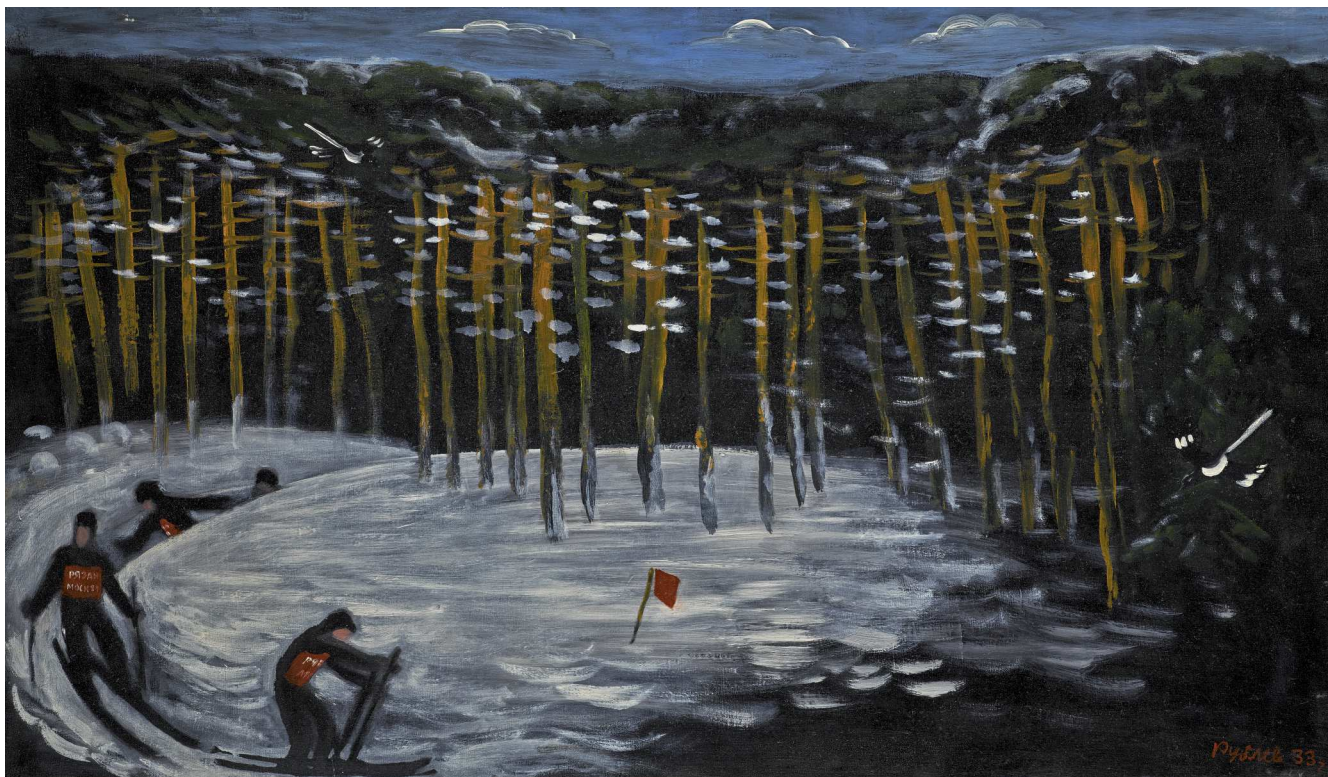
155



156



157



158

157

IVAN KONSTANTINOVICH LEBEDEV
AND SERGEI NIKOLAEVICH RIDMAN

1884-1972 and 1890-1930?

All-Union Agricultural Exhibition in Moscow,
1923

lithograph
107.5 by 71cm, 42½ by 28in.

Moscow: Glavit
Edition: 5,000

EXHIBITED

London, Royal Academy of Arts, *Revolution: Russian Art 1917-1932*, 11 February - 17 April 2017

LITERATURE

Exhibition catalogue *Revolution: Russian Art 1917-1932*,
Royal Academy of Arts, London, p.199, no.123 illustrated

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,500

158

GEORGY IOSIFOVICH RUBLEV

1902-1975

Relay Race

signed in Cyrillic and dated 33 l.r.; further inscribed in Cyrillic
and indistinctly dated on the reverse
oil on canvas
51 by 88cm, 20 by 34½in.

PROVENANCE

Acquired directly from the family of the artist

£ 50,000-70,000
€ 57,500-80,500 US\$ 71,000-99,000



159

159

KONSTANTIN NIKOLAEVICH ISTOMIN

1886-1942

The Song

oil on canvas
100 by 140.5cm, 39½ by 55½in.

EXHIBITED

Moscow, State Tretyakov Gallery, *Zalozhniki pustoty*, 24 September – 13 November 2011

LITERATURE

Exhibition catalogue *Zalozhniki pustoty*, Moscow, State Tretyakov Gallery, 2011, p.62 illustrated; p.159 listed

Executed circa 1940s

‡ £ 18,000-25,000
€ 20,700-28,800 US\$ 25,400-35,300

160

KONSTANTIN MEFODIEVICH MAKSIMOV

1913-1993

Boats in the Port in China

signed in Cyrillic l.r.; further signed, titled and dated 1958 on the reverse and bearing a Moscow Union of Artists label on the stretcher
oil on canvas
137 by 83cm, 54 by 32½in.

PROVENANCE

Acquired directly from the artist by the present owner, circa 1989

LITERATURE

M.Cullerne-Bown, *A Dictionary of Twentieth Century Russian and Soviet Painters, 1900-80s*, London: Izomar, 1998, p.196 illustrated

By the early 1950s the caché which a Soviet education carried in China had extended even to the arts, and so it came about that in 1954 Konstantin Maksimov was nominated by Alexander Gerasimov to travel to Peking in response to their request for a specialist who could instill the principles of realism into promising young painters. The rigorous course which he put together produced a generation of Chinese artists known as 'The Maksimov School' or 'The Cradle of Rectors', since so many of the students went on to direct art colleges themselves. Maksimov's work is found in the collections of the State Russian Museum and the State Tretyakov Gallery, but as the father of Chinese Realism it has been in China that his reputation has flourished most recently, with solo exhibitions of his work held in Shanghai in 2002 and in Beijing in 2007 and 2011.

The present lot dates from 1958 and was most likely painted shortly after the artist's return from China.

£ 50,000-70,000
€ 57,500-80,500 US\$ 71,000-99,000



160



161 (Two of four illustrated)



161

PROPERTY OF A LADY

GELIY MIKHAILOVICH KORZHEV

1925-2012

Conversation, Girl with Pots, Young Mother and In the Bathroom

two signed in Cyrillic l.r., two signed in Cyrillic t.r. one pencil on paper, one gouache over pencil and pastel on paper, the others coloured pencil on paper

largest: 34 by 29cm, 13½ by 11½in.; smallest: 24.5 by 16cm, 9¾ by 6¼in.

(4)

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

162



162

ALEXANDER MIKHAILOVICH RODCHENKO

1891-1956

Advertisement for the State Airline Dobrolet, 1923

stamped with Rodchenko and Stepanova archive stamps on the reverse
lithograph

35 by 46cm, 13¾ by 18in.

Moscow: Tipo-litografiya Vozdushnogo Flota

PROVENANCE

Swann Galleries, New York, *Modernist Posters*, 24 April 2014, lot 19
Acquired at the above sale by the present owner

£ 15,000-20,000

€ 17,300-23,000 US\$ 21,200-28,300

163



163

OLGA VYACHESLAVOVNA EIGES

1910-1996

All to the Polling Stations

signed with initials in Cyrillic l.r.
gouache on paper
image size: 82 by 57cm, 32½ by 22½in.

PROVENANCE

The artist's estate

± £ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,250

164

PROPERTY OF A LADY

ANDREI SOKOLOV

1931-2007

Sun Circles over Belarus

signed in Cyrillic l.r.; further signed and titled on the reverse
oil on canvas
90 by 150cm, 35½ by 59in.

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



164

165

PROPERTY OF A LADY

NINA PAVLOVNA VOLKOVA

1917-1993

Textile Worker Lyudmila

signed in Cyrillic and dated 68 l.r.
oil on canvas
99 by 79cm, 40 by 31in.

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

LITERATURE

V.G. Swanson, *Soviet Impressionist Painting*,
Antique Collector's Club, 2007, p.34 illustrated

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



165

166

PROPERTY OF A LADY

DMITRY PAVLOVICH KORMILITSYN

1921-2010

At the Gorky Car Factory

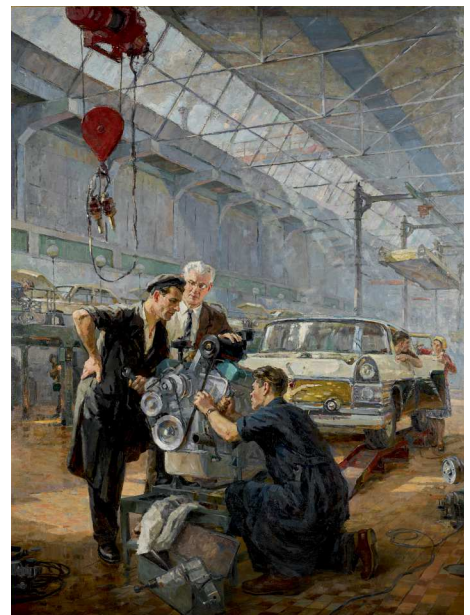
signed in Cyrillic l.r.
oil on canvas
276 by 206cm, 108¾ by 81¼in.

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

W £ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



166



167

167

ALEXEI MIKHAILOVICH GRITSAI

1914-1998

The Oka in August

signed in Cyrillic I.r.; further signed, titled and dated 1975 and bearing a Soviet export label on the reverse

oil on paper laid on board
59.5 by 70cm, 23½ by 27½in.

PROVENANCE

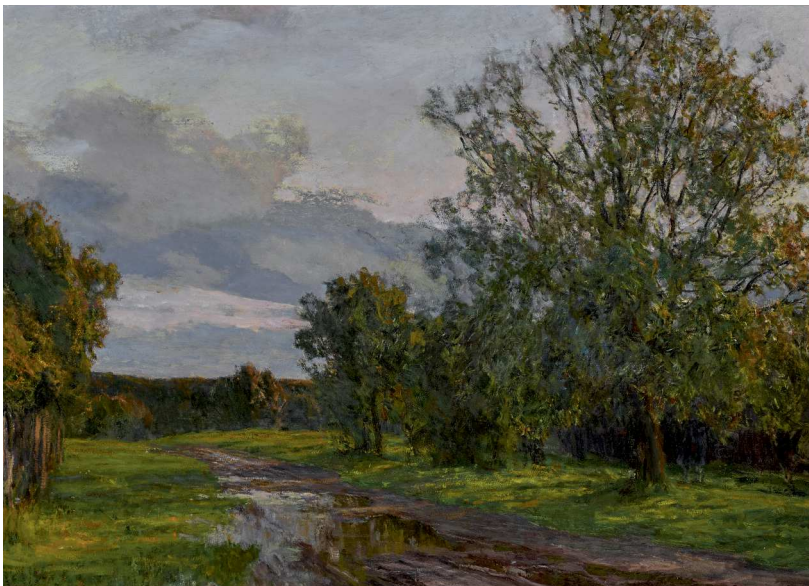
A gift from Mikhail Gorbachev to Steingrímur Hermannsson
Guðlaug Edda Guðmundsdóttir, the widow of the above
Acquired from the above by the present owner

LITERATURE

Exhibition catalogue *Alexei Mikhailovich Gritsai. Zhivopis'. Katalog vystavki*, Moscow: Izobrazitel'noe iskusstvo, 1984, p.61 listed

The present lot was a gift from Mikhail Gorbachev to Steingrímur Hermannsson, Prime Minister of Iceland, during his official visit in Moscow in March 1987. The Moscow meeting was held in the wake of the Reykjavik 1986 summit, which marked an important point of the Cold War disarmament negotiations.

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,300-17,000



168

168

PROPERTY OF A LADY

ALEXEI MIKHAILOVICH GRITSAI

1914-1998

Evening after the Storm

signed in Cyrillic and dated 94 I.r.; further signed, titled and dated on the reverse

oil on board
73.5 by 100cm, 29 by 39½in.

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

£ 8,000-12,000
€ 9,200-13,800 US\$ 11,300-17,000



169

169

PROPERTY FROM A PRIVATE COLLECTION,
ENGLAND

YAKOV MARKOVICH KHAIMOV

1914-1991

The Source of the Volga

signed in Cyrillic and dated 56 l.r.; further signed
and titled on the reverse

oil on canvas

76 by 123.5cm, 30 by 48½in.

The longest river in Europe, the Volga rises in
the Valdai Hills northwest of Moscow and flows
through central Russia and into the Caspian Sea.

£ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400

170

YURI PETROVICH SEMASH

1948-2010

Still Life with Cabbage

signed and titled in Cyrillic on the reverse

oil on paper laid on board

99 by 74.5cm, 39 by 29¼in.

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



170



171

171

YURI VLADIMIROVICH MATUSHEVSKY

1930-1999

Spring

signed in Cyrillic and dated 70 l.l.; further signed, titled and dated on the reverse
oil on artist's board
78.5 by 99.5cm, 31 by 39¼in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,250-7,100

172

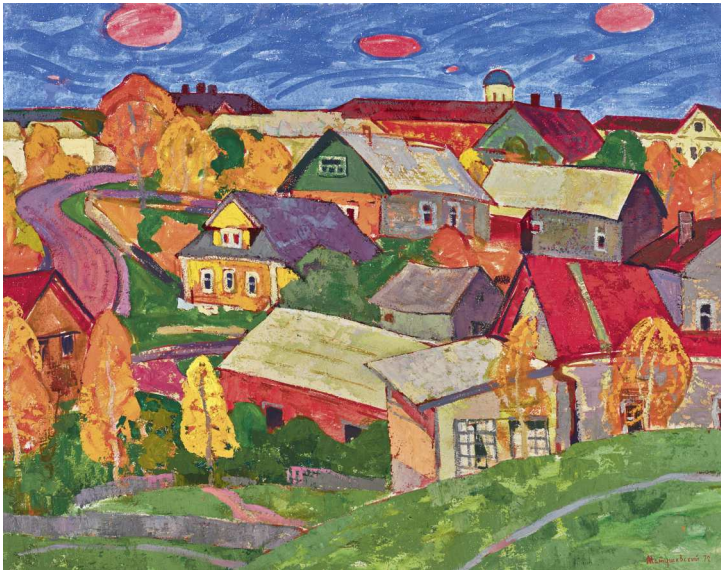
YURI VLADIMIROVICH MATUSHEVSKY

1930-1999

Village in Autumn

signed in Cyrillic and dated 72 l.r.; further signed, titled and dated on the reverse
oil on card
78 by 99cm, 30¾ by 39in.

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,250-7,100



172

173

PROPERTY OF A LADY

NIKOLAI IVANOVICH ANDRONOV

1929-1998

Self Portrait

signed and titled in Cyrillic and dated 1970 on the reverse
oil on canvas
50 by 85cm, 19¾ by 33½in.

PROVENANCE

Thomas Kearns McCarthy Gallery, Utah, USA
Acquired from the above by the present owner

£ 5,000-7,000
€ 5,800-8,100 US\$ 7,100-9,900



173

174

VIKTOR EFIMOVICH POPKOV

1932-1974

Chicken Farmers Zina and Tamara from the *Tselinnyi sovkhos Izhevskiy* Series

signed in Cyrillic and dated 1961 l.r.; further signed, titled and dated on the reverse
gouache on paper
60 by 83.5cm, 12½ by 32¾in.

PROVENANCE

The artist's estate

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



174

175

VIKTOR EFIMOVICH POPKOV

1932-1974

Study for *Three Artists*

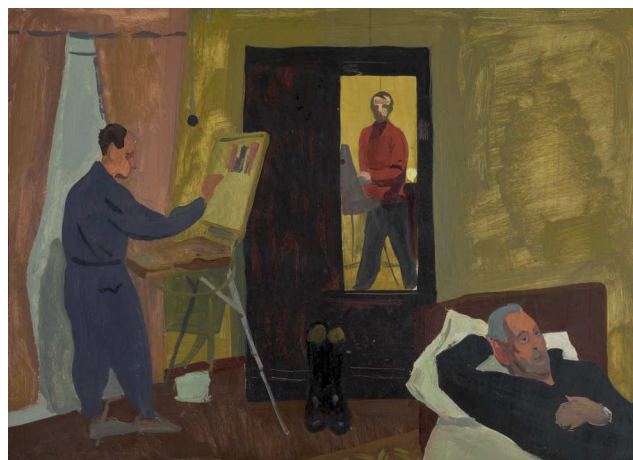
inscribed in Cyrillic and dated 1963 on the reverse
gouache on card
52 by 73cm, 20½ by 28¾in.

PROVENANCE

The artist's studio

£ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



175

176

KARL SHOLOMOVICH FRIDMAN

1926-2001

Frosty Morning in Izmailovo

signed in Cyrillic and dated 65 l.l.; further signed, titled and dated on the reverse
oil on cardboard laid on plywood
103 by 74cm, 40½ by 29¼in.

PROVENANCE

The artist's estate

EXHIBITED

Moscow, Moscow House of Artists, *Vystavka proizvedenii shestnadsati moskovskikh khudozhnikov*, 19 March - 9 April 1969

Moscow, Zdes' na Taganke Gallery, *Belye mukhi*, 31 December 2014 - 7 February 2015

LITERATURE

Exhibition catalogue *Vystavka proizvedenii shestnadsati moskovskikh khudozhnikov*, Moscow, 1969, listed
Belye mukhi, Moscow: Zdes' na Taganke Gallery, 2014, p.24 illustrated

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



176

PROPERTY FROM A
PRIVATE COLLECTION,
SWITZERLAND

LOTS 177-184



177

177

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

IVAN CHUIKOV

b.1935

Three Fragments

signed twice and titled in Cyrillic, twice dated 82 and bearing an exhibition label on the reverse
enamel paint on masonite
130 by 180cm, 51½ by 71in.

PROVENANCE

Acquired directly from the artist

EXHIBITED

Muenster, Cologne, Bielefeld, *Momentaufnahme: Junge Kunst aus Moskau*, 20 February - 19 November 1989
Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005

± W £ 12,000-18,000
€ 13,800-20,700 US\$ 17,000-25,400

178

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

EDUARD STEINBERG

1937-2012

Composition with Bird

signed with initials in Cyrillic and dated 1984 l.r.; further signed, titled and dated *dek. 1984g.* on the reverse
oil on canvas
120 by 110.5cm, 47¼ by 43½in.

PROVENANCE

Acquired directly from the artist

± £ 10,000-15,000
€ 11,500-17,300 US\$ 14,200-21,200



178

179

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

SERGEI VOLKOV

b.1956

Untitled

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

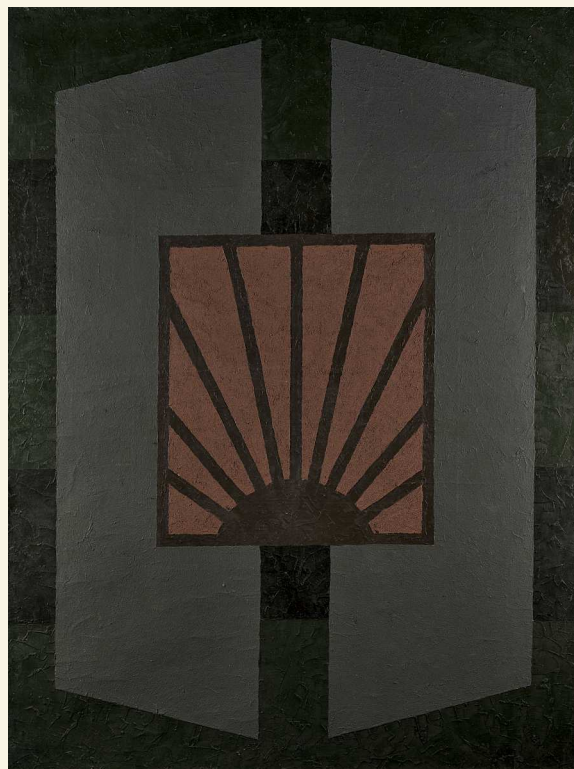
PROVENANCE

Acquired directly from the artist

Executed in 1987

‡ W £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



179

180

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

VICTOR PIVOVAROV

b.1937

Untitled

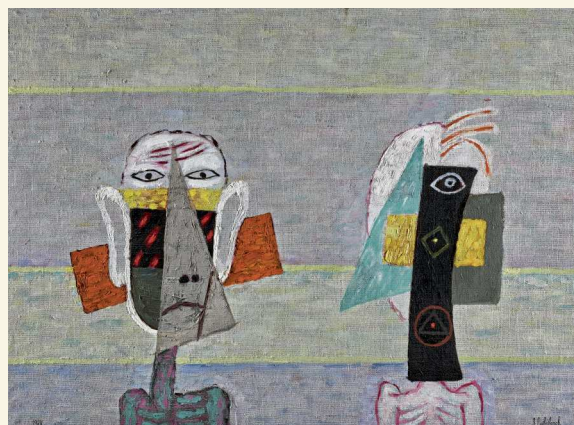
signed in Cyrillic l.r. and dated 1984 l.l.; further signed twice in Cyrillic and Latin on the reverse
oil on canvas laid on masonite
56 by 76.5cm, 22 by 30in.

PROVENANCE

Acquired directly from the artist

‡ ⊕ £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



180

181

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

VICTOR PIVOVAROV

b.1937

Untitled

signed in Cyrillic l.r. and dated 1985 l.l.; further signed twice in Cyrillic and Latin on the stretcher
oil on canvas
65 by 91cm, 25½ by 35¾in.

PROVENANCE

Acquired directly from the artist

‡ ⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300



181



182 (One of three illustrated)

182

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

VICTOR PIVOVAROV

b.1937

Three Works on Paper

two signed in Cyrillic l.r. and dated 1984 l.l.
watercolour and gouache on paper
each: 14.5 by 20.5cm, 5¾ by 8¼in.
(3)

PROVENANCE

Acquired directly from the artist

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,850-4,250



183

183

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

VICTOR PIVOVAROV

b.1937

Relief

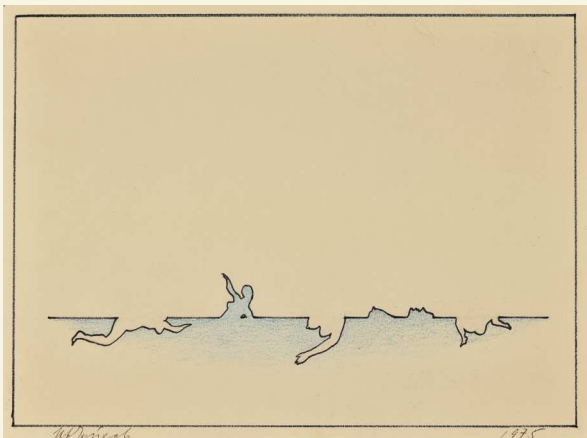
mixed media on plywood
board size: 22.5 by 49cm, 8¾ by 19½in.

PROVENANCE

Acquired directly from the artist

Executed *circa* 1982

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,500



184

184

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

IVAN CHUIKOV

b.1935

Swimmers

both signed in Cyrillic l.l., one dated 1974 l.r., the other 1975 l.r.
one felt-tip pen and crayon on paper, the other ink and crayon
on paper
24 by 32cm, 9½ by 12½in.
(2)

PROVENANCE

Acquired directly from the artist

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,850-4,250

ВВ-75.
ЛЛ



185

185

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

VLADIMIR WEISBERG

1924-1985

Still Life with Eleven Test Tubes

signed with initials in Cyrillic and dated 75 t.l.; further bearing a USSR export label on the stretcher

oil on canvas

53 by 52cm, 20¾ by 20½in.

PROVENANCE

Galerie Gorky Basmadjian, Paris

EXHIBITED

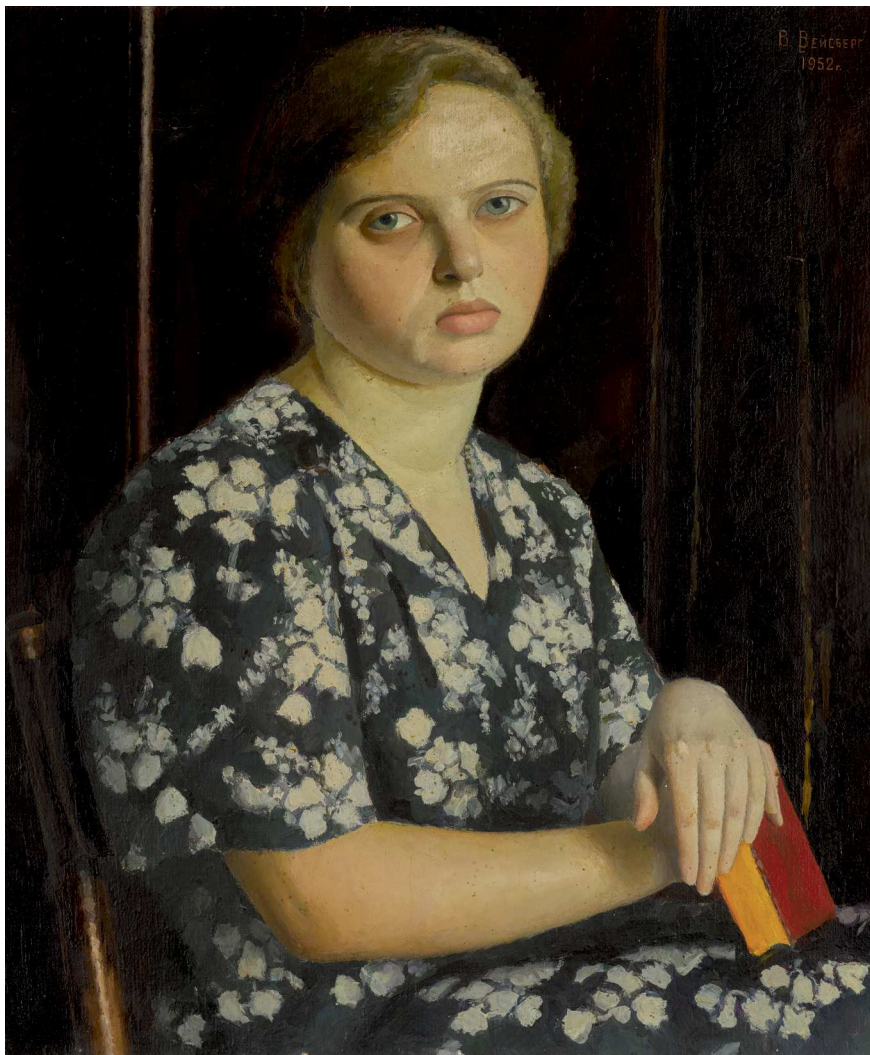
Paris, Galerie Gorky Basmadjian, *Weisberg*, 20 June - 15 September 1984

LITERATURE

Exhibition catalogue *Weisberg*, Paris: Galerie Gorky Basmadjian, 1984, no.14 listed as *Onze tubes à essai*

± £ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



186

186

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

VLADIMIR WEISBERG

1924-1985

Portrait of Raya with a Red Book

signed in Cyrillic and dated 1952 t.r.; further inscribed on the upper bar of the stretcher
oil on canvas
74 by 62cm, 29¼ by 25in.

PROVENANCE

Acquired directly from the artist by Alexander Ginzburg (1936-2002)
Irena Ginzburg, the widow of the above

LITERATURE

Exhibition catalogue *V.G. Weisberg: Zhivopis', akvarel', risunok*, Moscow: State Tretyakov Gallery, 1994, p.102, no.71 listed, illustrated b/w (erroneously numbered 72)
V.Orlov, *Alexandr Ginzburg: russkii roman*, Moscow: Russkii Put', 2017, p.108 visible in a b/w photograph of Ginzburg's apartment

The present lot comes from the collection of Alexander (Alik) Ginzburg, one of the chief architects of the dissident movement in the Soviet Union in the 1960s and 1970s. His subversive career began in 1959, when he edited the first of three issues of *samizdat* poetry for *Sintaksis*, the first underground magazine in Soviet Russia. He also participated in demonstrations, and in 1960 he was expelled from university and sentenced to two years in a labour camp. From 1974 Ginzburg was administrator of the so-called Solzhenitsyn Fund which was based on the royalties derived from Solzhenitsyn's book *The Gulag Archipelago* and existed to help Soviet political prisoners and their families. In April 1979, without warning, Ginzburg was transferred with four other dissidents via Moscow to New York where they were exchanged for two Soviets who had been jailed for espionage. Ginzburg went to live with the Solzhenitsyns' at their home at Cavendish, Vermont, and was joined by his family the following year. He eventually settled in Paris, where he worked as a journalist for the émigré weekly *La Pensée Russe*.

We would like to thank Dr Elena Khlopina for providing additional cataloguing information.

£ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400



187

187

PROPERTY FROM A PRIVATE COLLECTION, SCANDINAVIA

VLADIMIR WEISBERG

1924-1985

Still Life with Geometric Shapes

signed in Cyrillic and dated 71 t.r.

oil on canvas

50 by 58cm, 19¾ by 22¾in.

PROVENANCE

Acquired directly from the artist by a European collector

Acquired from the above by the present owner

£ 40,000-60,000

€ 46,000-69,000 US\$ 56,500-85,000



188

188

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

DMITRI KRASNOPEVTSEV

1925-1995

Interior with Pink Walls

signed in Cyrillic and dated 62 on the reverse
oil on board
35.5 by 35.5cm, 14 by 14in.

PROVENANCE

Acquired directly from the artist by the father of the present owner in the 1970s

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300



189

189

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

DMITRI KRASNOPEVTSEV

1925-1995

Still Life with Canister

signed in Cyrillic and dated 59 l.l.
oil on canvasboard
70 by 49.5cm, 27½ by 19½in.

PROVENANCE

Acquired directly from the artist by the father of the present owner in the 1970s

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



190

190

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

DMITRI KRASNOPEVTSEV

1925-1995

Still Life with Roll of Paper and Vase

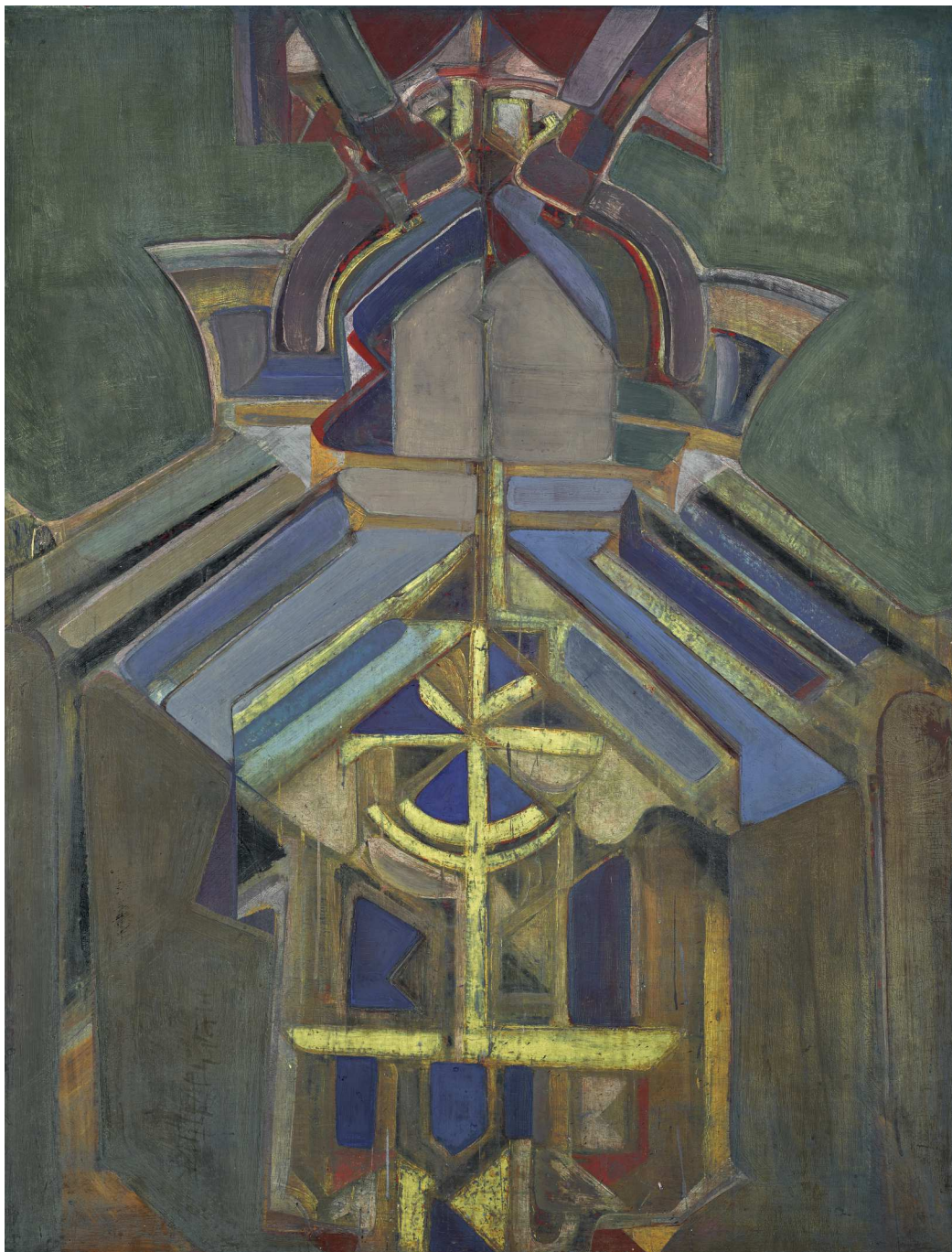
signed with initial and dated 71 l.r.
oil on masonite
57.5 by 42cm, 22½ by 16½in.

LITERATURE

Forbidden Art: The Postwar Russian Avant-Garde, New York: Distributed Art Publishers, 1998, p.125 illustrated

‡ £ 15,000-20,000

€ 17,300-23,000 US\$ 21,200-28,300



191

191

MIKHAIL SHVARTSMAN

1926-1997

First Hierature

signed in Cyrillic I.I.; further signed, titled, inscribed *Moskva* and dated 1972 on the reverse
tempera and gesso on wood
130 by 100cm, 51¼ by 39½in.

PROVENANCE

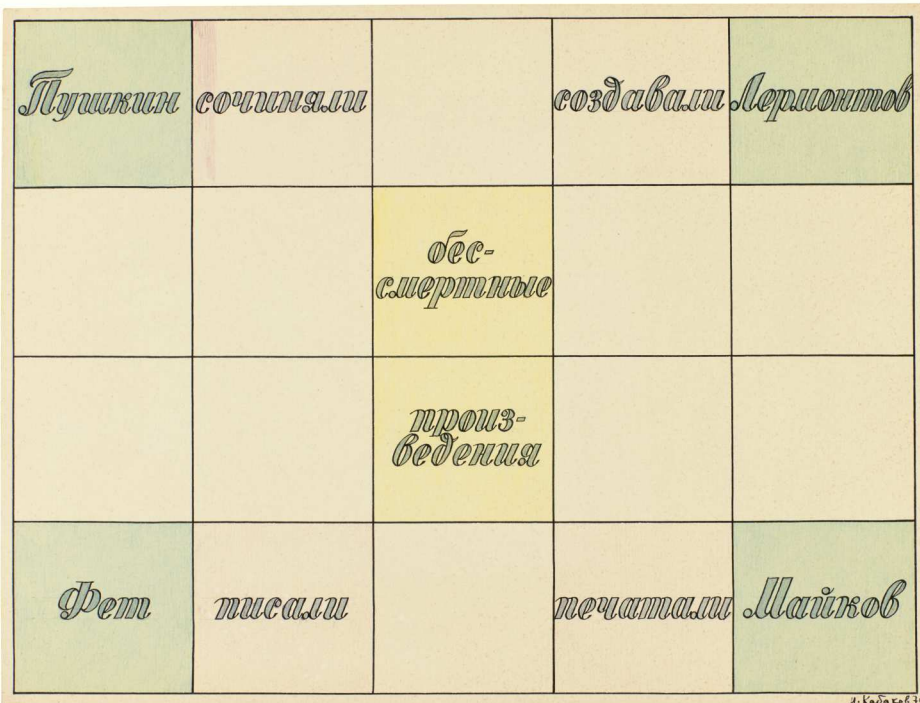
Acquired directly from the artist by the present owner

LITERATURE

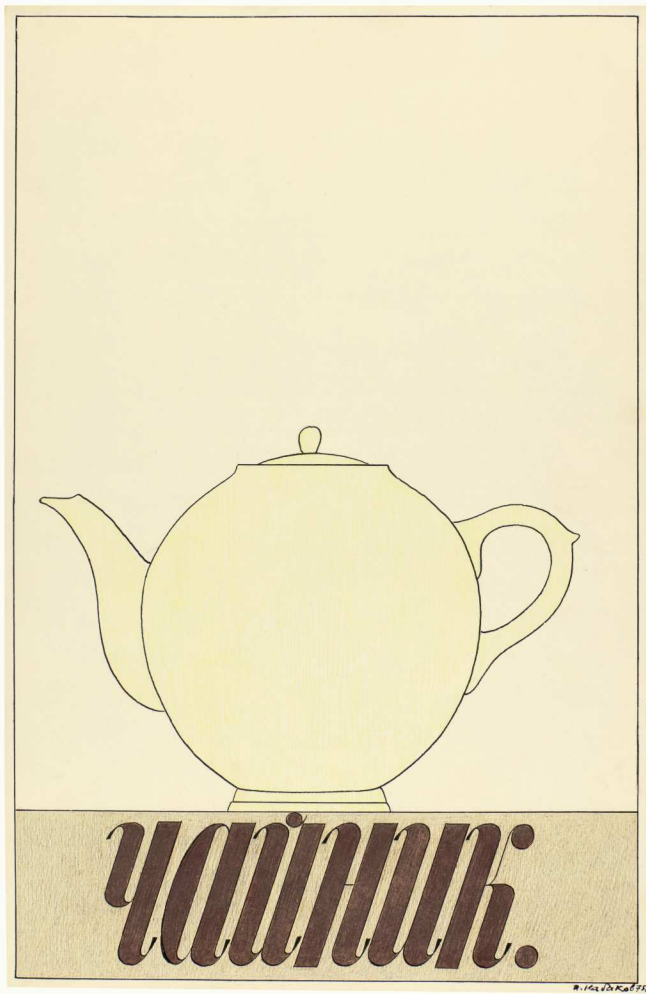
Mikhail Shvartsman, St Petersburg: Palace Editions, 2005, pl.50 illustrated; p.368, no.81 listed and illustrated

£ 50,000-70,000

€ 57,500-80,500 US\$ 71,000-99,000



192



193

192

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

ILYA KABAKOV

b.1933

The Classic Books

signed in Cyrillic and dated 1970 l.r.
coloured pencil and ink on paper
22 by 29cm, 8½ by 11½in.

PROVENANCE

Galerie Gorky Basmadjian, Paris

± £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

193

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

ILYA KABAKOV

b.1933

Teapot

signed in Cyrillic and dated 75 l.r.
coloured pencil and ink on paper
37 by 24.5cm, 14½ by 9¾in.

PROVENANCE

Vitaly Kazimirovich Statsinsky (1928-2010), Moscow and
Provins
Galerie Gorky Basmadjian, Paris

± £ 5,000-7,000

€ 5,800-8,100 US\$ 7,100-9,900



194

194

IVAN CHUIKOV

b.1935

The Moscow Kremlin with Roses

signed twice in Cyrillic and dated 1991 l.r. and t.l.
crayon and collage on paper
50 by 63.5cm, 19¾ by 25in.

PROVENANCE

Galerie Inge Baecker, Cologne

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,250-7,100

195

ANATOLY ZVEREV

1931-1986

St George and the Dragon

signed with initials m.r. and dated 82 m.l.
oil on board
69 by 47cm, 27¼ by 18½in.

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,250



195



196

o 196

LEONID SOKOV

1941-2018

Lenin and Giacometti

signed in Latin, numbered 5/6 and dated 1994 on the base
bronze

height including base: 156cm, 61½in.

PROVENANCE

Acquired directly from the artist by the present owner

A smaller version of this work executed in 1989 is at the
Solomon R. Guggenheim Museum in New York.

‡ W £ 25,000-35,000

€ 28,800-40,200 US\$ 35,300-49,400

197

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

GRISHA BRUSKIN

b.1945

Alef-Bet №11

signed in Cyrillic l.r.; further signed, titled, inscribed *Moskva*
and dated 1985 on the reverse

oil on canvas

120 by 96.5cm, 47½ by 38in.

LITERATURE

Forbidden Art: The Postwar Russian Avant-Garde, New York:
Distributed Art Publishers, 1998, p.217 illustrated

‡ £ 50,000-70,000

€ 57,500-80,500 US\$ 71,000-99,000





198

198

PROPERTY FROM A PRIVATE COLLECTION, CANADA

SEMYON FAIBISOVICH

b.1949

Contemplation No.2 from the *On the Beach* Series

signed with initials in Cyrillic and dated 86 l.r.

oil on canvas

138 by 138cm, 54½ by 54½in.

LITERATURE

Semyon Faibisovich. Paintings from the 1980s, Moscow: Regina Gallery, 2001, p.77, no.42 illustrated

£ 20,000-30,000

€ 23,000-34,500 US\$ 28,300-42,400

199

PROPERTY SOLD TO BENEFIT IKON GALLERY

SEMYON FAIBISOVICH

b.1949

Taking a Rest from the *Bus Stop* series

signed with initials in Cyrillic and dated 08 l.r.; further signed,

titled, inscribed and dated 2008 on the reverse

digital print and oil on canvas

205 by 150cm, 80¾ by 59¼in.

PROVENANCE

Almine Rech Gallery, Paris

Regina Gallery, Moscow

EXHIBITED

Birmingham, Ikon Gallery, *Artists for Ikon*, 2015

LITERATURE

Exhibition catalogue *Artists for Ikon*, Birmingham: Ikon Gallery, 2015, p.73 illustrated

'I have always believed that I painted ordinary people. There were no rich people then [in Soviet times], you have forgotten it already... There was party nomenclature. But these people did not ride trolleybuses. And I had nothing in common with them.' (*Semyon Faibisovich. Everything is on Sale. Comeback*, Moscow, 2008, p.12).

W £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400



199



200

200

SEMYON FAIBISOVICH

b.1949

In the Line for Vodka I

signed with initials in Cyrillic and dated 90 I.I.; further signed and titled in Latin and dated on reverse
oil on canvas
191 by 226cm, 75¼ by 89in.

EXHIBITED

London, Haunch of Venison and Galerie Volker Diehl, *Glasnost: Soviet Non-Conformist Art from the 1980s*, 16 April - 23 June 2010

LITERATURE

Exhibition catalogue *Glasnost: Soviet Non-Conformist Art from the 1980s*, London: Haunch of Venison/Galerie Volker Diehl, 2010, p.106 illustrated

W £ 60,000-80,000

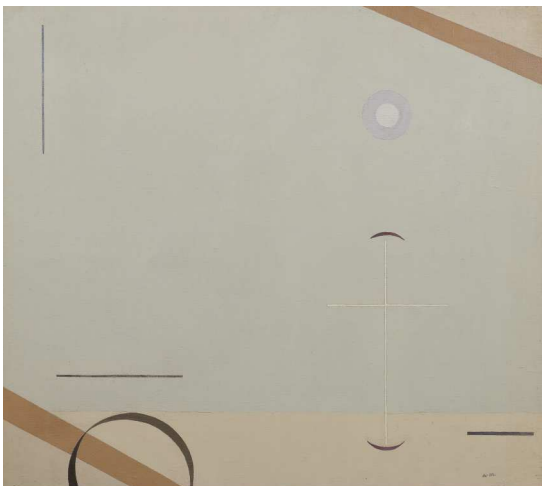
€ 69,000-92,000 US\$ 85,000-113,000



201



202



203

201

PROPERTY FROM THE BAR-GERA COLLECTION

VLADIMIR NEMUKHIN

1925-2016

Joker and Composition

one signed in Cyrillic and dated 88 l.m., the other signed and titled in Cyrillic and dated 65 along the bottom edge; one further bearing various exhibition labels on the frame and backing board one charcoal and pastel on paper, the other oil and mixed media on board

79 by 59.5cm, 31 by 23½in.; 70 by 90cm, 27½ by 35½in. (2)

EXHIBITED

St Petersburg, Moscow, Frankfurt *et al.*, *Nonkonformisty: vtoroy russkiy avangard 1955-1988*, 1996-1997, *Joker* illustrated on p.181 of the catalogue

Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 2005, *Joker* listed on p.171 of the catalogue

Ashdod, *Persecuted Art & Artists under Totalitarian Regimes in Europe During the 20th Century*, 2003, *Joker* listed on p.281 of the catalogue

‡ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

202

PROPERTY FROM A PRIVATE COLLECTION, NORWAY

VLADIMIR NEMUKHIN

1925-2016

Solitaire

signed in Cyrillic and dated 83 l.m.; further signed, titled, inscribed *Moskva* and dated 1983 on the reverse oil and mixed media with wood veneer on canvas 80 by 72cm, 31½ by 28½in.

‡ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

203

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

EDUARD STEINBERG

1937-2012

Composition

signed with initials in Cyrillic and dated 1974 l.r.; further signed, titled and dated on the reverse
oil on canvas
100 by 110cm, 39½ by 43½in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



204

204

MIKHAIL CHEMIAKIN

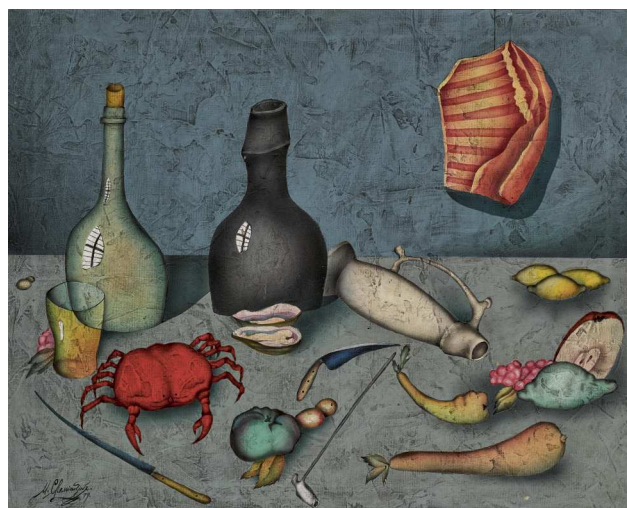
b.1943

Three Figures from the *Carnival in St Petersburg* Series

each signed in Latin and numbered 2/4 on the base
bronze
height including base: 45cm, 17¾in.
(3)

± £ 12,000-18,000

€ 13,800-20,700 US\$ 17,000-25,400



205

205

MIKHAIL CHEMIAKIN

b.1943

Still Life with Crab

signed in Latin and dated 79 l.l.
oil on canvas
61 by 76cm, 24 by 30in.

£ 7,000-10,000

€ 8,100-11,500 US\$ 9,900-14,200



206

206

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

VLADIMIR OVCHINNIKOV

b.1941

Kazan Cathedral

signed in Cyrillic and dated 83 l.r.; further signed, titled and dated on the reverse
oil on canvas
200 by 145cm, 78¾ by 57in.

W £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300



207

207

PROPERTY FROM THE BAR-GERA COLLECTION

SERGEI SHABLAVIN

b.1944

Moscow

signed and titled in Cyrillic and dated 1976 on the reverse, bearing various labels on the stretcher oil on canvas diameter: 84cm, 33in.

EXHIBITED

St Petersburg, The State Russian Museum; Moscow, The State Tretyakov Gallery; Frankfurt am Main, Städel *et al.*, *Nonkonformisty: vtoroy russkiy avangard 1955-1988, 1996-1997*, illustrated on p.201 of the catalogue Verona, Palazzo Forti, *L'arte vietata in URSS 1955-1988*, 7 March - 4 June 2000, illustrated on p.200 of the catalogue Bern, Kunstmuseum Bern, *Avantgarde im Untergrund. Russische Nonkonformisten aus der Sammlung Bar-Gera*, 3 February - 24 April 2005, illustrated on p.158 and listed on p.173 of the catalogue

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

208



208

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

JAVAD MIRJAVADOV

1923-1992

Beams of Radiance

signed and titled in Cyrillic and dated 1983 on the reverse oil on canvas 108.5 by 85cm, 42¾ by 33¼in.

PROVENANCE

Acquired directly from the artist by the present owner in 1989

EXHIBITED

Moscow, State Museum of Oriental Arts, *Javad Mirjavadov. Zhivopis'*, 1992

£ 10,000-15,000

€ 11,500-17,300 US\$ 14,200-21,200



209

209

PROPERTY FROM A PRIVATE COLLECTION

EVGENY CHUBAROV

1934-2012

Untitled

incised with the artist's signature in Latin and the date 1992 l.r.;
further signed in Cyrillic and dated twice on the reverse
oil on canvas

146 by 205cm, 57½ by 80¾in.

PROVENANCE

A gift from the artist to the present owner

W £ 30,000-50,000

€ 34,500-57,500 US\$ 42,400-71,000

Sotheby's EST. 1744

Collectors gather here.



PEDER SEVERIN KRØYER
Oleanders in Bloom, Capri, 1896
Estimate £400,000–600,000

19th Century European Paintings
Auction London 24 May 2018

Viewing 20 – 23 May

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's EST.
1744

Collectors gather here.



EMIL NOLDE
Bärtiger Mann und Frau (Bearded
Man, and Woman)
Estimate £120,000–180,000

Impressionist & Modern Art Day Sale
London 20 June 2018

Viewing 14 – 19 June

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's EST. 1744

Collectors gather here.

Old Masters from the Collection of
Willem Baron van Dedem

JAN BRUEGHEL THE ELDER
and HENDRICK VAN BALEN

Diana and Her Nymphs after the Hunt
Estimate £600,000–800,000



Old Masters Evening Sale
Auction London 4 July 2018

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18112 | **Sale Title** RUSSIAN PICTURES | **Sale Date** X XXXXXX 20XX

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

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

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

Telephone number during the sale (telephone bids only) _____

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

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

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

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

Bids will be executed for the lowest price as is permitted by other bids or reserves.

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

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

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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

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

Provenance In certain circumstances, Sotheby's may print in the catalogue

the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

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. 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, 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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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 import licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be

compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 □ SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or 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.ori.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 prin-

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 inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty 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.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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4/08 NBS_GUARANTEE MAIN

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£1 = €1.14

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11/10 NBS_NOTICE_e&SUS

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Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

PAINTINGS

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly

contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are framed unless otherwise stated.

SILHOUETTES AND MINIATURES

1 A portrait miniature catalogued with the forename(s) and surname of the painter is in our opinion a work by that artist; e.g. Samuel Cooper. When an artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 A portrait miniature catalogued as Attributed to... is in our opinion probably a work by the artist; e.g. Attributed to Samuel Cooper.

3 A portrait miniature catalogued as Studio of... is in our opinion a work from the studio of the artist which may or may not have been executed under his direction; e.g. Studio of Samuel Cooper.

4 A portrait miniature catalogued as Manner of... is in our opinion a work in a style related to that of the artist, and of the period; e.g. Manner of Samuel Cooper.

5 A portrait miniature catalogued as School accompanied by the name of a place or country and a date means that in our opinion the portrait miniature was executed at that time and in that location; e.g. Liverpool School, 18th century.

6 A portrait miniature catalogued as After an artist is in our opinion a copy of any date after a work by that artist; e.g. After Samuel Cooper.

7 The term signed and/or dated and/or inscribed and/or blind stamped means that in our opinion the signature and/or date and/or inscription and/or blind stamp are from the hand of the artist.

8 The term bears a signature and/or date and/or inscription means that in our opinion the artist's name and/or date and/or inscription have been added by another hand.

9 All references to signature, inscriptions, and dates refer to the present state of the work.

10 Dimensions: the larger measurement only of the rectangle or oval is given and excludes the frame.

1/03 NBS_GLOS_RUSSIAN

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