

Sotheby's EST. 1744



IMPRESSIONIST  
& MODERN ART  
DAY SALE

LONDON 20 JUNE 2018





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LOT 338 (DETAIL)  
BACK COVER  
LOT 343 (DETAIL)  
THIS PAGE  
LOT 136 (DETAIL)









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LOT 341 (DETAIL)  
OPPOSITE PAGE  
LOT 158 (DETAIL)





Van Dongen







# IMPRESSIONIST & MODERN ART DAY SALE

AUCTION IN LONDON  
20 JUNE 2018  
SALE L18008

SESSION ONE: 10.30 AM  
SESSION TWO: 2.30 PM

## EXHIBITION

Thursday 14 June  
9 am-5 pm

Friday 15 June  
9 am-5 pm

Saturday 16 June  
12 noon-5 pm

Sunday 17 June  
1 pm-5 pm

Monday 18 June  
9 am-5 pm

Tuesday 19 June  
9 am-1 pm

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DIVISION OF FINE ART | IMPRESSIONIST & MODERN ART

LONDON



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THOMAS BOYD-BOWMAN



HOLLY BRAINE



BERNHARD  
BRANDSTAETTER



ALEXANDRA CHRISTL



BETTINA DIXON



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DE MALHERBE



SIÂN FOLLEY



PHILIP HOOK



OLIMPIA ISIDORI



VICTORIA KLEINER



JAMES MACKIE



BARTHOLOMEW MILLER



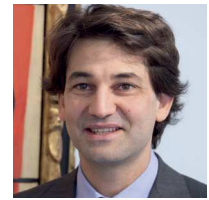
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AURORA ZUBILLAGA

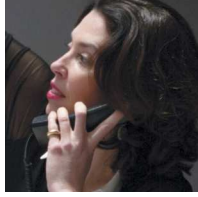
## NORTH AMERICA



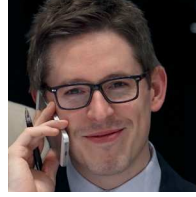
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JULIAN DAWES



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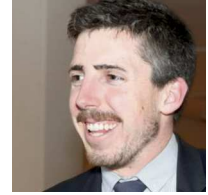
BROOKE LAMPLEY



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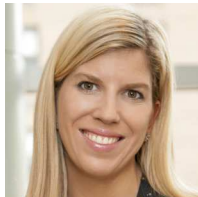
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# SESSION ONE

LONDON  
WEDNESDAY  
20 JUNE 2018  
10.30AM

LOTS 1-246





101

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## PAUL SIGNAC

1863 - 1935

### Venise, La Lagune

signed *P. Signac* and dated 1904 (lower left)

watercolour on paper

17 by 24.5cm., 6 $\frac{7}{8}$  by 9 $\frac{5}{8}$ in.

Executed in 1904.

The authenticity of this work has been confirmed  
by Marina Ferretti.

#### PROVENANCE

Private Collection, Germany

Thence by descent to the present owner

£ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400





102

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## HENRI EDMOND CROSS

1856 - 1910

### Venise, l'Île de Torcello

signed with the initials *HE.C* (lower left)  
watercolour on paper  
17 by 24.5cm., 6<sup>5</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub>in.

Executed between July and August 1903.

This work will be included in the forthcoming  
*Catalogue raisonné of Works by Henri Edmond  
Cross* being prepared by Patrick Offenstandt.

#### PROVENANCE

Private Collection, Germany  
Thence by descent to the present owner

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200





103

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## THÉO VAN RYSSELBERGHE

1862 - 1926

### Baie de Saint-Tropez

signed with the artist's monogram and inscribed  
*St Tropez* (lower right)  
watercolour on paper  
19 by 24.3cm., 7½ by 9⅝in.

The authenticity of this work has been confirmed  
by Ronald Feltkamp and it will be included in his  
forthcoming *Catalogue raisonné*.

The authenticity of this work has been confirmed  
by Olivier Bertrand and it will be included in his  
forthcoming *Catalogue raisonné*, as dating from  
1896.

#### PROVENANCE

Private Collection, Germany  
Thence by descent to the present owner

#### LITERATURE

Ronald Feltkamp, *Théo van Rysselberghe*,  
*Catalogue raisonné 1862-1926*, Paris, 2003, no.  
1924-017, illustrated p. 439 (as dating from 1924)

£ 6,000-9,000  
€ 6,900-10,300 US\$ 8,200-12,200





104

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## HENRI EDMOND CROSS

1856 - 1910

### Venise, l'église San Moisé

signed with the initials *HE.C.* (lower left)

watercolour on paper

17 by 24.5cm., 6⅞ by 9⅝in.

Executed between July and August 1903.

This work will be included in the forthcoming  
*Catalogue raisonné of Works by Henri Edmond  
Cross* being prepared by Patrick Offenstandt.

#### PROVENANCE

Private Collection, Germany

Thence by descent to the present owner

£ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,900





105

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## PAUL SIGNAC

1863 - 1935

### Quimper, Le Marché

signed *P. Signac* (lower left) and dated *Quimper 5*

*mars 27* (lower right)

watercolour and pencil on paper

20 by 26.5cm., 7<sup>7</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>2</sub>in.

Executed in Quimper on 5th March 1927.

The authenticity of this work has been confirmed  
by Marina Ferretti.

#### PROVENANCE

Private Collection, Germany

Thence by descent to the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





106

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## PAUL SIGNAC

1863 - 1935

### Concarneau

signed *P. Signac* (lower right) and dated 1900 and  
titled (lower left)

watercolour on paper

17 by 24.3cm., 6 $\frac{5}{8}$  by 9 $\frac{1}{2}$ in.

Executed in Concarneau in 1900.

The authenticity of this work has been confirmed  
by Marina Ferretti.

#### PROVENANCE

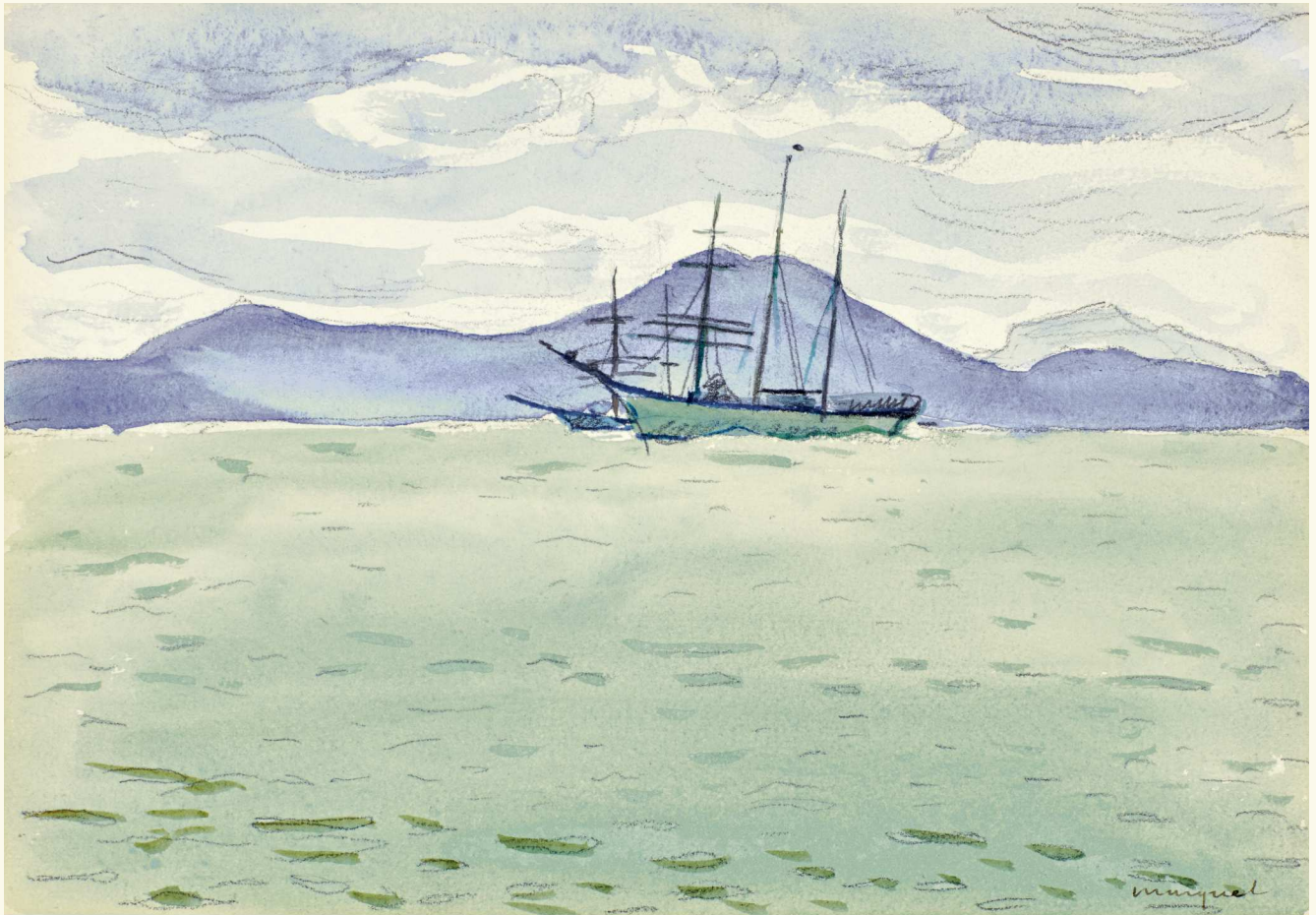
Private Collection, Germany

Thence by descent to the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





107

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## ALBERT MARQUET

1875 - 1947

### La Goulette

signed *Marquet* (lower right)  
watercolour and pencil on paper  
17.5 by 25.4cm., 6 $\frac{7}{8}$  by 10in.  
Executed in 1926.

This work will be included in the forthcoming  
*Marquet Digital Catalogue raisonné*, currently  
being prepared under the sponsorship of the  
Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Sale: Sotheby Parke Bernet & Co., London,  
30th June 1982, lot 222  
J.P.L. Fine Arts, London (purchased at the above  
sale)  
Sale: Christie's, London, 3rd December 1996,  
lot 233A  
Purchased at the above sale by the present owner

#### EXHIBITED

London, J.P.L. Fine Arts, *Albert Marquet,  
Drawings, Watercolours & Paintings. Charles  
Camoin, Pastels & Paintings*, 1988, n.n.  
Monte Carlo, Artis, *Maîtres modernes et  
contemporains*, 1989, n.n.

± £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300





108

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## ALBERT MARQUET

1875 - 1947

### Sortie du Port de la Chaume, les Sables d'Olonne

signed *Marquet* (lower left); dated 33 and titled  
on the reverse  
oil on panel  
32.8 by 41cm., 12<sup>7</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>4</sub>in.  
Painted in 1933.

This work is accompanied by an Attestation of  
Inclusion from the Wildenstein Institute, and it will  
be included in the forthcoming *Marquet Digital  
Catalogue Raisonné*, currently being prepared  
under the sponsorship of the Wildenstein Plattner  
Institute, Inc.

#### PROVENANCE

Private Collection, France (sale: Sotheby's,  
London, 24th March 1999, lot 14)  
Purchased at the above sale by the present owner

± £ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000





109

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## CAMILLE PISSARRO

1830 - 1903

### Marché à la volaille, Gisors

signed with the initials *C.P.* and inscribed *Gisors*  
(lower right)

watercolour and wash on paper  
20.5 by 16.2cm., 8 by 6<sup>3</sup>/<sub>8</sub>in.

Executed *circa* 1889.

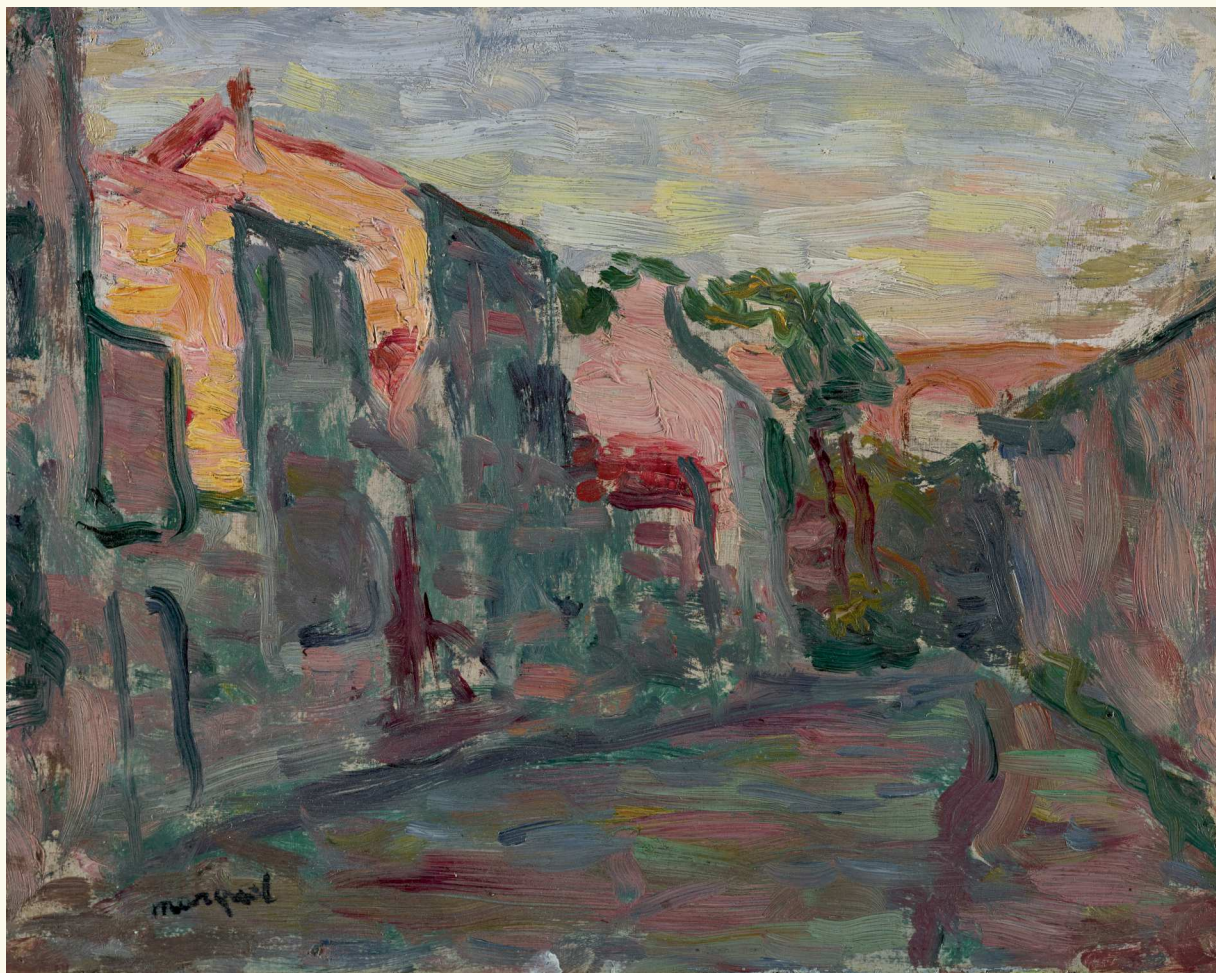
This work will be included in the forthcoming  
*Catalogue Raisonné of Drawings* by Camille  
Pissarro currently in preparation by Dr Joachim  
Pissarro.

#### PROVENANCE

Julian & Leila Sobin, U.S.A. (sale: Sotheby's,  
London, 8th December 1998, lot 302A)  
Purchased at the above sale by the present owner

‡ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400





110

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## ALBERT MARQUET

1875 - 1947

### Arcueil

signed *Marquet* (lower left)

oil on board

18.7 by 23.8cm., 7<sup>3</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>8</sub>in.

Painted *circa* 1898-99.

This work will be included in the forthcoming *Marquet Digital Catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Henri Matisse (a gift from the artist)

Mme Henri Matisse (by descent from the above)

Jean & Marie Matisse (by descent from the above; sale: MSA, Pontoise, 15th December 2001, lot 212)

Private Collection, France (sale: Sotheby's, New York, 9th May 2002, lot 180)

Purchased at the above sale by the present owner

### LITERATURE

Georges Duthuit, 'Le Fauvisme (II)' in *Cahiers d'Art*, no. 6, 1929, illustrated pp. 260-61

Georges Duthuit, *Les Fauves. Braque, Derain, Van Dongen, Dufy, Friesz, Manguin, Marquet, Matisse, Puy, Vlaminck*, Geneva, 1949, n.n., illustrated p. 76

Pierre Schneider, *Matisse*, Paris, 1984, n.n., illustrated p. 125

‡ £ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500





111

PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## CAMILLE PISSARRO

1830 - 1903

### Les Pommiers, Pontoise

signed *C. Pissarro* (lower left)  
pastel on paper  
27.5 by 37.1cm., 10<sup>7</sup>/<sub>8</sub> by 14<sup>5</sup>/<sub>8</sub>in.  
Executed circa 1872.

#### PROVENANCE

A. Bonin, Paris (sale: Hôtel Drouot, Paris,  
26th June 1931, lot 38)  
Schonemann Gallery, New York  
Sale: Christie's, London, 3rd December 1996,  
lot 103  
Purchased at the above sale by the present owner

#### LITERATURE

Ludovic Rodo-Pissarro & Lionello Venturi, *Camille  
Pissarro, son art - son œuvre*, Paris, 1939, vol. I,  
no. 1515, p. 290; vol. II, no. 1515, illustrated p. 292

‡ £ 25,000-35,000  
€ 28,500-39,900 US\$ 33,900-47,500





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PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

## CAMILLE PISSARRO

1830 - 1903

### Les Prés à Eragny

signed *C. Pissarro* (lower left)  
 pastel on paper  
 24.3 by 31.5cm., 9½ by 12¾in.  
 Executed circa 1887.

#### PROVENANCE

Estate of the Artist (sale: Durand-Ruel, Bernheim-Jeune & Schoeller, Paris, 3rd December 1928, lot 14)  
 André Devilder, Paris (sale: Paris, 19th December 1931, lot 51)  
 JPL Fine Arts, London  
 Private Collection (acquired from the above; sale: Christie's, London, 24th June 1997, lot 102)  
 Purchased at the above sale by the present owner

#### EXHIBITED

Melbourne, Tolarno Galleries & Trevor Bussell, *Camille Pissarro and His Friends*, 1986, no. 16, illustrated in the catalogue

#### LITERATURE

Ludovic Rodo Pissarro & Lionello Venturi, *Camille Pissarro, son art - son œuvre*, San Francisco, 1989, vol. I, no. 1574, p. 297; vol. II, illustrated pl. 301  
 Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, 2005, vol. III, n.n., illustrated p. 557

‡ £ 30,000-40,000  
 € 34,200-45,600 US\$ 40,700-54,500



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

## JAN VERKADE

1868 - 1946

### Herinnereng, Fiesole Reminiscence (Remembering, Fiesole Reminiscence)

signed *Jan Verkade* and dated 93 (lower right)  
oil on canvas laid on panel  
35 by 26cm., 13<sup>5</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>8</sub>in.  
Painted in 1893.

We would like to thank Caroline Boyle-Turner for her assistance in the cataloguing of this lot.

#### PROVENANCE

Sale: Christie's, Amsterdam, 4th December 2001, lot 247  
Purchased at the above sale by the present owner

‡ £ 80,000-120,000  
€ 91,500-137,000 US\$ 109,000-163,000

Jan Verkade was one of the leading members of the Nabis group, a collective of artists active from 1888 including Paul Gauguin and Paul Sérusier who studied at the Académie Julian, and whose name derived from the Hebrew translation of 'prophet'. These artists sought to express spiritual and abstract ideals within their work through a new style of decorative painting which championed elegance of line and form alongside strong washes of colour, pioneering a highly distinctive creative language. Dutch born Verkade moved to Paris in early 1891, where he first met Sérusier and Gauguin, and began to share a studio on occasion with Sérusier. In Paris, Verkade also met Mogens Ballin, the Dutch painter and silver-smith; the two artists were to embark on travels around Europe together and shared an intense interest in Catholicism, to which both converted shortly afterwards.

*Herinnereng, Fiesole Reminiscence (Remembering, Fiesole Reminiscence)* was painted during a journey Ballin and Verkade made together to Italy in 1893, during which they visited Florence, Siena and Pisa as well as Rome; Sérusier was also in Florence during this time. Ballin returned to Denmark in May 1893 but Verkade was so enamoured of the way of life he found in Fiesole that he chose to remain there for several months on his own, undertaking a form of monastic retreat. The female figure within the present work, reminiscent of Gauguin's Breton works, is framed against a background of gently rolling green hills and imbued with an extraordinary sense of serenity and a meditative calm, indicative, perhaps, of the tranquillity Verkade was able to find during his time in Fiesole.

114 no lot









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PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## RAOUL DUFY

1877 - 1953

### Bouquet d'anémones

signed *Raoul Dufy* (lower centre)

watercolour on paper

50 by 63.5cm., 19<sup>5</sup>/<sub>8</sub> by 25in.

Executed in 1946.

The authenticity of this work has been confirmed  
by Fanny Guillon-Laffaille.

#### PROVENANCE

Sale: Christie's, London, 28th June 1994, lot 273

Purchased at the above sale by the present owner

± ⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200





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PROPERTY FROM A DISTINGUISHED EUROPEAN  
COLLECTION

## RAOUL DUFY

1877 - 1953

### Paysage d'Auvergne

signed *Raoul Dufy* (lower right)  
watercolour on paper  
49.5 by 64.1cm., 19½ by 25¼in.

The authenticity of this work has been confirmed  
by Fanny Guillon-Laffaille.

#### PROVENANCE

Galerie Louis Carré, Paris  
Gallery Bellman, New York,  
Sale: Christie's, London, 3rd December 1996,  
lot 323  
Purchased at the above sale by the present owner

‡ ⊕ £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500





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117

PROPERTY FROM A PRIVATE COLLECTION

## ANDRÉ BRASILIER

b. 1929

### Cavalcade camarguaise

signed *André Brasilier* (towards lower right)

watercolour and pencil on paper  
33 by 50.2cm., 13 by 19½in.

Executed in 2002.

The authenticity of this work has been confirmed  
by Alexis Brasilier.

#### PROVENANCE

Acquired by the present owner in Japan in 2017

± ⊕ £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300

118

## ANDRÉ BRASILIER

b. 1929

### Neige en sous bois

signed *André Brasilier*. (towards lower right)

oil on canvas  
100.5 by 73.5cm., 39½ by 28⅞in.  
Painted in 2006.

The authenticity of this work has been confirmed  
by Alexis Brasilier.

#### PROVENANCE

Sale: Est-Ouest Auctions Co., Ltd, Tokyo, 28th  
September 2013, lot 485  
Purchased at the above sale by the present owner

± ⊕ £ 40,000-60,000  
€ 45,600-68,500 US\$ 54,500-81,500







## RAOUL DUFY

1877 - 1953

### Epsom

signed *Raoul Dufy*, dated 1937 and titled (towards lower right) gouache and watercolour on paper  
50 by 66.4cm., 19<sup>5</sup>/<sub>8</sub> by 26<sup>1</sup>/<sub>8</sub>in.  
Executed in 1937.

The authenticity of this work has been confirmed by Fanny Guillon-Laffaille.

#### PROVENANCE

Galerie Mizrachi, France  
Mr & Mrs Robert B. Mayer, Chicago (acquired from the above in 1957)  
Nathan Cummings, Baltimore (sale: Sotheby's, New York, 15th November 1984, lot 155)  
Sale: Sotheby's, New York, 4th May 2005, lot 186  
Hilde Gerst, New York (purchased at the above sale; sale: Christie's, New York, 10th May 2007, lot 235)  
Purchased at the above sale by the present owner

‡ ⊕ £ 150,000-200,000  
€ 171,000-228,000 US\$ 204,000-272,000

Raoul Dufy's racing scenes are among his most sophisticated and appealing works and *Epsom* is a superb example of his ability to capture both the excitement of the race day and the sartorial elegance of its onlookers. Depicting the racecourse from a striking and elevated perspective, the present work captures the moments between the races: a time given over to social promenading and conversation. Still one of the highlights of the racing calendar, taking place in early June each year, the Epsom Derby was a favourite occasion for Dufy alongside Royal Ascot, and he frequently returned to the subject throughout the 1930s. Bryan Robertson has noted that: 'in Dufy's racecourse scenes... everything is again given up to the crisp, jaunty inter-action between green turf, red brick buildings, white railings, multi-coloured crowds, green trees against blue sky with sprightly puffs of clouds' (Bryan Robertson, 'An Introduction to Raoul Dufy' in, *Raoul Dufy 1877-1953* (exhibition catalogue), London, 1983, p. 43).

The vibrant dress, shaded stadia, and broad expanses of lawn at the racecourses of Europe provided Dufy with ample opportunities to develop his colour theory. As Dora Perez-Tibi has explained, 'These racecourse scenes - whether in France, at Deauville, Longchamp or Chantilly or, in England, at Epsom, Ascot or Goodwood - allowed Dufy to put his *couleur-lumière* theory into practice. When the light ran parallel to the earth he observed that it struck the vertically represented object from one side only, while the other side remained in shadow. He decided to convey light by means of colour; the absence of colour characterizes the unlit area... For Dufy, the balance of the composition comes from the distribution of all points of light in the centre of each element of the painting. It was here that he found the secret of his composition' (Dora Perez-Tibi, *Dufy*, New York, 1989, pp. 158-162).







## MAURICE UTRILLO

1883 - 1955

### La Ferme au toit vert

signed *Maurice, Utrillo, V*, (lower left)

oil on canvas

55.7 by 74.8cm., 21 $\frac{7}{8}$  by 29 $\frac{1}{2}$ in.

Painted in 1913.

#### PROVENANCE

Boussard Collection, Paris

Sale: Ader Picard Tajan, Paris, 24th November

1990, lot 62

Private Collection (acquired *circa* 2000)

Thence by descent to the present owner

#### LITERATURE

Paul Pétridès, *L'Œuvre complet de Maurice*

*Utrillo*, Paris, 1959, vol. I, no. 393

Cedric Pailler, *L'Œuvre complet de Maurice*

*Utrillo*, Paris, 2009, no. 259, illustrated in colour

p. 323

‡ ⊕ £ 70,000-100,000

€ 80,000-114,000 US\$ 95,000-136,000

“Utrillo is a poet: the lonely, isolated poet of a reality that is sometimes trivial in the extreme, sometimes majestic and sumptuous. Utrillo has no need of any special figurative setting: walls, grilles, hoardings, trees, lamp-posts, cobblestones, rows of houses, cathedral towers, pavements, fences, factory chimneys, and great dark windows all take their place in his work with their own peculiar expressiveness. These and many other objects are imbued with feeling, sometimes with drama; they suggest the passage of time, the waning of life, the desperate melancholy of certain times and seasons.”

CARLO SANTINI

*Modern Landscape Painting*, London, 1972, p. 53







Paris 23-8-77

GEN  
Lary Kilborn

121

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

DIEGO GIACOMETTI

1902 - 1985

Table carcasse

bronze

44 by 130.5 by 87.5cm., 17<sup>3</sup>/<sub>8</sub> by 51<sup>3</sup>/<sub>8</sub> by 34<sup>1</sup>/<sub>2</sub>in.

Conceived in 1968-69 and cast in bronze in a known edition of circa 10 examples before 1977.

PROVENANCE

Private Collection, U.S.A. (sale: Sotheby's, New York, 21st October 1977, lot 370)

Private Collection, U.S.A. (purchased at the above sale; sale: Ketterer Kunst GmbH & Co., Munich, 6th May 2000, lot 58)

Purchased at the above sale by the present owner

LITERATURE

Françoise Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, illustration of another cast pp. 96-97

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000

Sotheby Parke Bernet Inc -  
New-York

Madame Kilborn,  
 Vous l'ai marqué sur la  
 table n'est pas de mon  
 père Alberto (il n'en as jamais fait\*)  
 votre client vous a laissie  
 dans l'espoir d'en tirer  
 davantage (ce qui c'est déjà produit)  
 J'ai fait cette table en 68 ou 69 et  
 j'en ai tirie jusqu'a présent a peu pris  
 10 exemplaires en differents patines, et  
 quelque fois j'y met une petite figurine  
 ou un animal devant la "maison"  
 Excusez moi chere Madame de vous ecrire en  
 francais je comprend a peu pres l'anglais mais  
 ne sait pas l'ecrire, en Vous sachiez tant une  
 bonne fin de cet ile je reste votre  
 Devant  
 Diego Giacometti

\* Il en a fait une, mais c'est une sculpture.









122

PROPERTY FROM A PRIVATE DUTCH  
COLLECTION

## OSKAR KOKOSCHKA

1886 - 1980

### Katze (Cat)

signed with the initials OK, dated 66 and inscribed  
*für Doris von* (upper right)

pen and ink on paper  
26.5 by 18.3cm., 10<sup>3</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>4</sub>in.  
Drawn in 1966.

The authenticity of this work has been confirmed  
by Dr Alfred Weidinger.

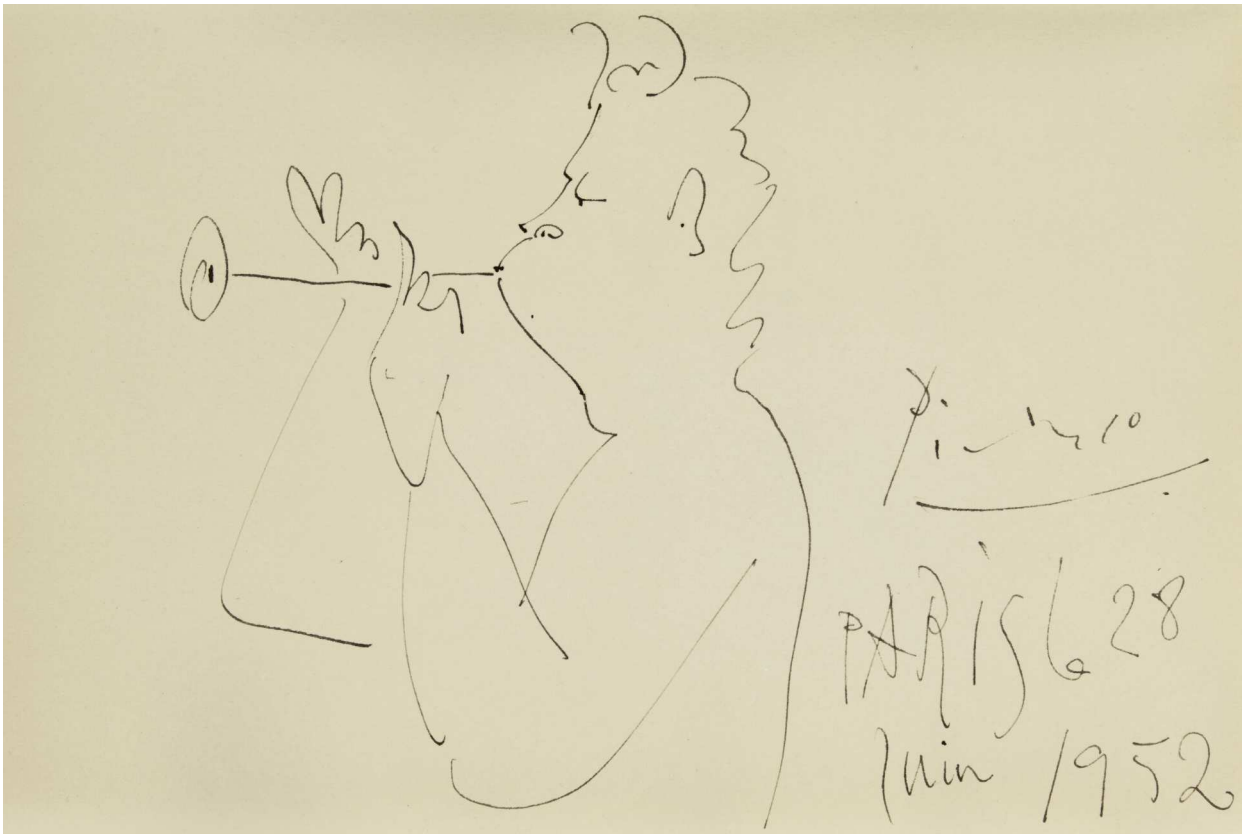
#### PROVENANCE

Dorry Hawinkels, Paris (a gift from the artist in  
1966)  
Private Collection (by descent from the above)  
Thence by descent to the present owner

Dorry Hawinkels was a Dutch émigré who lived  
in Paris on the fashionable Avenue de l'Opéra  
and found fame as one of the early models  
of Christian Dior. Dorry lived with American  
photographer, Richard de Grab, whom she  
sometimes accompanied on his shoots for  
articles and art books; it was during these  
occasions where she met many of the most  
renowned artists of the time, including Pablo  
Picasso, Joan Miró, René Magritte and Oscar  
Kokoschka. She was bright and charming and  
over the course of the 1960s, Dorry acquired a  
wonderful collection of sketches which the artists  
gave her as mementos of their days together.  
The present example is one example from the  
collection that Dorry lovingly assembled.

⊕ £ 2,000-4,000  
€ 2,300-4,600 US\$ 2,750-5,500





123

## PABLO PICASSO

1881 - 1973

### Faune musicien

signed *Picasso* and dated *Paris le 28 Juin 1952*  
(lower right)

pen and ink on paper

16.5 by 26cm., 6½ by 10¼in.

Executed in Paris on 28th June 1952.

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

#### PROVENANCE

Private Collection, U.S.A.

Acquired from the above by the present owner  
*circa* 2005

£ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700



PROPERTY OF A DISTINGUISHED COLLECTOR

## ALBERTO GIACOMETTI

1901 - 1966

### Petit buste sur un socle (Rol-Tanguy)

numbered 3/6 and stamped with the foundry  
mark *C. Valsuani cire perdue*

bronze

height: 11.5cm., 4½in.

Conceived *circa* 1946 and cast in bronze by the  
Valusuani Foundry, Paris in an edition of 6 plus 2  
*hors commerce* casts.

The authenticity of this work has been confirmed  
by the Comité Giacometti and it is recorded in  
the Alberto Giacometti database under number  
AGD 1365.

#### PROVENANCE

Heinz Berggruen

Private Collection

Ben Brown Fine Arts, London

Acquired from the above by the present owner

± £ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000

The present work is a depiction of Colonel Henri Rol-Tanguy, a key figure in the French Resistance. As head of the Paris Underground, he led the popular uprising against the German Occupation of Paris, taking up arms against the occupiers one week prior to the Liberation on 25<sup>th</sup> August 1944. For Giacometti, Rol-Tanguy was a 'proletarian man of action with the magnificent head of a warrior' (as quoted in Laurie Wilson, *Alberto Giacometti: Myth, Magic and the Man*, New Haven, 2003, p. 200).



alternate view





actual size





125

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## AFTER ARISTIDE MAILLOL

1861 - 1944

### Léda

stamped with the artist's monogram  
terracotta

height: 28cm., 11in.

Conceived *circa* 1900 and posthumously executed in terracotta before 1957 under the supervision of Lucien Maillol and Jean van Dongen in an edition of 6.

We are grateful to Olivier Lorquin for his assistance in the cataloguing of this work.

### PROVENANCE

Lucien Maillol (the artist's son)  
Alfred Daber, Paris (sale: Sotheby's, London, 1st April 1981, lot 127)  
Private Collection (purchased at the above sale; sale: Sotheby's, London, 21st October 1989, lot 24)  
Purchased at the above sale by the present owner

### EXHIBITED

Paris, Galerie Daber, *Maillol, Exposition-Hommage du centenaire de sa naissance*, 1961, no. 3

### LITERATURE

John Rewald, *Maillol*, Paris, 1939, n.n., illustration of another version p. 110  
George Waldemar, *Aristide Maillol*, London, 1965, n.n., illustration of another version p. 137  
Marguette Bouvier, *Aristide Maillol*, Lausanne, 1945, n.n., illustration of another version n.p.  
*Maillol* (exhibition catalogue), Sala de exposiciones de Caixa Catalunya, Barcelona, 2010, n.n., colour illustration of another version p. 139

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## CAMILLE PISSARRO

1830 - 1903

### Vaches au pré, Pontoise au lointain

signed *C. Pissarro* (towards lower left)

gouache on silk

overall: 35.30 by 56.4cm., 13<sup>7</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>4</sub>in.

Painted *circa* 1880.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Camille Pissarro Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Private Collection, France

Thence by descent to the present owner

£ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500

PROPERTY OF AN IMPORTANT INTERNATIONAL COLLECTOR

## CAMILLE PISSARRO

(1830 - 1903)

### Paysannes ramassant des herbes, Eragny

signed C. *Pissarro* and dated 1886 (lower right)

oil on canvas

38 by 46cm.; 15 by 18<sup>1</sup>/<sub>2</sub>in.

Painted in 1886.

#### PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist in September 1886)

Durand-Ruel Galleries, New York (transferred from the above by 1891)

Chester Johnson Galleries, Chicago (acquired from the above in December 1930)

Sarah Wood Armour Trust, Lake Forest, Illinois (acquired from the above; sale: Sotheby's, New York, 3rd May 2011, lot 9)

Purchased at the above sale by the present owner

#### EXHIBITED

Paris, 1 rue Laffitte, *Huitième Exposition de peinture*, 1886, no. 102 (titled *Plein soleil*)

New York, National Academy of Design, *Celebrated Paintings by Great French Masters*, 1887, no. 169

Boston, Chase's Gallery, *Paintings by the Impressionists of Paris: Monet, Pissarro, Sisley*, 1891, no. 10

(Possibly) New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, 1903, no. 17

New York, The Armory of the 69th Infantry; Chicago, The Art Institute & Boston, Copley Hall, *International Exhibition of Modern Art (The Armory Show)*, 1913, no. 501

Waterbury, Mattatuck Historical Society, 1925, n.n.

Kansas City, Art Institute, 1930, n.n.

Paris, Musée du Luxembourg, *Pissarro à Eragny. La Nature retrouvée*, 2017, n.n., illustrated in colour in the catalogue

#### LITERATURE

Rodolphe Darzens, *La Pléiade*, Paris, May 1886, mentioned p. 90 (titled *Plein soleil*)

Marcel Fouquier, *Le XIXe siècle*, Paris, 16th May 1886, mentioned p. 2

Gustave Geffroy, *La Justice*, Paris, 21st May 1886

George Auriol, *Le Chat noir*, Paris, 22nd May 1886, mentioned p. 2

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro - son art, son œuvre*, Paris, 1939, vol. I, no. 699, catalogued p. 179; vol. II, no. 699, illustrated pl. 145

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Milan, 2005, vol. III, no. 830, illustrated p. 546

± £ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000















Dating from 1886, the present work was painted in Eragny, a small village on the banks of the river Epte. Pissarro and his family moved to Eragny, situated some three kilometres from Gisors, in the spring of 1884. In 1892 Pissarro, with the financial help of Claude Monet who lived in the neighbouring Giverny, would purchase the house his family had been renting for the previous eight years; the house exists to this day, in a street named after the artist. Pissarro was delighted with the tranquillity of his new environment, and with the endless source of inspiration it offered him. In a letter to his son Lucien dated 1st March 1884, the artist wrote: 'Yes, we've made up our minds on Eragny-sur-Epte. The house is superb and inexpensive: a thousand francs, with garden and meadow. It's two hours from Paris. I found the region much more beautiful than Compiègne [...] Gisors is superb: we'd seen nothing!' (quoted in J. Pissarro & C. Durand-Ruel Snollaerts, *op. cit.*, p. 499).

During the years spent in Eragny, Pissarro liked to alternate between urban and rural scenes. He often went to harbour cities like Rouen and Le Havre, to Paris where he met with friends as well as dealers, and to London, where he was visiting his sons. Exhausted by frequent travels, the artist would return to the peace of Eragny, where he took joy in painting the garden and the meadow in front of his house, as well as the neighbouring villages of Gisors and Bazincourt. Henceforth, Eragny became the focal point of Pissarro's art, and as Joachim Pissarro has observed: 'His representations of these fields and gardens constitute the most spectacularly intense pictorial effort to 'cover' a particular given space in his career' (J. Pissarro, *Camille Pissarro*, London, 1993, p. 225).

Included in the eighth and final official Impressionist exhibition in 1886 under the title *Plein soleil*, the present work introduced the new neo-Impressionist divisionist style that Pissarro would develop over the following years. Critical reception of the Eighth Impressionist exhibition identified a stylistic turning of the tides in the paintings of some of the participants, including those of Pissarro and newcomers Seurat and Signac. Pissarro's paintings elicited generous praise, particularly

for his glorious renderings of agricultural labour. 'Here are fields, real fields,' marvelled George Auriol in response to *Paysannes ramassant des herbes, Eragny*. 'Here are people working in the fields!' (reprinted in J. Pissarro & C. Durand-Ruel Snollaerts, *op. cit.*, p. 546). A more detailed criticism by Marcel Fouquier of the style of this composition was equally glowing: '*Bright Sunshine* [the present work] and *Meadows at Bazincourt in the Morning* (*ibid.*, no. 792) are paintings that possess great character and the profound charm of nature and poetry. The brushwork is remarkable. M. Pissarro paints with small, distinct, precise touches and subtle and penetrating juxtapositions of pure tones. His canvases are so dotted that from up close they are like a collection of diversely coloured nail heads, but when viewed from the right distance, a perspective is established, the planes gain depth, and, the sky being handled with a deliberate lightness, and impression of vast space and an indefinite horizon is produced' (*ibid.*, p. 521).

In Pissarro's opinion, Impressionism was already over in 1883, and it was at this time that he embraced the Neo-Impressionist technique, under the influence of Seurat, who proclaimed Pissarro to be the first of the Impressionist painters to convert to the Neo-Impressionist style. Pissarro and Seurat were developing the pointillist technique independently of each other, and when they finally met in 1885, they were keen to exchange ideas on colour theories and scientific research into the nature and effect of colour. The present work is a stunning example of Pissarro's own version of pointillism, using short, fragmented brushstrokes to create vivid colour contrasts and captures the dazzling effect of bright sunshine. Whilst he adopted this technique with an assured manner, he did not apply it with the doctrinary vigour of Seurat, and he retained his interest in exploring the nuances of light and atmospheric changes, a legacy of his earlier Impressionist style.

Shown in New York in 1887, the year after it was painted, *Paysannes ramassant des herbes, Eragny* was one of the first of the artist's works to be exhibited in the United States, introducing the American audience to the most current stylistic transformations occurring in Paris at the time.









# EDGAR DEGAS THE CONSUMMATE DRAUGHTSMAN

LOTS 128–130

While Edgar Degas has long been celebrated as a painter, printmaker and posthumously as a sculptor, drawing was the medium that most captivated the artist during his lifetime. He would spend days copying paintings in the Musée du Louvre as a young boy and, as a grown man, became an avid collector himself, treasuring the smallest sketch as a work to be 'prized, framed and hung on a wall' (quoted in Jean Sutherland Boggs, *Drawings by Degas* (exhibition catalogue), City Art Museum of St. Louis, St. Louis (& travelling), 1966, p. 13).

At his funeral, Theodore Reff reports, Degas wanted no other eulogy than for Jean-Louis Forain to say, 'He greatly loved drawing; so do I' (quoted in Theodore Reff, *Degas in the Daniels Collection*, Paris, March, 1995, n.p.).

The following three lots span almost the length of Degas' career, dating from his early years in Rome to the *Bathers* series of the 1880s and 1890s. Testament to Degas' technical mastery, these intricately observed drawings reveal the intimate and spontaneous reflections of a probing and adventurous spirit.

128

## EDGAR DEGAS

1834 - 1917

### Femme nue s'essuyant

stamped *Degas* (lower left); stamped with the *atelier* mark on the verso  
charcoal on paper  
49.6 by 32.5cm., 19½ by 12¾in.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

### PROVENANCE

Estate of the Artist (sale: Galerie Georges Petit, Paris, *Atelier Degas*, 3ème vente, 7-9th April 1913, lot 207)  
Paul Haim, Paris  
Albert Loeb, New York  
James Goodman Gallery, New York (sale: Sotheby's, London, 2nd July 1970, lot 30)  
Private Collection, Switzerland (purchased at the above sale)  
Acquired from the above by the present owner

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## EDGAR DEGAS

1834 - 1917

### Après le bain, femme s'essuyant

stamped *Degas* (lower left)  
charcoal on paper  
62.5 by 54.6cm., 24<sup>5</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>2</sub>in.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

#### PROVENANCE

Estate of the Artist (sale: Galerie Georges Petit, Paris, *Atelier Degas, 2ème vente*, 11th-13th December 1918, lot 266)  
Ambroise Vollard, Paris (purchased at the above sale)  
Sale: Me Dubourg & Bellier, Hôtel Drouot, Paris, 25th October 1950  
Sale: Me Ader, Palais Galliera, Paris, 13th March 1964, lot 208  
Marlborough Fine Art, London  
Acquired from the above by the present owner in 1967

£ 120,000-180,000

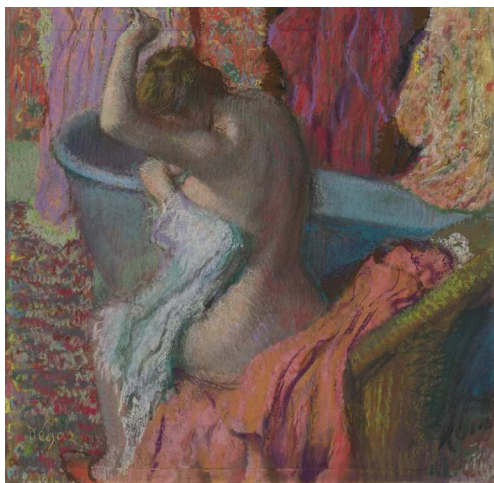
€ 137,000-205,000 US\$ 163,000-244,000

The present charcoal study is an archetypal example of one of Degas' most cherished subjects. *Après le bain, femme s'essuyant* captures the routine practice of a woman drying herself after bathing; a subject of increasing fascination for the artist throughout the 1880s and 1890s.

The private moments of introspection experienced by a woman at her *toilette* have long captured the attention of the painterly eye. Intent on observing the curation of female beauty from its genesis at the dressing table, the artist has been no stranger to the boudoir since the playful scintillation of the Rococo. For Degas, however, the intimate subject of *le bain* precedes this drama of decoration.

The artist's rendering of bathers is a universal ode to the female form without accoutrement, a portrayal made all the more tender by the complete disregard of his subjects for the gaze in which they are held. Degas' bather is neither odalisque nor nude; rather she is a figure with agency, absorbed entirely in the familiar task of drying herself. Gracefully extending the left arm to reach the side of her chest, the artist reveals the gentle torsion of her back and shoulders through areas of subtle cross-hatching, while the natural contours of the female body are alternatively highlighted and muted by soft shading.

This work appears to be a study for several later works executed mainly in pastel, such as *La Sortie du bain*, circa 1895, in which the background furnishings are further developed. In the present work, the deliberate focus on the bather, compared with the less worked outlines of her environment, bring to light the artist's primary concern with the form and movement of the female body. The ability to distill the essence of a subject through the simple consideration of line, light and shade, is captured evocatively.

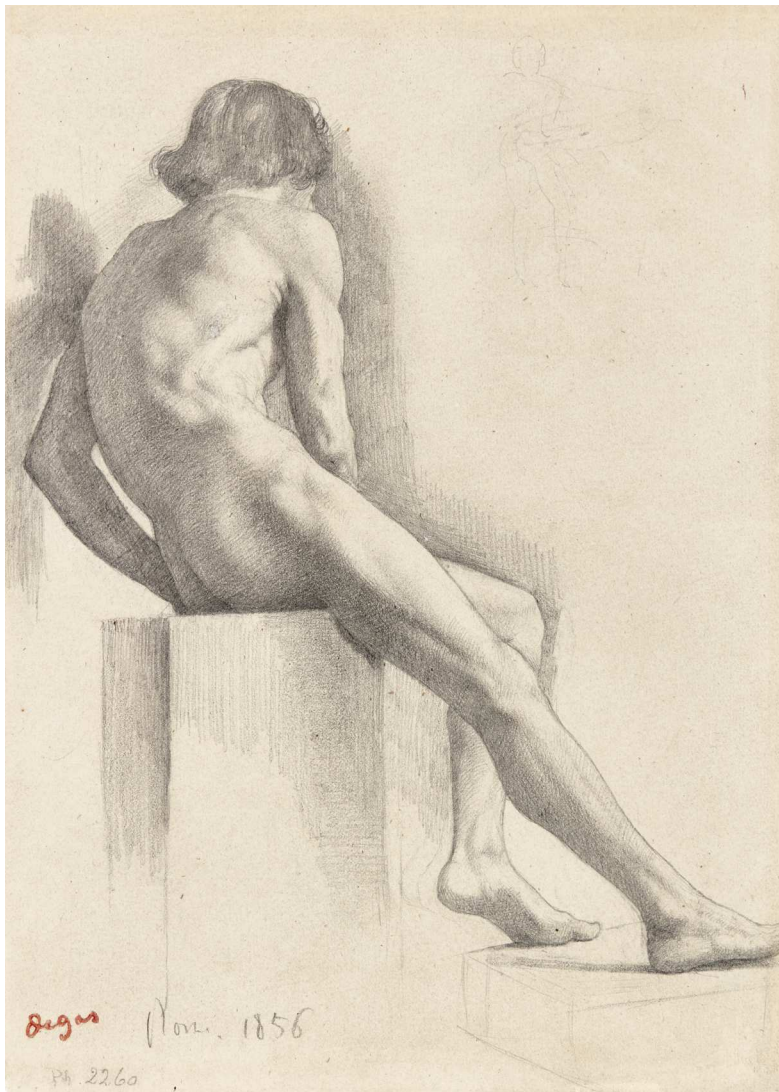


Edgar Degas, *La Sortie du bain*, circa 1895, pastel. Private Collection (sold: Sotheby's London in June 2006 for £6,728,000)









recto

130

PROPERTY FROM A PRIVATE COLLECTION

## EDGAR DEGAS

1834 - 1917

Homme nu, assis - *recto*  
Étude d'hommes - *verso*

stamped *Degas* and dated *Rome 1856*

(lower left) - *recto*

stamped with the atelier mark

(lower right) - *verso*

pencil on paper - *recto* & *verso*

28 by 20.4cm., 11 by 8in.

Drawn in Rome in 1856.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

£ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000

### PROVENANCE

Estate of the Artist (sale: Galerie Georges Petit, Paris, *Atelier Degas, 4ème Vente*, 2nd-4th July 1919, lot 97d)

Dr Jean Pozzi, Paris

John Nicholas Streep, New York

David Daniels, New York (acquired from the above in January 1971; sale: Christie's, New York, 11th May 1995, lot 309)

Purchased at the above sale by the present owner

### EXHIBITED

Dayton, Dayton Art Institute, *French Artists in Italy 1600 - 1900*, 1971, no. 51, illustrated in the catalogue

Remarkable for the extraordinary quality of the draughtsmanship, the present work was executed in Rome during the three years that the artist spent in Italy from 1856 to 1859. The different sources of the *recto* and *verso* demonstrate the two important ways in which Degas acquired the essentials of an artist's classical education. The *recto*, *Homme nu, assis*, is an *académie* (or nude study) testament to Degas' mastery of the discipline of drawing from life. Seeking to understand the muscular power of his male model and the underlying dynamics of the human body, Degas' attention to detail and precision of line is exquisite. The *verso*, *Étude d'hommes nus* is a record of the lessons Degas absorbed by copying the Old Master works he found all around him in the Vatican museums and local churches. The source has been identified as *The Climbers*, an engraving by Marcantonio Raimondi after





verso

Michelangelo's lost cartoon for the Battle of Cascina, a fresco which was never executed.

Degas left for Italy in July 1856 at the age of twenty-two, sailing first from Marseilles to Naples where he spent the summer months at his grandfather's home and painted a masterly portrait of his cousin Giovanna Bellelli. He reached Rome in October and promptly enrolled in evening life drawing sessions at the French Academy in the Villa Medici. Under the directorship of Jean-Auguste-Dominique Ingres, the French Academy had had a strict policy that meant that these classes were exclusively reserved to pensioners but after 1840 they were opened up to non-pensioners such as Degas who found it a convenient place to meet and study. It was here that Degas met another young French artist named Gustave Moreau. The

pair frequently attended the same life drawing sessions and several drawings survive which depict the same model, drawn at the same time from different angles. Such is the case with Degas' 1858 drawing *Homme assis, étude de nu*, whose companion work by Gustave Moreau (now in the permanent collection of the Musée Gustave Moreau, Paris) features the same model with his neatly trimmed moustache and wavy hair parted to one side. Indeed, a comparison with Moreau's drawings of this period often allows us to date Degas' life studies with far greater accuracy than the artist himself who more often than not annotated his work of this period with generic dates when viewing them again in later years. The subtle modelling of the muscular torso and the similarity between the two seated poses indicate that the present work, *Homme nu, assis*, may well have been drawn at

a similar time to the 1858 drawings, slightly later than the inscribed date of 1856.

The present work was once a part of the celebrated collection of David Daniels. Assembled with tremendous passion, taste and discernment over a period of forty years, Daniels' collection included a large number of drawings and pastels by Degas and a particularly strong group of early drawings of male models drawn at the French Academy in Rome. On the occasion of its dispersion in 1995, Theodore Reff described the unifying theme of a group that included the present work as testament to 'Degas' dedication to drawing, to line as the principal means of defining form and giving vitality and expression, with an energy and inflection that continually evolves' (Theodore Reff, *Degas in the Daniels Collection*, Paris, March, 1995, n.p.).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## CAMILLE PISSARRO

1830 - 1903

### Portrait de Félicie Vellay Estruc

signed *C. Pissarro* (upper right)  
pastel on paper  
49 by 31cm., 19¼ by 12¼in.  
Executed *circa* 1874.

#### PROVENANCE

Félicie Estruc, Paris (the sitter, acquired directly from the artist)  
Emile Lebœuf, Paris  
Hector Brame, Paris  
Private Collection, Connecticut (until 1992)  
Sale: Sotheby's, London, 21st June 2005, lot 117  
Purchased at the above sale by the present owner

#### EXHIBITED

Jerusalem, The Israel Museum, *Camille Pissarro: Impressionist Innovator* & New York, The Jewish Museum, *Retrospective of Camille Pissarro*, 1994-95, no. 125, illustrated in colour in the catalogue  
Ferrara, Ferrara Arte-Palazzo dei Diamanti, *Camille Pissarro*, 1998, no. 22, illustrated in the catalogue  
Vienna, Albertina, *Impressionism. Pastels Watercolors Drawings*, 2012, no. 105, illustrated in colour in the catalogue

#### LITERATURE

Ludovico Rodo Pissarro & Lionello Venturi, *Camille Pissarro, son art - son œuvre*, Paris, 1939, vol. I, no. 1521 & vol. II, no. 1521, illustrated pl. 293  
Joachim Pissarro, *Camille Pissarro*, London, 1993, no. 337, illustrated in colour p. 281

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000

Depicting Camille Pissarro's sister-in-law, Félicie Vellay Estruc, the present work belongs to a small series of pastel drawings executed *circa* 1874 during the artist's stay at Ludovic Piette's home in Montfoucault, a rural village between Normandy and Brittany. Pissarro had met Piette at the Académie Suisse and the two became life-long friends. The secluded location in Montfoucault provided calm and serenity and in August of 1871 Piette wrote to Pissarro urging him to visit. Pissarro's stay in the village with his family provided him with the opportunity to tackle different subject matter and venture into new artistic practices; the artist summarises: 'I've done quite a lot of work here, I've been tackling figures and animals. I have several projects for genre paintings...' (the artist quoted in Ludovic Rodo Pissarro & Lionello Venturi, *Camille Pissarro, son art - son œuvre*, Paris, 1939, vol. I, p. 147). The luscious and vibrant blue of the present work and the enchanting texture of the pastel is testament to Pissarro's mastery of the medium in this delightful portrait.







PROPERTY FROM A BRITISH PRIVATE COLLECTION

## PAUL CÉSAR HELLEU

French, 1859 - 1927

### Madame Helleu à Fladbury chez John Singer Sargent

signed *Helleu* (lower left)  
oil on canvas  
54 by 73cm., 21¼ by 28¾in.  
Painted in 1889.

#### PROVENANCE

John Singer Sargent (possibly a gift from the artist)  
(Possibly) Sale: Christie's, London, *Pictures of the late John Singer Sargent*, 24<sup>th</sup> July 1925, lot 290 (titled *A Female Model Reading*)  
Paul César Helleu (the artist, possibly purchased at the above sale)  
Paulette Howard-Johnston (the artist's daughter, by descent from the above)  
Richard Green Fine Art, London (by 1991)  
Acquired by the present owner in 2010

#### EXHIBITED

Paris, Galerie Charpentier, *Paul Helleu*, 1931, no. 32  
Dieppe, Musée de Dieppe, *Paul Helleu*, 1962, no. 6  
London, Richard Green Fine Art, *Paul César Helleu 1859-1927, An Exhibition of Oils, Pastels and Drypoints*, May 1991, no. 52, illustrated in the catalogue  
Osaka, Tokyo, Kitakyushu, *Women of Fashion, French and American Images of Leisure, 1880-1920*, 1994, no. 17, illustrated in the catalogue  
London, Barbican Art Gallery, *Impressionism in Britain*, 1995, no. 97, illustrated in the catalogue

#### LITERATURE

Frédérique De Watrigant, *Paul-César Helleu*, Paris, 2014, n.n., illustrated pp. 98-99

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000





PROPERTY FROM A PRIVATE COLLECTION, U.S.A.

## JAN TOOROP

1858 - 1928

### Portret van Miss J. Pontifex Hall (Portrait of Miss J. Pontifex Hall)

signed *J. Toorop* twice, dated 1895 and inscribed (lower left), signed *J. Toorop* and inscribed *Tête d'une anglaise Lady H* (lower right)  
pencil on paper laid down on card  
42.5 by 32.5cm., 16<sup>3</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>2</sub>in.  
Drawn in 1895.

#### PROVENANCE

Sale: Christie's, Amsterdam, 11th December 1991, lot 259  
Purchased at the above sale by the present owner

#### EXHIBITED

The Hague, Gemeentemuseum & Munich, Villa Stuck, *Jan Toorop: Gesang der Zeiten*, 2016-17, no. 195, illustrated in the catalogue

± £ 60,000-80,000

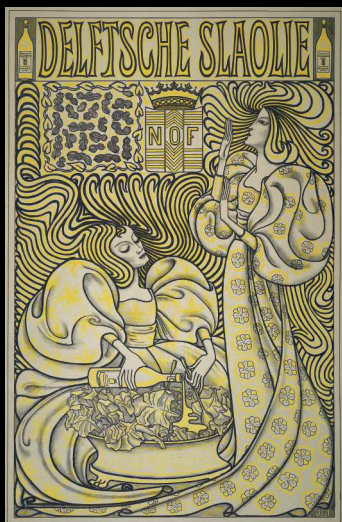
€ 68,500-91,500 US\$ 81,500-109,000

Jan Toorop was a Dutch-Indonesian painter. Born on the island of Java, he left Indonesia for the Netherlands aged 11, where he later enrolled at the Rijksakademie (the State Academy of Fine Arts) in Amsterdam. In 1886, he married a young British woman named Annie Hall, and proceeded to live between Brussels, the Netherlands and England. The sitter is likely the artist's wife (whose full name was Annie Josephine Hall). She would have been 35 at the age of execution; at this time their daughter Annie Pontifex Toorop would have been 4 years old.

It was during the 1890s that the artist developed his distinctive Symbolist style, depicting his subjects in willowy guises and working in fine and intricate lines, often floral and curvilinear, inspired by Javanese motifs. In 1894, the year before the date of the present work, Toorop was commissioned by the Dutch Oil Company to design a poster for their salad oil. Toorop's image

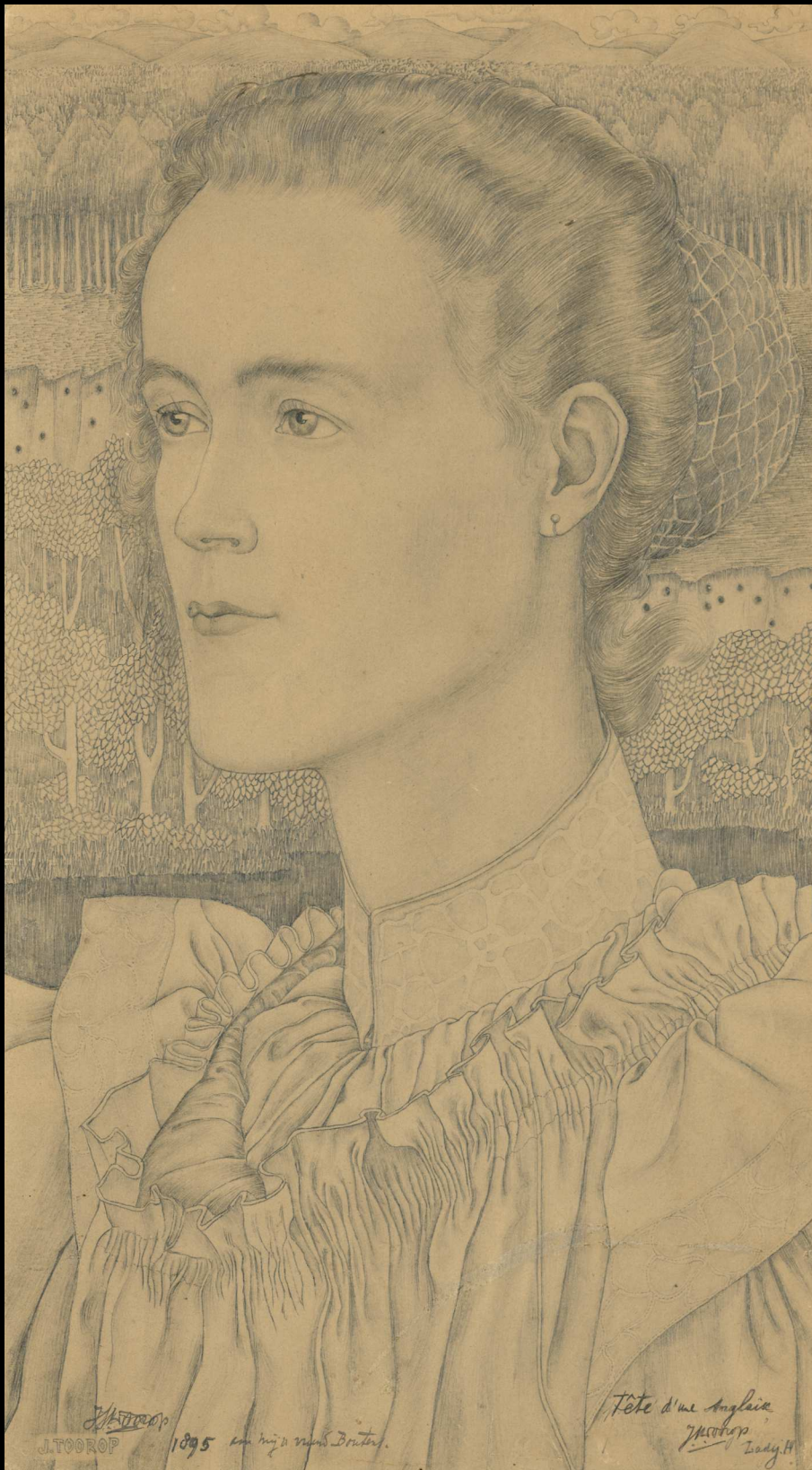
was an instant success: the stylised swathes of dress and hair were bold and innovative and the image soon became synonymous with the Dutch Art Nouveau movement. Indeed, so iconic was the design that it earned the Dutch Art Nouveau its moniker 'Slaolie' ('Salad-Oil Style').

The present work is executed in the precise and intricate manner for which Toorop is celebrated. The sitter's beautiful profile is set against a backdrop of elaborate flora, punctuated by rhythmic striations of tree trunks. Toorop's works were to have a profound influence on Viennese artist Gustav Klimt and the present work exemplifies the expressive use of line which was to prove so inspirational for Klimt. In 2006-2007, the Gemeentemuseum held an exhibition entitled *Toorop in Vienna: Inspiring Klimt*. A decade later, they held another exhibition entitled *Toorop: Melodies of the Time* in which the present work was exhibited.



Jan Toorop, *Poster for Delft Salad Oil*, 1894, Rijksmuseum, Amsterdam.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Pommes

signed *Renoir* (lower left)  
oil on canvas  
24 by 34.2cm., 9½ by 13½in.  
Painted in 1898.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Ambroise Vollard, Paris  
Sale: Palais Galliera, Paris, 1st April 1963, lot 82  
O'Hana Gallery, London (acquired by 1963)  
Private Collection (sale: Christie's, New York, 3rd November 1982, lot 30)  
Private Collection, Cleveland (purchased at the above sale; sale: Sotheby's, New York, 18th May 1990, lot 332)  
Private Collection (purchased at the above sale; sale: Christie's, New York, 13th November 2015, lot 1285)  
Purchased at the above sale by the present owner

#### EXHIBITED

New York, Charles E. Slatkin Galleries, *Renoir, Degas, A Loan Exhibition of Drawings, Pastels and Sculptures*, 1958, n.n., illustrated in the catalogue  
London, O'Hana Gallery, *Summer Exhibition of Paintings and Sculpture of the 19th and 20th Centuries*, 1963, no. 40, illustrated in the catalogue

#### LITERATURE

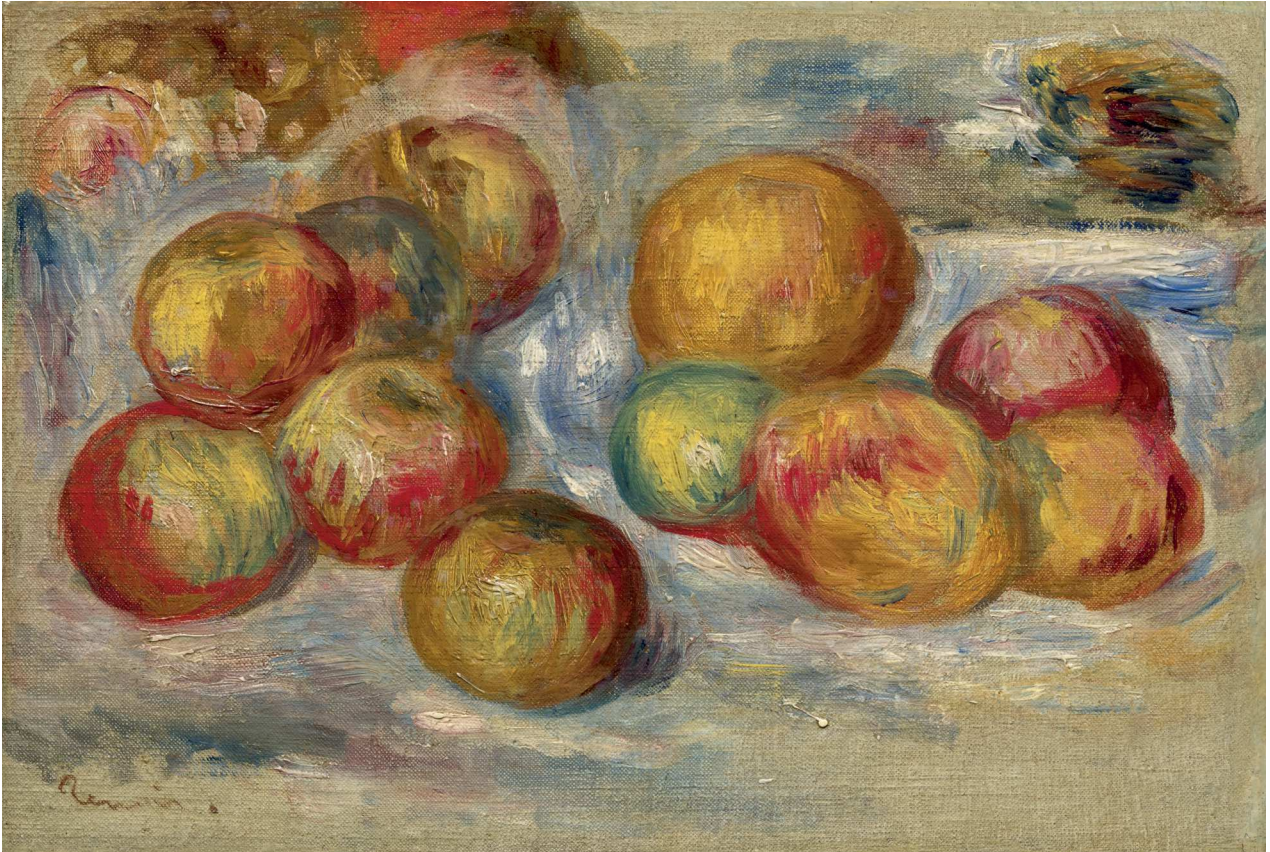
Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, n.n., illustrated p. 100  
Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, San Francisco, 1989, no. 1260, illustrated p. 268  
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels dessins et aquarelles*, Paris, 2010, vol. III, no. 1713, illustrated p. 34

‡ £ 200,000-300,000  
€ 228,000-342,000 US\$ 272,000-407,000

Painted in 1898, *Pommes* beautifully exemplifies Pierre-Auguste Renoir's proclivity for painting the more traditional subject matter of the still life, a tendency that began to occupy an increasing importance in the artist's output from the early 1880s and which was to flourish as Renoir was freed from the dependency of client commissions and dealer's expectations. The artist painted and sold many small still-life paintings during the later years of his life and the present work, with its charmingly informal composition, can be seen to epitomise this type of still life. The soft brushing of the background blends into areas of blank canvas contrasting the vibrantly painted bodies of the fruit whilst allowing the canvas to play its own part visually in the painting's construction.

The still life genre allowed for a certain degree of improvisation that the portraiture most often associated with the artist restricted him from. In *Pommes* one can see how the subject matter allowed for experimentation with light and colour. The present work is demonstrative of the appreciation that Renoir held for the still life; he once told Albert André that it was in these small works with their informal compositions that 'he put the whole of himself, that he took every risk' (Albert André, *Renoir*, Paris, 1928, p. 49). Short, yet slightly feathery, brushstrokes enhance the tactile nature of the pieces of fruit whilst retaining dynamism that further brings them to life. Within the present work, Renoir interweaves the traditional subject matter of the still life with the softness of the Impressionist palette to superb effect.





## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Les Bords de la Méditerranée

signed *Renoir* (lower left)  
oil on canvas  
25 by 46cm., 9<sup>7</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>2</sub>in.  
Painted *circa* 1887-91.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist in 1916)  
Ricardo Costa, Spain (acquired from the above in 1920; sale: Christie's, London, 26th March 1985, lot 17)  
Hammer Galleries, New York  
Private Collection (acquired from the above *circa* 1989)  
Acquired by the present owner *circa* 1990

#### EXHIBITED

New York, Hammer Galleries, *Renoir: Paintings from 1870-1914*, 1984, illustrated in the catalogue

#### LITERATURE

Elda Fezzi, *L'Opera completa di Renoir nel periodo impressionista, 1869-1883*, Milan, 1972, no. 330, illustrated p. 103 (dated 1878)  
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, no. 875, illustrated p. 114

‡ £ 150,000-200,000  
€ 171,000-228,000 US\$ 204,000-272,000

“You come to Nature with your theories,  
and she knocks them all flat.”

#### PIERRE-AUGUSTE RENOIR

quoted in Huntington Cairns & John Walker, *Masterpieces of Painting from the National Gallery of Art*, London, 1944, p. 168 (translated from the French)





PROPERTY OF AN IMPORTANT INTERNATIONAL COLLECTOR

## ALFRED SISLEY

(1839 - 1899)

### Vieille chaumière aux Sablons

signed *Sisley* and dated 85 (lower left)

oil on canvas

54 by 73cm.; 21¼ by 28¾in.

Painted in 1885.

This work will be included in the new edition of the *Catalogue Raisonné of Alfred Sisley* by François Daulte now being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.

#### PROVENANCE

Galerie Durand-Ruel, Paris & New York

Theodore Haviland, Boston (probably acquired from the above)

Private Collection, Switzerland (by descent from the above;

sale: Sotheby's, New York, 9th May 2001, lot 331)

Private Collection, Connecticut (purchased at the above sale;

sale: Sotheby's, New York, 3rd May 2012, lot 135)

Purchased at the above sale by the present owner

#### LITERATURE

*Alfred Sisley* (exhibition catalogue), Royal Academy of Arts, London; Musée d'Orsay, Paris & The Walters Art Gallery, Baltimore, 1992-93, no. 45, illustrated p. 58 (titled *View of a Farm House*)

£ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000















*Vieille chaumière aux Sablons* was painted in 1885, one of the most prolific years of Alfred Sisley's career. It depicts the landscape surrounding Veneux-les-Sablons, a village situated at the junction of the Seine and Loing rivers in the Île-de-France region, where Sisley lived from 1883 to 1889. In the present work, rural cottages surrounded by lush and verdant fields are overlooked by a vast sky, exemplifying the artist's fascination with the scant intersections of natural and human life that peppered the region. In *Vieille chaumière aux Sablons*, the commonalities between the palette of the natural and man-made structures attest to the joy and reverence felt by the artist towards the potentiality of colour. The purple-grey hues of a flint cottage meet their likeness in the delicate strokes depicting the branches of a wood shed in the garden, while the white clouds share their dusky light with the illuminated façades of the two cottages.

Sisley was intent on capturing the different effects of the seasons, weather and time of day on the rural landscape, and remained preoccupied with describing the varying effects of light throughout these moments. The present work exemplifies a kind of spontaneity in the application of paint, a technical freedom which can be seen in Sisley's work over the course of the 1880s. The artist builds his compositions by repeatedly layering pigment applied in quick brushstrokes in different directions, creating a richly textured surface saturated with composite colours. In the foreground of the present work, the shadowy green garden flecked with lilac offers the hint of wildflowers through the artist's gestural insistence on verticality, while the sky moves horizontally, in undulating, rolling strokes of white, cerulean and pale violet.

For Sisley, the skies were as complex as the wild and heterogeneous terrain of the Île-de-France.

'The sky is not simply a background; its planes give depth (for the sky has planes, as well as solid ground), and the shapes of clouds give movement to a picture. What is more beautiful indeed than the summer sky, with its wispy clouds idly floating across the blue? What movement and grace! Don't you agree? They are like waves on the sea: one is uplifted and carried away' (quoted in *Sisley* (exhibition catalogue), Wildenstein & Co., New York, 1966, n.p.).

Writing in the catalogue of the Sisley retrospective exhibition held in 1992, Sylvie Patin observed: 'he realised the full potential of using a specific type of brushstroke and quality of paint to identify the mood of a landscape, be it thin, flat strokes of dry, almost chalky paint to convey a becalmed, crisp winter day, or bolder, more fully laden strokes of pigment set down with more oil to capture the shimmering heat of a mid-summer day. [...] his range of tonalities came to be centred more consistently on an axis of green and lilac, such as is also found in the contemporary work of Guillaumin, Toulouse-Lautrec and the Belgian Neo-Impressionists' (Sylvie Patin, in *Alfred Sisley* (exhibition catalogue), op. cit., 1992-93, p. 183).

The importance of the Moret countryside cannot be overestimated in Sisley's work of this period. The transformative quality of light in the region was a constant source of inspiration for the artist, allowing him to experiment ceaselessly from both a technical and chromatic point of view. It is an essentially Impressionist place with the gentle light of the Île de France, the soft colours and the constantly changing skies of northern France. There are green woods and pastures, curving tree-lined banks of rivers, canals and narrow streams, wide stretches of the river where the Loing joins the Seine at Saint-Mammès, old stone houses, churches and bridges' (Vivienne Couldrey, *Alfred Sisley, The English Impressionist*, Exeter, 1992, p. 68).





S. J. V. 25



## HENRI LE SIDANER

1862 - 1939

### Canal avec maison blanche, Harfleur

signed *Le Sidaner* (lower left)  
oil on canvas  
60 by 73cm., 23<sup>5</sup>/<sub>8</sub> by 28<sup>3</sup>/<sub>4</sub>in.  
Painted in 1915.

#### PROVENANCE

Sale: Hôtel des Ventes, Versailles, [date unknown], lot 45  
Walter Klinkhoff Gallery, Montreal  
Acquired from the above by the present owner in the 1970s

#### LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, l'œuvre peint et gravé*,  
Paris, 1989, no. 341, illustrated p. 142

± £ 150,000-200,000  
€ 171,000-228,000 US\$ 204,000-272,000

Glowing with a luminous crepuscular light, *Canal avec maison blanche, Harfleur* is a superb example of Henri le Sidaner's ability to distil the effects of light and atmosphere on canvas. Depicting the centre of Harfleur - a town in Normandy - at twilight, the present work was painted in 1915, when Le Sidaner was at the peak of his creative powers. A symphony of quiet colours and gentle tonalities, the eye is inexorably drawn towards the glowing lights above the bridge, which imbues the scene with a sense of welcoming warmth whilst serving as a masterful focal point for the composition.

The depiction of northern European cities at twilight was a significant subject within the work of early twentieth century artists who were closely connected to the Symbolist movement, such as Fernand Khnopff and Lucien Lévy-Dhurmer as well as Le Sidaner. Their interest in the theme was encouraged by the publication of Georges Rodenbach's celebrated novel *Bruges-la-Morte* in 1892: considered the ultimate Symbolist novel, the book focusses on the concept of the city as a relic of the past, illustrated through a nostalgic and somewhat melancholy language. However Le Sidaner's iteration of the idea within the present work is gentler and far more benign, suggesting an atmosphere of meditative and tranquil calm.

The lack of figures is a continual theme in the work of Le Sidaner, who preferred to suggest presence through absence. There is a timeless, almost other-worldly, quality to the artist's quiet cityscapes, a quality that the critic Camille Mauclair noted: 'It is l'heure de Le Sidaner, the time when he is most profoundly himself [...] The colours become spiritual as they resist the falling darkness to which they will ultimately succumb. The ordinary is transformed into magic by the miracle of the moment and of the silence. Le Sidaner is able to depict the sweetness of life transfigured by love and made visible through physical objects' (Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 252).









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## EGON SCHIELE

1890 - 1918

### Ohne Titel (Untitled)

signed *Schiele* and dated 08 (lower right)

pencil on paper

43 by 26cm., 16<sup>7</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in.

Executed in 1908.

The authenticity of this work has been confirmed by Jane Kallir and it has been assigned the provisional number D. 243A for inclusion in the digital update of her Catalogue raisonné *Egon Schiele: The Complete Works* (anticipated October 2018).

#### PROVENANCE

Private Collection, Austria

Thence by descent to the present owner

£ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500

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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MAX LIEBERMANN

1847 - 1935

### Garten (Garden)

signed *M Liebermann* (lower left)

pastel on paper

23 by 29.2cm., 9<sup>1</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Galerie Weber, Berlin

Private Collection, Berlin (probably acquired from  
the above)

Thence by descent to the present owners

‡ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## RIK WOUTERS

1882 - 1916

Femme en forêt, chapeau bleu à la main,  
bras levé

oil on canvas

100 by 90cm., 39<sup>3</sup>/<sub>8</sub> by 35<sup>1</sup>/<sub>2</sub>in.

Painted in 1914.

### PROVENANCE

Sale: Galerie Georges Giroux, Brussels, 12th November 1937,  
lot 164

Georges Vanderhaeghen, Sint Amandsberg

De Smet, Aalst

Private Collection, Brussels

Galerie Patrick Derom, Brussels

Acquired from the above by the present owner in 1994

### EXHIBITED

Brussels, Galerie Georges Giroux, *Rik Wouters*, 1922, no. 66  
(titled *Femme en forêt*)

Brussels, Palais des Beaux-Arts, *Rik Wouters*, 1935, no. 86  
(titled *Femme en robe rayée*)

Brussels, Palais des Beaux-Arts, *Les Compagnons de l'Art*,  
1938, no. 176 (titled *Femme en forêt*)

Mechelen, Cultureel Centrum, *Rik Wouters*, 1966, no. 95  
(titled *De Dame in het wood*)

Mechelen, Cultureel Centrum, *Rik Wouters*, 1982, no. 26  
(titled *Dame in het wood*)

Beauvoorde, Kerk Vinkem-Beauvoorde, *Vrouw in der Kunst*,  
1988, no. 101 (titled *Nel in het bos*)

Ostend, Provinciaal Museum voor Moderne Kunst, *Rik Wouters*,  
1994, no. 52 (titled *Vrouw in het wood*)

Venlo, Museum Van Bommel Van Dam, *Rik Wouters*, 1994,  
no. 52 (titled *Vrouw in het wood*)

### LITERATURE

Olivier Bertrand & Stefaan Hautekeete, *Rik Wouters, Jalons  
d'une vie*, Anvers, 1994, n.n., illustrated p. 117

Olivier Bertrand, *Rik Wouters, Les peintures de schilderijen  
Catalogue Raisonné*, Anvers, 1995, no. 176, illustrated in colour  
p. 207

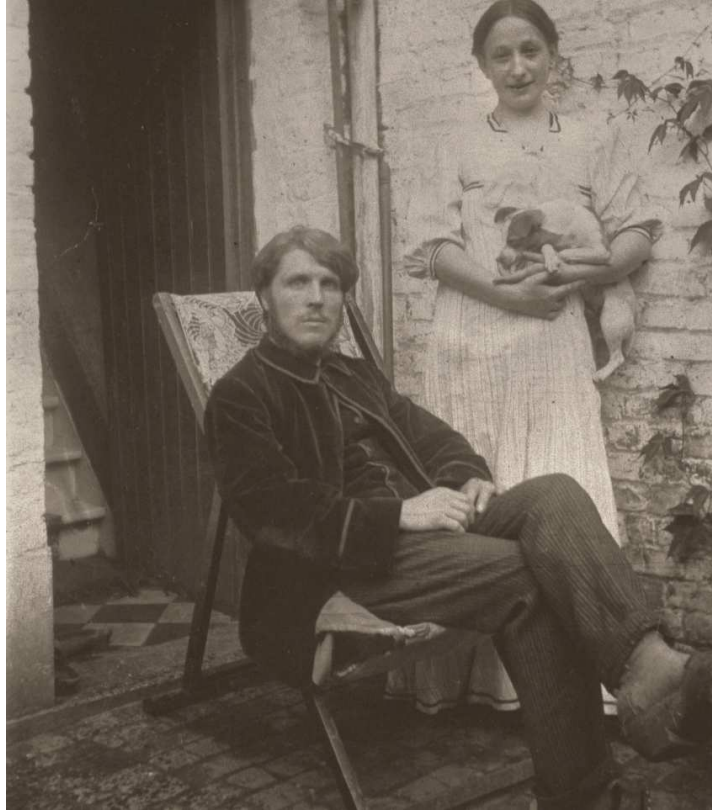
£ 280,000-350,000

€ 319,000-399,000 US\$ 380,000-475,000









The artist and his wife in their garden in Baswoorde, 1907 © Vincent Everarts Photography

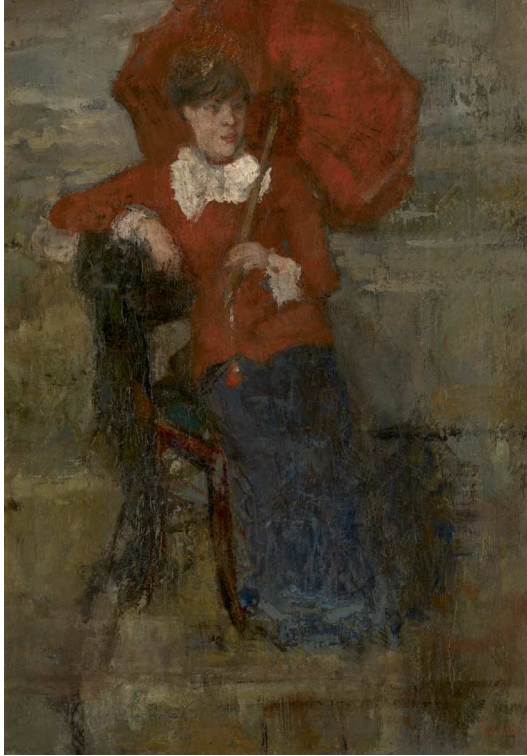
Executed in 1914, *Femme en forêt, chapeau bleu à la main, bras levé* is a striking example of Wouters' daring and unique artistic *œuvre*. The subject is a female figure standing in an unbuttoned summer suit within a wooded landscape: bathed in light. Executed using bold strokes of the brush, the present work exemplifies the expressive spontaneity which characterises the most successful of Wouters' compositions. The treatment of light and space in the present work reflect the inspiration Wouters found in two leading artistic lights of the late 19<sup>th</sup> century: Paul Cézanne and James Ensor.

Ensor's influence on the artist can be seen in the refinement with which he handles light. In his canvases of 1910 onwards, Wouters succeeded in evoking light and light filled environments without using a pale paint layer, as he had done in previous years. These works, including *Femme en forêt, chapeau bleu à la main, bras levé* strongly hark back to Ensor's work of the 1880s. Like Ensor, Wouters realised that light reveals the identity of the component parts of the composition but in doing so also erodes their contours which lends an almost abstract quality to these later canvases. Wouters is

not evoking a move to abstract portraiture like his Parisian Cubist contemporaries, but is rather underpinning the way light disturbs the solidity of form and can distort the viewer's understanding of reality. In *Femme en forêt, chapeau bleu à la main, bras levé* the sitter floats within a suggested wooded landscape built up with only a few suggestive strokes of reddish brown and green.

Although Ensor's early work was a huge source of inspiration for Wouters, it was Cézanne's study into the modulation of colour and his work on the constructions within each composition that had the largest impact on Wouters' work. Wouters had been introduced to the work of Cézanne by his friend Simon Lévy. In a letter of 1911 Wouters demonstrates his frustration at only having seen the black and white plates of Cézanne's work, conscious that they could fill in the gaps for his own artistic journey: 'I will do everything I possibly can to get to Paris this winter and see Cézanne. It is stupid that I have not seen his work yet'. (Letter from Rik Wouters to Simon Lévy, 27th November 1911, Brussels, Archives et Musée de la Littérature, no. 2138/12, published in *op. cit.*, p. 45). Following





James Ensor, *La Dame au parasol rouge*, 1880, oil on canvas, The Royal Museum of Fine Arts, Antwerp. © Lukas - Art in Flanders VZW, photo Hugo Maertens © DACS 2018



Paul Cézanne, *Madame Cézanne (Hortense Fiquet, 1850-1922) in the Conservatory*, 1891, oil on canvas, The Metropolitan Museum, New York.

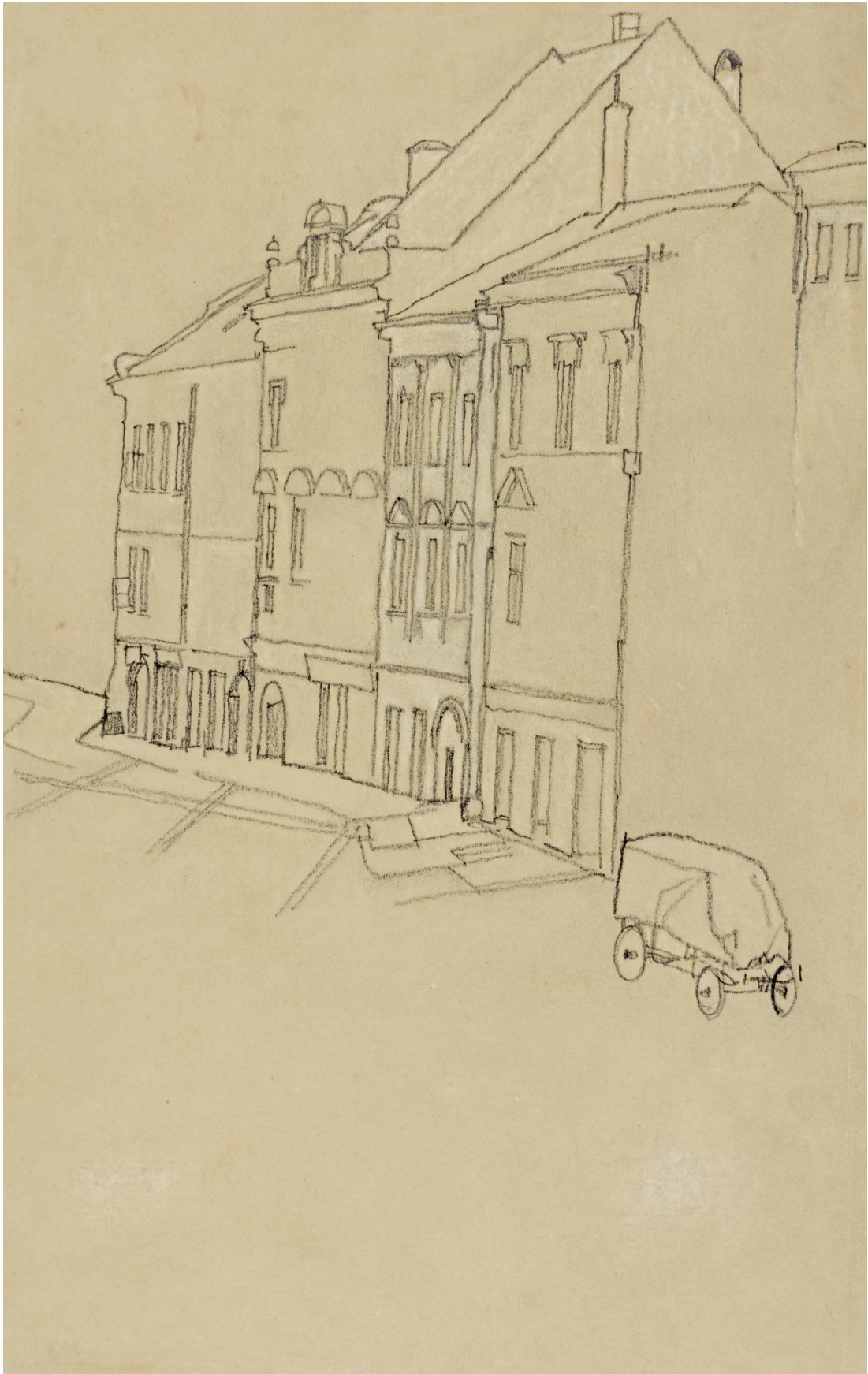
a particularly successful show at the Galerie Georges Giroux in 1912. Wouters was able to make the short journey to Paris and immerse himself in the *avant garde* art of the city. His continuing struggle to pair the fleeting nature of light with permanent form led him immediately to the work of Gauguin, Van Gogh and most significantly Cézanne.

Cézanne's use of planes and volumes within each composition intrigued Wouters. By departing from the physical proximity of his model Cézanne was able to reduce the representation of his sitter to a tense surface two-dimensionality. In *Madame Cézanne*, 1891, the artist has distorted reality to such an extent that colour and form take over completely, and the figure's expression is synthesised into its most pure and true form. In *Femme en forêt, chapeau bleu à la main, bras levé*, Wouters has appropriated Cézanne's technique forming the background from an accumulation of volumetric forms in the tradition of the master of Aix's watercolour technique. However, Wouters retains the life and joy of his muse in fusing the canvas with an atmosphere that conjures a sense of dishevelled and romantic celebration.

Throughout the course of his short career Wouters would paint fifty still lifes, sixteen self-portraits and thirty-three landscapes. However, well over half of his total artistic output depicts his wife and muse Héléne 'Nel' Duerinckx. Having met at the Brussels Academy at the turn of the century, Rik and Nel quickly became inseparable, marrying in 1905 and remaining together until Wouters' premature death in 1916. Keen to develop his personal artistic idiom, Wouters would turn to still life and sculpting to advance his quest for the perfect synthesis between colour and form. However, one can see that his experiments in classical still lifes and landscapes were stepping stones that ultimately led him back to painting his muse with the newly learnt techniques that he had developed.

Wouters' work has been celebrated within the country of his birth for well over a century but it is only in more recent years that the international art world has come to understand his unique artistic perspective. The most recent retrospective exhibition at the Royal Museum of Fine Art, Brussels in 2017 has cast new light on this remarkable career and *Femme en forêt, chapeau bleu à la main, bras levé* stands as testament to his extraordinary talent and unique *œuvre*.





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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## EGON SCHIELE

1890 - 1918

### Häuser in Krumau (Houses in Krumau)

stamped with the *Nachlass* mark on the verso  
black crayon and chalk on paper  
45.4 by 28.2cm., 17<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in.  
Executed in 1918.

The authenticity of this work has been confirmed  
by Jane Kallir and it has been assigned the  
provisional number D. 2502 for inclusion in  
the digital update of her Catalogue raisonné  
*Egon Schiele: The Complete Works* (anticipated  
October 2018).

#### PROVENANCE

Private Collection, Portugal  
Private Collection, Vienna  
Sale: Dorotheum, Vienna, 27th May 2008, lot 7  
Purchased at the above sale by the present owner

£ 25,000-35,000  
€ 28,500-39,900 US\$ 33,900-47,500

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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MAX LIEBERMANN

1847 - 1935

### Garten (Garden)

signed *M Liebermann* (lower left)  
pastel on paper  
23 by 29.2cm., 9<sup>1</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Galerie Weber, Berlin  
Private Collection, Berlin (probably acquired from  
the above)  
Thence by descent to the present owners

± £ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700

PROPERTY FROM A PRIVATE COLLECTION, VIENNA

## EGON SCHIELE

1890 - 1918

### Liegende (Reclining Woman)

signed *Egon Schiele* and dated 1913 (lower right); stamped with the *Nachlass* mark on the *verso*

pencil on paper

47.4 by 28cm., 18<sup>5</sup>/<sub>8</sub> by 11in.

Drawn in 1913.

The authenticity of this work has been confirmed by Jane Kallir and it has been assigned the provisional number D. 1307A for inclusion in the digital update of her Catalogue raisonné *Egon Schiele: The Complete Works* (anticipated October 2018).

#### PROVENANCE

Galerie Wolfrum, Vienna

Acquired from the above by the present owner in the 1960s

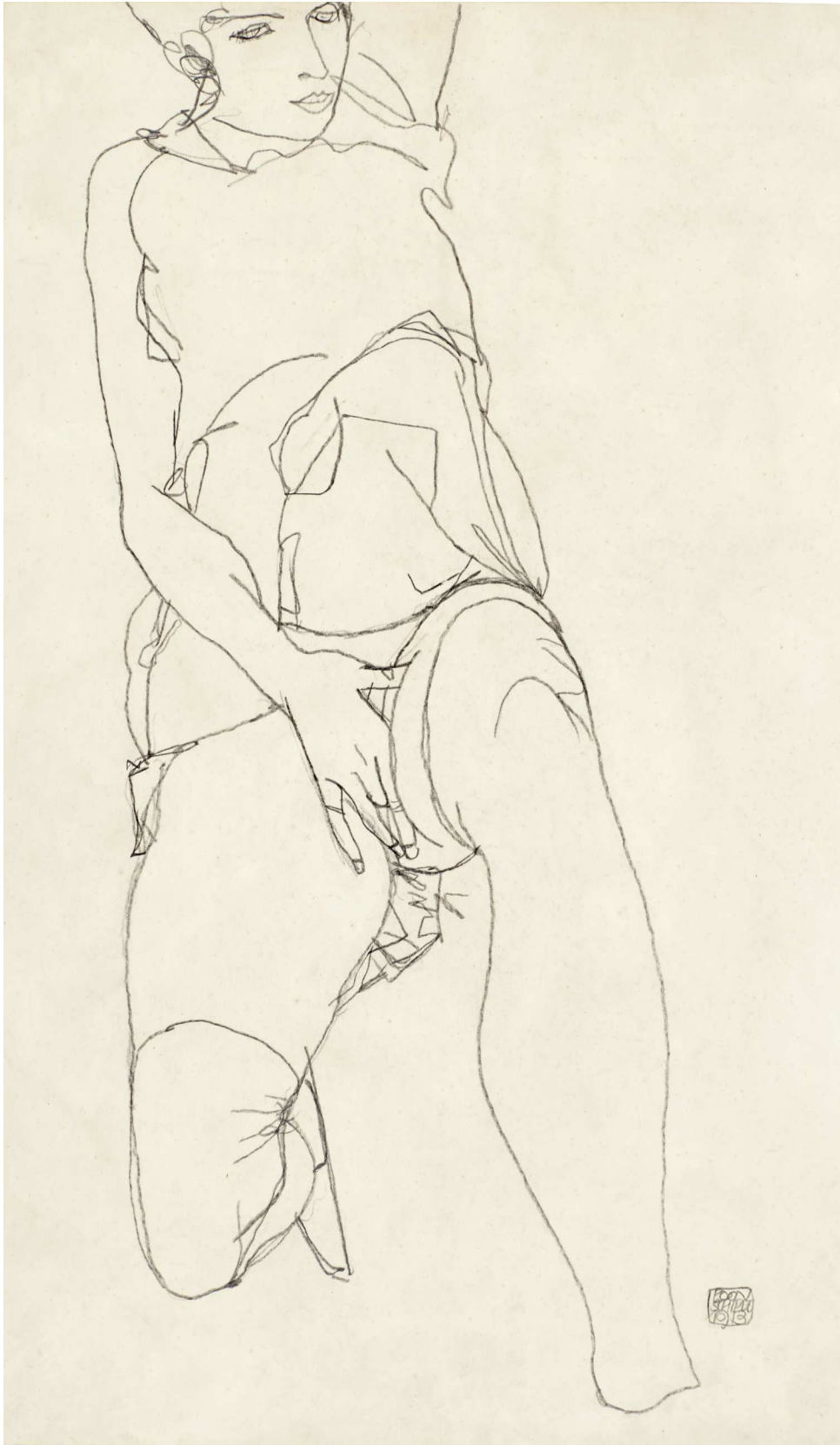
£ 200,000-300,000

€ 228,000-342,000 US\$ 272,000-407,000

Egon Schiele's early watercolours and drawings of nude or scantily clad women are some of the most technically sophisticated and provocative images in the history of Western Art. While these raw and often vulnerable depictions of young women caused a great deal of scandal during Schiele's lifetime, the artist's more prescient contemporaries, including his mentor Gustav Klimt, recognised the unmatched sophistication and perspicacity in his rendering of the human form. With her undergarments drawn up to display her stockings and her hand resting between her thighs, the young model in *Liegende* radiates a palpable erotic appeal.

This hauntingly sensual pose is intensified by the model's averted gaze, her downcast eyes reveal her to be absorbed in the moment, oblivious to the artist or any observer, placing the viewer in the role of a voyeur. The economy of Schiele's line sharpens these effects; his contours are assured, varied and unerringly interwoven throughout. Even in his most explicit of auto-erotic representations, Schiele eclipses the shock-value of his subject with his brilliance as a draughtsman, capturing the intricacy and proportional balance of the recumbent and foreshortened figure here with incomparable virtuosity.





PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## ALFRED KUBIN

1877 - 1959

### Die Lüge (The Lie)

signed *A Kubin* (lower right)  
pen and ink on kataster paper  
39.5 by 32cm., 15½ by 12¾in.  
Executed circa 1937.

#### PROVENANCE

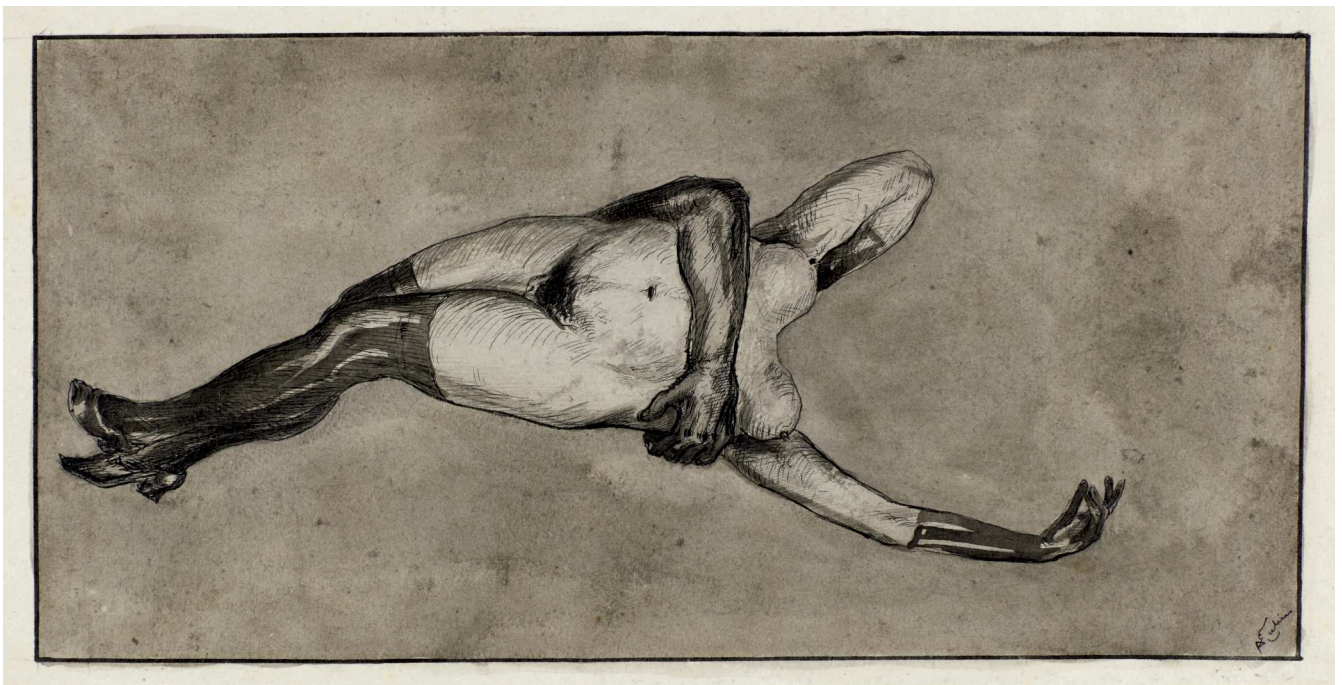
Sale: Dorotheum, Vienna, 25th November 2008,  
lot 44  
Purchased at the above sale by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900







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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

**ALFRED KUBIN**

1877 - 1959

**Männlicher Arm mit weiblichem Akt  
(Male Arm with Female Nude)**

signed *A Kubin* (lower right)

pen and brush and ink on paper

15.6 by 31.6cm., 6 $\frac{1}{8}$  by 12 $\frac{3}{4}$ in.

Executed *circa* 1898.

**PROVENANCE**

Kunsthandel Wienerroither & Kohlbacher, Vienna  
Acquired from the above by the present owner  
in 2005

**LITERATURE**

Wolfgang Gerke, *Der falsch abdiskontierte Tote. Mit ausgewählten Abbildungen von Alfred Kubin*, Passau, 1981, n.n., illustrated p. 68

⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**JAMES ENSOR**

1860 - 1949

**Les Pochards (De Dronkaards)**

signed *Ensor* (lower right)  
oil on canvas  
79.5 by 100cm., 31¼ by 39¾in.  
Painted in 1910.

**PROVENANCE**

J.F. van Missiel, Liège (sale: Galerie Royale, Brussels, 30th March 1918, no. 5)  
Yvan Lamberty, Brussels (sale: Galerie Giroux, Brussels, 11th February 1929, lot 5)  
Sale: Galerie Giroux, Brussels, 7th December 1931, lot 51  
Sale: Galerie Giroux, Brussels, 6th May 1933, lot 76  
Marcel Cuvelier, Brussels (acquired before 1946)  
Sale: Galerie Giroux, Brussels, 13th December 1956, lot 20  
André Cuvelier, Brussels (acquired by 1972)  
Willem Kleinberg, Antwerp  
Sale: Campo, Antwerp, 29th April 1981, lot 642  
Sale: Sotheby's, London, 29th June 1983, lot 20  
Hayakawa Gallery (purchased at the above sale)  
Sale: Hotel New Otani, Osaka, 11th December 1987, lot 25  
Sale: Campo, Antwerp, 9th February 1993, lot 170  
Galerie Jan Krugier, Geneva  
Galerie Willy D'Huysser, Brussels  
Sale: Christie's, London, 26th June 2002, lot 129  
Purchased at the above sale by the present owner

**EXHIBITED**

Brussels, Palais des Beaux-Arts, *Rétrospective James Ensor*, 1929, no. 259  
Amsterdam, Kunsthandel Huinck & Scherjon, *Werken door James Ensor*, 1930, no. 14  
Brussels, Galerie Georges Giroux, *Hommage à James Ensor*, 1945, no. 43  
London, National Gallery, *C.E.M.A. Exhibition*, 1946, no. 43 (titled *The Topers*)  
Basel, Kunsthalle & Münster, Landesmuseum, *James Ensor*, 1963, no. 82  
Stuttgart, Württembergischer Kunstverein, *Ensor ein Maler aus dem späten 19. Jahrhundert*, 1972, no. 53  
Brussels, Galerie des Beaux-Arts, *James Ensor*, 1989, no. 5  
Madrid, Banco Bilbao Vizcaya, *James Ensor*, 1996, no. 42, illustrated in the catalogue  
Machelen (Zulte), Roger Raveel-Museum, *Ensor & Raveel*, 2008-09, n.n., illustrated in the catalogue

**LITERATURE**

Grégoire Le Roy, *James Ensor*, Brussels & Paris, 1922, n.n., p. 192  
Paul Colin, *James Ensor*, Leipzig, 1931, n.n., illustrated p. 15  
Francine Claire Legrand & Gisele Ollinger-Zinque, *Ensor Necunoscutul*, Bucharest, 1975, no. 58  
Xavier Tricot, *Ensoriana*, Ostend, 1985, no. 15b  
Xavier Tricot, *James Ensor, Life and Work: The Complete Paintings*, Brussels, 2009, no. 444, illustrated p. 341

⊕ £ 700,000-1,000,000  
€ 800,000-1,140,000 US\$ 950,000-1,360,000

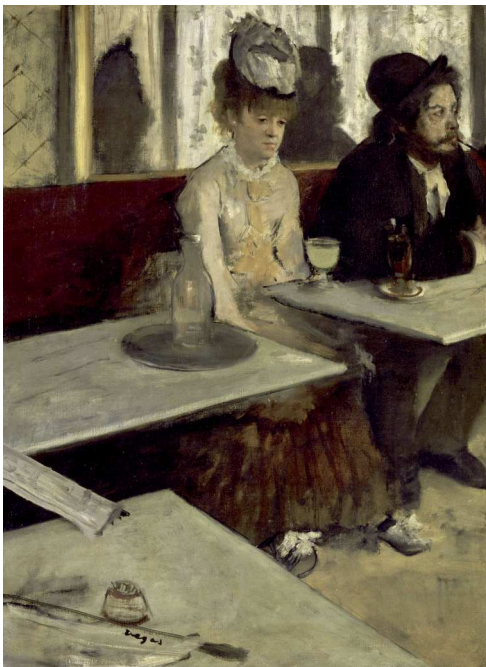
“The extreme attention he brought to reality, paradoxically stimulated his imagination and pushed him to finding the extraordinary within the ordinary.”

SABINE TAEVERNIER

quoted in *Ensor* (exhibition catalogue), Musée d'Orsay, Paris, 2009-10, p. 223







Edgar Degas, *Dans un café ou L'Absinthe*, 1876-76, oil on canvas, Musée d'Orsay, Paris.



James Ensor, *Les Poissardes Mélancoliques*, 1892, oil on canvas. Sold at Sotheby's New York, 5th November 2015, for \$6,790,000. © DACS 2018

'The extreme attention he brought to reality, paradoxically stimulated his imagination and pushed him to finding the extraordinary within the ordinary' (Sabine Taevernier, quoted in *Ensor* (exhibition catalogue), Musée d'Orsay, Paris, 2009-10, p. 223). Sabine Taevernier's words encapsulate the remarkable power of James Ensor's *Les Pochards* (*De Dronkaards*), in which a fairly quotidian scene of inebriation is imbued with an astonishing pathos which elevates it to an unexpected level of profundity and significance. Painted in 1910, the present work depicts the same subject as an 1883 painting of the same title, and Ensor's decision to re-visit this theme is indicative of the importance he attached to the composition. The first version was one of the final works Ensor painted in his 'realist' manner before embarking on the more fantastical and surrealist paintings which were to dominate the remainder of his *œuvre*; as such, it served as the culmination of his exploration of this particular painterly style, one that had dominated his earliest works. Impressive in both scope and scale, the present work features a slightly warmer palette than the 1883 version and an assuredness of handling which only

serves to re-inforce the strength and impact already present within its premier iteration.

*Les Pochards* (*De Dronkaards*) depicts two somewhat world-weary Flemish men in the throes of advanced inebriation; the man on the right part sunk into a drunken stupor, whilst his companion gazes blankly out into the middle distance, seemingly likely to follow suit and take refuge from daily cares in temporary oblivion. The subject is somewhat unusual amongst Ensor's corpus in the gritty social realism of the theme: heavy drinking as a concomitant of poverty was a pressing concern of the day in Belgium, just as it was in Paris and other major European cities. The striking simplicity of the almost bare background serves to re-inforce the emotional impact of the scene, as John David Farmer notes of the 1883 version: '*The Drunkards*... creates a shocking impact, baffling in its power because the scene is nearly static. Van Gogh's early works share this characteristic, but *The Drunkards* is far more sophisticated and competent excursion into psychology and social commentary. In its sensitivity to the degradation of the





James Ensor, *Les Pochards*, 1883, oil on canvas, Dexia Collection, Belgium. © DACS 2018



Vincent van Gogh, *De Drinkers*, 1890, oil on canvas, The Art Institute of Chicago, The Joseph Winterbotham Collection.

subjects, the painting is actually closer to the work of Degas... (John David Farmer quoted in *Ensor* (exhibition catalogue), The Art Institute of Chicago, Chicago & The Solomon R. Guggenheim Museum, New York, 1976, p. 21). Indeed, the present work brings to mind Degas' celebrated *L'Absinthe*, painted in 1875-76 and now residing in the collection of the Musée d'Orsay in Paris. Both works share a brutal yet profoundly moving honesty, catching the figures off-guard as they wallow within their cares. Ensor suggests no element of censure towards his two subjects; rather, *Les Pochards* (*De Dronkaards*) serves as an indirect criticism of a society that perpetuated the problem and the difficult living conditions that drove farmworkers and poorly paid inhabitants of the towns to seek solace in alcohol.

The only decoration adorning the wall behind the figures is a large poster advertising the sale of an estate due to bankruptcy, a theme which held personal significance for Ensor. Referring to the 1883 version, Susan M. Canning makes reference to the difficult events surrounding his father's own bankruptcy which was also related to alcoholism: 'Made only a

few years after the Ensor family's bankruptcy... *The Drunkards* contains a private reference - the bankruptcy notices in the background - that subtly melds Ensor's own experience of class and alcoholism into a perspective quite different from the moralistic views of his contemporaries' (Susan M. Canning quoted in *James Ensor* (exhibition catalogue), The Museum of Modern Art, New York, 2009, p. 31).

Born in Ostend to an English father and a Belgian mother, Ensor's precocious artistic talent was recognised at an early age by his father, who supported and encouraged his son's creative ambitions. The young artist took painting lessons from the age of thirteen, enrolling at the Academy of Fine Arts in Brussels in 1877. Following his studies he returned to his parents' home, where he was to maintain a studio until 1917. Remarkably he rarely ventured out of Belgium for the rest of his life, aside from brief trips to France and a single short visit to England, finding plentiful artistic stimulation in his home town of Ostend. Ultimately, in its combination of searing social commentary and great emotional depth, *Les Pochards* (*De Dronkaards*) is undoubtedly one of Ensor's masterpieces.



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## MAX LIEBERMANN

1847 - 1935

### Garten am Wannsee (Garden in Wannsee)

signed *Max Liebermann* and indistinctly dated  
(lower right)

charcoal on paper

23.5 by 34cm., 9¼ by 13¼in.

The authenticity of this work has been confirmed  
by Dr Margreet Nouwen.

#### PROVENANCE

Private Collection, Berlin (acquired *circa* 1890)

Private Collection, Brazil (by descent from the  
above)

Thence by descent to the present owner

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500





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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, BERLIN

## PAULA MODERSOHN- BECKER

1876 - 1907

### Birkenweg (Path with Birch Trees)

signed with the initials *P. M-B* (lower left)  
oil on board laid down on panel  
41 by 55.5cm., 16 $\frac{1}{8}$  by 21 $\frac{7}{8}$ in.  
Painted *circa* 1899.

#### PROVENANCE

Sale: Kunstkabinett R.N. Ketterer, Stuttgart,  
3rd May 1961, lot 311  
Axel Springer, Berlin (purchased at the above  
sale)  
Acquired from the above by the present owner  
in 1999

#### EXHIBITED

Hamburg, Kunsthalle, *Paula Modersohn-Becker*,  
1952, no. 10  
Bremen, Kunsthalle, *Paula Modersohn-Becker:*  
*die Landschaften*, 1982-83, no. 9, illustrated in the  
catalogue

#### LITERATURE

Günter Busch, Milena Schicketanz & Wolfgang  
Werner, *Paula Modersohn-Becker 1876-1907*,  
*Werkverzeichnis der Gemälde*, Munich, 1998,  
vol. II, no. 42, illustrated p. 47

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





149

## ARMAND GUILLAUMIN

1841 - 1927

### Le Moulin Bouchardon, Creuse

signed *Guillaumin* (lower right)  
oil on canvas  
54.8 by 65.5cm., 21<sup>5</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>4</sub>in.  
Painted circa 1905.

This work will be included in the second volume of the *Guillaumin Catalogue raisonné* being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

#### PROVENANCE

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

£ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500





150

PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## HENRY MORET

1856 - 1913

### Basse mer, le soir

signed *Henry Moret* and dated 97 (lower left)  
oil on canvas  
54.5 by 65.3cm, 21½ by 25¾in.  
Painted in 1897.

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

#### PROVENANCE

(Probably) Durand-Ruel, Paris  
Alexandre Farra, France (acquired from the above  
in the 1940s)

Thence by descent to the present owner

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500

PROPERTY OF AN IMPORTANT EUROPEAN PRIVATE COLLECTOR

**HENRI MATISSE**

1869 - 1954

**Le Pont**

signed *H. Matisse* (lower right)  
oil on canvas  
46.6 by 55.2cm., 18<sup>3</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>4</sub>in.  
Painted *circa* 1901.

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

**PROVENANCE**

Private Collection, Europe (acquired in the 1940s)  
Thence by descent to the present owner

‡ ⊕ £ 250,000-350,000  
€ 285,000-399,000 US\$ 339,000-475,000

Painted *circa* 1901, a year that marks a turning point in Henri Matisse's career, the present work announces the daring palette and bold brushwork that would characterise the height of his Fauve years. A precursor to the revolutionary direction that Matisse's art would take over the next decade, *Le Pont* is part of a series of works that earned the Frenchman a reputation as a master of colour, as John Elderfield describes: 'after an extended stay in Corsica and Toulouse in 1898-1899, [Matisse] produced an important group of paintings in high key, arbitrary colours with un-naturalistically broken or atomised forms [...] constructed purely from the relationship between colours, whose descriptive function is only summarily indicated. These "proto-fauve" paintings suddenly reveal the nature of Matisse's genius as a colourist: his using colour not to imitate light, but to create it' (John Elderfield, *Henri Matisse, A Retrospective*, New York, 1992, p. 81).

*Le Pont* was painted from the window of a studio in Paris that Matisse rented from 1895 to 1907, and again in 1913. It depicts a spectacular view over the Seine, with the impressive Pont Saint-Michel dominating the foreground. The footpath is bathed in sunshine, almost aglow with golds and yellows, whilst the shadows cast onto the water by the three round arches below are indicated with deft strokes of dark blue and red. Named after the nearby chapel of Saint-Michel, the bridge links the Place Saint-Michel on the left bank to the Île-de-la-Cité and the cathedral of Notre-Dame. Originally constructed in 1378, the medieval bridge was subsequently rebuilt several times, most recently in 1857. Matisse painted a series of works from his studio window featuring the same view of which the present work is undoubtedly the most vibrant. Other versions from this series reside in the permanent collections of The Phillips Collection in Washington, the Musée National d'Art Moderne, Centre Georges Pompidou in Paris and the Museum of Fine Arts, Boston.

“These *proto-fauve* paintings suddenly reveal the nature of Matisse's genius as a colourist: his using colour not to imitate light, but to create it.”

JOHN ELDERFIELD

*Henri Matisse, A Retrospective*, New York, 1992, p. 81







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PROPERTY FROM A PRIVATE COLLECTION, U.S.A.

## HENRI MATISSE

1869 - 1954

### Nu

pencil on paper  
25.5 by 33.5cm., 10 by 13<sup>3</sup>/<sub>4</sub>in.  
Drawn in 1930.

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

### PROVENANCE

Pierre Matisse, New York (the artist's son, by  
descent)

Private Collection (by descent from the above;  
sale: Christie's, New York, 10th March 2010, lot  
54)

Purchased at the above sale by the present owner

‡ ⊕ £ 12,000-15,000  
€ 13,700-17,100 US\$ 16,300-20,400



PROPERTY FROM A PRIVATE COLLECTION

**HENRI MATISSE**

1869 - 1954

**Portrait de Greta Prozor**signed *Henri - Matisse* and dedicated à *Halvorsen cordialement* (lower left)

pencil on paper

55.3 by 37cm., 21¾ by 14½in.

Drawn in Paris in 1916.

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

**PROVENANCE**

Walther Halvorsen, Paris &amp; Norway (a gift from the artist)

F. Mundler, Lausanne

Private Collection, Europe (acquired from the above in 2003; sale: Sotheby's, London, 24th June 2014, lot 108)

Purchased at the above sale by the present owner

The daughter of the Lithuanian Ambassador to Rome, Greta Prozor came from a distinguished family of noble Polish-Lithuanian descent. She was the first actress to play the title role of *Hedda* in Ibsen's original production of *Hedda Gabbler* at the Théâtre de l'Œuvre in 1911, and regularly frequented the circles of the artists who ensconced themselves at the Bateau-Lavoir artists' residence in Paris. Among these was Henri Matisse, whose most well-known portrait of Greta is currently held in the permanent collection of the Centre Pompidou, Paris (fig. 1).

The first owner of this work was celebrated Norwegian painter, critic and dealer Walther Halvorsen, husband of Greta Prozor, who became a student of Matisse until 1910 and introduced Impressionist, Cubist and Modern art to Scandinavia.

⊕ £ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500



Fig. 1. Henri Matisse, *Portrait de Greta Prozor*, 1916, oil on canvas, Centre Pompidou, Paris. © Succession H. Matisse/ DACS 2018. Photo Dist. RMN-Grand Palais / Georges Meguerditchian

# PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

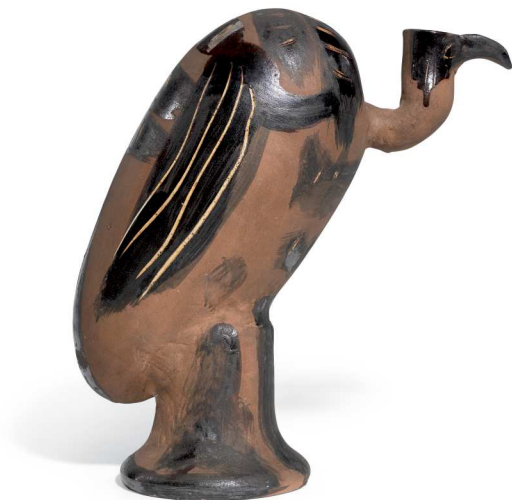
LOTS 154-155

Animals were incorporated into Pablo Picasso's first-known drawings as a young student in Spain and they were to remain a subject he returned to continually throughout his 70-year career. As an adult, Picasso housed a menagerie of pets in his home, including a goat named Esmerelda, an owl whom he permitted to fly freely around his studio and a boxer dog named Yan. He was also known to be particularly fond of a friend's dachshund named Lump, whom he encouraged to eat off a plate he had made himself and decorated with his self-portrait.

Lots 154 and 155 are products of Picasso's lifelong affection for animals; he celebrated them in every artistic medium he turned his hand to, but it was sculpture and ceramics which enabled him to give three-dimensionality to his creatures

and imbue them with a dynamism hitherto unattained. He took up ceramics in earnest at Madoura in the late 1940s on discovering that fired clay offered him yet further scope for his artistic experimentation. He would paint, incise and glaze his pottery, particularly enjoying the element of unpredictability involved in the firing stage, which could generate colours and effects totally unforeseen at conception.

Picasso kept hold of the present works for the duration of his life and upon his death they passed to his granddaughter Marina Picasso. *Oiseau* and *Le Condor (Vase Zoomorphe)* offer an intimate glimpse into the artist's private world, and conjure the essence of a life characterised by spirited warmth, wit and innovation.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## PABLO PICASSO

1881 - 1973

### Oiseau

stamped *Madoura plein feu* on the underside

painted and incised ceramic

length: 26cm., 10¼in.

Executed *circa* 1954, this work is unique.

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

### PROVENANCE

Estate of the Artist

Marina Picasso (the artist's granddaughter, by descent from the above; sale: Sotheby's, London, 5th February 2016, lot 650)

Purchased at the above sale by the present owner

⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## PABLO PICASSO

1881 - 1973

### Le Condor (Vase Zoomorphe)

painted, incised and partially glazed terracotta  
height: 42cm., 16½in.

Executed *circa* 1948-1950, this work is unique.

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

#### PROVENANCE

Estate of the Artist

Marina Picasso (the artist's granddaughter, by descent from the above)

Jan Krugier, Switzerland (acquired from the above; sale: Sotheby's, London, 6th February 2014, lot 183)

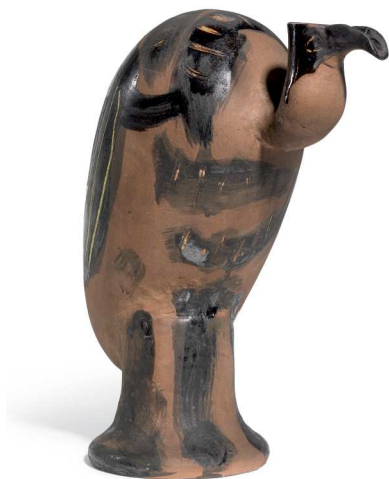
Purchased at the above sale by the present owner

#### LITERATURE

*Cahiers d'Art*, Paris, 1948, illustrated p. 147 (titled *Vase en forme d'oiseau* and with erroneous dimensions)

‡ ± £ 180,000-250,000

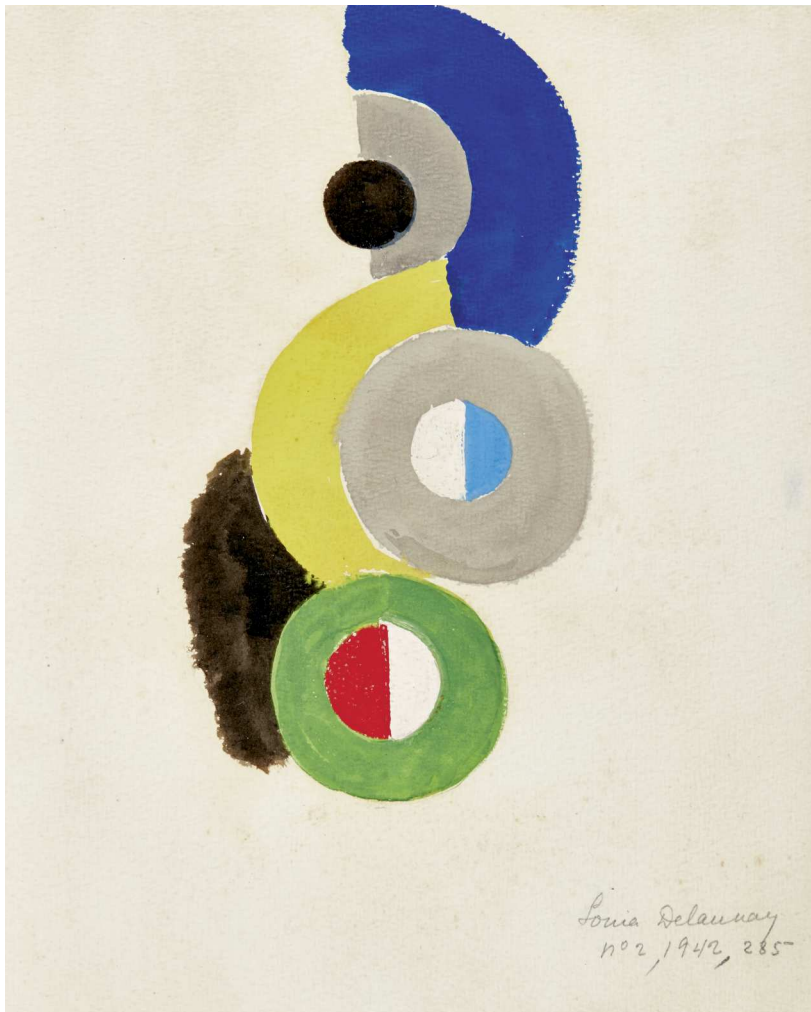
€ 205,000-285,000 US\$ 244,000-339,000



alternate view of the present work







156

## SONIA DELAUNAY-TERK

1885 - 1979

### Sans titre

signed *Sonia Delaunay*, dated 1942, numbered 2 and inscribed 285 (lower right); signed with the initials *SD*, dated 1942 and numbered on the verso

gouache on paper  
27 by 22cm., 10 $\frac{5}{8}$  by 8 $\frac{5}{16}$ in.  
Executed in 1942.

### PROVENANCE

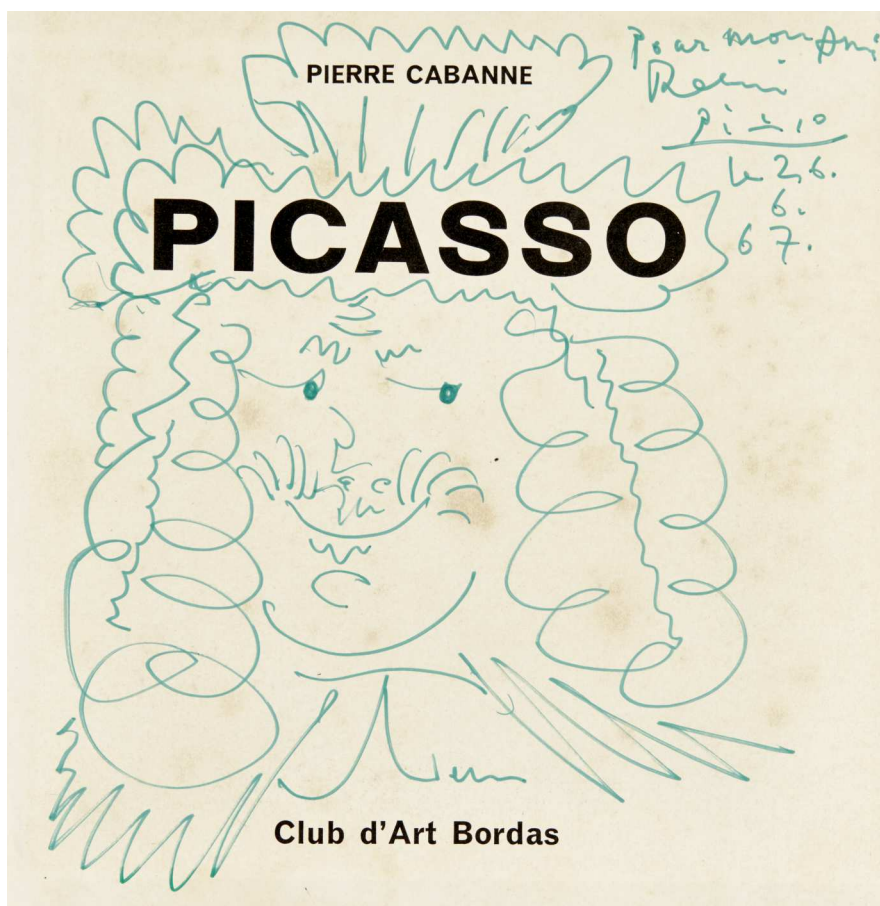
Sale: Christie's, London, 20th October 1989, lot 549

Sale: Schneider Auktionen, Zurich, 5th July 1990, lot 114

Purchased at the above sale by the present owner

† ⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400





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PROPERTY FROM A PRIVATE COLLECTION

**PABLO PICASSO**

1881 - 1973

**Le Roi**

signed *Picasso*, dated *le 26.6.67* and inscribed *Pour mon ami Remi* (upper right)

felt-tip on paper

20 by 19.5cm. 7 $\frac{7}{8}$  by 7 $\frac{5}{8}$ in.

Executed on 26th June 1967 on the frontispiece of Pierre Cabanne, *Picasso*, Paris, 1975.

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

**PROVENANCE**

Rémy Verger (a gift from the artist)

Sale: Artcurial, 5th April 2017, lot 4

Purchased at the above sale by the present owner

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200

PROPERTY OF AN IMPORTANT INTERNATIONAL COLLECTOR

**PABLO PICASSO**

1881 - 1973

**Paysage de Juan-les-Pins**signed *Picasso* (lower left)

oil on canvas

13.5 by 57cm., 5<sup>3</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>2</sub>in.

Painted in 1925.

**PROVENANCE**

Galería Théo, Madrid

David Thompson, Pittsburgh (acquired by 1960)

Moderne Galerie, Marie-Suzanne Feigl, Basel

Sale: Christie's, London, 8th February 2012, 463

Purchased at the above sale by the present owner

**EXHIBITED**Zurich, Kunsthhaus, *Thompson Pittsburgh: Aus einer amerikanischen Privatsammlung*, 1960, no. 172**LITERATURE**Christian Zervos (ed.), *Pablo Picasso, œuvres de 1926 à 1932*, Paris, 1955, vol. VII, no. 422, illustrated p. 184

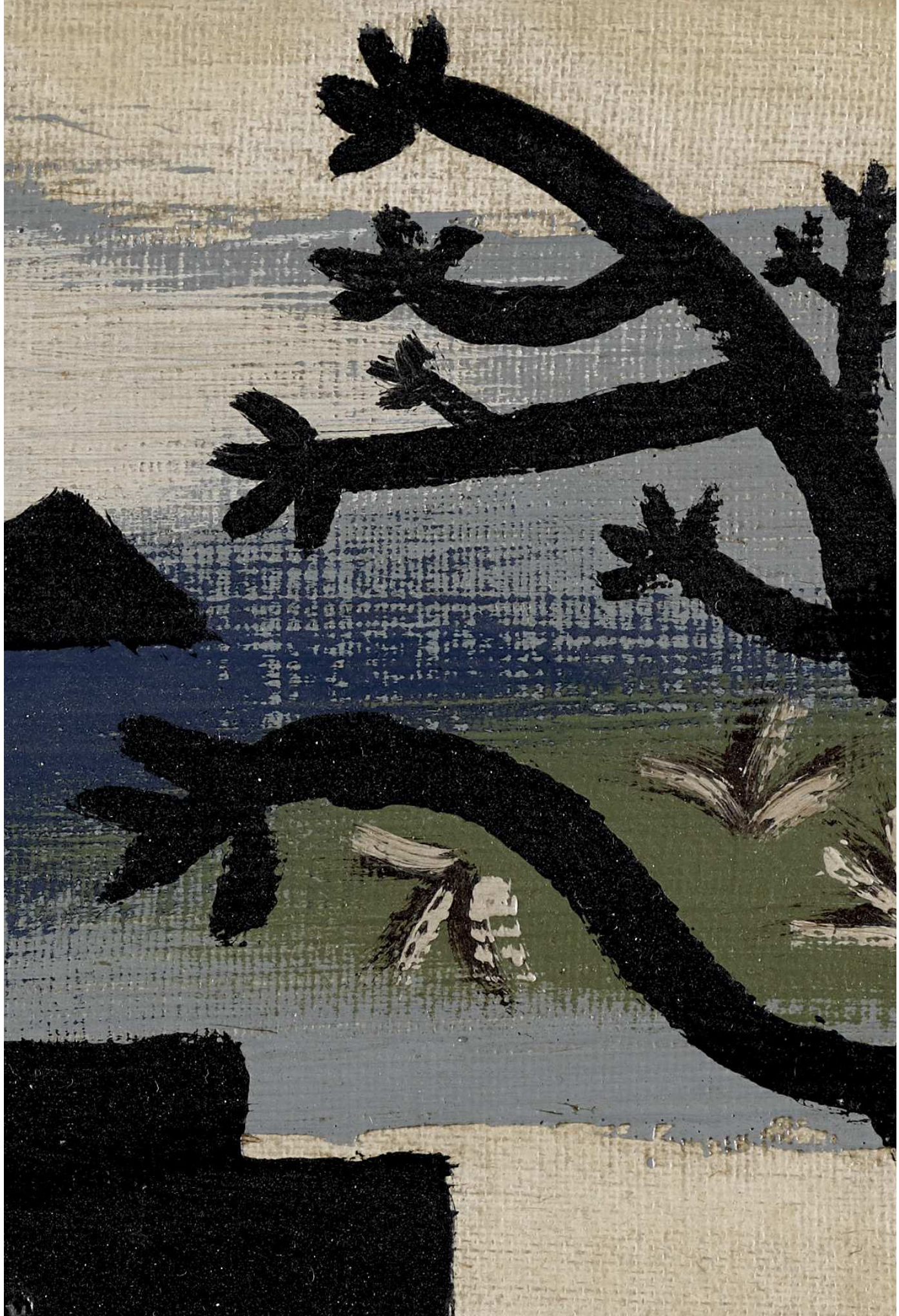
⊕ £ 250,000-350,000

€ 285,000-399,000 US\$ 339,000-475,000

In 1920, Pablo Picasso first visited the seaside resort of Juan-les-Pins, a town in Antibes, during a trip with his first wife Olga and was immediately captivated by the beauty of the area. Returning again in the summer of 1924 he created a series of works throughout his stay depicting the landscape of his villa and capturing the radiant light of the south of France. A Greek and later Roman settlement, Antibes provided the ideal combination to inspire Picasso: stunning landscape alongside a history of classical art and a mild climate. The South of France had been an important historical and cultural meeting-point since the early 19th century and had become a thriving artistic centre by the time Picasso discovered it. Highlighting the close connection between Picasso and Antibes, the Château Grimaldi was bought by the municipality in 1926 with the aim of housing a museum for the town, and since 1946 it has been the home of the Picasso Museum.

Forming part of the 1925 series, *Paysage de Juan-les-Pins* represents a synthesis between the Cubist idiom which had dominated Picasso's previous output in recent years with the more classical direction his paintings had begun to take from the early 1920s, based on the artist's direct observations of nature and architecture. The villa he had taken, complete with a tower reminiscent of medieval castles, became the subject of various studies in which the artist was observing from the viewpoint of his garage, which he had turned into a studio. The thick black outlines of the composition serve as a striking visual focus, whilst the villa is nestled between two adjacent trees, juxtaposed against vibrant primary colours of blue, red and brown. Three horizontal swathes of paint are applied to the background creating an extra layer of depth to the composition and marking a bold contrast to the predominant black. Ultimately, *Paysage de Juan-les-Pins* vividly captures the movement and energy of Picasso's landscapes from this series.













PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## KEES VAN DONGEN

1877 - 1968

### Vue de Cannes, Le Suquet

signed *van Dongen* (lower left)  
oil on canvas  
50.5 by 65cm., 19 $\frac{7}{8}$  by 25 $\frac{5}{8}$ in.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Van Dongen Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

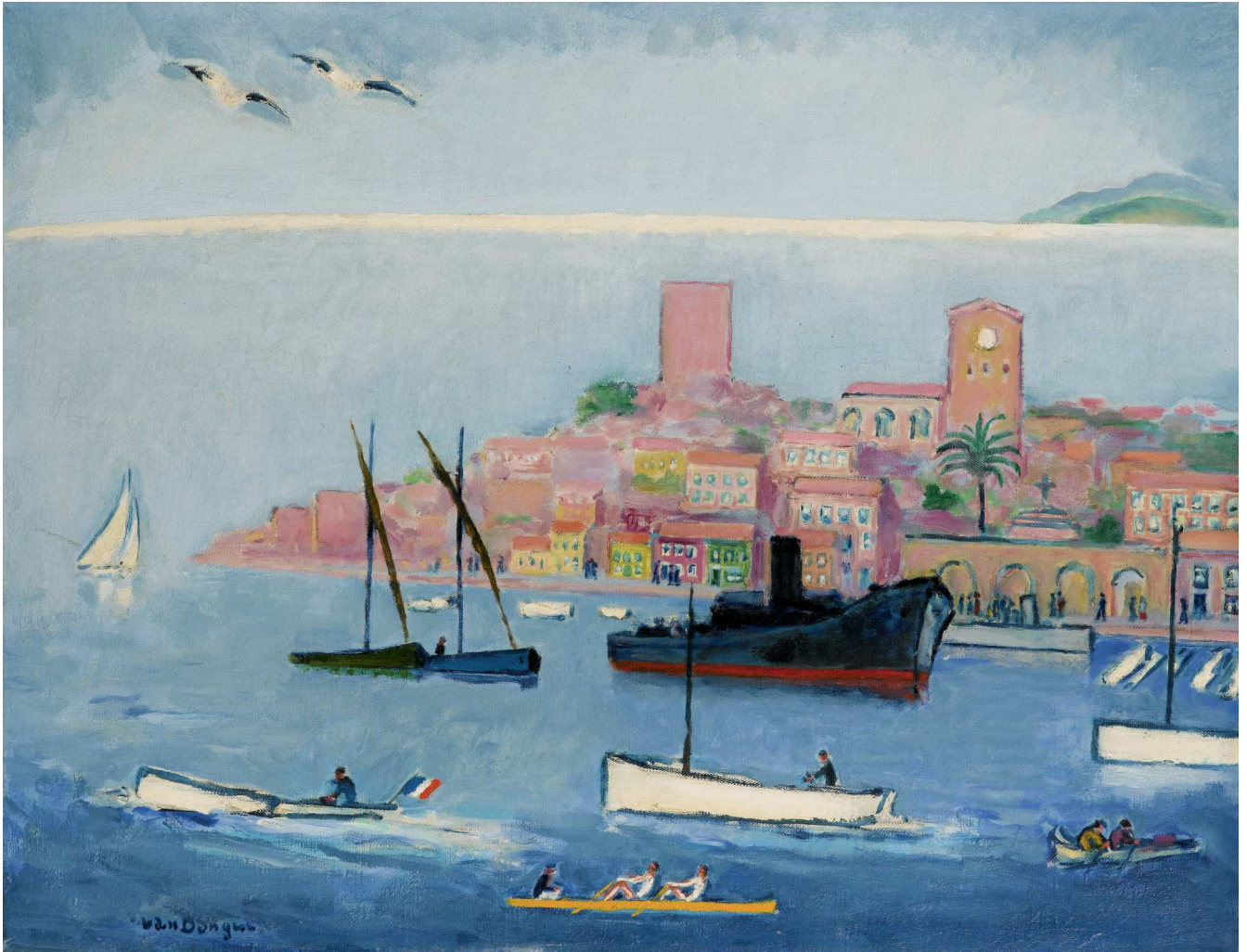
Sale: Ader-Picard-Tajan, Paris, 19th March 1983  
Private Collection (sale: Ader-Tajan, Paris, 2nd July 1991, lot 347)  
Purchased at the above sale by the present owner

⊕ £ 350,000-550,000  
€ 399,000-630,000 US\$ 475,000-750,000

Imbued with the vibrancy of Mediterranean sunshine, *Vue de Cannes, Le Suquet* depicts the picturesque old quarter of Cannes, celebrated for its winding cobbled streets and charming architecture. Van Dongen illustrates the scene from a particularly striking birds-eye perspective, allowing the sweeping expanse of the wider bay in the background to be glimpsed in the distance. A bustling array of boats and small pleasure craft fill the sea in the foreground, whilst the eye is drawn to the crowded promenade along the water's edge. Van Dongen references his earlier Fauve works with his use of strong, bright colours which suggest a sensation of heat and shimmering light, conveying an overall effect of immense *joie-di-vivre*.

By the early 1920s Van Dongen had achieved widespread critical acclaim, and was able to enjoy a correspondingly lavish way of life, travelling around France for race meets and visiting the south of the country for the climate and social opportunities. His newfound wealth enabled him to buy an elaborate villa in the city of Cannes, a location that afforded him greater accessibility to his clients and high society, and in the 1920s van Dongen rendered a series of highly accomplished scenes of the Cannes shoreline. William Steadman, Denys Sutton and Cornelius Theodorus Marie Van Dongen have noted that: 'Throughout his life, Van Dongen maintained his youthful spontaneity that was to be a lifelong charm of his personality' (William Steadman and Denys Sutton and Cornelius Theodorus Marie Van Dongen (exhibition catalogue), Tucson, University of Arizona Museum of Art, 1971, p. 10). The present work appears to express these characteristics within painterly form, capturing a glorious moment of carefree enjoyment within the glamorous surroundings of the French Riviera.







159

## CHARLES CAMOIN

1879 - 1965

### Nature morte aux fleurs

signed *Ch. Camoin* (lower right)

oil on canvas

46 by 55.5cm., 18<sup>1</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Private Collection, Amsterdam

Thence by descent to the present owner

⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700





160

## CHARLES CAMOIN

1879 - 1965

### Port de Cassis

signed *Ch Camoin* (lower left)

oil on canvas

60.2 by 81cm., 23<sup>3</sup>/<sub>4</sub> by 31<sup>7</sup>/<sub>8</sub>in.

Painted in 1949.

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

#### PROVENANCE

Madame Luce Hilsum, Paris (acquired by 1950)  
Private Collection, France

#### LITERATURE

Danièle Giraudy, *Camoin sa vie son œuvre*,  
Lausanne, 1972, no. 728, listed p. 216

⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000

## RAOUL DUFY

1877 - 1953

### La Baie des Anges à Nice

signed *Raoul Dufy* (lower centre)  
oil on canvas  
60.7 by 73.3cm., 23<sup>7</sup>/<sub>8</sub> by 28<sup>7</sup>/<sub>8</sub>in.  
Painted in Nice in 1926.

#### PROVENANCE

Lefevre Gallery, London  
Carroll Carstairs, New York  
Mrs Harry B. Spalding, Buffalo (acquired from the above in 1939)  
Private Collection, New York (by descent from the above; sale: Christie's, New York, 5th May 2005, lot 266)  
Purchased at the above sale by the present owner

#### EXHIBITED

London, Lefevre Gallery, *Raoul Dufy*, 1936, no. 15, illustrated in the catalogue  
London, Lefevre Gallery, *L'École de Paris*, 1938, no. 16, illustrated in the catalogue  
New York, The Museum of Modern Art, *The Art of our Time*, 1939, no. 97, illustrated in the catalogue  
Nice, Musée des Beaux Arts, *Raoul Dufy, la promenade comme motif*, 2015, n.n.

#### LITERATURE

Pierre Courthion, *Raoul Dufy*, Paris, 1929, n.n., illustrated pl. 76  
*The Bystander*, London, 14th December 1938, n.n., illustrated in colour n.p.  
*Glasgow Herald*, 1st February 1940, n.n., illustrated n.p.  
Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, Geneva, 1973, vol.II, no. 430, illustrated p. 20

‡ ⊕ £ 350,000-550,000

€ 399,000-630,000 US\$ 475,000-750,000

Dufy's vistas of the Côte d'Azur are imbued with lucid Mediterranean light, and seem to capture the lively hum of the Riviera with its ebb and flow of smartly bedecked visitors. The present work shows the renowned stretch of coastline in Nice, *La Baie des Anges*, running along the right side of the composition, giving primacy to the warm blue spectrum of sea and sky which dominates the centre of the work.

At the centre of the bay, the distinctive shape of La Jetée-Promenade is visible. The iconic casino and music-hall was taken up by Dufy as something of a motif, crystallising the elegant coterie and alluring ambience which had become synonymous with the French Riviera. The casino features in several of Dufy's works painted in Nice; the artist even recalled and repainted the structure from memory after it was destroyed for its metals in 1944.

Dufy's bold palette and gestural brushwork is rooted in the rhetoric of Fauvism, but this comes up against the artist's predilection for line drawing, which lends an illustration-like quality to his work. This tendency towards a style most associated with story-telling is compounded by the artist's unique approach to perspective: 'Dufy created a theatrical architecture which provided the illusion of space: he conceived his set as a window which allows a view from above, increasing the size of the stage and enabling the painter to extend his vision across the expanse of the sea... Dufy uses an imaginary perspective and gives certain elements of his composition an importance related to his own personal vision. Allowing his imagination free reign, he enlivens the foreground...' (Dora Perez-Tibi, *Dufy*, London, 1989, pp. 124-25).

Dufy's paintings of the Côte d'Azur are paradigmatic of the artist's oeuvre in their representation of space and considered yet luminescent use of colour, and provide a true insight into the resplendent vie mondaine of the 1920s.







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PROPERTY FROM A PRIVATE SWISS COLLECTION

## RAOUL DUFY

1877 - 1953

### L'Atelier à Vence

signed *Raoul Dufy* (lower centre)  
gouache and brush and ink on paper  
49.9 by 65cm., 19 $\frac{5}{8}$  by 25 $\frac{3}{4}$ in.  
Executed in 1945.

#### PROVENANCE

Private Collection, Switzerland (acquired in the  
1950s)  
Thence by descent to the present owners

#### LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue  
raisonné des aquarelles, gouaches et pastels*,  
Paris, 1982, vol. II, no. 1782, illustrated p. 263

£ 25,000-35,000  
€ 28,500-39,900 US\$ 33,900-47,500





163

## ANDRÉ BRASILIER

b. 1929

### Femme au grand vase italien

signed *André Brasilier* (lower centre); signed with the initials *A.B.* and titled on the reverse

oil on canvas

114 by 146cm., 44 $\frac{7}{8}$  by 57 $\frac{1}{2}$ in.

Painted *circa* 1988.

The authenticity of this work has been confirmed by Alexis Brasilier.

### PROVENANCE

Private Collection, Japan (acquired before 2000)

Acquired from the above by the present owner

± ⊕ £ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000



164

## MARIE LAURENCIN

1885 - 1956

### Nature morte au goblet et au citron

signed *Marie Laurencin* and dated 1938

(lower right)

oil on board

21.5 by 27cm., 8½ by 10⅝in.

Painted in 1938.



Madge Garland photographed by Cecil Beaton. © The Cecil Beaton Studio Archive at Sotheby's

#### PROVENANCE

Armand Lowengrad, Paris (probably acquired directly from the artist)

Le Nouvel Essor, Paris

Lady Ashton (Madge Garland), London (acquired from the above by 1955)

Private Collection (by descent from the above; sale: Christie's, London, 27th June 1989, lot 478)

Sale: Doyle, New York, 23rd May 2006, lot 1027 Paco Rebés, Barcelona

Acquired from the above by the present owner

#### EXHIBITED

Osaka, Daimaru Museum (& travelling in Japan), *Marie Laurencin*, 1984-85, no. 43, illustrated in colour in the catalogue (titled *Nature morte (Le Citron et la rose)*)

#### LITERATURE

Charlotte Gere, *Marie Laurencin*, London, 1977, n.n., p. 14

Daniel Marchesseau, *Marie Laurencin, 1883-1956, Catalogue raisonné de l'œuvre Peint*, Tokyo, 1986, no. 698, illustrated p. 291 (erroneously catalogued as oil on canvas)

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200

The present work was formerly in the collection of Lady Ashton, known as Madge Garland, a hugely influential figure on the British fashion scene in the 1920s and 30s and founder of the first fashion course at the Royal College of Art. She is lauded for being a pioneer in the intellectualising of fashion, central to establishing it as an industry worthy of academic rigour and education.

Garland became a close friend to a number of artists and photographers of the time and her portrait was captured by creatives ranging from Man Ray to Cecil Beaton, the latter whom she introduced to Vogue. Marie Laurencin was another friend who painted her portrait and Madge recalls how Laurencin once brought her to tea at the house of M. Armand Lowengardt. It was here where Garland first saw the present work and was enamoured with it instantly. However, Lowengardt said that he would never part from it.

Many years later, after the death of M. Lowengardt, Garland spied the work in a small gallery in Paris. In order to purchase it, she parted with all the money she had been advanced by the Ministry of Commerce for a collaboration with *La Mode Française* and borrowed the rest from an American friend. The work was later exhibited in Japan alongside the portrait Laurencin painted of her.





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## MARIE LAURENCIN

1885 - 1956

### Anémones dans un vase bleu

signed *Marie Laurencin* and dated 1933

(towards lower left)

oil on canvas

49 by 64cm., 19<sup>3</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>4</sub>in.

Painted in 1933.

### PROVENANCE

Sale: Tajan, Paris, 27th October 1995, lot 28

Purchased at the above sale by the present owner

### LITERATURE

Daniel Marchesseau, *Marie Laurencin, 1883-1956, Catalogue raisonné de l'œuvre peint*, Tokyo, 1986, no. 564, illustrated p. 247

± £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

**KEES VAN DONGEN**

1877 - 1968

**Le Bouquet de tulipes**bears the signature *Van Dongen* (lower right)

oil on canvas

79 by 147.3cm., 31<sup>1</sup>/<sub>8</sub> by 58in.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Van Dongen Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

**PROVENANCE**

Galerie Georges Moos, Geneva

Anton Schutz (acquired from the above in the 1950s)

Mrs Schutz (a gift from the above; sale: Shannon's Fine Art Auctioneers, Connecticut, 1st May 2008, lot 71)

Purchased at the above sale by the present owner

‡ ⊕ £ 250,000-350,000

€ 285,000-399,000 US\$ 339,000-475,000

“In a second instantly, as soon as it strikes him, that’s how it appears on canvas and paper; he can’t do it any other way... for he feels that the work would lose all its inner vigour, and refinement, and truth.”

**NATHALIE BONDIL AND JEAN-MICHEL BOUHOURS**

*Van Dongen* (exhibition catalogue), Montreal Museum of Fine Arts, Montreal, 2008, p. 92







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## JEAN DUFY

1888 - 1964

### Paysage

signed *Jean Dufy* and dated 26 (lower right)  
watercolour on paper  
47.9 by 59.2cm., 18<sup>7</sup>/<sub>8</sub> by 23<sup>1</sup>/<sub>4</sub>in.  
Executed in 1926.

This work will be included in the forthcoming third volume of the *Jean Dufy Catalogue raisonné* being prepared by Jacques Bailly.

#### PROVENANCE

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

⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,200-10,900

167A

## JEAN DUFY

1888 - 1964

### Les Moissonneurs

signed *Jean Dufy* and dated 1925 (lower right)  
watercolour on paper  
49 by 64cm., 19<sup>1</sup>/<sub>4</sub> by 25<sup>1</sup>/<sub>4</sub>in.  
Executed in 1925.

#### PROVENANCE

Sale: Hôtel Drouot, Paris, 19<sup>th</sup> December 2014,  
lot 40  
Purchased at the above sale by the present owner

#### LITERATURE

Jacques Bailly, *Catalogue raisonné de l'œuvre de Jean Dufy*, Paris, 2002, vol. I, no. J.199, illustrated p. 172

⊕ £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300





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PROPERTY FROM A PRIVATE COLLECTION

## BERNARD BUFFET

1928 - 1999

### Lys dans un vase

signed *Bernard Buffet* and dated *61* (centre right)

oil on canvas

64.8 by 46.4cm., 25½ by 18¾in.

Painted in 1961.

The authenticity of this work has been confirmed by Ida Garnier & Céline Levy.

### PROVENANCE

Galerie E. David & M. Garnier, Paris

Galerie Dresdnere, Toronto

Private Collection, Canada (sale: Sotheby's, New York, 30th September 1999, lot 201)

Gallery Saint Guillaume, Tokyo (purchased at the above sale)

Acquired by the present owner *circa* 1980s

⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500

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**PIERRE BONNARD**

1867 - 1947

**Promenade au bois, banc dans un parc**stamped *Bonnard* (lower right)

oil on canvas

40 by 55cm., 15¾ by 21⅝in.

Painted *circa* 1923.**PROVENANCE**

Sale: Kornfeld Galerie, Bern, 21st June 2002, lot 17

Purchased at the above sale by the present owner

**LITERATURE**Jean Bouret, *Bonnard, Séductions*, Lausanne, 1967, n.n.,  
illustrated in colour p. 23Jean & Henry Dauberville, *Bonnard, Catalogue raisonné  
de l'Œuvre peint 1920-1939*, Paris, 1973, vol. III, no. 1186  
(illustrated without the stamped signature)

‡ £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-204,000

“Show nature when it’s beautiful.  
Everything has its moment of beauty.  
Beauty is the fulfilment of seeing.  
Seeing is fulfilled by simplicity and  
order. Simplicity and order are produced  
by dividing legible surfaces, grouping  
compatible colours...”

**PIERRE BONNARD**quoted in Antoine Terrasse, ‘Bonnard’s Notes’, in Sasha M. Newman, *Bonnard:  
The Late Paintings*, New York, 1984, p. 69









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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## MAXIME MAUFRA

1861 - 1918

Bords de la Seine, paysage à  
Bouafles, Eure

signed *Maufra* and dated 1903 (lower right)

oil on canvas

54.2 by 65.2cm., 21<sup>3</sup>/<sub>8</sub> by 25<sup>5</sup>/<sub>8</sub>in.

Painted in 1903.

This work will be included in the forthcoming  
*Maufra Catalogue raisonné* being prepared by  
Madame Caroline Durand-Ruel Godfroy.

### PROVENANCE

Durand-Ruel, Paris

Sale: Me Pierre-Marie Rogeon, Hôtel Drouot,  
Paris, 10th December 1971, lot 88

Purchased at the above sale by the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





171

## GUSTAVE CARIOT

1872 - 1950

### Paysage de Rhénanie aux champs fleuris

signed *G Cariot* and dated 1929 (lower right)

oil on canvas

65.3 by 81.3cm., 25¾ by 32in.

Painted in 1929.

#### PROVENANCE

Private Collection, France

Acquired from the above by the present owner

⊕ £ 10,000-12,000

€ 11,400-13,700 US\$ 13,600-16,300

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

**HENRI MARTIN**

1860 - 1943

**La Pergola (Gloriette)**signed *Henri Martin* (lower left)

oil on canvas

80 by 94.4cm., 31½ by 37¼in.

Painted *circa* 1920.

This work is accompanied by a statement of inclusion in the artist's archives and will be included in the *Henri Martin Catalogue raisonné* currently in preparation by Marie Anne Destrebecq-Martin.

**PROVENANCE**

Sale: Christie's, London, 19th June 2007, lot 402

Purchased at the above sale by the present owner

‡ £ 250,000-350,000

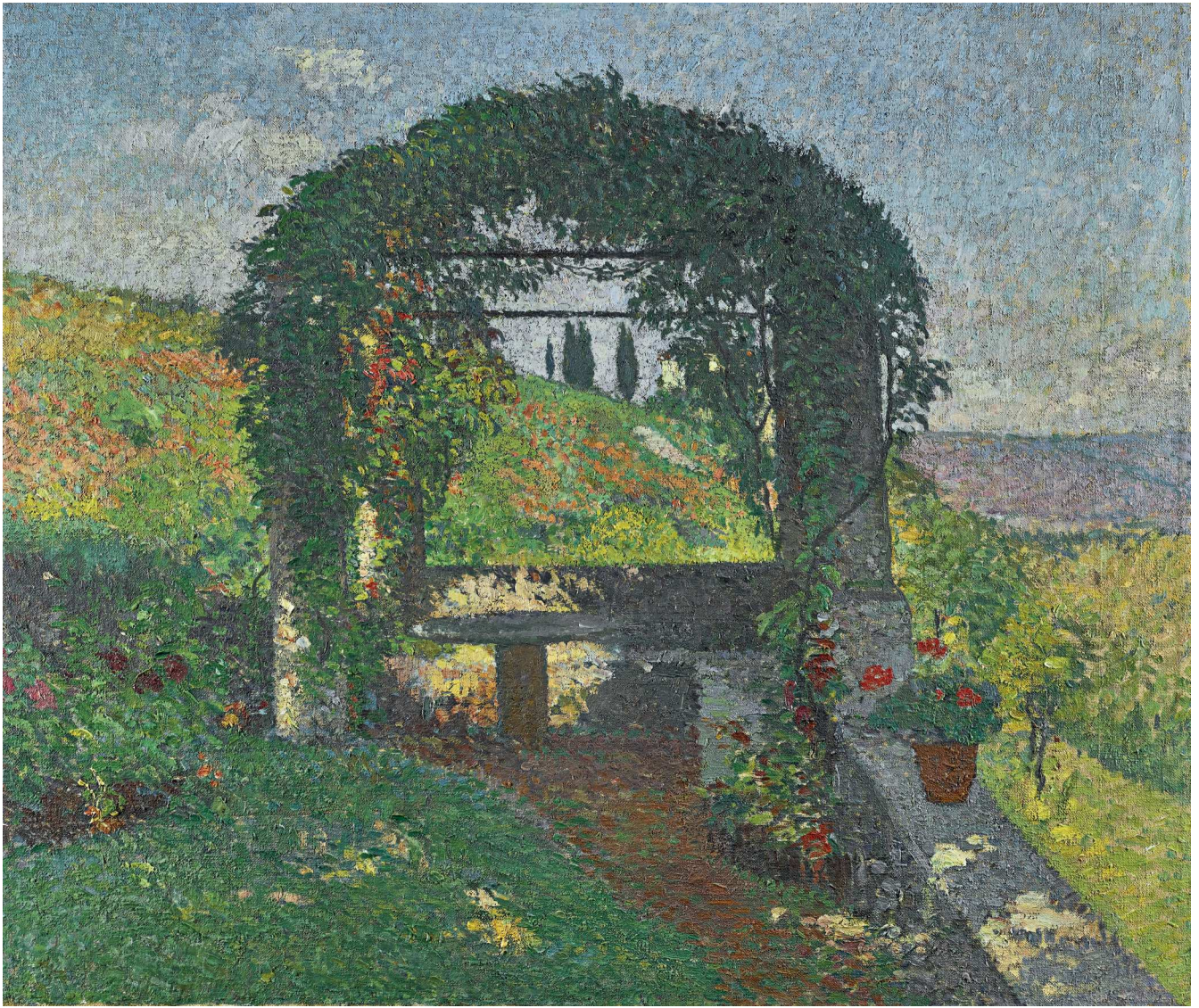
€ 285,000-399,000 US\$ 339,000-475,000

Glowing with a luminous and vibrant light, *La Pergola (Gloriette)* depicts the gardens of Marquayrol, the house that Henri Martin bought in a small village near Toulouse in 1900. Martin became extremely attached to this property that its acquisition marked a turning point in his career, encouraging him to abandon the allegorical and mythical subjects which had dominated his earlier *œuvre* to devote himself to the representation of nature. Martin declared that: 'My preoccupation with rendering atmospheric effects increased later, after three months in the country, face to face with nature. Trying to capture its diverse effects, I was compelled to paint it differently. The natural light, now brilliant, then diffuse, which softened the contours of figures and landscape, powerfully obliged me to translate it any way I could, but other than using a loaded brush, through *pointillé* and the breaking up of tone' (quoted in Petra ten-Doesschate Chu, *Eden Close at Hand: The Paintings of Henri Martin, 1860-1943*, 2005, p. 26).

In Marquayrol, the landscape and surroundings served as a constant source of inspiration to Martin and he was determined to capture the change in light and tones which occurred during the day and throughout the seasons. Depictions of the foliage-covered pergola at Marquayrol are amongst some of the most celebrated and appealing of Martin's entire corpus, and the artist returned to the scene on a regular basis, recording the captivating play of sunlight on the warm stone of the bench and the abundantly adorned columns.

Martin's canvases are characteristically joyous expressions of light, colour and texture. His depictions of landscapes and architecture open a window to turn-of-the-century France animated by vivid palettes. Jac Martin-Ferrières, the artist's son, notes that: 'Henri Martin was without contest an Impressionist and one who had the deepest sensitivity, certainly equal to that of Monet, whom he most admired. Their interpretation of nature is certainly owing to their utmost sensitivity and not through research of a technical process, a poetical evocation hued by a thousand colours which can undoubtedly be called a work of art' (Jac Martin-Ferrières, *Henri Martin*, Paris, 1967, p. 35).









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## HENRY MORET

1856 - 1913

### La Côte d'Equibien, Finistère

signed *Henry Moret* and dated *1911* (lower left)

oil on canvas

61 by 80cm., 24 by 31½in.

Painted in 1911.

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

#### PROVENANCE

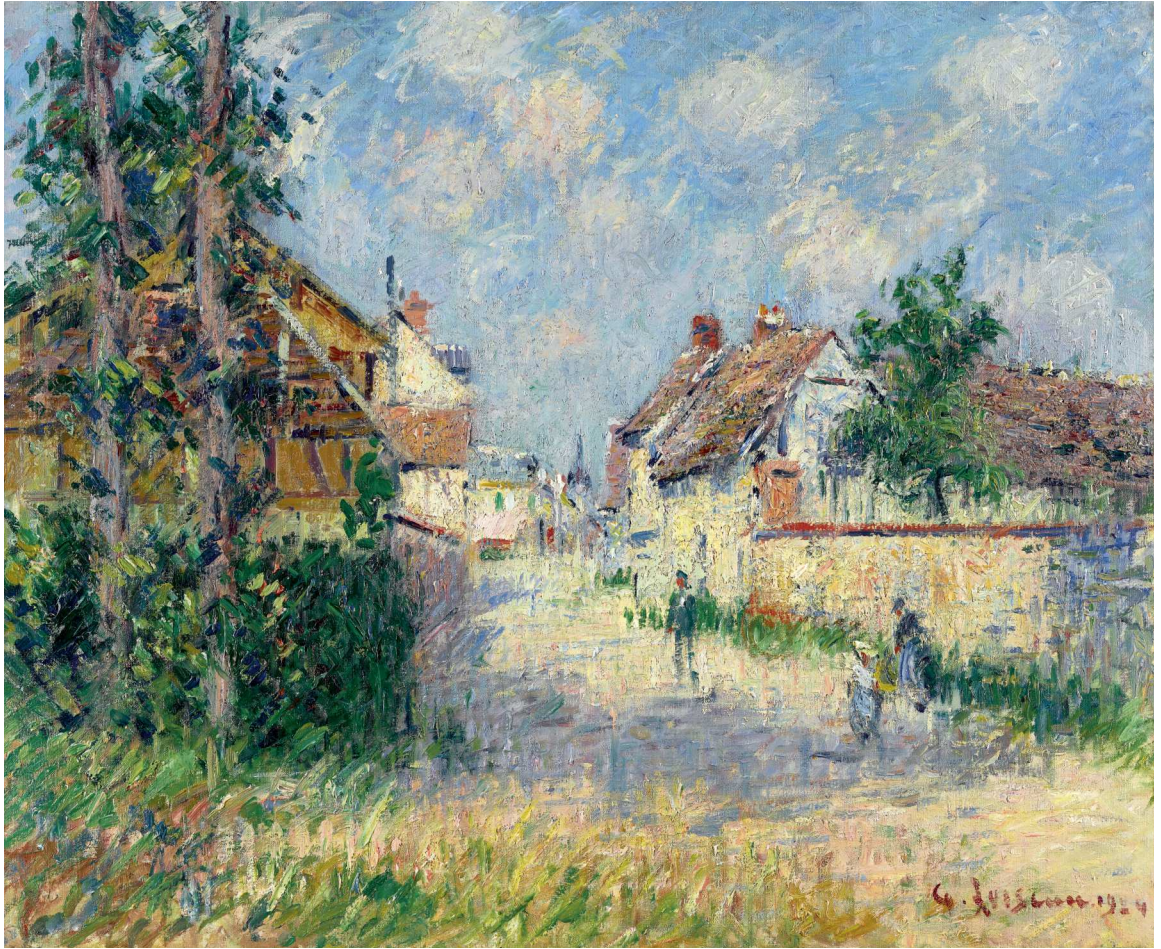
Private Collection, Caracas

Acquired from the above by the present owner

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





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PROPERTY FROM A PRIVATE COLLECTION,  
MONACO

## GUSTAVE LOISEAU

1865 - 1935

### Rue à Saint-Cyr-du-Vaudreuil

signed *G. Loiseau* and dated 1924 (lower right)  
oil on canvas  
50 by 61cm., 19¾ by 24in.  
Painted in 1924.

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

#### PROVENANCE

Private Collection (acquired *circa* 1957-60; sale:  
Christie's, Paris, 14th June 2010, lot 61)  
Sale: Sotheby's, London, 23rd June 2011, lot 154  
Purchased at the above sale by the present owner

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000





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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## LOUIS VALTAT

1869 - 1952

### Citrouilles et châtaignes

signed with the initials *L.V.* (lower right)  
oil on canvas  
60 by 73cm., 23<sup>5</sup>/<sub>8</sub> by 28<sup>3</sup>/<sub>4</sub>in.  
Painted in 1909.

This work is recorded in the archives of  
"l'Association Les Amis de Louis Valtat."

#### PROVENANCE

Private Collection, France

#### EXHIBITED

Paris, Salon d'Automne, *Exposition rétrospective  
de Louis Valtat*, 1952, no. 1442

#### LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'Œuvre  
peint*, Paris, 1977, vol. I, no. 816, illustrated p. 91

⊕ £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500





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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## LOUIS VALTAT

1869 - 1952

### Paysage avec chaumière, Normandie

signed *L. Valtat* (lower right)  
oil on canvas  
54 by 65.2 cm., 21¼ by 25½ in.  
Painted in 1902.

This work is recorded in the archives of  
"l'Association Les Amis de Louis Valtat."

#### PROVENANCE

Sale: Hôtel Georges V, Paris, 11th June 1969, lot  
101

Purchased at the above sale by the present owner

#### LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'Œuvre  
peint*, Paris, 1977, vol. I, no. 326, illustrated p. 37

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000



177

PROPERTY FROM A PRIVATE SWISS COLLECTION

## ALEXEJ VON JAWLENSKY

1864 - 1941

### Blumen in blauer Vase (Flowers in a Blue Vase)

signed *A. Jawlensky* (lower right) and indistinctly dated 1927 (lower left)

watercolour, pen and in and pencil on paper  
15.6 by 10cm., 6 $\frac{1}{8}$  by 3 $\frac{7}{8}$ in.

Executed in 1927.

#### PROVENANCE

Private Collection, Switzerland (acquired circa 1950)

Thence by descent to the present owner

#### EXHIBITED

Bietigheim-Bissingen, Städtische Galerie, *Alexej von Jawlensky, Gemälde, Aquarelle, Zeichnungen*, 1994, no. 130, illustrated in colour in the catalogue

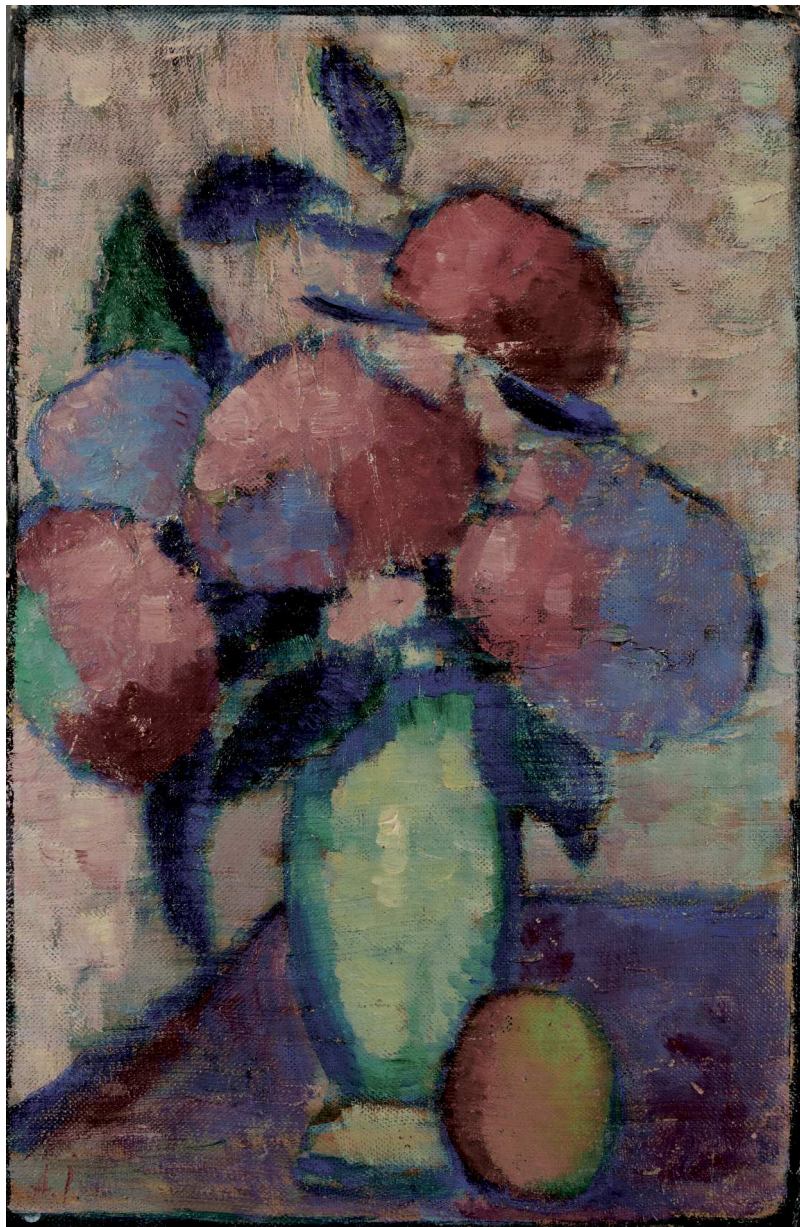
#### LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky: Catalogue raisonné of the Watercolours and Drawings 1890-1938*, London, 1998, vol. IV, no. 568, illustrated p. 244

± £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900





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PROPERTY FROM A PRIVATE GERMAN  
COLLECTION

## ALEXEJ VON JAWLENSKY

1864 - 1941

### Stilleben: Blumen in grüner Vase (Still Life: Flowers in Green Vase)

signed with the initials A. J. (lower left)

oil on board

47.5 by 31cm., 18¾ by 12¼in.

Painted circa 1930.

#### PROVENANCE

Private Collection, Wiesbaden

Thence by descent to the present owner

#### LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky &  
Angelica Jawlensky, *Alexej von Jawlensky:  
Catalogue raisonné of the Oil Paintings, 1934-  
1937*, London, 1993, vol. III, no. 2251, illustrated  
p. 395

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000

PROPERTY FROM A PRIVATE COLLECTION,  
BERLIN

## MAX PECHSTEIN

1881 - 1955

### Calla Stilleben im Spiegel (Still Life with Calla Lilies in the Mirror)

oil on canvas  
70.5 by 81cm., 27¾ by 31⅞in.  
Painted in 1917.

#### PROVENANCE

Galerie Gurlitt, Berlin  
Paul Cassirer, Berlin (on commission from the  
above in 1917)  
Galerie Gurlitt, Berlin (until 1923)  
Kunsthandel, Berlin (circa 1935)  
Private Collection, Germany (acquired circa 1935;  
sale: Hauswedell & Nolte, Hamburg, 8th June  
1990, lot 82)  
Purchased at the above sale by the present owner

#### LITERATURE

Wilhelm Hausenstein, 'Max Pechstein', in  
*Deutsche Kunst und Dekoration*, Darmstadt, 1918,  
vol. XLII, n.n., illustrated p. 206  
Max Raphael 'Max Pechstein' in *Das Kunstblatt*,  
Potsdam-Berlin, 1918, no. 6, illustrated p. 168  
(titled *Calla*)  
Aya Soika, *Max Pechstein, Das Werkverzeichnis  
der Gemälde*, Munich, 2011, vol. I, no. 1917/19,  
illustrated in colour p. 494 (illustration reversed)

⊕ £ 250,000-350,000  
€ 285,000-399,000 US\$ 339,000-475,000

Painted in 1917, Pechstein's brilliant *Calla-Stilleben im Spiegel* is a powerful still-life dating from the period when the artist had recently returned to Berlin after serving in the German Army for two years. Returning to Berlin in 1917 following his release from military service, Pechstein experienced a great flurry of artistic activity and quickly regained his old fluency and vigour. The artist described his emotional return to painting in a letter from 6th August 1919 to his friend Georg Biermann: '...until in spring 1917 I could return to Berlin, in order to throw myself ravenously into the long desired sea of colours... Finally I am completely free, sitting in my beloved Nidden, working and bursting with energy' (quoted in *Max Pechstein im Brücke-Museum Berlin* (exhibition catalogue), Brücke-Museum, Berlin & travelling, 2001-02, p. 45, translated from German).

Capturing the essence of Pechstein's talent as a colourist, the modernist art historian Max Raphael comments on this particular and exciting period in Pechstein's life: 'this colourist paints still lifes: flowers and fruits, cutlery and landscapes, in a room or on the table, where nature's rhythms float together [...] the centre of Pechstein's art of course remains colour, which he yields together with the Line and the Form, and in which light is

reduced to a flat, geometric shape' (*Max Raphael, Max Pechstein*, in: *Das Kunstblatt*, 1918, p. 161).

During these inter-war years Pechstein revived the brilliant colours of his pre-war style which he applied in thick brushstrokes. The luscious colouration of saturated yellows, reds and greens and the application of black contours seem to draw inspiration from French Fauve painting as well as the works of Paul Cézanne and Vincent van Gogh. Heavily painted with bold sweeps of thick colour *Calla-Stilleben im Spiegel* is in line with the artist's formal explorations at the time, such as *Stilleben vor einem Spiegel* (*Still Life in front of a Mirror*), also from 1917, demonstrating his determination to break through the traditional boundaries of painterly representation. Pechstein responded faithfully to Expressionist ideas aimed toward a distortion of form and perspective and a stridency of colour and vision; the bold and simplified forms and distinctive black outlines superbly exemplify the artist's continuous experimentation with the painterly language of Expressionism. In the present work Pechstein creates a panorama of form and strong colour that in its density conveys a powerful sense of the solidity and materiality of the still life. The powerful composition, with its picture plane tilted up towards the viewer, provides a feeling of being fully immersed with the work.



Max Pechstein, *Still Life with Negro Statues*, 1918, oil on canvas © Private collection/permanent loan from the Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf © Pechstein Hamburg/Tökendorf/ DACS 2018







180

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## ERNST LUDWIG KIRCHNER

1880 - 1938

### Zwei Tänzerinnen (Two Dancers)

signed *ELKirchner* (centre right)

black chalk on paper

50 by 37.5cm., 19<sup>5</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>4</sub>in.

Executed circa 1929.

The authenticity of this work has been confirmed  
and the work is listed in the Ernst Ludwig Kirchner  
Archives, Bern.

#### PROVENANCE

Dr Gervais, Lyon & Zurich

Private Collection, Germany

Thole Rotermund Kunsthandel, Hamburg

Acquired from the above by the present owner  
in 2013

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





181

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## ERNST LUDWIG KIRCHNER

1880 - 1938

### Bauerngruppe im Gespräch (Farmers in Conversation)

stamped with the *Nachlass* mark and inscribed  
*ADA/BC17* on the *verso*  
watercolour and pencil on paper  
35 by 53cm., 13¾ by 20⅞in.  
Executed in 1923.

The authenticity of this work has been confirmed  
and the work is listed in the Ernst Ludwig Kirchner  
Archives, Bern.

#### PROVENANCE

Estate of the Artist  
Hubertus Melsheimer Kunsthandel, Cologne  
(acquired by 2007)  
Antiquitäten Joachim Mayer, Sylt  
Acquired from the above by the present owner  
in 2013

#### EXHIBITED

Düsseldorf, Internationale Kunstmesse, *Ernst  
Ludwig Kirchner - Jubiläumes-Ausstellung zum  
100 Geburtstag*, 1980, no. 27, illustrated in the  
catalogue  
Davos, Galerie Iris Wazzau, *Ernst Ludwig Kirchner*,  
1982, no. 7, illustrated in the catalogue  
Salzburg, Galerie Welz, *Ernst Ludwig Kirchner*,  
1995, no. 31, illustrated in the catalogue

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200





182

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## OSKAR MOLL

1875 - 1947

### Südliche Landschaft mit Industrie (Southern Landscape with Factory Building)

signed *Oskar Moll* (lower right); stamped with the  
*Nachlass* mark and inscribed *no. 96 Dortmund* on  
the verso

watercolour on vellum  
48 by 57.7cm., 18<sup>7</sup>/<sub>8</sub> by 22<sup>3</sup>/<sub>4</sub>in.  
Executed in 1922.

We are grateful to Dr Leistner for his help  
cataloguing this work which is recorded as N 68  
in the archives of Dorothea Salzmänn and will be  
included in the new digital catalogue raisonné for  
the artist.

#### PROVENANCE

Gallery Thomas, Munich (acquired by 1997)  
Thole Rotermund Kunsthandel, Hamburg  
Acquired from the above by the present owner  
in 2013

£ 4,000-6,000  
€ 4,600-6,900 US\$ 5,500-8,200





183

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## ERICH HECKEL

1883 - 1970

### Hügel-Landschaft (Hilly Landscape)

signed *Heckel*, dated *11* and titled (lower right)  
gouache, watercolour and pencil on paper  
36.5 by 45.5cm., 14<sup>3</sup>/<sub>8</sub> by 17<sup>7</sup>/<sub>8</sub>in.  
Executed in 1911.

The authenticity of this work has been confirmed  
by Hans Geissler at the Nachlass Erich Heckel.

#### PROVENANCE

Roman Norbert Ketterer, Campione (acquired in  
1965)  
Sale: Kornfeld, Bern, June 1972, lot 385  
Nierendorf Gallery, Berlin (acquired by 1973)  
Sale: Grisebach, Berlin, 26<sup>th</sup> November 1993, lot 16  
Antiquitäten Joachim Mayer, Sylt  
Acquired from the above by the present owner  
in 2013

#### EXHIBITED

Stuttgart, Württembergischer Kunstverein, *Erich  
Heckel - Werke der Brückezeit 1907-1917*, 1957,  
no. 62

⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400





184

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## KARL SCHMIDT-ROTTLUFF

1884 - 1976

### Vase mit Stiefmütterchen (Vase with Violas)

signed *SRottluff* (lower right)  
watercolour, pastel, coloured crayon and brush  
and ink on paper  
53.5 by 40cm., 21 by 15<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Private Collection, Westphalia  
Thole Rotermund Kunsthandel, Hamburg  
Acquired from the above by the present owner  
in 2013

⊕ £ 10,000-15,000  
€ 11,400-17,100 US\$ 13,600-20,400





185

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

**KARL SCHMIDT-ROTTLUFF**

1884 - 1976

**Deutzia in rotem Krug  
(Deutzia in Red Jar)**

signed *SRottluff* (towards lower right) and  
numbered 6546 (lower right)  
gouache, pastel, coloured crayon and brush and  
ink on paper  
70 by 50cm., 27½ by 19½in.

**PROVENANCE**

Antiquitäten Joachim Mayer, Sylt  
Acquired from the above by the present owner  
in 2013

⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400

186 no lot





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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## EDUARD BARGHEER

1901 - 1979

### Serenade

signed *Bargheer* and dated 47 (lower right)  
watercolour on paper  
42 by 54cm., 16½ by 21¼in.  
Executed in 1947.

The authenticity of this work has been confirmed  
by Dirk Justus from the Eduard Bargheer  
Nachlass.

#### PROVENANCE

Alfred Henten, Hamburg (acquired directly from  
the artist)  
Private Collection, U.S.A  
Thole Rotermund Kunsthandel, Hamburg  
Acquired from the above by the present owner  
in 2015

⊕ £ 1,500-2,000

€ 1,750-2,300 US\$ 2,050-2,750



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, GERMANY

## KARL HOFER

1878 - 1955

### Schlafendes Mädchen (Sleeping Girl)

signed with the artist's monogram  
(towards lower right)  
pen and ink on paper  
52 by 39.5cm., 20½ by 15½in.  
Executed *circa* 1930-31.

The present work is recorded as number 949  
in the unpublished *Catalogue raisonné of Karl  
Hofer's Works on Paper* by Karl Bernhard Wohler,  
held in the Karl Hofer Archive at Van Ham Fine  
Art Auctioneers | Van Ham Art Estate.

#### PROVENANCE

Galerie Orangerie, Cologne  
Private Collection, Hessen  
Thole Rotermund Kunsthandel, Hamburg  
Acquired from the above by the present owner  
in 2013

⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,200-10,900





189

## GEORGE GROSZ

1893 - 1959

### Mann grabend (Man Digging)

signed Grosz (lower right)

watercolour and brush and ink on paper

49 by 62cm., 19<sup>3</sup>/<sub>8</sub> by 24<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Edward James, West Dean (his sale: Christie's,

West Dean Park, 5th June 1986, lot 1680)

Purchased at the above sale by the present owner

‡ ⊕ £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400





190

PROPERTY FROM A PRIVATE COLLECTION,  
U.S.A.

## GEORGE GROSZ

1893 - 1959

### Burleske Tänzerin (Burlesque Dancer)

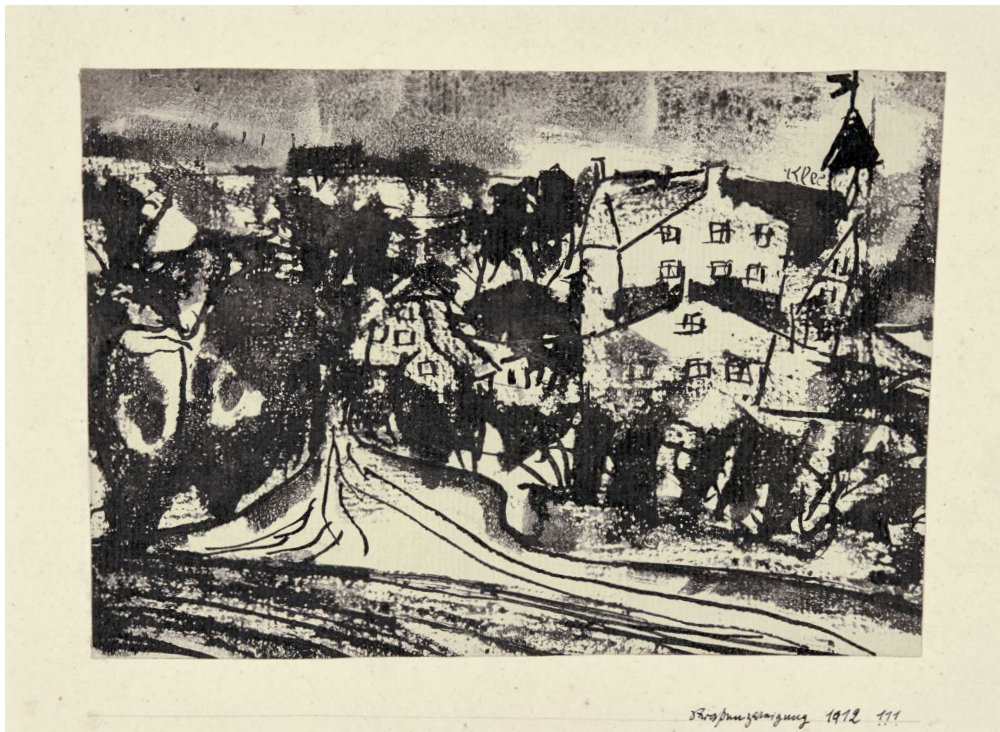
signed Grosz (lower left)  
watercolour on paper  
60 by 41.4cm., 23<sup>3</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>2</sub>in.

The authenticity of this work has been confirmed  
by Ralph Jentsch

#### PROVENANCE

Ben Hecht, California (acquired directly from  
the artist)  
Mr & Mrs Harpo Marx, Los Angeles (a gift from  
the above)  
Private Collection (by descent from the above;  
sale: Bonhams, New York, 5th November 2013,  
lot 62)  
Purchased at the above sale by the present owner

± ⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400



191

PROPERTY OF A PRIVATE COLLECTION, UNITED KINGDOM

## PAUL KLEE

1879 - 1940

Strassenverzweigung  
(Bei aufgeweichtem Boden)  
(Street Junction (with Damp Ground))

signed *Klee* (towards upper right); dated 1912, numbered *III* and titled on the artist's mount tempera and pen and ink on paper laid down on card sheet: 12.1 by 17.8cm., 4 $\frac{7}{8}$  by 7in. artist's mount: 19.5 by 24.5cm., 7 $\frac{5}{8}$  by 9 $\frac{5}{16}$ in. Executed in 1912.

### PROVENANCE

Jacob Schenker Kunsthandel, Locarno  
Private Collection, Europe (sale: Sotheby's,  
London, 9th February 2012, lot 329)  
Purchased at the above sale by the present owner

### EXHIBITED

Cologne, Gereonsclub, *Paul Klee*, 1912, no. 55

### LITERATURE

Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*, Bern, 1998, vol. I, no. 824, illustrated p. 463

£ 18,000-25,000  
€ 20,500-28,500 US\$ 24,400-33,900





192

PROPERTY FROM A PRIVATE BRITISH  
COLLECTION

## MAX PECHSTEIN

1881 - 1955

### Sitzender Akt (Seated Nude)

signed with the initials *HMP* and dated 1914  
(lower right) and numbered 104 (lower left)  
pencil and wash on Japan paper  
49.2 by 33.5cm., 19<sup>3</sup>/<sub>8</sub> by 13<sup>1</sup>/<sub>2</sub>in.  
Executed in 1914.

We are grateful for the assistance of Mrs Julia  
Pechstein in researching this work.

### PROVENANCE

Serge Sabarsky Gallery, New York  
Sale: Villa Grisebach, Berlin, 21st-22nd November  
1986, lot 110  
Anton C. R. Dreesmann, Laren (purchased at  
the above sale; sale: Christie's, London, 9th April  
2002, lot 142)  
Private Collection (purchased at the above sale;  
sale: Christie's, Amsterdam, 29th May 2013, lot 6)  
Purchased at the above sale by the present owner

⊕ £ 18,000-25,000  
€ 20,500-28,500 US\$ 24,400-33,900



193

PROPERTY FROM A PRIVATE SWISS COLLECTION

## ANDRÉ DUNOYER DE SEGONZAC

1884 - 1974

### La Baie de St Tropez

signed *A. Dunoyer de Segonzac* (lower right)  
watercolour, gouache and pen and ink on paper  
57.2 by 78.6cm., 22½ by 31in.  
Executed *circa* 1929.

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

#### PROVENANCE

Private Collection, Switzerland (acquired in the  
late 1950s)  
Thence by descent to the present owners

‡ ⊕ £ 5,000-6,000  
€ 5,700-6,900 US\$ 6,800-8,200





194

PROPERTY FROM A PRIVATE COLLECTION,  
FINLAND

## BERNARD BUFFET

1928 - 1999

### Etang-la-Ville

signed *Bernard Buffet* and dated 62 (upper left)

oil on canvas

73.5 by 92cm., 29 by 36¼in.

Painted in 1962.

The authenticity of this work has been confirmed  
by Ida Garnier & Céline Levy.

#### PROVENANCE

(probably) Galerie Hörhammer, Helsinki

Acquired from the above by the present owner  
before 1963

⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500

## BERNARD BUFFET

1928 - 1999

### Église Notre-Dame, Lamballe

signed *Bernard Buffet* (upper left) and dated *1972* (upper right)

oil on canvas

89 by 131cm., 35¼ by 51½in.

Painted in 1972.

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

#### PROVENANCE

Acquired by the present owner before 2000

#### LITERATURE

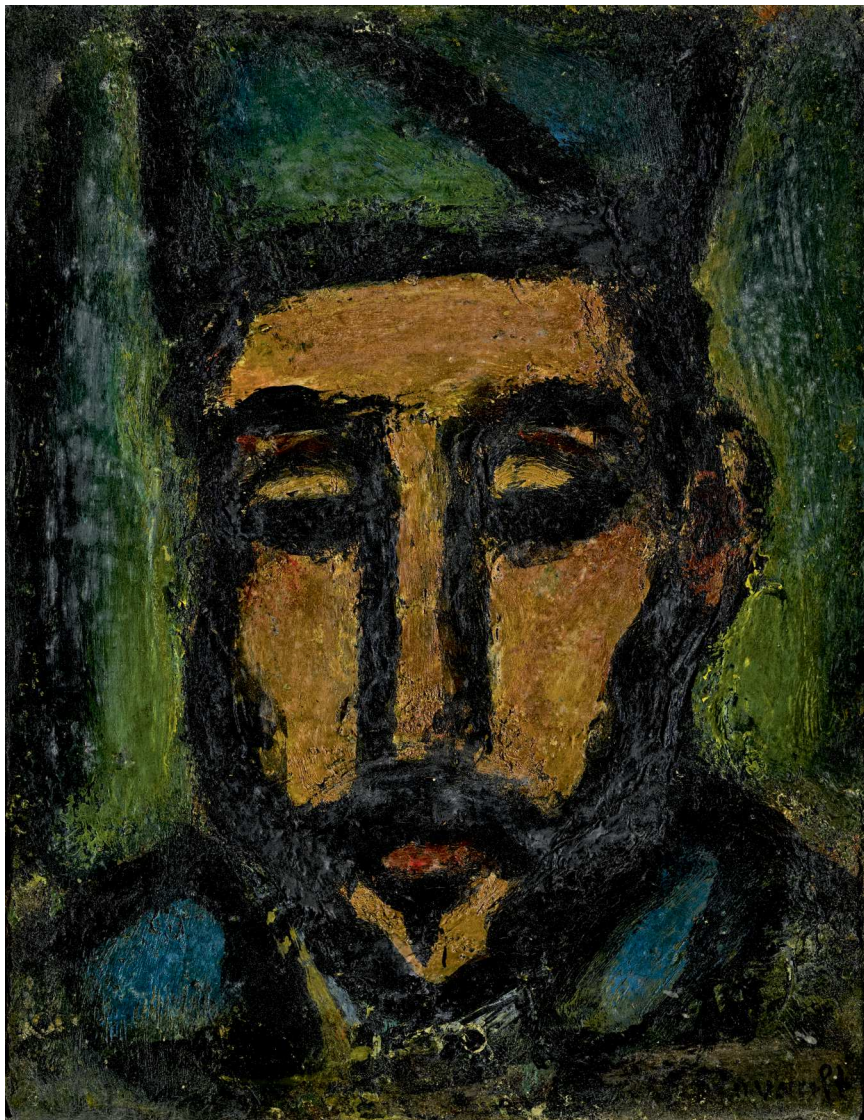
Yann le Pichon, *Bernard Buffet*, Paris, 1986, no. 730, illustrated in colour p. 302

‡ ⊕ £ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-204,000







196

196

## GEORGES ROUAULT

1871 - 1958

### Soldat (Guerre)

signed *G. Rouault* (lower right)  
oil on paper laid down on panel  
23 by 18cm., 9 by 7in.  
Painted circa 1949.

#### PROVENANCE

James Vigeveno Galleries, Los Angeles  
Los Angeles County Museum of Art, Los Angeles  
(sale: Sotheby's New York, 9th November 1994,  
lot 361)  
Purchased at the above sale by the present owner

#### LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, L'œuvre peint*, Monaco, 1988, no.2447, illustrated  
p. 255

‡ ⊕ £ 40,000-60,000  
€ 45,600-68,500 US\$ 54,500-81,500

197

## MOÏSE KISLING

1891 - 1953

### Grand bouquet, vase de fleurs

signed *Kisling* (lower left)  
oil on canvas  
65 by 50cm., 25½ by 19⅝in.  
Painted in 1921.

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

#### PROVENANCE

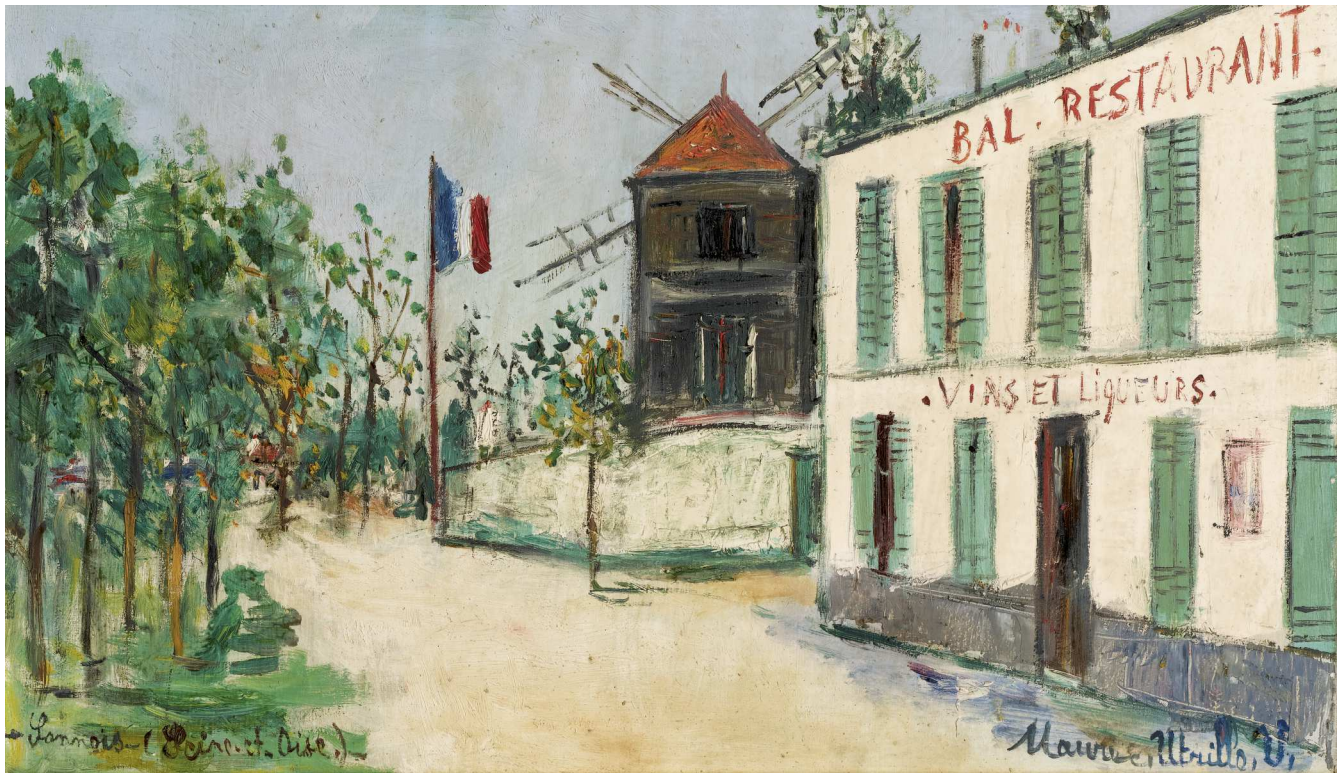
M. E. Newhouse (acquired in 1935)  
Sale: Artcurial, Paris, 6th December 2004, lot 30  
Purchased at the above sale by the present owner

‡ ⊕ £ 60,000-80,000  
€ 68,500-91,500 US\$ 81,500-109,000









198

## MAURICE UTRILLO

1883 - 1955

### Le Moulin de Sannois

signed *Maurice, Utrillo, V.* (lower right) and inscribed *Sannois (Seine et Oise)* (lower left)

oil on canvas

33.5 by 55.3cm., 13<sup>3</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>4</sub>in.

Painted in Sannois circa 1938.

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

#### PROVENANCE

M.H. Louis Schurs, Switzerland  
Count & Countess Guy du Boisrouvray (sale: Sotheby's, New York, 27th October 1989, lot 96)  
Galerie Taménaga, Paris  
Private Collection (acquired from the above circa 2000)  
Thence by descent to the present owner

#### LITERATURE

Paul Pétridès, *L'Œuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, no. 1888, illustrated p. 209

± £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





199

## ALBERT MARQUET

1875 - 1947

### Le Paquebot

signed *Marquet* (lower left)

oil on canvas

33.4 by 46.5 cm., 13<sup>1</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>4</sub> in.

Painted *circa* 1941-42.

#### PROVENANCE

Perrin Collection, France

Galerie de la Présidence, Paris

Sale: Loudmer Scp., Paris, 28th November 1994, lot 76

Purchased at the above sale by the present owner

#### LITERATURE

Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-267, illustrated in colour p. 235

± £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000

200 no lot



201

PROPERTY FROM A PRIVATE COLLECTION,  
RHINELAND-PALATINATE

## MAX PECHSTEIN

1881 - 1955

Fischer in der Trattoria, Monte Rosso  
(Fishermen in a Trattoria, Monte  
Rosso)

signed *M Pechstein* and dated 1924 (towards  
upper left)  
gouache on paper  
44 by 58cm., 17 $\frac{1}{8}$  by 22 $\frac{3}{4}$ in.  
Executed in 1924.

We are grateful for the assistance of Mrs Julia  
Pechstein in researching this work.

### PROVENANCE

Sale: Hauswedell & Nolte, Hamburg, 13th June  
1987, lot 1158  
Private Collection, Germany (purchased at the  
above sale)  
Thence by descent to the present owner

⊕ £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300





202

PROPERTY FROM A PRIVATE BRITISH  
COLLECTION

## KÄTHE KOLLWITZ

1867 - 1945

### Zwei Studien einer Arbeiterfrau (Two Studies of a Peasant Woman)

signed *Käthe Kollwitz* and dated 1910 (lower right)  
charcoal on paper  
62.4 by 48cm., 24½ by 18¾in.  
Executed in 1910.

#### PROVENANCE

Sale: Gutekunst und Klipstein, Bern, Auction 93,  
1958, lot 261  
Alexander von der Becke und Sohn, Munich  
(acquired by 1967)  
Sale: Kornfeld, Bern, 19th June 1985, lot 356  
Artemis Fine Arts, London  
Private Collection, United Kingdom (acquired  
from the above in the 1980s)  
A gift from the above to the present owner

#### EXHIBITED

Munich, Galerie von der Becke, *Käthe Kollwitz, Eine  
Ausstellung zum 100. Geburtstag*, 1967, no. 23  
Stuttgart, Staatsgalerie, *Die Zeichnerin Käthe  
Kollwitz, Ausstellung zum 100. Geburtstag*, 1967,  
no. 46

#### LITERATURE

Otto Nagel, *Käthe Kollwitz Die Handzeichnungen*,  
Berlin, 1972, no. 589, illustrated p. 305

£ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700

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PROPERTY FROM A PRIVATE COLLECTION

## KEES VAN DONGEN

1877 - 1968

### Chanteurs de rue

signed *Van Dongen*. (lower right)  
oil on canvas  
50.8 by 65.6cm., 20<sup>1</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>4</sub>in.  
Painted *circa* 1950.

This work will be included in the forthcoming *Van Dongen Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Private Collection, Italy  
Thence by descent to the present owner in 1999

#### LITERATURE

Louis Chaumeil, *Van Dongen, L'Homme et l'artiste - La vie et l'œuvre*, Geneva, 1967, no. 14, illustrated n.p. (as dating from *circa* 1900)

‡ ⊕ £ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000





PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

## CHAÏM SOUTINE

1893 - 1943

### Nature morte à la coupe de fruits et aux trois bouteilles

signed *C. Soutine* (lower left)  
oil on canvas  
52.8 by 75cm., 20<sup>7</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>2</sub>in.  
Painted circa 1916.

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

#### PROVENANCE

Charles Hall Thorndike, France (acquired directly from the artist)  
Sale: Christie's, New York, 9th November 1999, lot 317  
Purchased at the above sale by the present owner

‡ £ 150,000-200,000  
€ 171,000-228,000 US\$ 204,000-272,000

The present work by Chaim Soutine is a delicately-rendered still life painted in the years following his move to France from Vilnius. Depicting two gnarled spoons and a sparsely-populated fruit bowl, the protagonists of this dining table attest to the artist's aesthetic of austerity during the early years of his oeuvre. Around the time at which *Nature morte à la coupe de fruits et aux trois bouteilles* (circa 1916) was painted, Soutine had recently finished art school and moved into a studio in Montparnasse. Reflecting the meagre conditions in which the artist was living, the menu for Soutine's early still lives was undoubtedly as deficient in rich cuisine as the artist's own palate.

Three bottles of wine are dotted around the table, and the white flesh of a cut apple is sticky and brown with oxidisation, seeming to presage the decaying flesh of the artist's later subjects. While the singularly emotive, visceral quality of Soutine's work resists a canonical reading of modernism, there are elements of the present lot which manifest the influence of Cézanne in the flattening of forms and colours, while also showing evidence of the Cubist foreshortening of perspective. The considered yet bold application of impasto in the present work is evidence of

Soutine's ability to stretch the potentiality of oil. The artist stands apart from many others in his profession for never having executed any drawings, conducting the process of working and reworking an image entirely in layers finished with oil or pastel. The gradual contraction of pictorial space around Soutine's later subjects, particularly in his still lives depicting fleshy, flayed carcasses and fish, is contained embryonically in the present work.

In *Nature Morte* each object is foregrounded as a discrete entity endowed with purpose, serving as evidence for the artist's increasing fascination with the expressive power of individual objects. Tuchman, Dunow and Perls have remarked on the artist's particular rendering of inanimate objects in the following years, noting that 'the anthropomorphic suggestions in the landscapes [...] and still-lives (the grasping claws or handlike forks) make us aware of the power of associations now originating for Soutine in the actual objects. The paint and stroke are as evocative of energy as ever, but the object depicted takes on greater and greater attention' (Maurice Tuchman, Esti Dunow & Klaus Perls, *Chaim Soutine, Catalogue Raisonné*, Cologne, 1993, p. 340).





# PROPERTY FROM THE COLLECTION OF MARIO VALENTINO



**Mario Valentino** (second from the left) with Laura Biagiotti, Gianni Versace, Krizia, Paola Fendi, Valentino, Gianfranco Ferré, Mila Schön, Giorgio Armani, Ottavio Missoni, Franco Moschino and Luciano Soprani, 1985

Born in Naples in 1927, Mario Valentino began his career as a designer against the backdrop of post-war Italy. His father had made bespoke shoes for the Neapolitan aristocracy before the war and Valentino therefore grew up among the artisanal processes of leather craftsmanship, later earning himself the nickname 'King of Leather' for his studied mastery of the material. An innovator in design, Valentino intuitively responded to the dynamism of mid-century Europe and its demand for rich colours, voluptuous silhouettes and high, sculptural shoes. As European products began to enter the American market reinvigorated by the economic boost of the Marshall Plan, so too did Valentino's designs captivate an international audience, with the particular, elegant cachet of quality conferred by the 'Made In Italy' label. Along with Roger Vivier, Mario Valentino was one of the earliest exponents of the low-cut stiletto and a pioneer of the flat sandal, at one point scandalising the fashion world by creating a sandal made of coral. Praised by Diana Vreeland, Valentino's deconstructed sandals were iconically photographed by a young Guy Bourdin for the cover of French Vogue in

1956, engaging a new wave of high-profile customers including Jackie Onassis, Elizabeth Taylor, Ava Gardner and Catherine Deneuve.

Among his contemporaries in the landscape of Italian fashion, Valentino counted the Marquis Emilio Pucci and Salvatore Ferragamo, both of whom were gaining ground in the European and American markets. The twin passions for art and fashion were felt keenly by this generation of young designers, whose aesthetic sensibilities in the world of *couture* translated into a devotion to Italian art and collecting. Valentino himself sponsored the restoration of hand-embroidered tapestries and sixteenth-century frescoes at the Neapolitan convent of Santa Chiara. He housed part of his collection in his apartment at the Palazzo Cellamare adorning rooms already filled with elegant 1920-30s furniture. This collection featured works by Andy Warhol, who became a friend, Gino Severini, Giorgio de Chirico and Art Nouveau objects by René Lalique and Marius-Ernest Sabino. Valentino also filled his retail and manufacturing spaces with fine art and precious objects; the collection was to

be experienced and enjoyed not only by himself but by those living and working around him. The designer had developed a firm friendship with dealer and curator Lucio Amelio, who exhibited international contemporary artists at his gallery in Naples. His friendship with Amelio proved to be a seminal one, whose patronage of exhibitions at the gallery was key to transforming the city into a bastion of the *avant-garde* landscape of the 1980s.

A celebrated designer and dedicated patron of the arts, Mario Valentino shaped a fashion empire from its beginnings as a local service for well-heeled Neapolitans into a global phenomenon and cultural legacy. From clothing collaborations with Paco Rabanne and Karl Lagerfeld to his work with iconic image-makers Richard Avedon and Helmut Newton, Valentino ranks among one of the most beloved designers of the twentieth century.

Further works from the Mario Valentino collection will be offered in the following London auctions: Impressionist & Modern Art Evening Sale on 19th June 2018, Contemporary Art Evening and Day Sales on 26th and 27th June 2018 and Surrealist Art Sale in February 2019.





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PROPERTY FROM THE COLLECTION OF MARIO VALENTINO

## GINO SEVERINI

1883 - 1966

### Pulcinella con chitarra (Pulcinella with Guitar)

signed G. Severini (lower right)  
oil on canvas laid down on canvas  
89 by 59.5cm., 35 by 23<sup>3</sup>/<sub>8</sub>in.  
Painted circa 1923.

#### PROVENANCE

Galleria dello Scudo, Verona  
Netta Vespignani, Rome  
Mario Valentino, Naples (acquired from the above  
before 1985)  
Thence by descent to the present owner

#### LITERATURE

Daniela Fonti, *Gino Severini, Catalogo ragionato*,  
Milan, 1988, no. 399, illustrated p. 358

⊕ £ 60,000-80,000  
€ 68,500-91,500 US\$ 81,500-109,000

PROPERTY FROM THE PETIT-JEANMAIRE  
COLLECTION

## EMILE ANTOINE BOURDELLE

1861 - 1929

### L'Arlequin

inscribed *E. A. Bourdelle*, numbered *EA I* and  
inscribed with the foundry mark *Clementi Meudon*  
bronze

height: 41cm., 16½in.

Conceived in 1905 and cast in bronze in a known  
edition of 8 plus 1 artist's proof; this work cast in  
1987 by the Clementi Foundry, Paris.

#### PROVENANCE

Rhodia Dufet Bourdelle, France

Acquired from the above by the present owner  
in 1998

#### LITERATURE

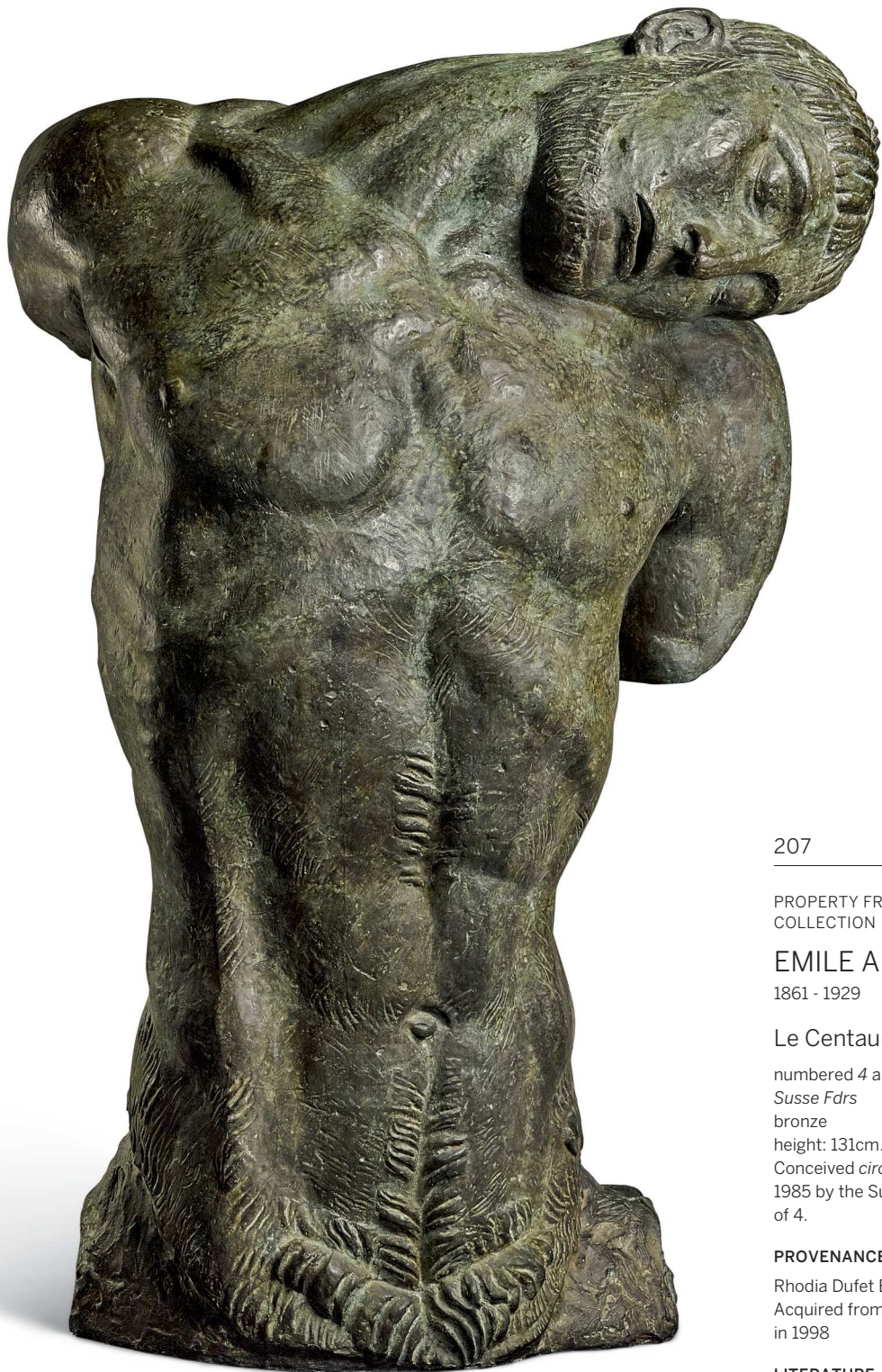
Ionel Jianou & Michel Dufet, *Bourdelle*, Paris,  
1978, no. 324, p. 99

± £ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300







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PROPERTY FROM THE PETIT-JEANMAIRE  
COLLECTION

**EMILE ANTOINE BOURDELLE**

1861 - 1929

**Le Centaure mourant**

numbered 4 and stamped with the foundry mark  
*Susse Fdrs*

bronze

height: 131cm., 51½in.

Conceived *circa* 1912 and cast in bronze *circa*  
1985 by the Susse Foundry, Paris in an edition  
of 4.

**PROVENANCE**

Rhodia Dufet Bourdelle, France

Acquired from the above by the present owner  
in 1998

**LITERATURE**

Ionel Jianou & Michel Dufet, *Bourdelle*, Paris,  
1978, no. 538, illustration of another cast p. 123

± £ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## EMILE ANTOINE BOURDELLE

1861 - 1929

### Héraklès archer, huitième étude, modèle intermédiaire définitif

inscribed *Emile Antoine Bourdelle*, titled *Héraklés Archer* and inscribed with the foundry mark *Alexis Rudier Fondateur Paris* bronze

height: 60.5cm., 23<sup>7</sup>/<sub>8</sub>in.

Conceived in 1906-09 and cast in bronze by the Alexis Rudier Foundry, Paris, under the direction of the artist's widow and son possibly *circa* 1930.

#### PROVENANCE

Private Collection

Acquired from the above by the present owner in the 1980s

#### LITERATURE

André Fontainas, *Bourdelle*, Paris, 1930, n.n., illustration of another version pl. 17

Paul Lorenz, *Bourdelle, Sculptures et dessins*, Paris, 1947, n.n., illustration of another cast pl. 25

Pierre Descargues, *Bourdelle*, Paris, 1954, n.n., illustration of the larger cast pl. 38

*Bourdelle* (exhibition catalogue), Museum of National and Occidental Art, Tokyo & National Museum, Kyoto, 1968, no. 12, illustration of another cast p.12

Ionel Jianou, *Bourdelle*, Paris, 1970, illustration of another cast p. 57

Ionel Jianou & Michel Dufet, *Bourdelle*, Paris, 1975, no. 394, illustrations of another cast pp. 105 & 180, illustration of the larger cast pl. 29

Ionel Jianou & Michel Dufet, *Bourdelle*, Paris, 1978, no. 398, illustration of another cast p. 180

Carol-Marc Lavrillier & Michel Dufet, *Bourdelle et la critique de son temps*, Paris, 1979, p. 44, illustration of the larger cast in the artist's studio, p. 45; illustration of the larger cast pp. 106-107 & 212-213

P. Cannon-Brookes, *Emile-Antoine Bourdelle, An Illustrated Commentary*, London, 1983, n.n. illustrations of other casts pp. 59 & 62-63

*Emile Antoine Bourdelle: Pioneer of the Future* (exhibition catalogue), Yorkshire Sculpture Park, 1989, illustration of the larger cast p. 28

‡ £ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000







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PROPERTY FROM A PRIVATE DUTCH  
COLLECTION

## HONORÉ DAUMIER

1810 - 1879

### Cavaliers dans la forêt

oil on panel  
26 by 45.5cm., 10¼ by 17⅞in.  
Painted circa 1848.

#### PROVENANCE

(possibly) Durand-Ruel, Paris  
Private Collection, Switzerland  
E.J. Van Wisselingh & Co, Amsterdam  
Acquired from the above by the family of the  
present owner in 1947

#### EXHIBITED

Amsterdam, E.J. Van Wisselingh & Co, *Tableaux, modernes, aquarelles et eaux-fortes originales*, no. 7587  
London, The Arts Council of Great Britain at Tate Gallery, *Daumier: Paintings and Drawings*, 1961, no. 14, illustrated in the catalogue

#### LITERATURE

Jacques Lassaingne, *Daumier*, Paris, 1938, n.n., illustrated p. 116  
Eduard Fuchs, *Der Maler Daumier*, Munich, 1930, no. 153, illustrated p. 153  
Jean Adhémar, *Honoré Daumier*, Paris, 1954, no. 43, illustrated n.p.  
Karl Eric Maison, *Honoré Daumier. Catalogue raisonné of the Paintings, Watercolours and Drawings*, Paris, 1968, vol. I, no. II-34, illustrated pl. 93

£ 15,000-25,000  
€ 17,100-28,500 US\$ 20,400-33,900





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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## HENRI MARTIN

1860 - 1943

Clémence Isaure

signed *Henri Martin* and dated 1895 (lower right)

oil on canvas

67 by 55cm., 26<sup>3</sup>/<sub>8</sub> by 21<sup>5</sup>/<sub>8</sub>in.

Painted in 1895.

This work is accompanied by a statement  
of inclusion in the artist's archives and will  
be included in the *Henri Martin Catalogue  
raisonné* currently in preparation by Marie Anne  
Destrebecq-Martin.

### PROVENANCE

Paul Riff, Rennes

Sale: Rennes Enchères, Rennes, 1st April 2012,

lot 26

Purchased at the above sale by the present owner

### LITERATURE

Léonce Bénédite, 'La Lyre et les muses par Henri  
Martin', in *Art et Décoration*, vol. VII, 1900, n.n.,  
illustrated p. 1

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## HENRI MARTIN

1860 - 1943

### Jeune fille trayant une chèvre sous la pergola de Marquayrol

signed *Henri Martin* (lower right)

oil on canvas

81.5 by 130cm., 32 by 51½in.

Painted circa 1910.

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

#### PROVENANCE

M. Pasquicz (acquired directly from the artist in 1913; sale:

Beaussant Lefèvre, Paris, 23rd November 2005, lot 115)

Private Collection (purchased at the above sale; sale:

Sotheby's, London, 6th February 2008, lot 447)

Purchased at the above sale by the present owner

£ 100,000-150,000

€ 114,000-171,000 US\$ 136,000-204,000

In his later years, Henri Martin spent the summer months at his country retreat in Labastide-du-Vert, in Marquayrol, where he worked enchanted by the beauty of his surroundings. Marquayrol, a large seventeenth-century house overlooking the rolling thirty-acre property, would become not only Martin's summer home but also the backdrop for a celebrated series of landscapes. The pergolas, or arbors, at the end of the garden proved a particular source of inspiration as the colours of the creeping vines changed through the seasons: 'The arbors were the subject of numerous paintings. Much like Monet in his Japanese paintings, Martin showed them in different seasons and at different times of the day' (*Eden Close at Hand, The Paintings of Henri Martin, 1860-1943* (exhibition catalogue), Anderson Galleries, 2005, p. 56).

In the present work Martin is experimenting with the application of paint as much as with colour; the swirls of the brushstrokes to the centre right are a strong indication of the artist's exploration of his art at Marquayrol. The figure and goat prove a wonderful centrepiece to the scene and epitomise the tranquility of his rural idyll.









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## GUSTAVE CARIOT

1872 - 1950

### Jardin sous la neige

signed *G. Cariot* and dated 1947 (lower right)

oil on canvas

45 by 53.8cm., 17¾ by 21½in.

Painted in 1947.

#### PROVENANCE

Private Collection (by descent from the artist)

Private Collection, Burgundy

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900





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PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

## GUSTAVE LOISEAU

1865 - 1935

### Effet de neige

signed G. Loiseau (lower left)  
oil on canvas  
60 by 73.1cm., 23<sup>5</sup>/<sub>8</sub> by 28<sup>3</sup>/<sub>4</sub>in.  
Painted circa 1934.

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

### PROVENANCE

Durand-Ruel, Paris  
Sale: Rossini, Paris, 4th April 2006, lot 11  
Private Collection, France (purchased at the  
above sale; sale: Sotheby's, London, 25th June  
2015, lot 569)  
Purchased at the above sale by the present owner

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MAURICE DENIS

1870 - 1943

### Sainte famille

signed with the initials *MauD* and dated 1902  
(upper right); titled on the reverse

oil on canvas

78.8 by 99.5cm., 31 by 39½in.

Painted in 1902.

This work will be included in the forthcoming  
*Maurice Denis Catalogue raisonné* being prepared  
by Claire Denis and Fabienne Stahl.

### PROVENANCE

M. Curt von Mutzenbecher, Wiesbaden

Joachim van Ribbentrop

Mme Schrader, Berlin, (acquired from the above  
*circa* 1940)

Private Collection (by descent from the above;  
sale: Neumeister Kunstauktionen, Munich, 26th  
June 1996, lot 562)

Sale: Christie's, London, 7th December 1999,  
lot 169

Purchased at the above sale by the present owner

### EXHIBITED

Paris, Grandes Serres de l'Exposition universelle,  
*Société des Artistes Indépendants. 18e exposition*,  
1902, no. 560

Weimar, Grossherzogliches Museum für Kunst  
und Kunstgewerbe, *Peintures et meubles de la  
collection Kurt von Mutzenbecher*, Wiesbaden,  
1904

London, Embassy of the Russian Federation,  
*2000 Years of Christianity, European Art in  
Private and Corporate Russian Collections*, 2000,  
no. 38

### LITERATURE

Adrien Mithouard, 'Maurice Denis' in *Art et  
Décoration*, vol. XXII, July-December 1907,  
illustrated p. 4

Ardengo Soffici, 'Maurice Denis' in *Vita d'Arte*,  
Sienna, no. 24, December 1909, illustrated n.p.

Francesco Margotti, 'Nuevo manifestazioni d'arte  
cristina. Maurice Denis', in *Arte Cristiana*, Milan,  
no. 3, 15th March 1914, illustrated p. 67

Carina Schäfer, *Theaterintendant mit Faible  
für französische Kunst. Die Sammlung Kurt  
von Mutzenbecher in Wiesbaden*, Berlin, 2001,  
illustrated p. 125

This work is a study for *Deux mères*, 1900, in the  
collection of Musée Denis, St Germain en Laye.

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000









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## BLANCHE HOSCHEDÉ- MONET

1865 - 1947

### Bateaux au port

signed *B. Hoschedé Monet* (lower left)

oil on canvasboard

38 by 46cm., 15 by 18<sup>1</sup>/<sub>2</sub>in.

The authenticity of this work has been confirmed  
by Philippe Piguet.

#### PROVENANCE

Estate of the Artist

Private Collection, France (sale: Million et  
Associés, Paris, 21<sup>st</sup> June 2017, lot 30)

Purchased at the above sale by the present  
owner.

± £ 12,000-15,000

€ 13,700-17,100 US\$ 16,300-20,400





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PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## BLANCHE HOSCHEDÉ- MONET

1865 - 1947

### L'Epte dans la prairie

signed *B. Blanche Hoschedé* (lower left)  
oil on canvas  
59.7 by 73.8cm., 23½ by 29in.

#### PROVENANCE

Simone Piguet, France (the artist's niece)  
Galerie Robert Tuffier, Les Andelys  
Private Collection, France

#### EXHIBITED

Les Andelys, Galerie Robert Tuffier, *Blanche  
Hoschedé-Monet 1865-1947*, 1971, n.n.

#### LITERATURE

Philippe Piguet, *Blanche Hoschedé-Monet: un  
destin impressionniste*, Bonsecours, 2010,  
no. BHM 61, illustrated p. 80

£ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000



## PAUL SIGNAC

1863 - 1935

## Palette, jardin public

signed *P. Signac* and dedicated *Au dernier romantique mon ami Chy* (lower right)

oil on artist's palette

32 by 23.5cm., 12 $\frac{5}{8}$  by 9 $\frac{1}{4}$ in.

Painted circa 1882-83.

## PROVENANCE

Marichy (a gift from the artist)

Private Collection, Switzerland (sale: Sotheby's,  
New York, 8th November 2007, lot 101)

Purchased at the above sale by the present owner

± £ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000







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## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Têtes, arbres et fruits

stamped *Renoir* (lower right)

oil on canvas

30.6 by 32cm., 12 by 12<sup>5</sup>/<sub>16</sub>in.

Painted in 1892.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Sale: Galerie Motte, Geneva, 7th November 1969, lot 42

Private Collection, Switzerland (sale: Sotheby's, London, 26th June 2008, lot 427)

Purchased at the above sale by the present owner

### LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, no. 1037, illustrated p. 220

± £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



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## GUSTAVE CARIOT

1872 - 1950

### Bouquet de fleurs

signed *G. Cariot* and dated 1932 (lower left)

oil on board

34.5 by 27cm., 13½ by 10¾in.

Painted in 1932.

#### PROVENANCE

Private Collection, Weisbaden

Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,500-8,200





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## GUSTAVE CARIOT

1872 - 1950

### Moulin à Perigny

signed *G. Cariot* and dated 1944 (lower right)

oil on canvas

41 by 48cm., 16½ by 18⅞in.

Painted in 1944.

#### PROVENANCE

Private Collection, France & Germany (acquired in the 1980s; sale: Villanfray & Associés, Paris, 29th November 2017, lot 15)

Purchased at the above sale by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900



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## GUSTAVE CURIOT

1872 - 1950

### Paysage de Rhénanie

signed *G. Curiot* and dated 1921 (lower left)

oil on canvas

53.7 by 136.7cm., 21 $\frac{1}{8}$  by 53 $\frac{7}{8}$ in.

Painted in 1921.

#### PROVENANCE

Private Collection, France & Germany (acquired in the 1980s;

sale: Villanfray et Associés, Paris, 4th October 2017, lot 8)

Purchased at the above sale by the present owner

⊕ £ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,400





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## PIERRE EUGÈNE MONTEZIN

1874 - 1946

### Le Verger fleuri

signed *Montezin* (lower left)

oil on canvas

60.5 by 73.5cm., 23¾ by 28⅞in.

This work will be included in the forthcoming *Montezin Catalogue raisonné* being prepared by Monsieur Cyril Klein Montezin.

#### PROVENANCE

Private Collection, France

Sale: Eric Pilon Enchères, Versailles, 12th November 2017, lot 59

Purchased at the above sale by the present owner

£ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,400





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## ANDRÉ BRASILIER

b. 1929

### Sonate du soir

signed *André Brasilier* (towards lower right);  
 titled on the reverse  
 oil on canvas  
 64.7 by 92cm., 25½ by 36¼in.  
 Painted in 1988.

#### PROVENANCE

Private Collection, Japan  
 Acquired from the above by the present owner  
 in 1998

#### EXHIBITED

Paris, Galerie Hopkins-Thomas & Galerie Etienne  
 Sassi, *André Brasilier*, 1988, no. 4

#### LITERATURE

Xavier de Coulanges, *André Brasilier, Catalogue  
 raisonné 1982-2002*, Lausanne, 2002, vol. I,  
 no. 1988/96, illustrated in colour p. 137

‡ ⊕ £ 5,000-8,000  
 € 5,700-9,200 US\$ 6,800-10,900





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## ANDRÉ BRASILIER

b. 1929

### Vallée au crépuscule

signed *André Brasilier* (towards lower right)

oil on canvas

92 by 65cm., 36¼ by 25⅝in.

Painted in 1988.

The authenticity of this work has been confirmed  
by Alexis Brasilier.

### PROVENANCE

Acquired by the present owner in 2000

± ⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





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## BERNARD BUFFET

1928 - 1999

### Terre-Nevas dans le bassin à Saint-Malo

signed *Bernard Buffet* and dated 68 (towards  
upper left)

oil on canvas

81 by 105.5cm., 31 $\frac{7}{8}$  by 41 $\frac{1}{2}$ in.

Painted in 1968.

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

#### PROVENANCE

Galerie Maurice Garnier, Paris

Wally Findlay Galleries, New York

Private Collection, Florida (sale: Sotheby's,  
New York, 7th October 1987, lot 199)

Beverly Hills Antiques, Los Angeles (sale:  
Sotheby's, New York, 14th May 1997, lot 447)

Purchased at the above sale by the present owner

£ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700





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PROPERTY FROM A PRIVATE COLLECTION,  
FINLAND

## BERNARD BUFFET

1928 - 1999

### Tentes et cabines sur la plage

signed *Bernard Buffet* (lower right)

oil on canvas

73 by 92.1cm., 28¾ by 36¼in.

The authenticity of this work has been confirmed  
by Ida Garnier & Céline Levy.

#### PROVENANCE

(probably) Galerie Hörhammer, Helsinki

Acquired from the above by the present owner  
before 1963

⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



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PROPERTY FROM A PRIVATE COLLECTION

## MAURICE UTRILLO

1883 - 1955

### Usines de banlieue

signed *Maurice, Utrillo, V.* (lower right)

gouache on paper

32.5 by 40.8cm, 12¾ by 16in.

Executed *circa* 1950.

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

### PROVENANCE

Acquired by the present owner *circa* 1980s

### LITERATURE

Paul Pétridès, *L'Œuvre complet de Maurice Utrillo*, Paris, 1966, vol. IV, no. AG515, illustrated  
p. 427

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200





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PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

## GEORGES ROUAULT

1871 - 1958

### Petite banlieue (aux quatre cheminées)

stamped with the *atelier* mark on the reverse  
oil and gouache on paper laid down on canvas  
46 by 65cm., 18 $\frac{1}{8}$  by 25 $\frac{1}{2}$ in.

#### PROVENANCE

Estate of the Artist  
Sale: Christie's, New York, 10th May 2001, lot 398  
Purchased at the above sale by the present owner

#### EXHIBITED

Tokyo, Galerie Yoshii, *Rouault, Exposition Centenaire*, 1971, n.n.

£ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

**FRITZ BURMANN**

1892 - 1945

Frau Biene aus Worpswede, 87 Jahre alt  
(Mrs Biene from Worpswede, 87 Years Old)

signed *Fritz Burmann* and dated 1923 (upper left)

oil on canvas

44 by 34.5cm., 17<sup>3</sup>/<sub>8</sub> by 13<sup>5</sup>/<sub>8</sub>in.

Painted in 1923.

**PROVENANCE**

Galerie Nierendorf, Berlin

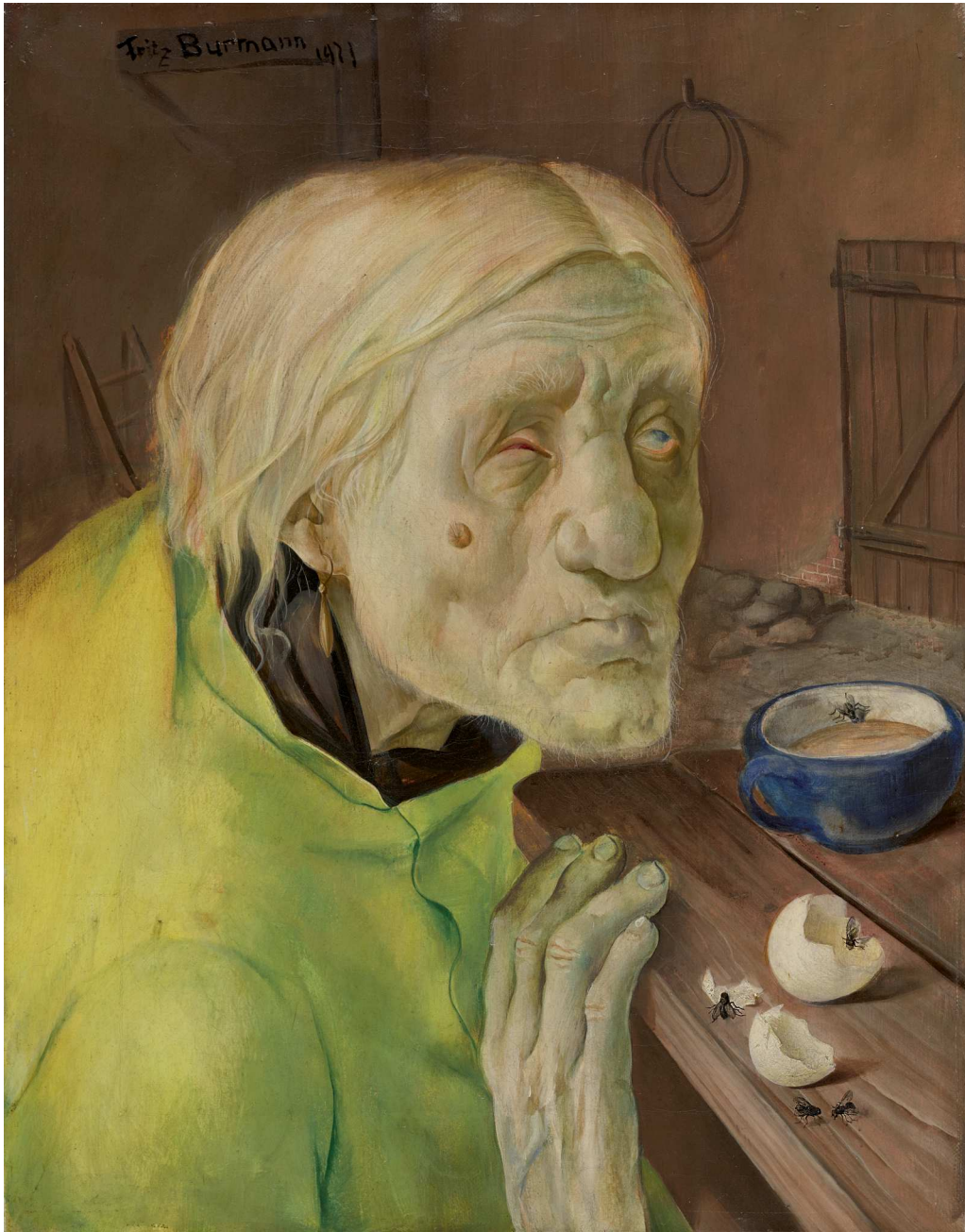
Marvin &amp; Janet Fishman, Milwaukee (acquired from the above);

sale: Sotheby's, London, *The Marvin and Janet Fishman Collection*, 18th October 2000, lot 87)

Purchased at the above sale by the present owner

**£ 60,000-80,000****€ 68,500-91,500 US\$ 81,500-109,000****EXHIBITED**Mannheim, Städtische Kunsthalle, *Neue Sachlichkeit: Deutsche Malerei seit dem Expressionismus*, 1925, no. 11 (titled *Die Arme* and as dating from 1924)Berlin, Deutsche Kunstgemeinschaft, Schloss Berlin, *Ostpreussenkunst*, 1927, no. 20, illustrated in the catalogue Patrick & Beatrice Haggerty, Milwaukee Museum of Art, Marquette University, *A Focus on Images: Sense and Form*, 1984-85, n.n.Milwaukee, University of Wisconsin-Milwaukee Art Museum, *Reactions to the War: European Art, 1914-25*, 1986, no. 7 (titled *Old Woman*)Berlin, Berlinische Galerie, Museum für Moderne Kunst, *Photographie und Architektur im Martin-Gropius-Bau, Stationen der Moderne: Die bedeutenden Kunstaustellungen des 20.**Jahrhunderts in Deutschland, 1888-89*, no. 11, illustrated in the catalogue n.p. (titled *Alte Frau* and as dating from 1925)Milwaukee, Art Museum; Berlin, Berlinische Galerie, Museum für Moderne Kunst, Photographie und Architektur; Frankfurt-am-Main, Schirn Kunsthalle; Emden, Kunsthalle, Stiftung Henri Nannen; New York, The Jewish Museum; Omaha, Joslyn Art Museum & Atlanta, The High Museum, *The Marvin and Janet Fishman Collection: Art in Germany 1909-36, From Expressionism to Resistance*, 1990-92, no. 21Mannheim, Städtische Kunsthalle, *Neue Sachlichkeit - Figurative Malerei der 20er Jahre*, 1994-95, n.n., illustrated in colour in the catalogueThe Hague, Museum Paleis Lange Voorhut; Stockholm Lijjevalchs Konsthall; Helsinki, Helsingin Taidehalli and Brussels, Palais des Beaux-Arts, *Art et Résistance, Les peintres Allemandes de l'entre-deux-guerres - La Collection Marvin et Janet Fishman*, 1995-96, no. 18**LITERATURE**James Auer, 'Strong Impressions', in *The Milwaukee Journal*, 19th April 1992, illustrated p. 17Carmen Runonen, *Lansi-Savo*, 21st February 1996, illustrated p. 8  
Marja-Tettur Kivirinta, *Helsingin Sanomat*, Helsinki, 1996, illustrated in colour p. B3







230

230

PROPERTY FROM A PRIVATE COLLECTION, RHINELAND-PALATINATE

## ERNST BARLACH

1870 - 1938

### Kussgruppe II (Kissing Couple II)

inscribed *E. Barlach* and stamped with the foundry mark *H. Noack Berlin*

bronze

height: 16cm., 6 $\frac{3}{8}$ in.

Conceived in 1921 and cast in bronze by the Noack Foundry, Berlin in an edition of 20. This work cast in the 1960s-70s.

The authenticity of this work has been confirmed by the Ernst Barlach Lizenzverwaltung Ratzeburg.

#### PROVENANCE

Sale: Kunsthaus Lempertz, Cologne, 21st November 1991, lot 25  
Private Collection, Germany  
Thence by descent to the present owner

#### LITERATURE

Friedrich Schult, *Ernst Barlach, Das Plastische Werk*, Hamburg, 1960, no. 253, illustration of another cast p. 147

Carl Dietrich Carls, *Ernst Barlach*, London, 1969, no. 73, illustration of another cast n.p.

*Ernst Barlach* (exhibition catalogue) Berlin, Galerie Nierendorf, 1981, no. 22, illustration of another cast

Elmar Jansen, *Ernst Barlach*, Vienna, 1984, no. 253, illustration of another cast p. 97

Elisabeth Laur, *Ernst Barlach. Das Plastische Werk.*

*Werkverzeichnis II*, Güstrow, 2006, no. 324, illustration of another cast p. 172

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600



231

231

## PAUL BUSCH

### Burschen, Mein Dorf! (Boys, My Village!)

gouache on board

100 by 70.2cm., 39 $\frac{3}{8}$  by 27 $\frac{7}{8}$ in.

Executed before 1919.

#### PROVENANCE

Galerie der Sturm (Herwarth Walden), Berlin (by 1919)

Eva Weinwurz (Spector), Berlin & Tel Aviv

Sam & Ayala Zacks, Toronto (probably acquired from the above in the 1950s)

Ayala Zacks Abaramov, Tel Aviv & Jerusalem

Private Collection (by descent from the above; sale: Christie's, London, 1st March 2017, lot 450)

Purchased at the above sale by the present owner

#### EXHIBITED

Berlin, Galerie der Sturm, *Maria Uhden, Paul Busch, Paul Nietzsche*, 1919, no. 33

Tel Aviv, Tel Aviv Museum of Art (on loan 1990-1992)

⊕ £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400





232

## ERNST BARLACH

1870 - 1938

### Russische Bettlerin II (Russian Beggar Woman II)

inscribed *E. Barlach*, numbered 8/10 and stamped with the foundry mark *H. Noack Berlin* bronze

23.5 by 43cm., 9¼ by 17in.

Conceived circa 1907 and cast in bronze by the H Noack Foundry, Berlin at a later date, probably in the 1960s.

#### PROVENANCE

Family of the Artist  
Galerie Nierendorf, Berlin  
Marlborough Fine Art Ltd, London (acquired from the above in 1968)  
Saul P. Steinberg (sale: Christie's, New York, 18th May 1981, lot 12)  
Private Collection, U.S.A. (purchased at the above sale)  
Private Collection, United Kingdom (acquired from the above)  
Acquired from the above by the present owner

#### LITERATURE

Ernst Barlach, *Ein Selbsterzähltes Leben*, Munich, 1948, no. 9, illustration of the plaster  
Friedrich Schult, *Ernst Barlach, Das Plastische Werk*, Hamburg, 1960, no. 71, illustration of another cast p. 65  
Carl Dietrich Carls, *Ernst Barlach*, London, 1969, n.n., illustration of another cast p. 35  
*Ernst Barlach* (exhibition catalogue), Wiener Künstlerhaus, Vienna, 1984, no. 7, illustration of another cast p. 95  
Ernst Barlach & Anita Beloubek-Hammer, *Plastische Meister-Werke*, Leipzig, 1996, n.n., illustration of another cast p. 27  
Elisabeth Laur, *Ernst Barlach. Das Plastische Werk. Werkverzeichnis II*, Güstrow, 2006, no. 517, illustration of another cast p. 238

£ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000



233

## EDOUARD VUILLARD

1868 - 1940

### Gabrielle Jonas allongée sur son lit

signed *E Vuillard* (lower left)  
pastel on paper  
54.5 by 65.5cm., 21½ by 25¾in.  
Executed in 1927.

#### PROVENANCE

Gabrielle Jonas, Paris  
Private Collection, London  
Galerie Schmit, Paris  
Sale: Phillips, New York, 11th November 1985, lot 20  
JPL Fine Arts, London  
Private Collection, London  
Sale: Drouot-Montaigne, Paris, 30th March 1990,  
lot 67  
Dennis Hotz Fine Art, South Africa  
Acquired from the above by the present owner

#### EXHIBITED

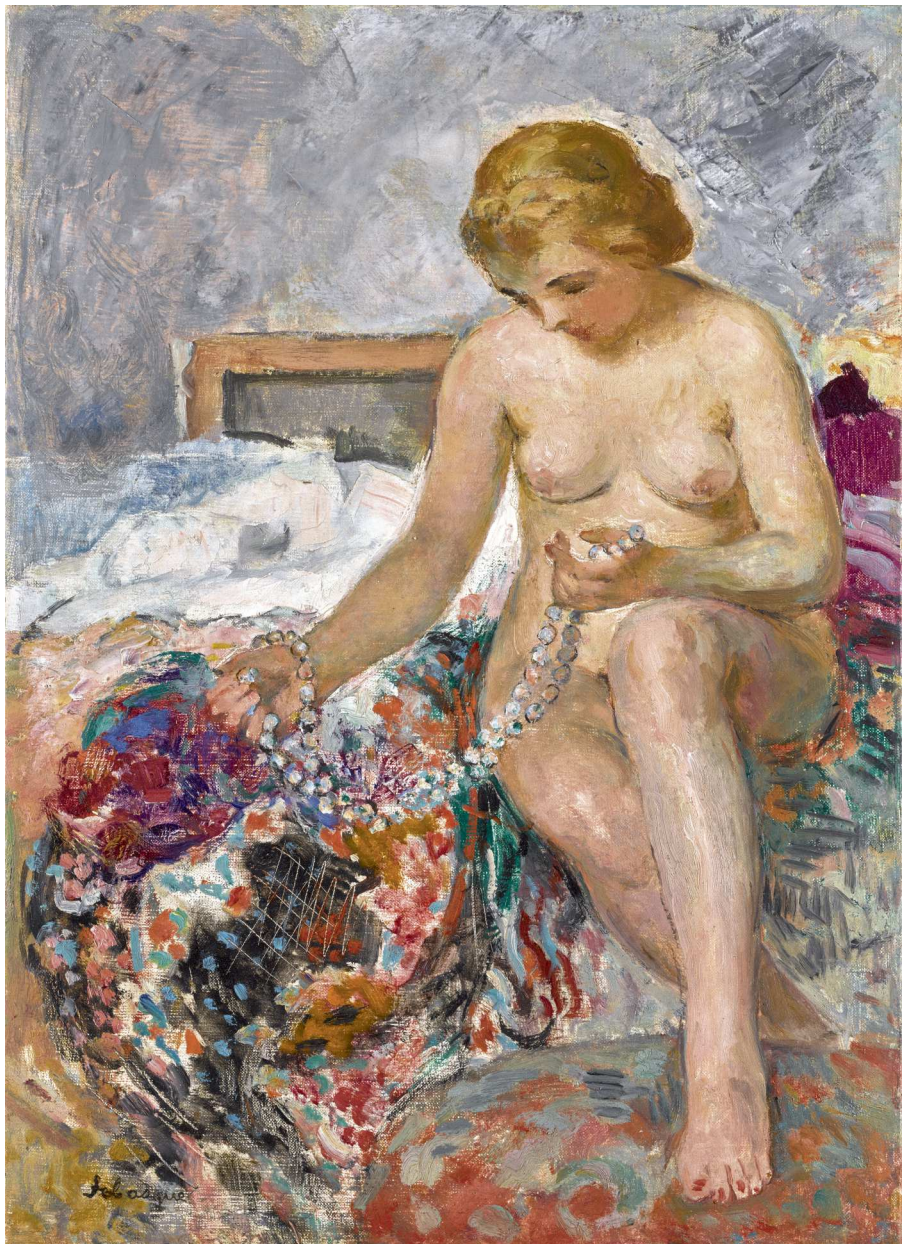
London, JPL Fine Arts, *Edouard Vuillard, (1868-1940): Paintings, Pastels, Watercolours and Drawings*, 1988, no. 9, illustrated in the catalogue

#### LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Milan, 2003, vol. III, no. XI-244, illustrated in colour p. 1430

‡ £ 35,000-45,000  
€ 39,900-51,500 US\$ 47,500-61,000





234

## HENRI LEBASQUE

1865 - 1937

### Nu au collier de perles

signed *Lebasque* (lower left)  
oil on canvas  
46.2 by 33cm., 18 $\frac{1}{8}$  by 13in.

This work will be included in the forthcoming supplement to the *Lebasque Catalogue raisonné* being prepared by Denise Bazetoux.

#### PROVENANCE

Acquired by the present owner in 2016

± £ 30,000-40,000

€ 34,200-45,600 US\$ 40,700-54,500





235

PROPERTY OF AN IMPORTANT EUROPEAN  
COLLECTOR

## LÉON DE SMET

1881 - 1966

### Fleurs et coquillages

signed *Léon de Smet* and dated 1921 (lower left)  
oil on canvas  
70.5 by 80cm., 27¾ by 31½in.  
Painted in 1921.

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

#### PROVENANCE

Galerie Robert Finck, Brussels  
Private Collection, Switzerland (acquired from the  
above; sale: Sotheby's, London, 20th June 2007,  
lot 461)  
Purchased at the above sale by the present owner

#### EXHIBITED

Brussels, Galerie Robert Finck, *D'Emile Claus à  
nos jours, circa 1970-76*, no. 16, illustrated in the  
catalogue

‡ ⊕ £ 25,000-35,000  
€ 28,500-39,900 US\$ 33,900-47,500





236

PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## HENRI LEBASQUE

1865 - 1937

### Portrait de Madame Berthe Delaunay

signed *H. Lebasque*, dated *avril 12* and inscribed  
*Affectueux Hommage à Madame B. Delaunay*  
(lower right)

oil on canvas

65.5 by 54.3cm., 25<sup>3</sup>/<sub>4</sub> by 21<sup>3</sup>/<sub>8</sub>in.

Painted in April 1912.

#### PROVENANCE

Madame B. Delaunay (the sitter, acquired directly  
from the artist)

Galerie F. Boulakia, Paris

Sale: Me Lombrail, Enghien-les-Bains, 10th May  
1978, lot 290

Sale: Me Martin, Versailles, 27th March 1983, lot 122

Sale: SVV Jean-Emmanuel Prunier, Louviers, 6th  
June 2010, lot 26

Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Grand Palais, *Exposition de la Société  
Nationale des Beaux-Arts*, 1912, no. 802

#### LITERATURE

Paul Vitry, *Henri Lebasque*, Paris, 1928, n.n.,  
illustrated p. 137

Denise Bazetoux, *Henri Lebasque, Catalogue  
raisonné*, Neuilly-sur-Marne, 2008, vol. I, no. 773,  
illustrated p. 214

£ 30,000-40,000

€ 34,200-45,600 US\$ 40,700-54,500



237

## EMILE OTHON FRIESZ

1879 - 1949

### Nu allongée

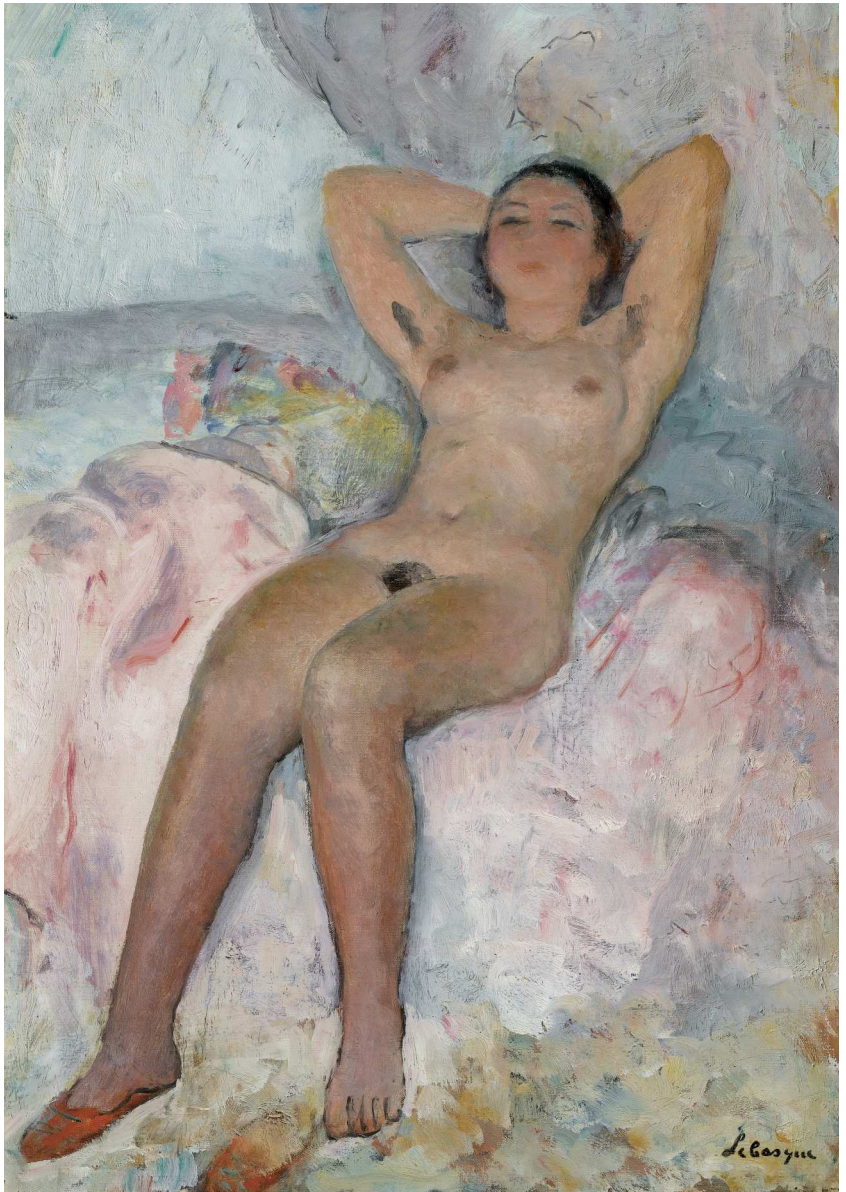
signed *E. Othon Friesz* (lower left)  
oil on canvas  
53.9 by 65.5cm., 21¼ by 25¾in.

#### PROVENANCE

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

‡ ⊕ £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300





238

PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## HENRI LEBASQUE

1865 - 1937

### Nu allongé bras levés

signed *Lebasque* (lower right)  
oil on canvas  
65.2 by 45.8cm., 25<sup>5</sup>/<sub>8</sub> by 18in.

#### PROVENANCE

Sale: Aguttes, Neuilly-sur-Seine, 20th December  
2008, lot 171  
Purchased at the above sale by the present owner

#### LITERATURE

Denise Bazetoux, *Henri Lebasque Catalogue  
raisonné*, Neuilly-sur-Marne, 2008, vol. I, no 962,  
illustrated p. 248

£ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500



239

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## MAXIMILIEN LUCE

1858 - 1941

### La Passerelle d'Herville

signed *Luce* (lower right)  
oil on canvas  
65.4 by 81.2cm., 25¾ by 32in.  
Painted in 1925.

This work will be included in the forthcoming supplement to the *Maximilien Luce Catalogue raisonné* being prepared by Denise Bazetoux.

#### PROVENANCE

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

£ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300





240

## MAXIMILIEN LUCE

1858 - 1941

### Rolleboise, Baigneurs près du bras de Seine

signed *Luce* (lower right)

oil on canvas

53.6 by 80.6cm., 21¼ by 31¾in.

Painted in 1930.

#### PROVENANCE

Frédéric Luce (the artist's son, acquired directly from the artist)

Sale: Nicolay, Paris, 26th April 2001, lot 20

Private Collection (purchased at the above sale; sale: Sotheby's, New York, 15th December 2014, lot 39)

Purchased at the above sale by the present owner

#### LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, Paris, 2005, vol. III, no. 1947, illustrated p. 362

£ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,900



241

## JEAN DUFY

1888 - 1964

### Bouquet de roses et de marguerites

signed *Jean Dufy* (lower left)  
gouache and watercolour on paper  
45 by 60cm., 17¾ by 23½in.  
Executed in 1926.

This work will be included in the forthcoming third volume of the *Jean Dufy Catalogue raisonné* being prepared by Jacques Bailly.

#### PROVENANCE

Private Collection, France  
Private Collection, France (acquired from the above in the 1950s)  
Acquired from the above by the present owner

⊕ £ 10,000-15,000  
€ 11,400-17,100 US\$ 13,600-20,400





242

## JEAN DUFY

1888 - 1964

### Bruges

signed *Jean Dufy* and titled (lower right) & signed *Jean Dufy* (lower left)

oil on canvas

46 by 55cm., 18 $\frac{1}{8}$  by 21 $\frac{5}{8}$ in.

Painted *circa* 1950.

This work will be included in the forthcoming third volume of the *Jean Dufy Catalogue raisonné* being prepared by Jacques Bailly.

#### PROVENANCE

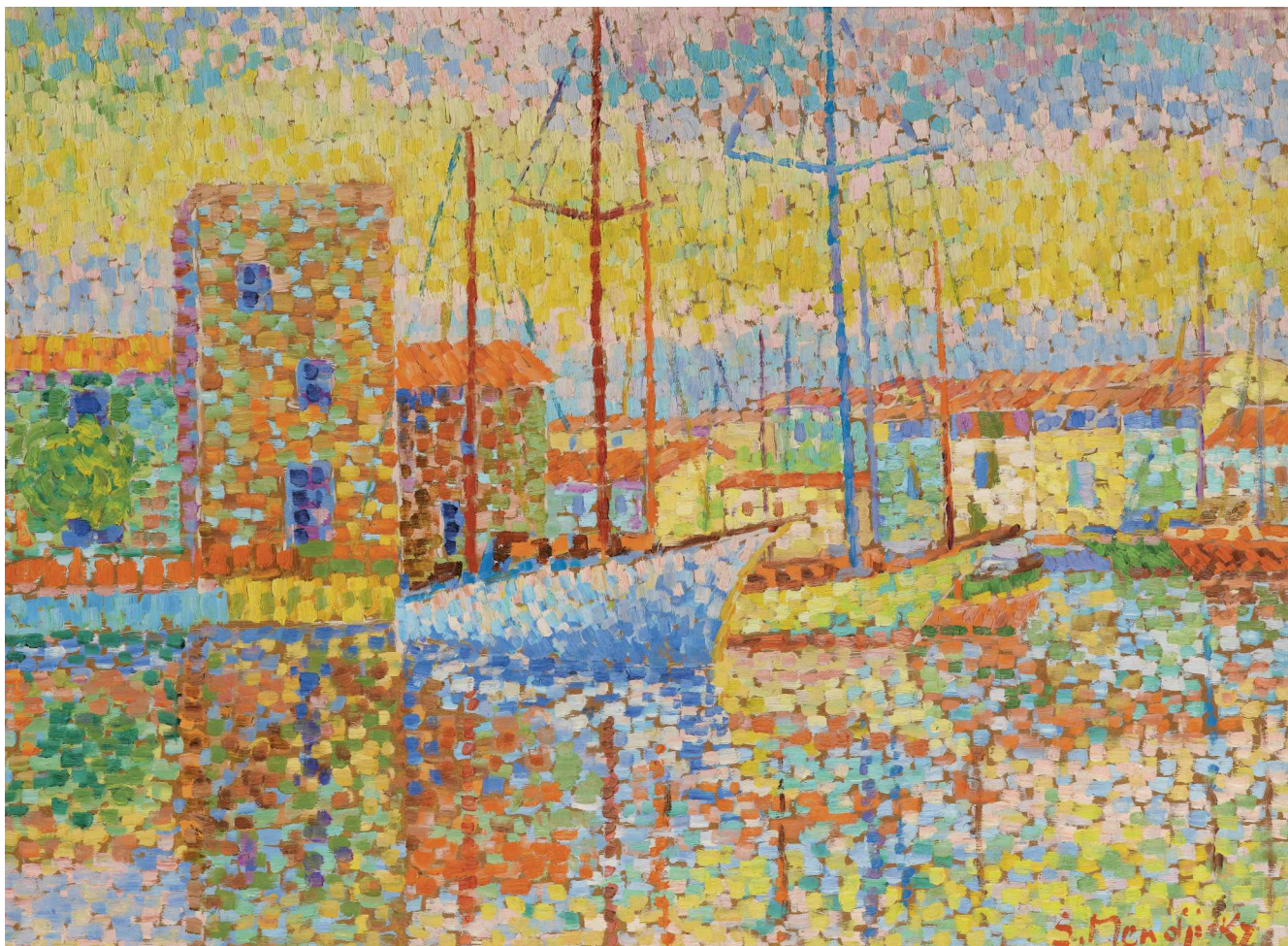
Private Collection, France (acquired directly from the artist in the 1960s)

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500





243

## SERGE MENDJISKY

1929 - 2017

### Port Grimaud - Grand Canal

signed *S. Mendjisky* (lower right)

oil on isorel

53.8 by 73cm., 21¼ by 28¾in.

Painted in 1969.

The authenticity of this work has been confirmed  
by Patricia Mendjisky.

#### PROVENANCE

Private Collection, France

Thence by descent to the present owner

⊕ £ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500





244

## ACHILLE LAUGÉ

1861 - 1944

Composition de fleurs, capucines et dahlias

signed A. Laugé and dated 1924 (lower right)

oil on canvas

40.4 by 80.2cm., 15 $\frac{7}{8}$  by 31 $\frac{1}{2}$ in.

Painted in 1924.

This work will be included in the forthcoming *Achille Laugé Catalogue raisonné* being prepared by Nicole Tamburini.

### PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300



245

PROPERTY FROM A PRIVATE COLLECTION

## ANDRÉ BRASILIER

b. 1929

### Rivage

signed *André Brasilier* (lower right)

oil on canvasboard

24 by 33cm., 9½ by 13in.

Painted in 1992.

The authenticity of this work has been confirmed  
by Alexis Brasilier.

### PROVENANCE

Acquired by the present owner in Japan in 2017

‡ ⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





246

## ANDRÉ BRASILIER

b. 1929

### Venise

signed *André Brasilier* (lower right); signed with the initials *A.B.* and titled on the reverse  
oil on canvas  
97.3 by 130cm., 38 $\frac{3}{4}$  by 51 $\frac{1}{8}$ in.  
Painted in 1982.

#### PROVENANCE

Private Collection, Japan  
Sale: Shinwa Art Auction, 28th January 2017, lot 93  
Purchased at the above sale by the present owner

#### EXHIBITED

Nagoya, Electric Museum (& travelling in Japan),  
*La Mode élégant et fantastique de la France*,  
*André Brasilier*, 1989 - 1990, no. 25, illustrated in  
colour in the catalogue

#### LITERATURE

Xavier de Coulanges, *André Brasilier Monographie  
et catalogue raisonné 1982-2002*, Paris, 2002,  
vol. I, no. 1982/53, illustrated in colour p. 27

‡ ⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000







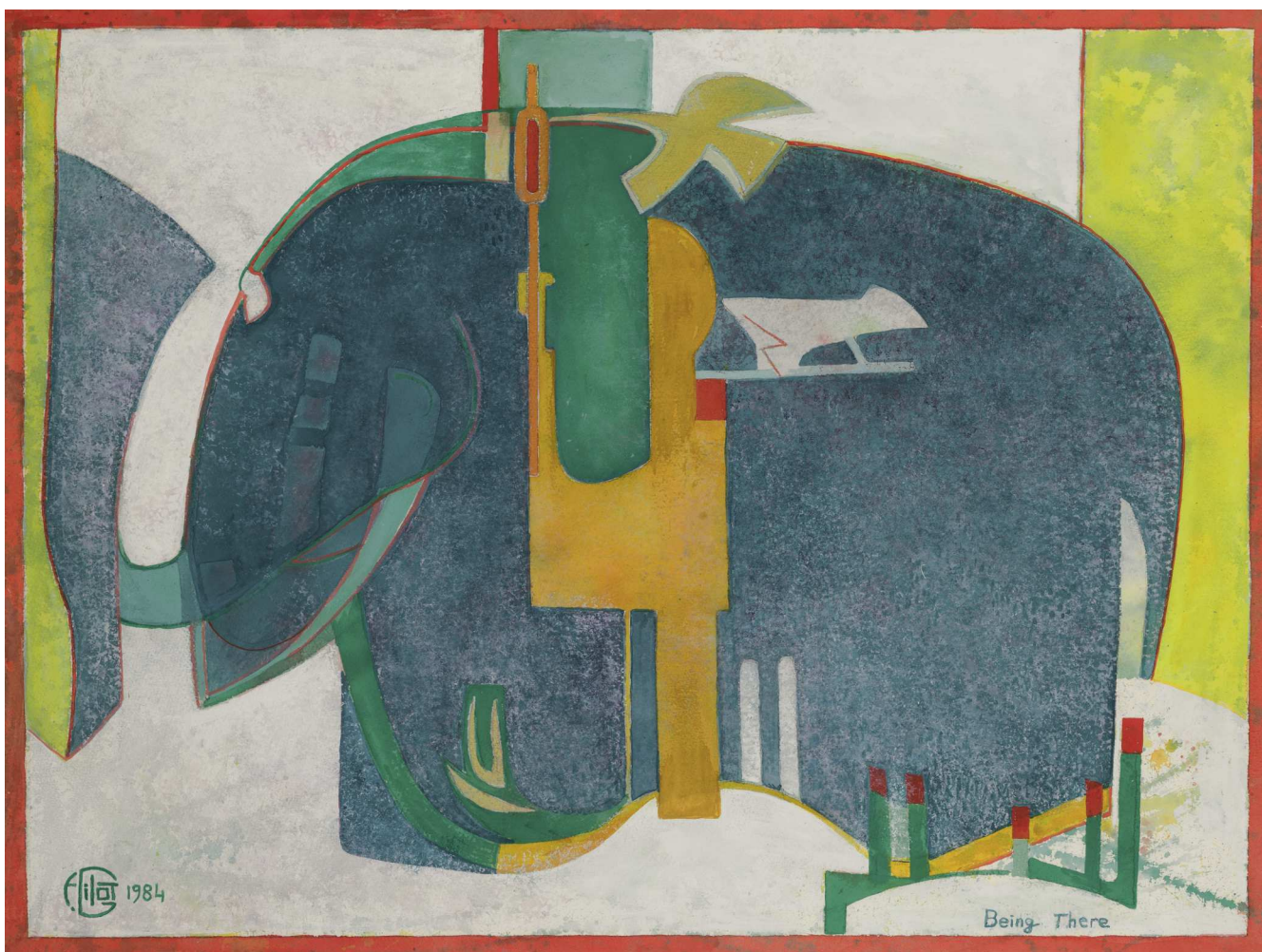


# SESSION TWO

LONDON  
WEDNESDAY  
20 JUNE 2018  
2.30 PM

LOTS 301-432





301

## FRANÇOISE GILOT

b. 1921

### Being There

signed *F Gilot* and dated 84 (lower left); titled (lower right)

chalk, pen and ink and gouache on paper

57.3 by 76.5 cm., 22½ by 29⅞ in.

Executed in 1984.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives under number G.2597.

### PROVENANCE

Private Collection, Netherlands

Thence by descent to the present owner in 2017

⊕ £ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500





302

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## PABLO PICASSO

1881 - 1973

### Tête d'homme

signed *Picasso*, dated *Cannes le 2. Juin. 1955*  
(lower right) and dedicated *Pour Robert Maillard*  
(lower left)

coloured crayons on paper  
35.5 by 26.3cm., 14 by 10<sup>3</sup>/<sub>8</sub>in.

Executed in Cannes on 2nd June 1955.

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

#### PROVENANCE

Robert Maillard (a gift from the artist)  
Private Collection, France  
Sale: Sotheby's, Paris, 19th November 2012, lot  
171  
Purchased at the above sale by the present owner

⊕ £ 40,000-60,000  
€ 45,600-68,500 US\$ 54,500-81,500

## PABLO PICASSO

1881 - 1973

### Tête d'homme

signed *Picasso*, dated *le 23.6.64*. (upper right) and dedicated *Pour Charles Feld* (upper left)

coloured crayons and pencil on paper

30.3 by 27.7cm., 12 by 10 $\frac{7}{8}$ in.

Executed on 23rd June 1964 on the title page of *Les Dames de Mougins, Secrets d'alcôve d'un atelier* by Hélène Parmelin, published in 1964.

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

#### PROVENANCE

Charles Feld (a gift from the artist)

Sale: Rouillac, France, 15th May 1995, lot 584

Private Collection, Geneva

Acquired from the above by the present owner

⊕ £ 70,000-90,000

€ 80,000-103,000 US\$ 95,000-122,000

“If Picasso inhabits a singular place at the centre of our artistic landscape, it is because his work, so diverse in both subject and form, is anchored at its core to the question of the human condition. He has become a powerful beacon which demands our attention, shining light on the obscurity of contemporary life [...]”

#### CHARLES FELD

Charles Feld & René Char, *Picasso, Dessins 27.3.66-15.3.68*, Paris, 1969, p. 15, translated from the French



pour Charles Jeld

Pin<sup>10</sup>  
le 23.6.64.



# PROPERTY FORMERLY FROM THE COLLECTION OF FABRIZIO CLERICI

LOTS 304–308



Jean Cocteau and Fabrizio Clerici in Rome in 1956. Photo © Sandro Vespasiani

Fabrizio Clerici was born in Milan in 1913, and moved to Rome with his family in 1920. While studying architecture and attending lectures given by Le Corbusier, he befriended Alberto Savinio, the younger brother of the celebrated metaphysical artist Giorgio De Chirico. This introduction to the world of Surrealism would prove to be of seminal importance to Clerici, who later exhibited extensively as an artist, including at the Venice Biennale in 1948 and 1956 and at the Museum of Modern Art, New York in 1949. He also designed the sets and costumes for Stravinsky's ballet *Orpheus* at La Fenice theatre. Salvador Dalí and Saul Steinberg counted amongst his friends.

This album of drawings was executed by Jean Cocteau in Venice

in 1958-59. Nineteen of the twenty drawings in the original album were gifted by the artist to his friend Fabrizio Clerici, and one drawing was given to his muse, the Marchesa Luisa Casati in 1958.

Clerici first met Jean Cocteau in 1953, and the pair became fast friends, no doubt united by their common interest in the worlds of art, theatre, design and cinema. Indeed, Cocteau had co-directed his most iconic film, *Beauty and the Beast*, with Jean Marais only a few years before, in 1946. The present album is considered to be one of Cocteau's finest graphic works, and was partially edited and reviewed by Clerici. These drawings illustrate a whimsical cast of sunbathers, celebrities and café

society, including two drawings of the iconic Greta Garbo. Together, they give an insight into the glamorous heights of the *Dolce Vita*.

Apprentice and protégé of Clerici, Eros Renzetti was recognised for his talents as an artist when he was just 14 years old. Renzetti later worked and lived with Clerici at his studio in Rome until the artist's death in 1993. The present collection of Cocteau's drawings was given to Renzetti by Clerici as a gift, and bear testament to a friendship built upon creativity and collaboration. Further books and correspondence on the subject of *La Gondole des morts* from Clerici's collection will be offered during the Livres et Manuscrits sale in Paris in November 2018.

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PROPERTY FORMERLY FROM THE COLLECTION OF FABRIZIO CLERICI

## JEAN COCTEAU

1889 - 1963

An album of 19 drawings including a study for 'La Gondole des Morts'

coloured crayons on paper  
Executed in 1958-59.

The authenticity of this group of drawings has been confirmed by Annie Guédras.

### PROVENANCE

Fabrizio Clerici, Rome (a gift from the artist)  
Eros Renzetti, Rome (a gift from the above)

### EXHIBITED

Tripoli, Centro Italiano di Studi, *Fabrizio Clerici*, 1960  
Rome, Centre Culturel Français, *Les Chevaliers de La Table Ronde*, 1963  
Mamiano, Fondazione Magnani-Rocca, *Jean Cocteau. Il poeta, il testimone, l'impostore*, 2005, illustrated in colour the catalogue.

⊕ £ 15,000-20,000  
€ 17,100-22,800 US\$ 20,400-27,200





fin de courbe de garbo

Harveys bar  
Venise  
Aot 1958

Tea Cochea



Jean Cocteau  
\* Venus. Lido  
juillet 1958



Le porteur  
Jean Cocteau  
juillet \* 1958  
Venus. Lido

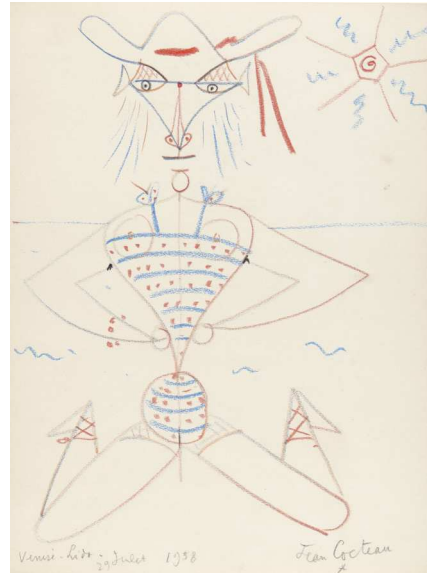


Le gai savoir

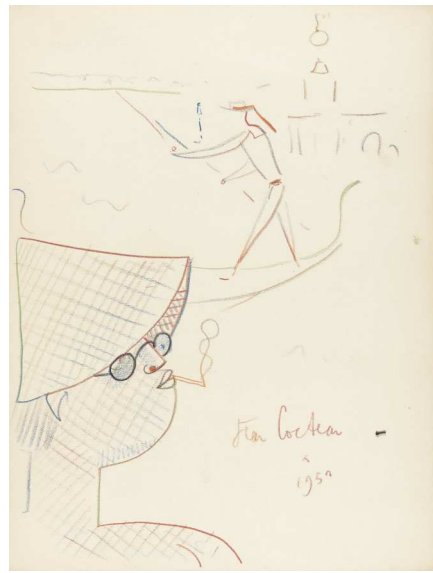
Jean Cocteau  
\* 1958 Lido  
Venus



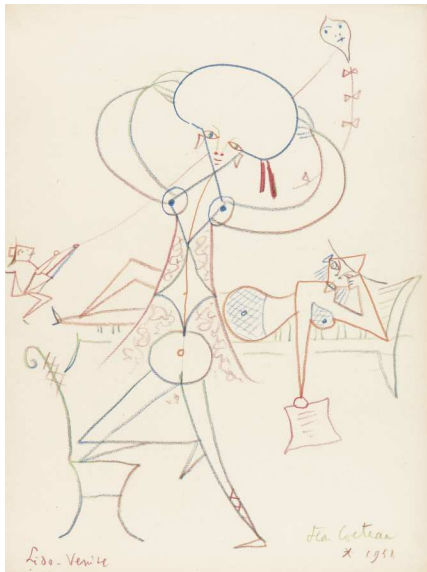
Finies 1958  
Jean Cocteau  
\* Venus. Lido



Venus. Lido 27 juillet 1958  
Jean Cocteau



Jean Cocteau  
1958



Lido. Venus  
Jean Cocteau  
\* 1958

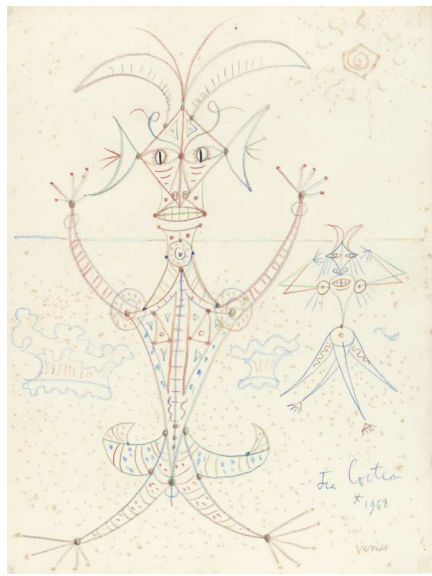
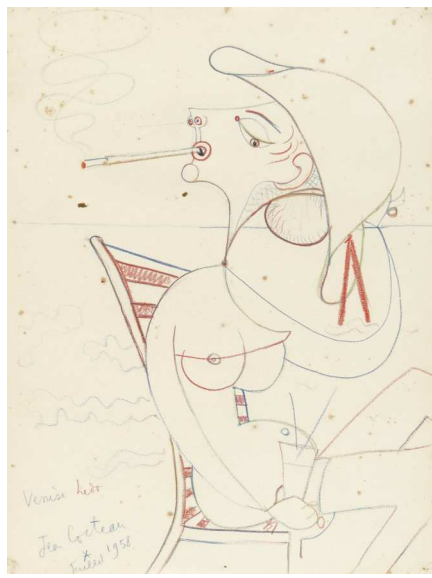


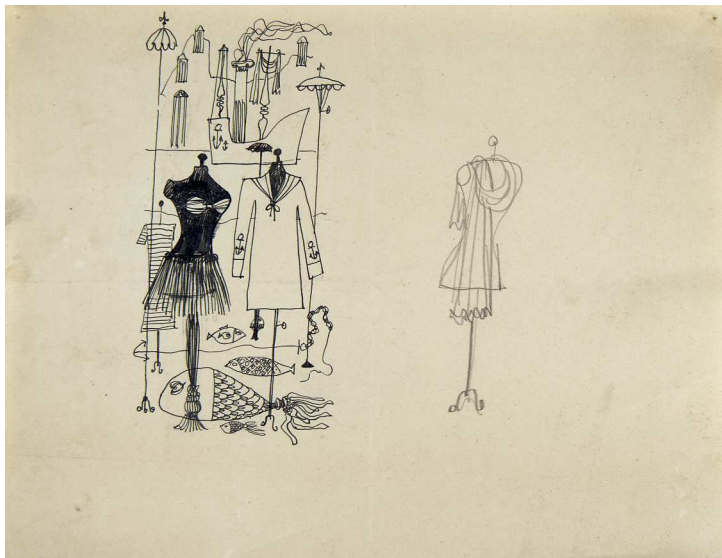
Le porteur  
Jean Cocteau  
\* 1958



Venus  
Jean Cocteau  
\* 1958







305

305

PROPERTY FORMERLY FROM THE COLLECTION  
OF FABRIZIO CLERICI

**SAUL STEINBERG**

1914 - 1999

**Mannequins**

pen and ink on paper  
22.5 by 29cm., 8<sup>7</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in.  
Executed between 1939-41.

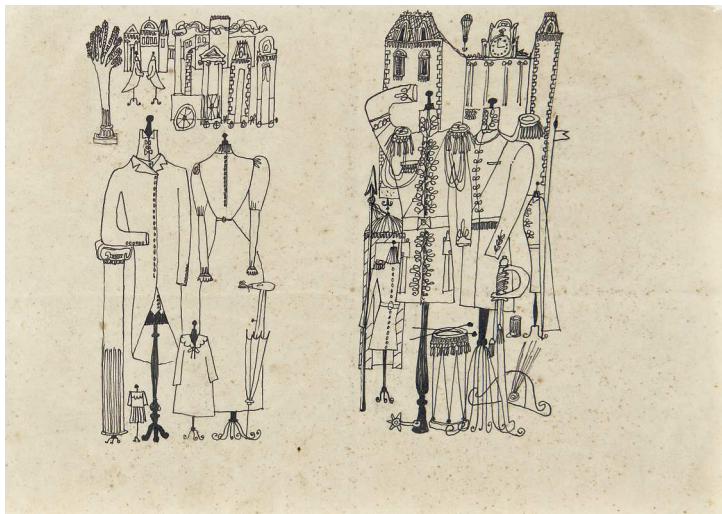
**PROVENANCE**

Fabrizio Clerici, Rome (a gift from the artist in the 1950s)

Eros Renzetti, Rome (a gift from the above)

The present drawings date from Steinberg's years in Italy from 1933-41. A friend of Fabrizio Clerici, Steinberg had studied at the Politecnico in Milan where Clerici obtained his degree in 1938. Steinberg contributed to humorous magazines such as Bertoldo (1936-38) and Settebello (1938) but with the rise of Fascism and the racial laws passed in 1938 the artist was prohibited from working. It wasn't until 1941 that Steinberg obtained a visa and during this time lacking a legal source of income, the artist worked on the side. Among the companies to which he contributed designs was Fontana Arte, for whom he designed lampshades and decorative screens.

⊕ £ 600-800  
€ 700-950 US\$ 850-1,100



306a

306

PROPERTY FORMERLY FROM THE COLLECTION  
OF FABRIZIO CLERICI

**SAUL STEINBERG**

1914 - 1999

**Mannequins (Two Drawings)**

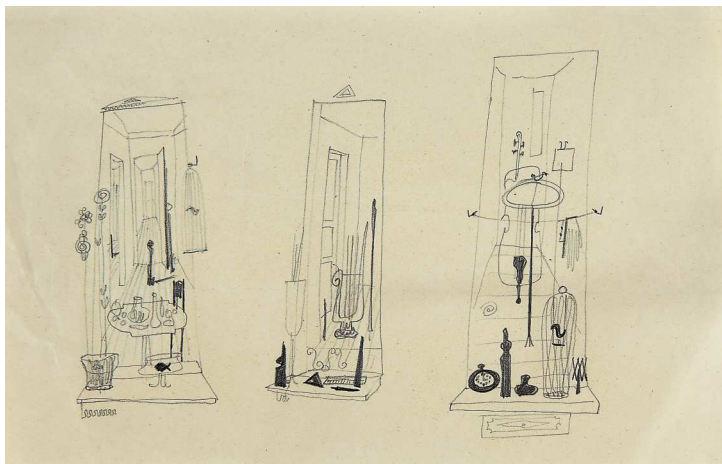
pen and ink on paper  
a: 20 by 28.9cm., 7<sup>7</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in.  
b: 18 by 29cm., 7 by 11<sup>3</sup>/<sub>8</sub>in.  
Executed between 1939-41.

**PROVENANCE**

Fabrizio Clerici, Rome (a gift from the artist in the 1950s)

Eros Renzetti, Rome (a gift from the above)

⊕ £ 800-1,200  
€ 950-1,400 US\$ 1,100-1,650



306b





307

PROPERTY FORMERLY FROM THE COLLECTION  
OF FABRIZIO CLERICI

## SAUL STEINBERG

1914 - 1999

### Portrait of a Man

signed *Steinberg* (lower right)

pen and ink on paper

34 by 24.8cm., 13<sup>3</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>4</sub>in.

Executed between 1939-41.

### PROVENANCE

Fabrizio Clerici, Rome (a gift from the artist in  
the 1950s)

Eros Renzetti, Rome (a gift from the above)

⊕ £ 1,200-1,800

€ 1,400-2,050 US\$ 1,650-2,450

PROPERTY FORMERLY FROM THE COLLECTION OF FABRIZIO CLERICI

## SALVADOR DALÍ

1904 - 1989

### Dalí dodecaedro

signed *Dalí* and dated 1959 (lower right) and dedicated *Pour/Fabricio/Clerici/Don/Quichotte/des/Dalí dodecaedro/Peintre/o d'huile de lavande/de/la/Nouvelle/Renaissance/Affectueuxment/Dalí/1959* on the verso

pen and ink on paper  
31 by 23cm., 12¼ by 9in.  
Executed in 1959.

### PROVENANCE

Fabrizio Clerici, Rome (a gift from the artist in 1959)  
Eros Renzetti, Rome (a gift from the above)

### EXHIBITED

Rome, Complesso del Vittoriano, *Dalí un artista un genio*, 2012, no. 44, illustrated in colour in the catalogue

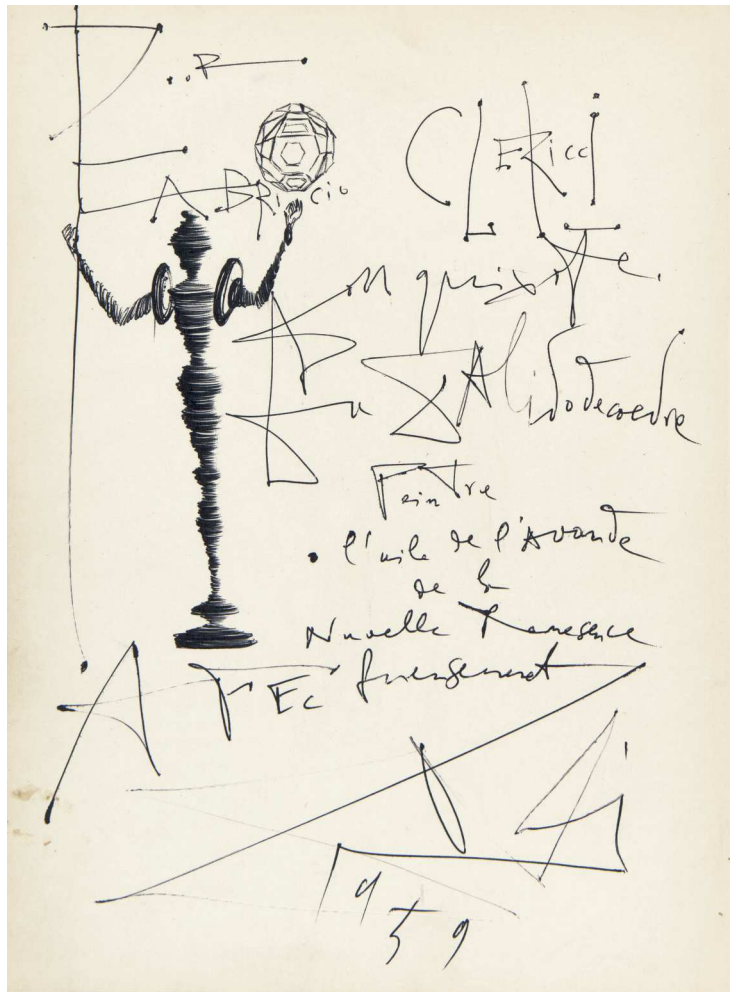
### LITERATURE

Mario Quesada, 'Cronologia' in *Fabrizio Clerici*, Rome, 1990, no. 4, illustrated p. 237  
*Fabrizio Clerici, Opere 1938-1990*, (exhibition catalogue)  
Galleria Sagittaria, Pordenone, 2007, cat. ref. E., illustrated p. 59

This work was originally on the front page of Luis de Caralt (ed.), *50 Secrets of Magic Craftsmanship*, Barcelona, 1951. The figure in the present work is depicted holding a crystal rock; this rock had been gifted to Dalí by Clerici during one of their meetings and was nicknamed 'Dalí dodecaedro' by the Spanish artist. The crystal is now housed in Dalí's museum in Cadaqués.

⊕ £ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500



Salvador Dalí and Fabrizio Clerici at the Dalí exhibition at the Casino Aurora Palazzo Rospigliosi Pallavicini, Rome, 1954, Fratelli Alinari Museum Collections-Clerici Archive, Florence. Photo © Archivi Alinari, Firenze © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2018





309

## JOAN MIRÓ

1893 - 1983

### Le Chanteur d'opéra

inscribed *Miró* and numbered 1/6

bronze

height: 54.5cm., 21½in.

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

The authenticity of this work has been confirmed by ADOM.

### PROVENANCE

Family of the Artist, Spain

Acquired from the above by the present owner

### LITERATURE

Franco Basile, *Joan Miró*, Bologna, 1997, n.n., colour illustration of another cast p. 259

*Miró: Später Rebell* (exhibition catalogue), Kunstforum, Vienna, 2001, no. 54, colour illustration of another cast p. 170

Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-82*, Paris, 2006, no. 352,

colour illustration of another cast p. 330

⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



310

## PABLO PICASSO

1881 - 1973

### Vallauris

dated 1956 (lower centre) and titled (upper centre); stamped Picasso, numbered 1/2 *exemplaire d'auteur* and stamped with the silversmith's mark on the underside silver

diameter: 41.5cm., 16½in.

Conceived in 1956 and executed in silver by François and Pierre Hugo, Paris, in 1967 in a numbered edition of 20 plus 2 artist's proofs.

### PROVENANCE

Private Collection (sale: Millon & Associés, Paris, 21st March 2018, lot 161)  
Purchased at the above sale by the present owner

### LITERATURE

Alain Ramié, *Catalogue de l'œuvre céramique édité 1947-71*, Madoura, 1988, no. 330 illustration of the terracotta p. 168

⊕ £ 30,000-40,000

€ 34,200-45,600 US\$ 40,700-54,500





311

## PABLO PICASSO

1881 - 1973

### Le Peintre et son modèle

signed *Picasso* and dated *Vallauris le 25.12.53.*

(lower right)

brush and ink on paper

26.5 by 21.2cm., 10<sup>3</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>8</sub>in.

Executed in Vallauris on 25th December 1953.

#### PROVENANCE

Galerie Berggruen & Cie., Paris

Erwin Goldschmidt, New York (acquired from the above in 1962)

Private Collection, New York (by descent from the above; sale: Sotheby's, New York, 8th November 2007, lot 331)

Purchased at the above sale by the present owner

#### LITERATURE

Michel Leiris, 'Picasso and the Human Comedy: Suite de 180 Dessins de Picasso', in *Verve, The French Review of Art*, Paris, 1954, vol. VIII, no. 29/30, illustrated n.p.

Christian Zervos (ed.), *Pablo Picasso, Œuvres de 1953 à 1955*, Paris, 1965, vol. XVI, no. 95, illustrated pl. 32

Dore Ashton & Robert Motherwell (eds.), *Picasso on Art: A Selection of Views*, Harmondsworth, 1977, n.n., illustrated on the cover

£ 70,000-100,000

€ 80,000-114,000 US\$ 95,000-136,000

PROPERTY FROM A PRIVATE COLLECTION

## AFTER FERNAND LÉGER

1881-1955

## La Lecture

bears the signature *F. Léger* (lower right)  
mosaic

230.3 by 294.6cm., 90<sup>5</sup>/<sub>8</sub> by 116in.

Commissioned from Heidi Melano and executed before 1990;  
this work is unique.

## PROVENANCE

Georges Bauquier, France

Simone Bauquier, France (by descent from the above)

Acquired from the above by the present owner

## LITERATURE

Georges Bauquier (ed.), *Fernand Léger, Catalogue raisonné de l'œuvre peint 1920-1924*, Paris, 1992, illustration of the oil painting p. 291

Yvonne Brunhammer, *Fernand Léger, The Monumental Art*, Paris & Milan, 2005, illustration of another mosaic variant p. 172

‡ Π ⊕ £ 300,000-500,000

€ 342,000-570,000 US\$ 407,000-680,000

*La Lecture* was executed by the mosaicist Heidi Melano after Fernand Léger's 1924 painting of the same title in which two monumental figures—one dressed and the other nude, each clutching an over-sized red book—regard the viewer without expression. Léger's composition is structured around a series of contrasts and repetitions, with echoes and tensions between horizontal and vertical masses, rounded and angular forms, and hot and cold colours which Melano has recreated with extraordinary flair.

The present mosaic was originally in the collection of Georges Bauquier. An artist himself, Bauquier entered Léger's *atelier* as a student in 1936 and over the years became the artist's friend and closest collaborator. He dedicated his life to collecting and promoting Léger's works and produced the seminal *Catalogue raisonné* of the artist's oils. After Léger's death, Bauquier and the artist's widow Nadia Léger devoted themselves to the construction of the Musée National Fernand Léger in Biot, in southeastern France. The exterior of the museum is itself decorated with monumental mosaics executed by Heidi Melano after designs that Léger had originally intended for the Olympic Stadium in Hanover.

Léger's interest in architectural works was sparked by his involvement in the 1937 mural *Les Transports des forces* at the Palais de la Découverte for the Exposition Internationale in Paris as well as a mural for the 1939 World Fair in New York. It was Roland Brice, however, who introduced the artist to the potential that ceramics, and eventually mosaics, presented for decoration on a monumental scale. Many of the commissions that Léger received to adorn the façades of churches and monuments in the 1940s and 1950s were ultimately realised in mosaic under the artist's direction and at the time of his death in 1955, there were several other commissions in production. In the spirit of Léger's collaborative large-scale works, Bauquier continued to commission artisans to realise a select group of Léger's paintings in a variety of media over the following decades, among which the present work is one particularly striking example.









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## OSCAR DOMÍNGUEZ

1906 - 1957

### Bodegón con pistola y limón (Still Life with Gun and Lemon)

signed *Domínguez* and dated 1949 (lower left)  
oil on canvas

32.5 by 41cm., 12¾ by 16¼in.

Painted in 1949.

Ana Vázquez de Parga and Isidro Hernández Gutiérrez, (CEEDOC, Comité de Expertos y en Defensa de la obra de Óscar Domínguez) have confirmed the authenticity of this work.

#### PROVENANCE

Sale: Calmels, Chambre, Cohen, Paris, 12th April 1999, lot 41

Galería Manuel Barbié, Barcelona

Galería Marc Calzada, Barcelona

Galería David Cervelló, Barcelona

Acquired from the above by the present owner

#### EXHIBITED

Barcelona, Galería Manuel Barbié, *Nuevas Tendencias*, n.n., illustrated in the catalogue

⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000





314

PROPERTY FROM A PRIVATE COLLECTION

## AFTER FERNAND LÉGER

1881-1955

### Le Tournesol ou Soleil

ceramic

height: 118cm., 46½in.

Conceived *circa* 1950 and executed by Les Ateliers Brice *circa* 1970; this work is unique.

#### PROVENANCE

Georges & Simone Bauquier, France  
Acquired from the above by the present owner

#### EXHIBITED

Basel, Galerie Beyeler (on loan; titled *Le Soleil*)

‡ ⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



actual size

315

## PABLO GARGALLO

1881 - 1934

### Épingle de cravatte

silver

height: 8.5cm., 3<sup>3</sup>/<sub>8</sub>in.

Conceived in 1914-15 and cast in silver in an unnumbered edition of *circa* 50.

We would like to thank M. Jean Anguera for his assistance in cataloguing this work.

#### PROVENANCE

Pierette Gargallo (the artist's wife)

A gift from the above to the present owner

#### LITERATURE

*Gargallo* (exhibition catalogue), Galerías Ventí, Barcelona, 1915-16, n.n., illustration of another cast n.p.

*International Exhibition of Modern Jewellery, 1890-1961* (exhibition catalogue), Goldsmith's Hall, London, 1961, n.n., illustration of another cast n.p.

*Centenaire P. Gargallo, 1881-1981* (exhibition catalogue), Musée de l'Art Moderne de la ville de Paris, Paris (& travelling), 1980-82, n.n., illustration of another cast n.p.

*Gargallo y los metales* (exhibition catalogue), Musée P. Gargallo, Zaragoza, 1994, n.n., illustration of another cast n.p.  
Pierette Gargallo-Anguera, *Pablo Gargallo, catalogue raisonné*, Paris, 1998, no. B1a, illustration of another cast p. 229

*Pablo Gargallo* (exhibition catalogue), Institut Valencià d'Art Modern, Valencia & Centre Le Bellevue, Salles Les Rhunes et Les Vagues, Biarritz, 2004, n.n., illustration of another cast n.p.

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600





actual size

316

## MAX ERNST

1891 - 1976

### Arizona

signed *Max Ernst* (lower right)

oil on copper

8.5 by 14.5cm., 3⅜ by 5⅞in.

Painted *circa* 1950.

The authenticity of this work has been confirmed by Dr Jürgen Pech.

### PROVENANCE

Private Collection, Italy

Sale: Sotheby's, London, 26th June 1985, lot 276

Purchased at the above sale by the present owner

### EXHIBITED

London, Helly Nahmad Gallery & New York, Helly Nahmad Gallery, *Max Ernst*, 2006-7, no. 33, illustrated in the catalogue

± £ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

## PAUL KLEE

1879 - 1940

### Der stolze P'rrrsch (The Proud P'rrrsch)

signed *Klee* (upper right), inscribed *P'rrrsch!* (lower left); dated 1920, titled and numbered 165 on the artist's mount  
watercolour and pen and ink on paper laid down on the artist's mount

image: 23.2 by 18.1cm., 9<sup>1</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>8</sub>in.

artist's mount: 32.4 by 25cm., 12<sup>3</sup>/<sub>4</sub> by 9<sup>7</sup>/<sub>8</sub>in.

Executed in 1920.

#### PROVENANCE

Baron Albin Prybram von Gladona, Vienna (a gift from the artist)

Charlotte Prybram von Gladona (by descent from the above;

sale: Christie's, London, 10th February 2005, lot 656)

Purchased at the above sale by the present owner

#### EXHIBITED

Prague, Haus der Künstler; Brünn, Kunstgewerbemuseum &

Kosice, Ostslowakisches Museum, *Tvrđosijni a hosté*, 1921,

no. 104

#### LITERATURE

The Paul Klee Foundation (ed.), *Paul Klee, Catalogue raisonné*,

1919-1922, Bern, 1999, vol. III, no. 2510, illustrated p. 232

‡ £ 200,000-300,000

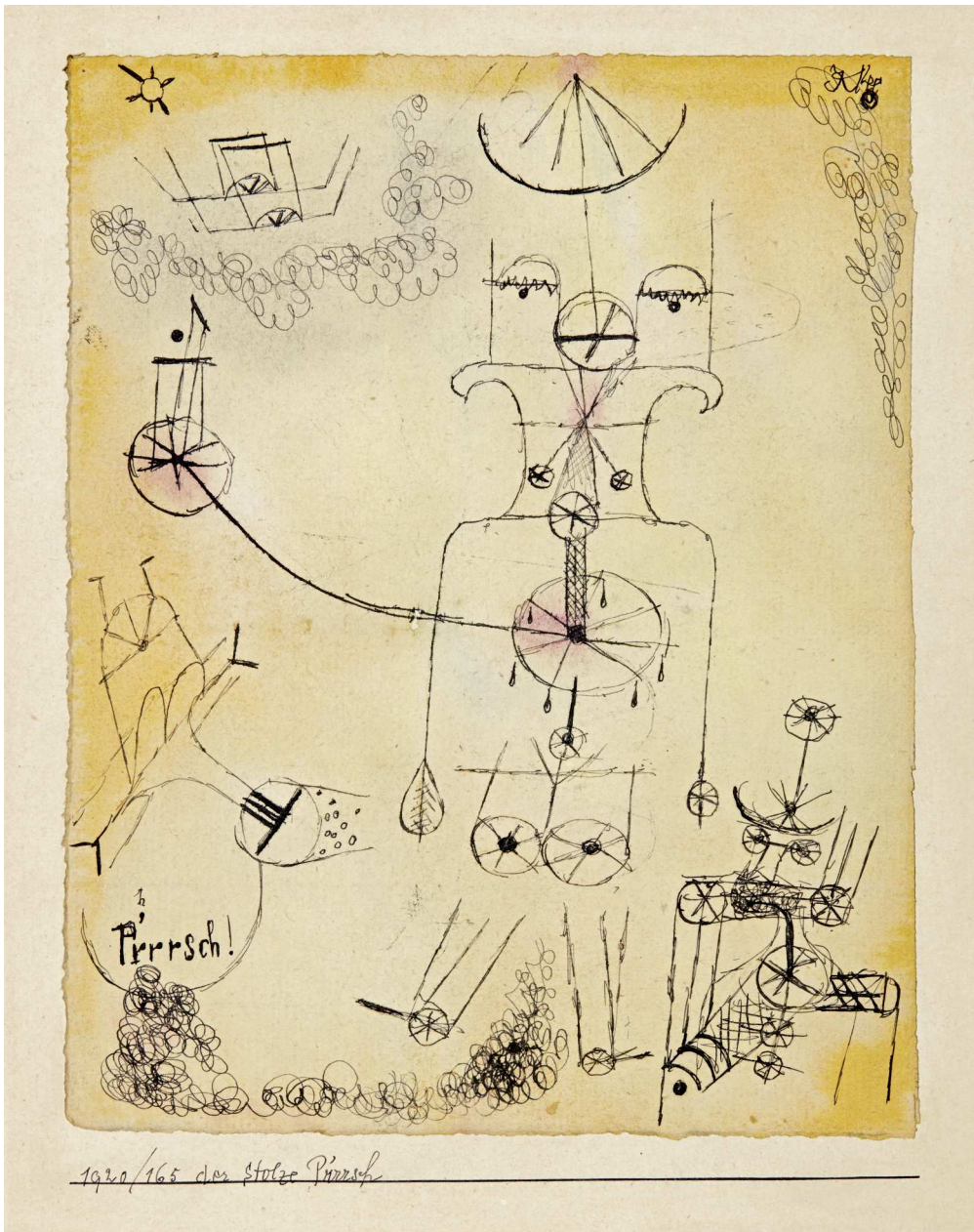
€ 228,000-342,000 US\$ 272,000-407,000

“[Klee's] contact with the Dadaists in Zurich was instrumental in kindling his interest in representations of machines and gadgets, and their technological effects. [...] One cannot help but think that he rummaged in the mechanical cogs of Picabia's work to elicit the main elements of his own box of artistic tricks.”

#### MICHAEL BAUMGARTNER

in Paul Klee, *L'ironie à l'œuvre* (exhibition catalogue) Centre Pompidou, Musée national d'art moderne, Paris, 2016, pp. 91-92, translated from the French





1920/165 der stolze Pirrsch

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## MARINO MARINI

1901 - 1980

### Piccolo Giocoliere (Small Juggler)

stamped with the initials *M.M* and numbered 6/6  
bronze, painted and hand-chiselled by the artist  
height: 45cm., 17<sup>3</sup>/<sub>4</sub>in.

Conceived in 1953 and cast in bronze in an edition of 6 plus 1.

The authenticity of this work has been confirmed by the Fondazione Marino Marini, Pistoia. The work is recorded in their archive under no. 343.

#### PROVENANCE

Sale: Hauswedell und Nolte, Hamburg, 1983, lot 934  
Private Collection, Germany (sale: Kunsthaus Lempertz,  
Cologne, 3rd December 2010, lot 32)  
Purchased at the above sale by the present owner

#### LITERATURE

*Marino Marini* (exhibition catalogue), Curt Valentin Gallery,  
New York, 1953, no. 16, illustration of another cast n.p.  
*Marino Marini Sculpture and Drawings* (exhibition catalogue),  
The Hanover Gallery, London, 1956, no. 20, illustration of  
another cast n.p.  
*Marini - Sculptures and Paintings* (exhibition catalogue), Pierre  
Matisse Gallery, New York, 1958, no. 78, illustration of another  
cast n.p.

*Marino Marini* (exhibition catalogue), Kunsthaus, Zürich, 1962,  
no. 78, illustration of another cast n.p.

Jiri Setlik, *Marini*, Prague, 1966, n.n., illustration of another cast  
p. 41

Giovanni Carandente, *Marino Marini. I Maestri della scultura*,  
Milan, 1966, n.n., illustration of another cast pl. 9

*Mostra di Marino Marini* (exhibition catalogue), Palazzo  
Venezia, Rome, 1966, no. 42, illustration of another cast  
Abraham Hammacher, *Marino Marini Sculptures, Paintings,  
Drawings*, New York, 1970, n.n., illustration of another cast  
p. 202

Patrick Waldberg, Herbert Read & Gualtieri di San Lazzaro  
(eds.), *L'Œuvre complète de Marino Marini*, Paris, 1970,  
no. 300, S. 156f, illustration of another cast p. 156

Carlo Pirovano, *Marino Marini - Scultore*, Milan, 1972, no. 305,  
illustration of another cast p. 57

Anna Nerse Szinyei, *Marini*, Budapest, 1977, illustration of  
another cast p. 27

*Marino Marini* (exhibition catalogue), Palazzo Pubblico, Siena,  
1982, no. 18, illustration of another cast n.p.

*Marino Marini - Impressioni di Lorenzo Papi* (exhibition  
catalogue), Ivrea, 1987, n.n.

Giovanni Iovane, *Marino Marini*, Milan, 1990, nos. 70 & 73

*Marino Marini - sculptures et dessins* (exhibition catalogue),  
Musée Réattu, Arles, 1995, no. 33, illustration of another cast  
p. 101

Marco Meneguzzo, *Marino Marini - Il Museo alla Villa Reale di  
Milano*, Milan, 1997, n.n., illustration of another cast p. 14

⊕ £ 90,000-120,000

€ 103,000-137,000 US\$ 122,000-163,000





## VICTOR BRAUNER

1903 - 1966

### Le Lien secret

signed *Victor Brauner* and dated *VIII, 1964* (lower right); signed *Victor Brauner*, dated *1964* and titled on the reverse  
oil over collage on canvas  
100 by 81cm., 39¼ by 32in.  
Executed in August 1964.

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

#### PROVENANCE

Madame Victor Brauner, Paris  
Alexander Iolas, New York  
Sale: Christie's, London, 24th June 1997, lot 344  
Galerie Renos Xippas, Paris  
Private Collection, Switzerland (sale: Sotheby's, New York, 8th May 2008, lot 359)  
Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Alexandre Iolas, *Victor Brauner: Peintures 1963-1964*, 1965, no. 24  
Vienna, Museum des 20. Jahrhunderts and Hanover, Kestner-Gesellschaft, *Victor Brauner*, 1965, no. 179  
Hagen, Karl Ernst Osthaus Museum, *Victor Brauner*, 1965, n.n.  
Amsterdam, Stedelijk Museum, *Victor Brauner*, 1965, no. 176  
Paris, Réunion des Musées Nationaux, Musée National d'Art Moderne, *Victor Brauner (1913-1966)*, 1972, no. 179

± ⊕ £ 200,000-300,000

€ 228,000-342,000 US\$ 272,000-407,000

The present work is a wonderful example of some of Victor Brauner's most iconic artistic elements. His *œuvre* is characterised by an intrinsic ambience of mystery and naivety that comes from his lifelong fascination for primitive art, particularly that of Egypt and Africa. Upon returning to Paris following World War II, his paintings incorporated symbols based on Tarot cards, hieroglyphics and Mayan codices. Alain Jouffroy has argued that his primitive aesthetic was not simply 'an aesthetic and formal borrowing' but that it also corresponded to 'a desire to overcome European traditions' (Alain Jouffroy, 'Victor Brauner: Beyond Surrealism' in *Victor Brauner* (exhibition catalogue), Didier Imbert Fine Art, Paris, 1990, p. 24).

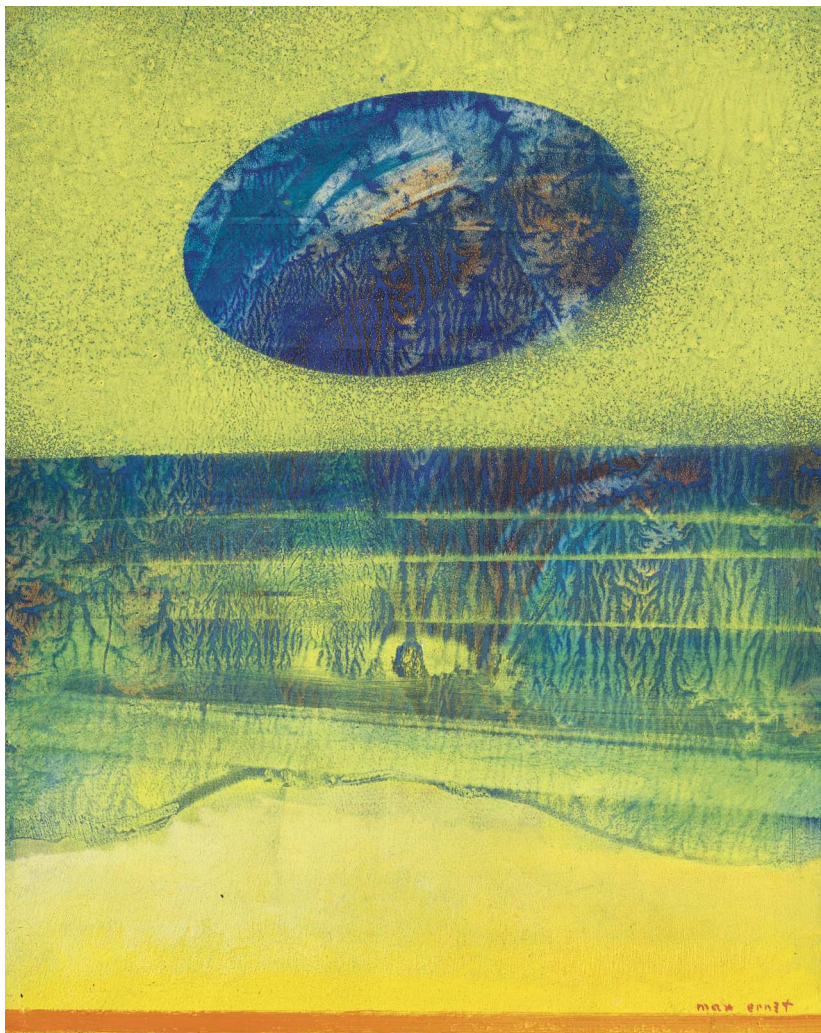
Brauner was particularly interested in the ritual and symbolic qualities inherent in primitive art, qualities which he successfully transferred to the present work. Hybrids are a recurrent motif in Brauner's *œuvre* and indeed animals always play a particularly symbolic role. *Le Lien secret* is a perfect illustration of such symbolism, and in the words as the artist said himself, 'when I paint animals, I identify with them, it's as simple as that [...] a bird means, either you should be a bird, or you were a bird. If you are a bird, you are free' (quoted in *Victor Brauner* (exhibition catalogue), Musée National d'Art Moderne, Paris, 1972, pp. 84-85, translated from French).

The reduction of the figure to its most essential form, together with the symbolism of the animals, give this work an intrinsic universality, a quality which unifies much of the artist's *œuvre*. Remarking upon Brauner's work in general, Alain Jouffroy has argued that 'by its connections with the symbolic systems of various civilizations, it went beyond the traditional dichotomies between the old and the new, the West and the East, spontaneous dreams and reasoned criticism and [...] "the abstract" and "the figurative"' (Alain Jouffroy, *op. cit.*, p. 8).









320

## MAX ERNST

1891 - 1976

### Soudain I

signed Max Ernst (lower right)  
oil on panel  
27 by 22cm., 10<sup>5</sup>/<sub>8</sub> by 8<sup>5</sup>/<sub>16</sub>in.  
Painted in 1962.

#### PROVENANCE

Galerie Alexander Iolas, Paris  
The New Arts, New York

#### EXHIBITED

London, Hanover Gallery, *Max Ernst, Early and Recent Paintings and Sculpture*, 1965, no. 7, illustrated in the catalogue  
Venice, Palazzo Grassi, *Oltre La Pittura, Mostra delle opere di Max Ernst*, 1966, no. 21

#### LITERATURE

*Max Ernst, Early and Recent Paintings and Sculpture* (exhibition catalogue), The Jewish Museum, New York, 1966, illustrated n. p.  
Werner Spies (ed.), *Max Ernst, Œuvre-Katalog, Werke 1954-1963*, Cologne, 1998, no. 3542, illustrated p. 255

‡ ⊕ £ 60,000-80,000  
€ 68,500-91,500 US\$ 81,500-109,000

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PROPERTY FROM A PRIVATE SWISS COLLECTION

## MAX ERNST

1891 - 1976

### La Belle Allemande

bronze  
height: 61cm., 24in.  
Conceived in 1934-35 and cast in bronze by the Modern Art Foundry, New York in 1955-56 in a numbered edition of 6.

Dr. Jürgen Pech has confirmed the authenticity of this work.

#### PROVENANCE

Galerie Beyeler, Basel  
Nordmann Collection, Switzerland (acquired from the above in 1972)  
Acquired from the above by the present owner in 2011

#### LITERATURE

*Max Ernst* (exhibition catalogue), The Museum of Modern Art, New York, 1961, no. 157, illustration of another cast n.p.  
*Max Ernst* (exhibition catalogue), Hanover Gallery, London, 1965, no. 54, illustration of another cast n.p.  
*Art du 20 Siècle Collections Genevoises* (exhibition catalogue), Musée d'art et d'histoire Genève, Geneva, 1973, no. 60, illustration of another cast n.p.  
*Max Ernst* (exhibition catalogue), Galerie Beyeler, Basel, 1974, no. 60, illustration of another cast n.p.  
Werner Spies, Sigrid & Günter Metken (eds.), *Max Ernst, Werke 1929-1938*, Cologne, 1979, no. 2158, illustration of another cast p. 307  
*Max Ernst: A Retrospective* (exhibition catalogue), The Tate Gallery, London, 1991, no. 186, illustration of another cast p. 214  
Werner Spies (ed.), *Max Ernst Sculptures, maison, paysages*, Paris, 1998, no. 42, illustration of another cast p. 104

Please refer to the online catalogue for further literature.

‡ ⊕ £ 60,000-80,000  
€ 68,500-91,500 US\$ 81,500-109,000

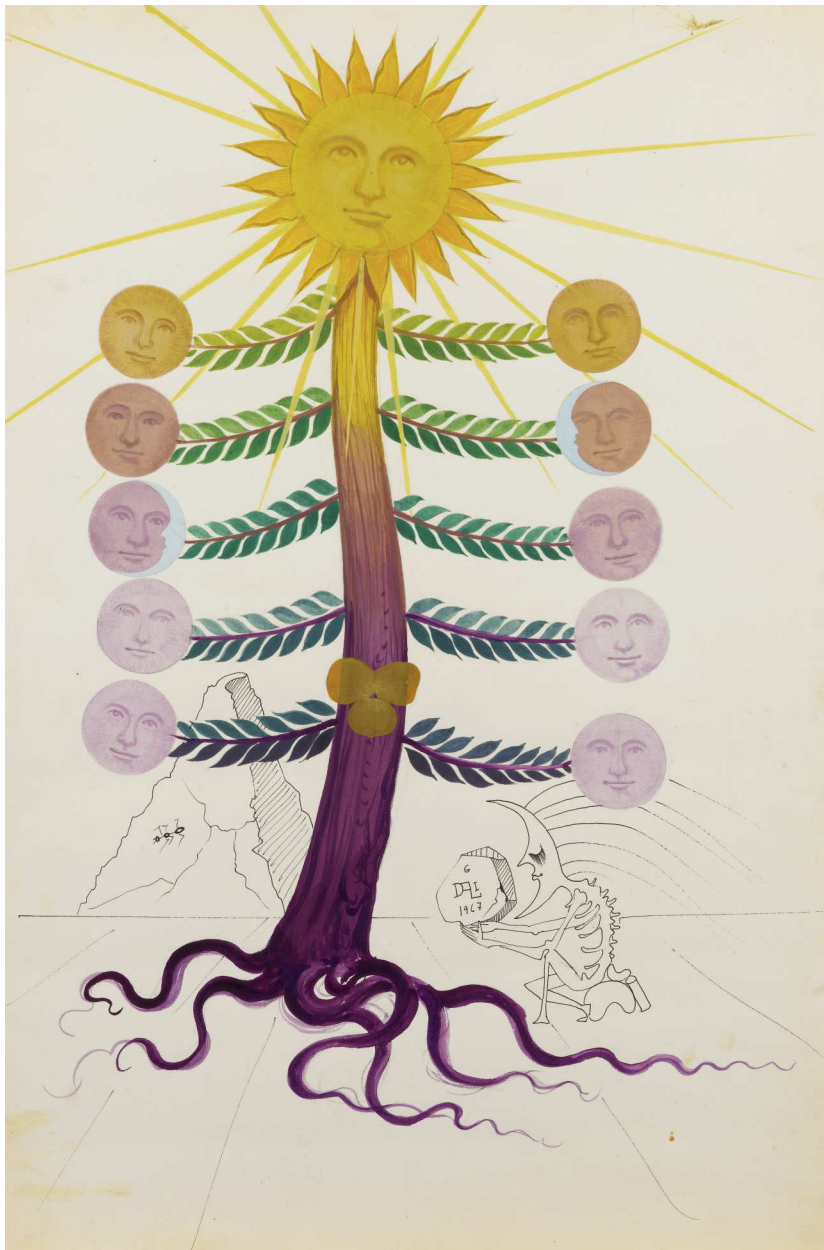




321



alternate view



322

## SALVADOR DALÍ

1904 - 1989

### Flor Dalí (étude)

signed *Dalí* and dated 1967 (lower right)  
 gouache, watercolour and pen and ink on paper  
 57 by 37.5cm., 22½ by 14¾in.  
 Executed in 1967.

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

#### PROVENANCE

Ernest Sentis Roldan, Madrid (acquired directly  
 from the artist)  
 Thence by descent to the present owner

⊕ £ 50,000-70,000  
 € 57,000-80,000 US\$ 68,000-95,000





323

## SALVADOR DALÍ

1904 - 1989

### Flor Dalí (étude)

signed with the artist's monogram (lower centre) and dated 1967 by another hand  
gouache, watercolour and pen and ink on paper  
57 by 37.5cm., 22½ by 14¾in.  
Executed in 1967.

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

#### PROVENANCE

Ernest Sentis Roldan, Madrid (acquired directly from the artist)  
Thence by descent to the present owner

#### EXHIBITED

Hamburg, Thomas Levy Gallery, *Salvador Dalí*, 1977-78, no. 44-58, illustrated in colour n.p.

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

PROPERTY OF AN IMPORTANT INTERNATIONAL COLLECTOR

## SALVADOR DALÍ

1904 - 1989

### Flours, pastèque et poire dans un paysage ampurdanais

signed *Dalí* and dated 1966 (lower left)  
gouache, watercolour, brush and ink, felt-tip pen  
and ballpoint pen on paper  
38.6 by 56.7cm., 15½ by 22¾in.  
Executed in 1966.

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

#### PROVENANCE

Jeffrey H. Loria & Co., New York (acquired  
directly from the artist)  
Irving Brenner Galleries, New York (acquired from  
the above in 1968)  
Private Collection (acquired from the above in  
1974)  
Private Collection, California  
Private Collection, California (by descent from the  
above; sale: Christie's, New York, 7th May 2014,  
lot 180)  
Purchased at the above sale by the present owner

‡ ⊕ £ 120,000-180,000  
€ 137,000-205,000 US\$ 163,000-244,000

“What is lamentable is when you have a young painter who pays no attention to what is going on around him and considers that everything in modern painting is worthless and just sits down in front of a boat to paint the old realist things that have no interest...the old-line realist painters haven't understood anything of what has been taking place. They're just imbeciles. The intelligent painters are those who will be able to integrate into classicism even the *wildest experiments, the most disordered and chaotic of our time*...my ambition is to incorporate, to sublimate, my experiments into the great classical tradition.”

SALVADOR DALÍ

as quoted in Carlton Lake, *In Quest of Dalí*, New York, 1990, p. 59





PROPERTY FROM A PRIVATE COLLECTION

## PAUL DELVAUX

1897 - 1994

### Etude pour le tableau 'Le Retour'

signed *P. Delvaux* and dated 1965. (lower right)  
watercolour and pen and ink on paper  
50.5 by 62.8cm., 19<sup>7</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>4</sub>in.  
Executed in 1965.

The authenticity of this work has been confirmed  
by the Fondation Paul Delvaux.

#### PROVENANCE

Galerie Govaerts, Knokke-Le Zoute, Belgium  
Private Collection, Belgium (acquired from the  
above in the 1970s)  
Thence by descent to the present owner

⊕ £ 70,000-100,000

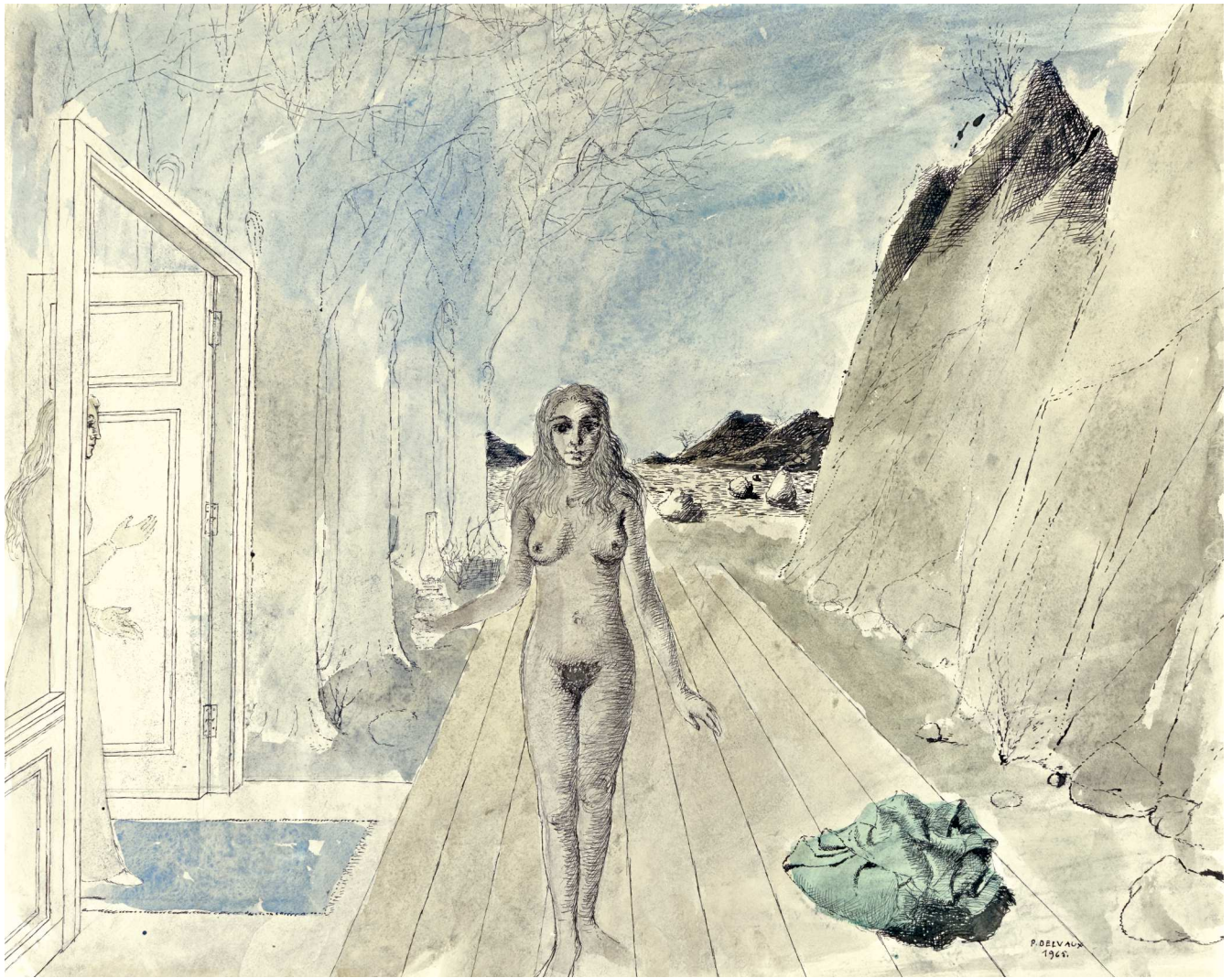
€ 80,000-114,000 US\$ 95,000-136,000

"I believe that as I advance I am freeing myself from all that is cumbersome. Perhaps the best word for describing what I mean would be a theatrical one, props. Yes, I am discarding props...I took from surrealism all that could be of use to me, then I had to move away from it, to discard all that was superfluous...I have perhaps in the past painted anxiety. Now I would like to paint beauty, but mysterious beauty."

#### PAUL DELVAUX

describing his work from the mid-1960s, quoted in Barbara Emerson, *Paul Delvaux*, Paris, 1985, p. 185





PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

## BEN NICHOLSON

1894 - 1982

### May 24-52 (Red Yellow Blue)

signed *Ben Nicholson* and titled on the reverse  
oil and pencil on canvasboard laid down on the artist's board  
24.5 by 30.4cm., 9<sup>5</sup>/<sub>8</sub> by 12in.  
Painted on 24th May 1952.

We are grateful to Dr Lee Beard for his assistance with the cataloguing of this work.

#### PROVENANCE

W.R.R. Mewton, England (sale: Sotheby's, London, 10th November 1976, lot 147)  
Crane Kalman Gallery, London (purchased at the above sale)  
Private Collection (acquired from the above; sale: Christie's, London, 18th November 2005, lot 108)  
Richard Green, London  
Acquired from the above by the present owner in 2011

#### EXHIBITED

London, Crane Kalman Gallery, *The Nicholsons: Works by Sir William Nicholson, Ben Nicholson, Winifred (Dacre) Nicholson, Dame Barbara Hepworth, Mary Parke, George Howard, James Pryde, Nancy Nicholson, Kate Nicholson, Simon Nicholson, Rachel Nicholson, David Nicholson, Rafeale Nicholson, 1985*, no. 15, illustrated in the catalogue (titled *Red, Yellow, Blue, May 24, 1952*)

#### LITERATURE

Herbert Read (ed.), *Ben Nicholson, Work Since 1947*, London, 1956, vol. II, no. 35, illustrated (titled *May 1952*)

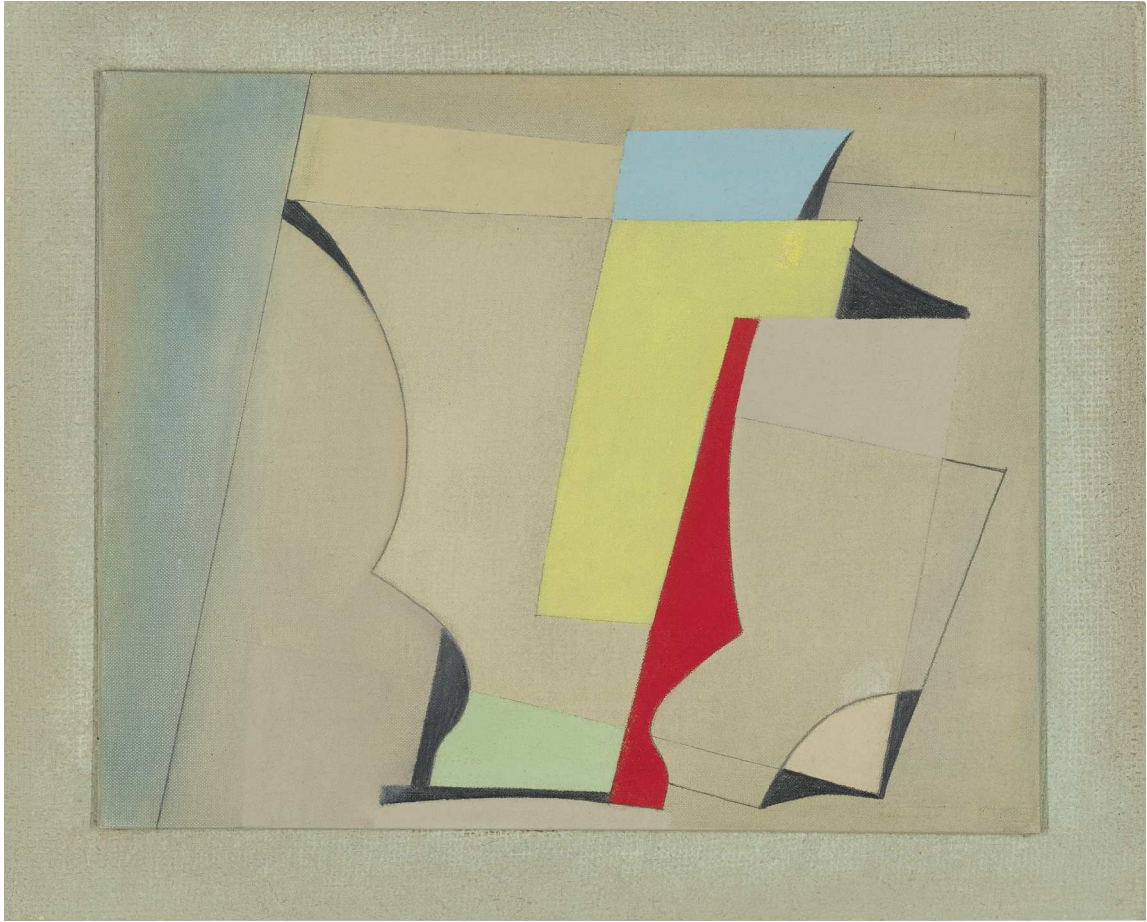
‡ ⊕ £ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000

*May 24-52 (Red Yellow Blue)* is part of a sequence of accomplished abstract still lifes that Nicholson executed during the first half of the 1950s. This group of paintings represents the culmination of the artist's work in the still life genre, one that he returned to throughout his career and one that defines 'the works for which he is best known' (Steven Nash, *Ben Nicholson: Fifty Years of His Art* (exhibition catalogue), Albright-Knox Art Gallery, New York, 1978, p. 31). Compared with Nicholson's still lifes from the 1940s, these mature paintings are more architectural in feeling, Nicholson eliminates the expansive landscape background of earlier examples, often leaving only the suggestion of a window. The approach to form is broader and more abstract, and the fragmented volumes of the composition are opened up even further. It appears therefore that Nicholson's interest is not so much in still life, but in the visual relationships that emerge between the shapes.

Following the success of Nicholson's acclaimed Festival of Britain Mural, executed in 1951, he pushed the boundaries of abstraction within his work, specifically in the use of colour and line. Centring the present composition on three bold colour fields of red, yellow and blue the artist alludes to the land, sand and sky of his native Cornwall, reducing each to their simplest form. This powerful technique brings to mind the late landscapes by J.M.W. Turner, which are similarly centred on broad swathes of intense colour. However, according to the artist himself, another source of inspiration was in fact the great master of the abstract still life, Pablo Picasso: 'the real revelation came on a visit to Paris at the end of 1920 or Spring 1921. I remember suddenly coming across a Cubist Picasso at the end of a small upstairs room in Paul Rosenberg's gallery [...] it was what seemed to me then completely abstract and in the centre there was an absolutely miraculous green - very deep, very potent, and absolutely real' (Ben Nicholson quoted in *ibid.*, p. 9).





PROPERTY FROM A NOTABLE NEW YORK COLLECTION

**MARCEL DUCHAMP**

1887 - 1968

**Nu descendant un escalier no. 2**

signed *M. Duchamp* and dated *Dec. 37* on the stamp  
pochoir-coloured reproduction and French 5-centimes stamp  
on paper

35.1 by 19.9cm., 13<sup>7</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub>in.

Executed in Paris in December 1937 in a small, unnumbered  
edition.

**PROVENANCE**

Luhring Augustine & Hodes Gallery, New York  
Acquired from the above by the present owner in 1987

**EXHIBITED**

New York, Luhring, Augustine & Hodes Gallery, *Remembering  
Marcel, 1887 - 1987*, 1987, n.n.

**LITERATURE**

Ecke Bonk, *Marcel Duchamp, The Box in a Valise, de ou par  
Marcel Duchamp ou Rose Sélavy*, New York, 1989, no. 10,  
illustration of another example p. 212  
Francis M. Naumann, *Marcel Duchamp, The Art of Making  
Art in the Age of Mechanical Reproduction*, New York, 2000,  
illustration of another example fig. 5.20  
Arturo Schwarz, *The Complete Works of Marcel Duchamp*,  
New York, 2000, vol. I, no. 458, illustration of another example  
p. 745

‡ ⊕ £ 50,000-70,000  
€ 57,000-80,000 US\$ 68,000-95,000

In 1912 Marcel Duchamp executed his most radical and significant early work. Now in the Philadelphia Museum of Art, *Nu descendant un escalier no. 2*, a kaleidoscopic exploration of movement painted in a Cubo-Futurist style, was intended to be exhibited in the year of its execution at the *Salon des indépendants* in Paris, but its literary title and unconventional approach led Duchamp to withdraw the work after receiving critical comments from Albert Gleizes and other 'hard-line' Cubists. The following year Duchamp submitted the painting to the now-famous 1913 *International Exhibition of Modern Art*—known as the *Armory Show*—in New York, where it caused a great sensation. Lampooned by the critics but admired by a number of influential collectors, *Nu descendant un escalier no. 2* established Duchamp at the forefront of the *avant-garde*.

By 1937, painting had long ceased to be a part of Duchamp's artistic practice and his incisive and experimental Ready-mades and subversive objects had transformed the way in which the creation of art was determined. However, during the summer of 1937 Duchamp was prompted to create a miniature retrospective in the form of *pochoir* reproductions housed in a *Boîte-en-Valise*. The expense of commissioning the carefully prepared stencils and skilled hand-colouring led Duchamp to consider publishing an edition of 250 reproductions of each of the five chosen works. Ultimately, only *Nu descendant un escalier no. 2* and *Le Grand verre (The Bride Stripped Bare by Her Bachelors, Even)* were created, and in such small editions that the exact number of *pochoirs* remains unknown.

The question of authenticity and originality had long played a part in Duchamp's conceptual works, and he brought these ideas to bear in the *pochoir* reproductions. Standard practice in France when authenticating legal documents—of which Duchamp was well aware due to his father's position as the notary of Blainville-Crevon—was for the lawyer to apply a small-denomination postage stamp to the document and sign his name across it. This resourceful method of preventing falsified reproduction was carried out by Duchamp on each original *pochoir*.





## JOAN MIRÓ

1893 - 1983

### Personnage

signed *Miró* and inscribed *Artigas*  
 painted and partially glazed earthenware  
 height: 32cm., 12<sup>5</sup>/<sub>16</sub>in.  
 Executed in 1956, this work is unique.

#### PROVENANCE

Galerie Maeght, Paris  
 Galerie Art Focus, Zurich  
 Galerie Thomas, Munich  
 Private Collection, Europe  
 Acquired from the above by the present owner

#### LITERATURE

José Pierre & José Corredor-Matheos, *Céramiques de Miró et Artigas*, Paris, 1974, no. 75, illustrated p. 207  
 Francesc Miralles, *Llorens Artigas*, Barcelona, 1992, no. 632, p. 207  
 Joan Punyet Miró & Joan Gardy Artigas, *Joan Miró & Josep Llorens Artigas, Ceramics, Catalogue raisonné, 1941-1981*, Paris, 2007, no. 97, illustrated in colour p. 100

*Personnage* is a particularly striking example of Miró's celebrated collaboration with the ceramicist Josep Llorens Artigas. Having met as art students in Barcelona, their first collaborative forays into the medium date from the post-war period however it was not until 1953 that they began to work prolifically together at Artigas' studio in Gallita, outside Barcelona. Artigas, and later his son Juan, created forms for Miró to paint and these pieces were then signed by both artists. Miró rejoiced in the opportunity to develop his understanding of a wider variety of mediums, experimenting with pebbles and abstract objects which he added to the earthenware forms before firing—as visible here—and to which his later sculptural *œuvre* is strongly indebted.

Executed in 1956, the year the pair held a joint exhibition at the Pierre Matisse Gallery in New York, *Personnage* dates from a period that saw burgeoning international recognition for this influential collaboration.

⊕ £ 70,000-100,000  
 € 80,000-114,000 US\$ 95,000-136,000



alternate views







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## SALVADOR DALÍ

1904 - 1989

### Caterine de Sienne

signed *Dalí* (lower left), dated 1965 and titled (lower centre)

pen and ink and gouache on paper

40.8 by 32.5cm., 16 by 12<sup>7</sup>/<sub>8</sub>in.

Executed in 1965.

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

### PROVENANCE

Galerie Selano, Geneva

Acquired from the above by the present owner in 2004

‡ ⊕ £ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700





330

## JOAN MIRÓ

1893 - 1983

Sans titre

crayon, pastel, charcoal and pencil on cardboard  
33 by 25cm., 13 by 19<sup>7</sup>/<sub>8</sub>in.  
Executed circa 1977.

### PROVENANCE

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

### LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné des dessins*, Paris, 2015, vol. V, no. 4000, illustrated in colour p. 279

⊕ £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500

**VICTOR BRAUNER**

1903 - 1966

**Portrait du côté maison**

signed *Victor Brauner* and dated *1959* (lower right); inscribed *R. D.* and titled on the reverse  
mixed media on canvas laid down on panel  
81 by 65cm., 31 $\frac{7}{8}$  by 25 $\frac{1}{2}$ in.  
Executed in 1959.

Samy Kinge has kindly confirmed the authenticity of this work.

**PROVENANCE**

Galerie Rive Droite, Paris (acquired directly from the artist)

Sale: Ader, Picard, Tajan, Paris, 25th May 1989

Purchased at the above sale by the present owner

‡ ⊕ £ 80,000-120,000

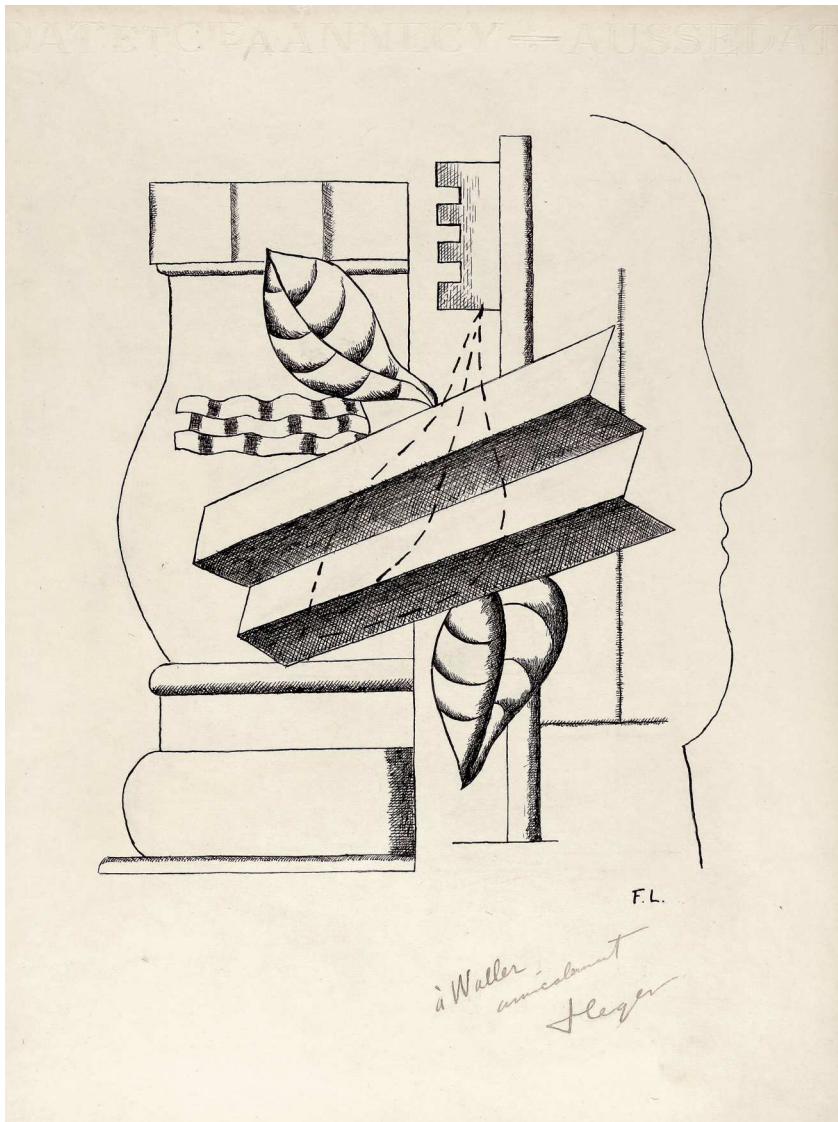
€ 91,500-137,000 US\$ 109,000-163,000





VICTOR BRAUNER VIII, 1959





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PROPERTY FROM A PRIVATE COLLECTION, U.S.A

## FERNAND LÉGER

1881 - 1955

### Nature morte à la clef

signed with the initials *F.L.* and dedicated à *Waller, amicalement F Leger* (lower right)  
pen and ink on paper  
31 by 24cm., 12¼ by 9½in.  
Executed in 1928-29.

#### PROVENANCE

William Waller, Paris (a gift from the artist)  
Private Collection, Baltimore (acquired from  
the above, sale: Rago Arts, New Jersey, 5th  
November 2016, lot 69)  
Purchased at the above sale by the present owner

#### LITERATURE

'Sélection chronique de la vie artistique, Fernand  
Léger' in *The French Journal*, Anvers, 1929, Cahier  
5, n.n., illustrated p. 62 (without the dedication  
and signature)

Baltimore artist William L. Waller was significantly  
influenced by his Paris teacher Fernand Léger.  
After the Second World War, Waller resigned his  
Army commission to study and paint in Paris.  
He obtained a doctorate in aesthetics from the  
Sorbonne, and studied with Léger from 1948  
to 1950. When Léger eventually retired from  
teaching, Waller held the position of Director at  
the Académie Montmartre from 1952 to 1954. He  
had a number of shows in Paris, Provincetown  
and Baltimore, returning to his hometown in  
1954.

£ 18,000-25,000  
€ 20,500-28,500 US\$ 24,400-33,900





333

PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## FRANTIŠEK KUPKA

1871 - 1957

### Localisations de mobiles graphiques

signed *Kupka* (lower left)  
pastel on paper  
34 by 31.2cm., 13<sup>3</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>4</sub>in.  
Executed *circa* 1913.

The authenticity of this work has been confirmed  
by Pierre Brullé.

### PROVENANCE

Private Collection, France  
Acquired from the above by the present owner  
*circa* 1990

⊕ £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500

334 no lot



335

PROPERTY FROM A PRIVATE DUTCH COLLECTION

## HUGÓ SCHEIBER

1873 - 1950

### Can Can Dancers

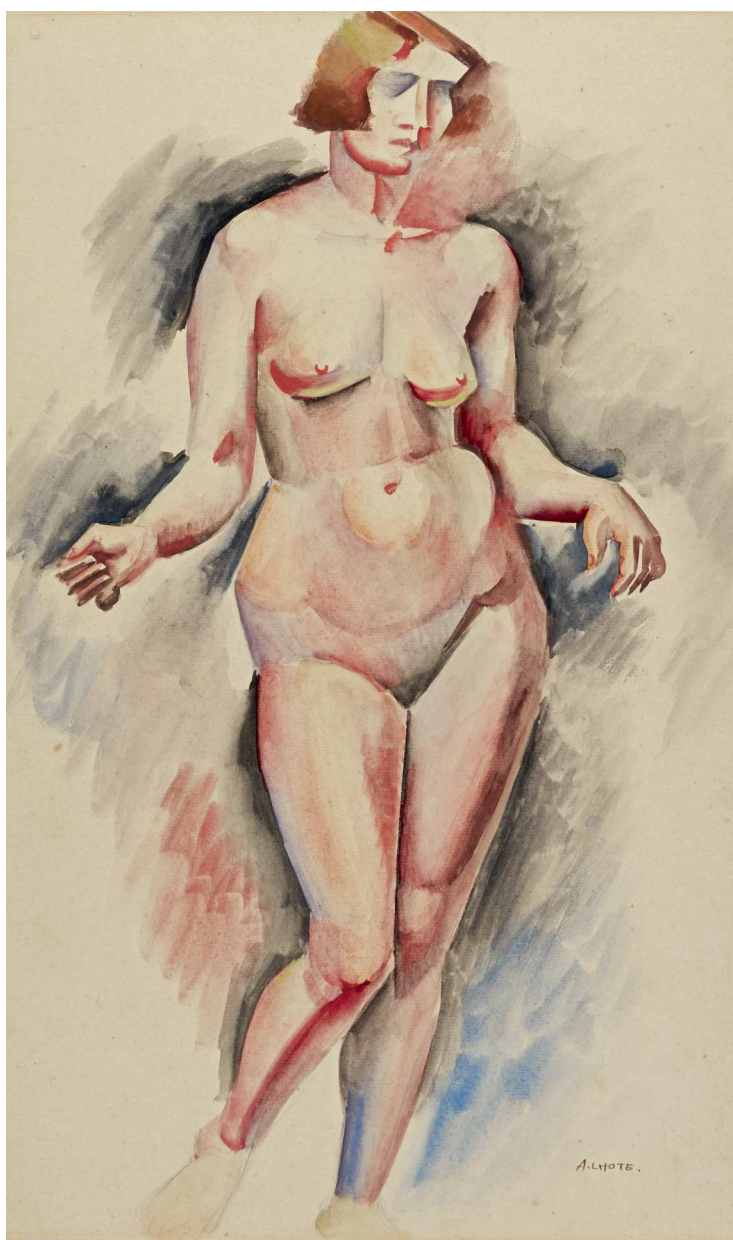
signed *Scheiber / Hugo* (lower right)  
chalk, charcoal and pastel on paper  
63.5 by 50.5cm., 25 by 19 7/8 in.

#### PROVENANCE

Private Collection Amsterdam  
Acquired from the above in 1996

⊕ £ 7,000-9,000  
€ 8,000-10,300 US\$ 9,500-12,200





336

## ANDRÉ LHOTE

1885 - 1962

### Nu debout

signed *A.Lhote.* (lower right)  
watercolour and pencil on paper  
50.5 by 32cm., 20 by 12<sup>5</sup>/<sub>16</sub>in.  
Executed *circa* 1919-20.

This work will be included in the forthcoming  
*André Lhote Catalogue raisonné* being prepared  
by Dominique Bermann Martin.

### PROVENANCE

Sale: Mainichi Art Auction, Tokyo, 21st October  
2017, lot 259  
Purchased at the above sale by the present owner

± ⊕ £ 6,000-8,000  
€ 6,900-9,200 US\$ 8,200-10,900

## JACQUES LIPCHITZ

1891 - 1973

### La Liseuse

inscribed *J Lipchitz* and numbered *2/7*

terracotta

height: 39.5cm., 15½in.

Conceived in 1919 and cast in an edition of 7.

The authenticity of this work has been confirmed by Alan G Wilkinson.

#### PROVENANCE

Vicente Huidobro, Paris

Galería Barbié, Barcelona

Acquired from the above by the present owner in 2004

#### LITERATURE

*Jacques Lipchitz* (exhibition catalogue) London, Marlborough Fine Art, 1973, no. 7, illustration of the bronze version

Alan Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue raisonné*, New York, 1996, vol. I, nos. 93-97, illustration of stone, bronze & granite versions

⊕ £ 180,000-250,000

€ 205,000-285,000 US\$ 244,000-339,000



alternate view

“[Lipchitz’] figures were represented as if seen from many angles and perspectives, often with a richly broken up surface of deep and shallow facets. Yet the subordination of parts to the whole, and the overall effect of agitated movement, conflicting with the sheer, static mass of stone gives these sculptures a quality that is unique in cubist art.”

HENRY R. HOPE

*The Sculpture of Jacques Lipchitz* (exhibition catalogue), The Museum of Modern Art, New York, 1954, p. 11





PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION

## JEAN METZINGER

1883 - 1956

### Violon et flûte

signed *JMetzinger* (lower right)

oil on canvas

81.3 by 60.5cm., 32 by 23 $\frac{7}{8}$ in.

Painted *circa* 1918.

#### PROVENANCE

Galerie Kleinman & Cie, Paris

Galerie Art Vivant, Paris

Private Collection, Chicago (acquired from the  
above in 1958; sale: Christie's, New York, 8th  
November 1995, lot 179)

James Annenberg Levee, Florida (sale: Christie's,  
New York, 14th May 1999, lot 687)

Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Art Vivant, *Un Grand Cubiste  
Metzinger*, 1952, no. 42

Chicago, The Art Institute of Chicago, *Treasures  
of Chicago Collectors*, 1961, n.n. (as dating from  
1916)

⊕ £ 300,000-400,000

€ 342,000-456,000 US\$ 407,000-545,000







Jean Metzinger, *La Femme à la cafetière*, 1919, oil on canvas, Tate Modern, London. © Tate, London 2018 © ADAGP, Paris and DACS, London 2018

*Violon et flûte* is a highly significant example of Jean Metzinger's work from circa 1918. Distorting the codified rules of perspective was one of the principal preoccupations of Cubism, and the present work offers a fractured representation of reality through the traditional subject of the still life. The eponymous violin and flute are the primary subjects of the composition, around which Metzinger introduces various other archetypal Cubist elements, such as text and *trompe l'œil* texture, all painted within a central oval. In sharp contrast to the rectangular shape of the canvas, the use of the oval frame acts as a kind of *mise-en-abîme* device, creating a further dimension of depth and drawing attention to the idea of narrative within the work. Using tones of deep blue, ochre, dark brown and black, the viewer is confronted with the various potentialities of colour to demarcate depth and movement. Metzinger also inserts fragments of what appears to be a musical score, and blocks of *papier-peint*, elements borrowed from Georges Braque and Pablo Picasso's early iterations of Analytical Cubism which moved towards creating a synthesis of text and sound within painting. In the background of the composition, behind the oval form, lie two distinct planes of light and dark, framing the scene with the notion that flat colour has the power to construct pictorial space. The artist makes use of such compositional strategies in some of his other works from this time; a more

figurative example of which is *Woman with a Coffee Pot*, currently held in the collection of the Tate Modern, London (fig. 1).

With Albert Gleizes, Metzinger co-authored the seminal *Du Cubisme* published in 1912. This was the first text on the Cubist movement, and featured works by Paul Cézanne, Fernand Léger, Marie Laurencin, Juan Gris, Marcel Duchamp, Pablo Picasso, and Georges Braque among others. In *Du Cubisme*, Metzinger declares: 'To establish pictorial space, we must have recourse to tactile and motor sensations, indeed to all our faculties. It is our whole personality which, contracting or expanding, transforms the plane of the picture. As it reacts, this plane reflects the personality back upon the understanding of the spectator, and thus pictorial space is defined: a sensitive passage between two subjective spaces. The forms which are situated within this space spring from a dynamism which we profess to dominate. In order that our intelligence may possess it, let us first exercise our sensitivity. There are only nuances. Form appears endowed with properties identical to those of colour. It is tempered or augmented by contact with another form, it is destroyed or it flowers, it is multiplied or it disappears' (translated in Robert L. Herbert (ed.), *Modern Artists on Art*, New York, 1986, p. 8). By focusing on the nuances of form and colour, Metzinger highlights the continuous movement of perspective and reality. In *Violon et*

*flûte*, the artist achieves a truncated but cohesive composition of elements by emphasising the equal importance of colour and form.

Metzinger's text laid the theoretical foundations for a pivotal exhibition held in 1911 at the Salon des Indépendants. Considered to be the first Cubist show, the exhibition formally heralded a new era in painting through its open defiance of the traditional, more naturalistic modes of representation. Displayed in Salle 41 of the Salon, it featured works by Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri le Fauconnier, Fernand Léger and Marie Laurencin. These artists were from a group known both as the Section d'Or and the Puteaux Group, after the Parisian suburb of Puteaux, where the artists had first met at the studios of Marcel Duchamp and Albert Gleizes. The group championed a form of Cubist painting which did not conform to the narrow interpretation of Cubism established by Picasso and Braque. Instead, it employed the de-constructive techniques and geometric compositional style of both artists, without restriction to their limited repertoire of subjects. It also rejected the more esoteric categories of Analytical or Synthetic Cubism, and their respective approaches to the pictorial object.

*Violon et flûte* is a rare and important example of Metzinger's work of this period, and epitomises his concerns of creating work that crystallised multiple facets of vision and form.









pour Roux  
Le Corbusier  
1933

339

## LE CORBUSIER

1887 - 1965

### Amazones

signed *Le Corbusier* and dated 1933 (lower left);  
signed *Le Corbusier* and dedicated *pour Roux*  
*Amicalement* on the artist's mount  
watercolour, brush and pen and ink and gouache  
on paper laid down on the artist's mount  
sheet: 20.9 by 30.8cm., 8¼ by 12¼in.  
artist's mount: 34.5 by 44.2cm., 13⅝ by 17⅜in.  
Executed in 1933.

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

### PROVENANCE

Marcel Roux (a gift from the artist)  
Private Collection, France (by descent from the  
above; sale: Hôtel Drouot, Paris, 24th May 2017,  
lot 98)  
Purchased at the above sale by the present owner

⊕ £ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200





340

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

## OSSIP ZADKINE

1890 - 1967

### Sans titre (Les Joueurs de cartes)

signed *Zadkine* and dated 20 (lower right)  
gouache and pastel on paper  
70 by 52cm., 27½ by 20½in.  
Executed in 1920.

#### PROVENANCE

P. Gerbrands, Netherlands (possibly acquired  
directly from the artist in the 1920s)  
Private Collection, Bath (by descent from the  
above in 1965)  
Thence by descent to the present owner

⊕ £ 15,000-20,000  
€ 17,100-22,800 US\$ 20,400-27,200

PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION

## JACQUES LIPCHITZ

1891 - 1973

### Arlequin à l'accordéon

inscribed *J. Lipchitz*, numbered 4/7, inscribed with the foundry mark *MODERN ART FDRY. NY* and marked with the artist's thumbprint bronze

height: 66cm., 25½in.

Conceived in 1919 and cast in bronze by the Modern Art Foundry, New York, in a numbered edition of 7 during the artist's lifetime.

#### PROVENANCE

Carlebach Gallery, New York

Stanley Marcus, Dallas (sale: Sotheby's, New York, 5th November 2002, lot 26)

Mallet & Son, London (purchased at the above sale; sale: Christie's, New York, 6th May 2009, lot 8)

Purchased at the above sale by the present owner

#### EXHIBITED

Dallas, Dallas Museum of Fine Arts, *Dallas Private Collections*, 1967, n.n.

Philadelphia, Philadelphia Museum of Art (on loan, June - August 2004)

#### LITERATURE

Abraham Hammacher, *Jacques Lipchitz: His Sculpture*, New York, 1960, no. XXXI, illustration of another cast p. 38

Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 58

Nicole Barbier, *L'Œuvre de Jacques Lipchitz*, Paris, 1978, no. 15, illustration of the terracotta version p. 45

Alan Wilkinson, *The Sculptures of Jacques Lipchitz: A Catalogue raisonné, The Paris Years 1910 - 1940*, London, 1996, vol. I, no. 92, illustration of another cast p. 52

⊕ £ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

“The accordion fans open like a heart that is breaking, right down to the depths of the earth, and stops beating once and for all; as though Aeolus had swallowed up every last drop of air”

MAURICE RAYNAL

*Jacques Lipchitz, L'Art d'aujourd'hui*, Paris, 1920, n.p.







Jacques Lipchitz, *Pierrot au clarinet*, bronze, 1950-55. (Sold at Sotheby's, New York, 5th May 2015, lot 25, for \$1,090,000)

Conceived in 1919, *Arlequin à l'accordéon* was the first sculpture created by Jacques Lipchitz after the armistice that ended the First World War. This full-length sculpture of a standing harlequin playing the accordion belongs to an important series of seated and standing figures which concentrated on traditional French subject matter—bathers, musicians and harlequins—that Lipchitz embarked upon at this time.

The works that Lipchitz conceived during this period of intense creativity were the result of his wrestling with the problem of deconstructing form using a medium that was inherently solid. With their geometricised bodies twisting and turning in space, the present work and its companion sculpture *Pierrot à la clarinette* (fig. 1) exemplify the complexity of his task. Whilst the figures of Pierrot and Harlequin were not uncommon among the Cubists, Lipchitz was one of the few artists to successfully render them in sculpture. His faceting of the planar elements in *Arlequin à l'accordéon* is complex and nuanced. Yet the fragmented forms also build up the structure of the figure in a manner that is unambiguous and constructive, with the intricate staging of positive and negative shapes allowing for a remarkable play of light. We can identify the subject as a harlequin due to his distinctive costume, in particular the wide-rimmed collar that frames his face, his jaunty hat and the buttons that run diagonally down his bust.

Like many other artists during and immediately following the First World War, Lipchitz was thinking in terms of a classicising principle, the

'return to order'. Among others, Jean Cocteau had influentially advocated a 'return' during these years to the sculpturally solid forms found in classical art. The inspiration, Lipchitz maintained, came from eighteenth-century painting, and in particular that of Watteau whose celebrated painting of Pierrot belongs to the Musée du Louvre in Paris: 'The Pierrots and Harlequins were part of our general vocabulary, characters taken from the *Commedia dell'arte*, particularly popular in the eighteenth century. We may have been attracted to them originally because of their gay traditional costumes, involving many different varicoloured areas' (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 58).

The artist's interest in the stock characters of the *Commedia dell'arte* reflected the trends of the early *avant-garde* in Paris. Cézanne invoked the Pierrot in important paintings of the late 1880s while both characters appear throughout Picasso's *œuvre*, and in particular his masterworks of the Blue Period. It was his introduction to the latter, in 1914, that forever changed the direction of Lipchitz' art. The young Lithuanian had arrived in Paris in 1909 to receive a traditional and highly academic artistic education at the École des Beaux-Arts and the Académie Julian. His encounter with Picasso, however, had the effect of persuading Lipchitz to abandon the classical representation of human form. In 1916, Lipchitz signed a contract with the dealer Léonce Rosenberg, who also represented Picasso, Braque, Gris and Rivera. This placed him in the pantheon of 'true Cubists' and at

the forefront of Cubist sculpture. Rosenberg arranged to pay Lipchitz three hundred francs a month and to cover his expenses in exchange for his sculptural production. For the first time in his life, the artist had attained some sense of financial security; he was at liberty to work in stone and to cast in bronze as well.

By the time he executed *Arlequin à l'accordéon* in 1919, Lipchitz had succeeded in defining a Cubist language that effectively transformed the tenets of this seminal movement into his chosen medium. Lipchitz' choice of an accordion for his first standing musician of the post-war years was not insignificant; he had a large personal collection of instruments, notably guitars and mandolins, which appear with much greater frequency in the hands of the figures that populated his *œuvre* during and after the First World War. The formal similarities between an accordion that is being played and that of the prominent Cubist trope of an open fan were immediately evident to his contemporaries. Indeed, it is this instrument that catches the eye of the critic Maurice Raynal who singles out *Arlequin à l'accordéon* for particular praise in a 1920 review: 'The accordion fans open like a heart that is breaking, right down to the depths of the earth, and stops beating once and for all; as though Aeolus had swallowed up every last drop of air' (Maurice Raynal, *Jacques Lipchitz, L'Art d'aujourd'hui*, Paris, 1920, n.p.).

The present bronze was cast after Lipchitz moved to the United States in the 1940s, it is one of seven lifetime casts.





Jacques Lipchitz in his atelier with a mantelpiece and fire dogs. © Estate of Jacques Lipchitz, New York; © Marc Vaux.  
Photo © Centre Pompidou, MNAM-CCI Bibliothèque Kandinsky, Dist. RMN-Grand Palais / Fonds Marc Vaux

## ALBERTO GIACOMETTI

1901 - 1966

## Tête d'homme

inscribed A. *Giacometti*, numbered 6/8 and inscribed with the foundry mark *Susse Fondeur Paris*

bronze

height: 12cm., 4<sup>5</sup>/<sub>8</sub>in.

Conceived *circa* 1948-50 and cast in bronze by the Susse Foundry, Paris in a numbered edition of 8; this work cast in 1986.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database under number AGD 2046.

## PROVENANCE

Annette Giacometti, Paris (the artist's wife)

Private Collection, Germany

Private Collection, Switzerland

Sale: Galerie Kornfeld, Bern, 15th June 2012, lot 48

Purchased at the above sale by the present owner

## EXHIBITED

Basel, Beyeler Gallery, *Alberto Giacometti.*

*Sculptures*, 1990, no. 16

Lugano, Galleria Pieter Coray, *Alberto Giacometti.*

*La Collezione di un amatore*, 1995, no. 4,

illustrated in colour in the catalogue

Hiroshima, Prefectural Art Museum; Shizuoka,

Prefectural Museum of Art & Ashikaga Museum

of Art, *Alberto Giacometti*, 1997, no. 22, illustrated

in colour in the catalogue

Frankfurt, Schirn Kunsthalle, *Alberto Giacometti.*

*Werke und Schriften*, 1998-99, no. 31, illustrated

in the catalogue

Bologna, Museo Morandi, *Alberto Giacometti.*

1999, no. 18, illustrated in the catalogue

Milan, Fonte d'Abisso Arte, *Scultura in Europa*

*negli anni 50*, 1999, illustrated in the catalogue

## LITERATURE

*Bacon Giacometti* (exhibition catalogue),

Fondation Beyeler, Basel, 2018, n.n., illustration

of another cast n.p.

‡ £ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000





PROPERTY FROM A PRIVATE COLLECTION

**AMEDEO MODIGLIANI**

1884 - 1920

**Femme à la robe décolletée allongée sur un lit  
(Anna Akhmatova)**with the *Alexandre Collection* stamp and numbered 135

(lower right)

black crayon on paper

26.3 by 42.7cm., 10<sup>3</sup>/<sub>8</sub> by 16<sup>7</sup>/<sub>8</sub>in.

Executed circa 1910-11.

**PROVENANCE**

Dr Paul Alexandre, Paris (acquired directly from the artist)

Private Collection, France (sale: Sotheby's, London, 28th June 2000, lot 290)

Galerie Cazeau-Béraudière, Paris (purchased at the above sale)

Acquired from the above by the present owner in 2006

**EXHIBITED**Paris, Musée du Luxembourg, *Modigliani. L'Ange au visage grave*, 2002-03, no. III, illustrated in colour in the catalogue  
New York, Jewish Museum, *Modigliani: Beyond the Myth*, 2004, n.n.London, Estorick Collection, *Modigliani: A Unique Artistic Voice*, 2015, n.n., illustrated in colour in the catalogueLondon, Tate Modern, *Modigliani*, 2017-18, n.n., illustrated in colour in the catalogue**LITERATURE**Osvaldo Patani, *Amedeo Modigliani. Catalogo generale. Disegni 1906-1920*, Milan, 1994, no. 804, illustrated p. 358Noël Alexandre, *The Unknown Modigliani, Drawings from the Collection of Paul Alexandre*, New York, 1993, no. 393 (inv. no. 135), illustrated in colour p. 402**£ 400,000-600,000****€ 456,000-685,000 US\$ 545,000-815,000**

“One heart to another is not chained,  
If you want to – leave  
Greater happiness awaits  
Those whose paths are free

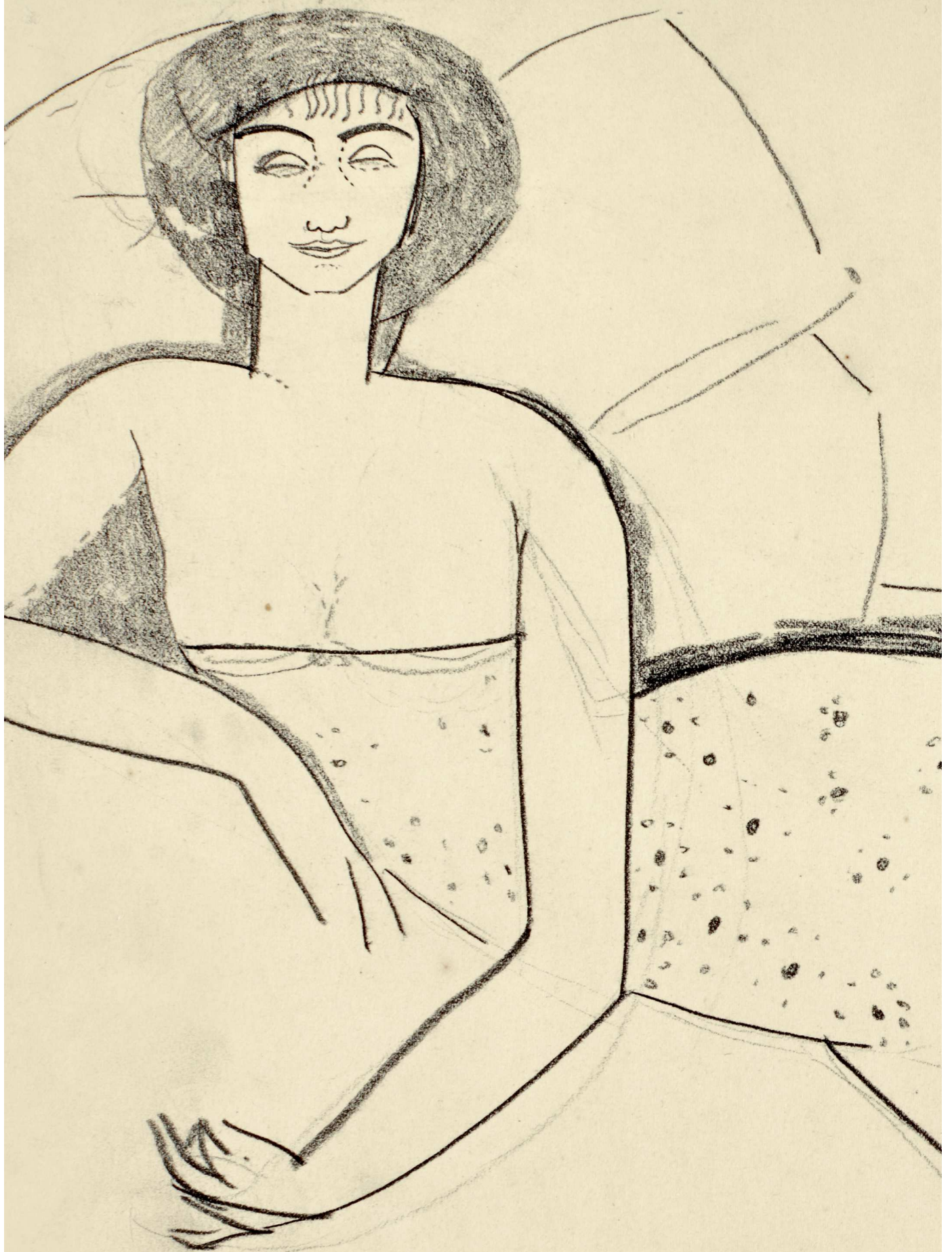
I don't weep or complain  
Happiness is not my curse,  
Don't kiss me, I am weary  
Death will kiss me

Days of biting languor blew  
Why, oh why, should I find you  
Better than the one I chose?

ANNA AKHMATOVA, 1912

From her first collection of poems entitled *Evening*













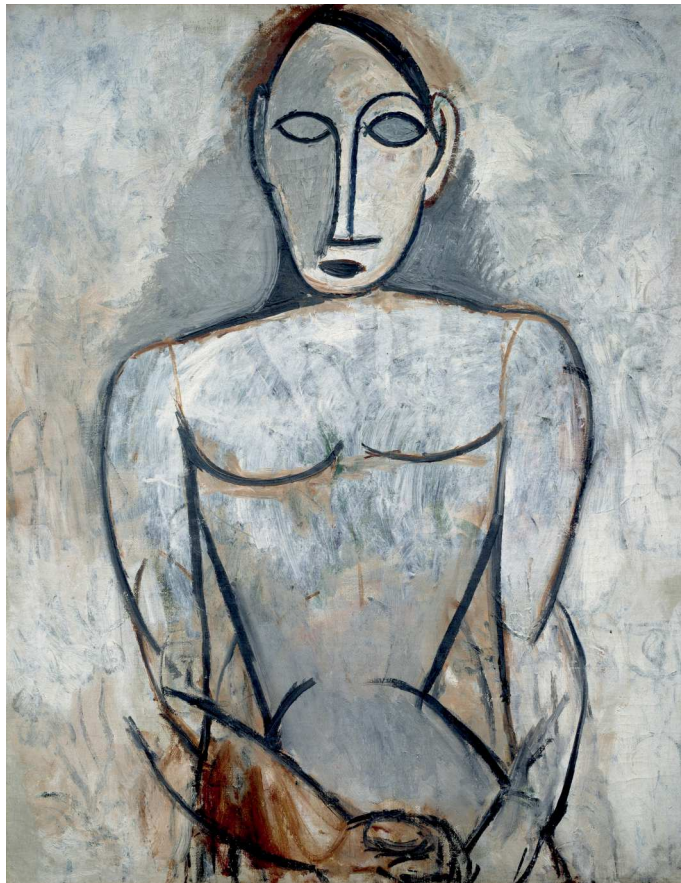


Fig. 1. Pablo Picasso, *Femme aux mains jointes*, 1907, oil on canvas, Musée Picasso, Paris © Photo SCALA, Florence 2018 © Succession Picasso / DACS, London 2018

'In an age of experiment, he hardly ever experimented.' Werner Schmalenbach, *Modigliani*, London, 2005, p. 9

Notably resistant to the varied artistic languages to which he was exposed in Paris, Modigliani remained unfazed by the specific milieu of creative exploration which he inhabited. For all of his much-publicised social waywardness, his lines remained pure and his pictorial expression focussed: harmony, balance and beauty were the tenets of Modigliani's output. Schmalenbach's observation of Modigliani's distilled visual vocabulary encapsulates the artist's unique creative spirit and the assiduous control with which he approached his art; as he further extrapolated: 'this perturbed spirit was artistically at peace with himself' (*ibid* p. 53).

Modigliani's art had its foundations in the classical tradition and his particular skill lay in transposing the essences of traditional painting to the busy world of the 20<sup>th</sup> Century. The present

work relates to the trope of classical nudes which he observed in the pictures of artists such as Jean-Auguste-Dominique Ingres (see fig. 2), Francisco de Goya and later Edouard Manet: in these, essentially expressionless women lie languidly, unencumbered and unfazed by the gaze of the artist. However, the relationship of these paintings to Modigliani's work ventures little further than this: Modigliani's subject is emphatically pictorial rather than representational and this formalism is where the artist locates his unique style between the classical tradition and Modernism.

Indeed, form reigns supreme in Modigliani's art. Schmalenbach describes it as 'an exceptionally controlled art: everywhere we look there is [...] order and a sense of artistic responsibility' (*ibid* p. 9). For this, he was indebted to Paul Cézanne. Modigliani arrived in Paris the same year that Cézanne died and it was known that he always carried in his pocket a reproduction of the latter's *Boy in a Red Waistcoat*, producing it

with a flourish in the course of many an artistic argument. Cézanne's enduring influence can be seen in Modigliani's structural clarity and formal interest, as well as his near-monochrome sobriety when handling paint. Additionally, they both placed firm belief in the value of drawings and sketches; Modigliani was eulogised by subsequent Modern great Alberto Giacometti thus: 'he was the last great Promethean hero. He certainly had a wonderful intelligence and openness of spirit. Besides painting portraits, he made pages of drawings; and this is what I always try to do. Draw, draw all the time; that is the secret' (quoted in *Modigliani – dipinti e disegni* (exhibition catalogue), Verona, Galleria dello Scudo & Turin, Palazzo Reale, Milan, 1984, p. 10).

A particularly distinctive element of this concentration on form is in the treatment of his sitters' eyes, which are repeatedly depicted as closed or void of detail. Again, the roots of this can be traced back to works by Cézanne, such as the 1899 *Portrait de M. Ambroise*



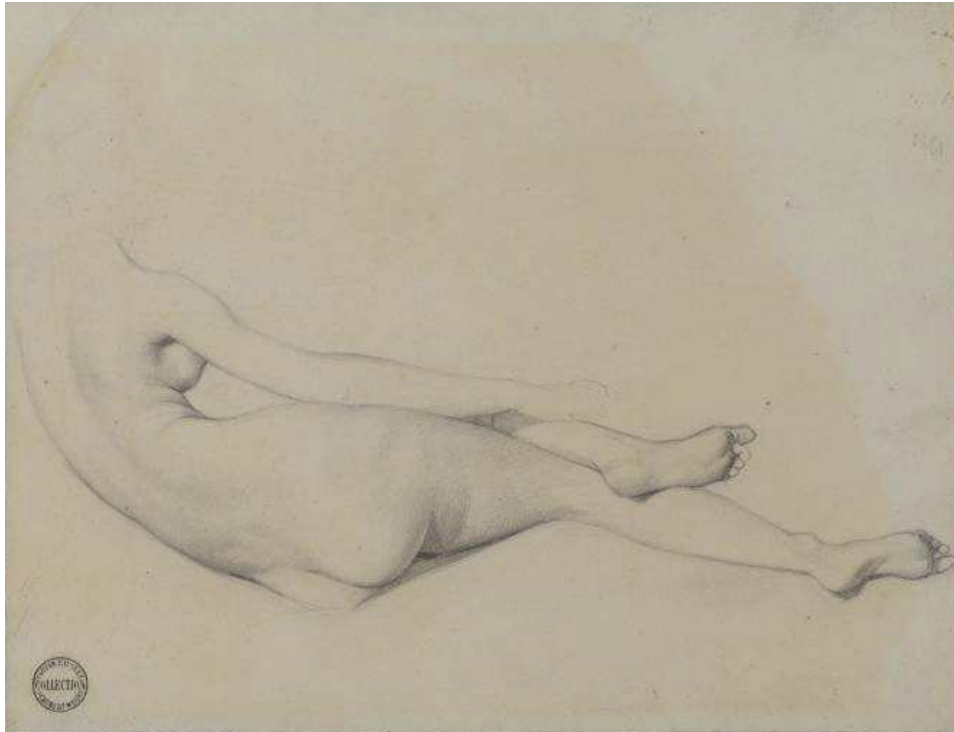


Fig. 2. Jean-Auguste-Dominique Ingres, *Study for La Grande Odalisque*, 1814, pencil on paper, The Courtauld Gallery © The Samuel Courtauld Trust, The Courtauld Gallery, London

*Vollard*, in which Vollard's eyes are entirely lost in shadow. Other subsequent artists such as Pablo Picasso (see fig. 1) and Henri Matisse also employed this technique to great effect, but none so consistently as Modigliani. It is a device by which the sitter is disempowered: his or her outward-directed gaze is avoided, such that the primary object of *our* gaze is the picture, rather than the person. It was Modigliani's primary concern for form, not disrespect for his model, that continually compelled him to pare down any detail that might dilute its primordial role.

The sitter of the present work is the celebrated Russian poet Anna Akhmatova. She arrived in Paris in 1910: young, married and unhappy. The precise nature of her relationship with Modigliani is unrecorded, but what is agreed upon is the intense emotional and intellectual intimacy which they shared during their brief times together in Paris. If Anna's poems can be taken as anything resembling a biography of her life, she shared

little affection with her husband. An excerpt from her 1913 poem *In the Evening* reads:

He said to me 'I am a true friend!'  
He touched my dress.  
There is no passion  
in the touch of his hands.

This is how one strokes a cat or a bird,  
this is how one looks at a shapely horsewoman.  
There is only laughter in his eyes  
under the light gold of his eyelashes.

The violins' mourning voices  
sing above the spreading smoke:  
'Give thanks to heaven:  
you are alone with your love for the first time.'

In Modigliani, she found a kindred spirit: she remembers him as 'encircled by a girdle of loneliness' (quoted in Schlamenbach, *ibid* p. 184). In their respective art too can be found a striking creative sympathy: both mastered an extraordinary economy of expression. Another poem of Anna's reads simply:

You dreamt of me, I knew,  
And hence I couldn't sleep.

Modigliani produced at least sixteen sketches of Anna which he gifted to her; all but one were destroyed during the first revolution in Russia.

The present work was acquired by Paul Alexandre, a close friend of the artist, who procured most of his output between 1908 and 1914 in a fevered (and only partly-successful) attempt to stop him destroying his art books. This work has most recently been exhibited in the celebrated retrospective at Tate Modern (*Modigliani*, November 2017 – April 2018) which received five-star reviews from critics and members of the public alike. Beautiful, pure and concise, the present work is exemplary of the distinctive style for which Modigliani is now celebrated: Anna's languid pose is articulated in strong, economical strokes of crayon, exposing the confidence of an artist in full control of his creative idiom. As Schlamenbach concludes: 'Modigliani's line never wavers' (*ibid* p. 9).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**SALVADOR DALÍ**

1904 - 1989

**La Sphère attaque la pyramide (étude)**

signed *Salvador Dalí* (towards upper left)  
gouache and white chalk on paper  
34.8 by 35.5cm., 13<sup>5</sup>/<sub>8</sub> by 13<sup>7</sup>/<sub>8</sub>in.  
Executed in 1939.

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

**PROVENANCE**

Perls Galleries, New York  
Sale: Christie's, New York, 11th May, 1994, lot 248  
Galería Guereta, Barcelona  
Waddington Galleries, London  
Private Collection (acquired from the above in 2000; sale:  
Sotheby's, London, 25th June 2009, lot 171)  
Private Collection, Europe (sale: Sotheby's, New York,  
7th November 2013, lot 181)  
Purchased at the above sale by the present owner

The present work is a preparatory study for the cover of the catalogue for the *Salvador Dalí* exhibition at the Julien Levy Gallery in New York in 1939.

⊕ £ 120,000-180,000  
€ 137,000-205,000 US\$ 163,000-244,000

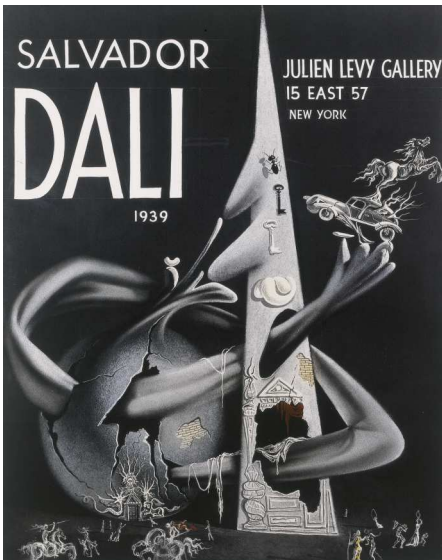


Fig.1. Catalogue for the Salvador Dalí exhibition at the Julien Levy Gallery, 1939 © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2018

“Life Magazine reported his latest triumph: ‘no exhibition had been so popular since Whistler’s *Arrangement in Black and Grey No. 1: The Artist’s Mother* was shown in 1934. The crowd gaped open-mouthed at pictures with bewildering titles like *Debris of an Automobile Giving Birth to a Blind Horse Biting a Telephone* or *The One-Eyed Idiot*. A fortnight later, Dalí, one of the richest young painters in the world, had sold 21 of his works to private collectors for over \$25,000.’”

quoted in Robert Descharnes & Gilles Néret, *Salvador Dalí, The Paintings: 1904-1989*, vol. I, Cologne, 1994, p. 322-23.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## ROBERT DELAUNAY

1885 - 1941

### Paris à l'arc-en-ciel

signed *R. Delaunay* (towards lower left); dated *Septembre 1914*  
on the reverse

encaustic on canvas laid down on board

37.5 by 57.8cm., 14¾ by 22¾in.

Executed in September 1914.

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

#### PROVENANCE

Édouard Labouchère, Paris

Private Collection, Paris (by descent from the above)

Sale: Hôtel Drouot, Paris, 30th June 1955, lot 79

Private Collection, Paris

Moeller Fine Art, New York (acquired by 1940)

Private Collection, New York

Sale: Sotheby's, New York, 5th November 2009, lot 162

Purchased at the above sale by the present owner

#### EXHIBITED

London, Arts Council of Great Britain, *Robert Delaunay, Catalogue of an Exhibition of his Paintings, Reliefs, Drawings & Lithographs at the Arts Council Gallery*, 1958, no. 28

Ottawa, National Gallery of Canada, *Robert & Sonia Delaunay*, 1965, no. 24, illustrated in the catalogue

#### LITERATURE

*Arts*, Paris, July 1955, illustrated n.p.

Pierre Francastel & Guy Habesque, *Du Cubisme à l'art abstrait: Catalogue de l'œuvre de Robert Delaunay*, Paris, 1957, no. 147

£ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000

"[...] Delaunay considered the language of colour the most human language imaginable in art. Every human being, he said, is capable of being affected by the universal language of colours, by their play, movement, chords, rhythms - in short, by those arrangements that are especially suited to man's natural inclinations."

GUSTAV VRIESEN & MAX IMDAHL

*Robert Delaunay: Light and Colour*, New York, 1967, p. 80





PROPERTY FROM A PRIVATE COLLECTION

**HENRI MATISSE**

1869 - 1954

**La Villa bleue**

signed *Henri Matisse* (lower left)  
oil on panel  
33 by 41cm., 13 by 16½in.  
Painted in Nice in 1918.

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

**PROVENANCE**

The Lefevre Gallery, London  
Private Collection (sale: Christie's, London, 30th March 1987, lot 17)  
Waddington Gallery, London  
Acquired from the above by the present owner in 2002

⊕ £ 250,000-300,000  
€ 285,000-342,000 US\$ 339,000-407,000

Painted in Nice in 1918, *La Ville bleue* depicts an elegant white villa within the rolling hills that surround the Mediterranean Sea. Matisse's first trip to the South of France took place in 1904 and on a second trip to Nice in 1917 did the artist decide to spend his time there fully, enthralled by the power of light and his new found artistic freedom. Matisse installed himself in Nice on the 20<sup>th</sup> December 1917 – he was 48 years old by the time and the location provided an atmosphere of light reminiscent of his earlier North African trip in 1906 in his younger years. It was during the pre-war time period that Nice was seen as an escapist paradise, however with the Russian Revolution in tow in 1917, the Russians had now left, and the city witnessed a mass arrival of people looking to be as far away as possible from the trenches without leaving France. Nice, however, with its grand hotels and existing restaurants provided a bourgeois welcome for a painter of Matisse's status and age and the artist firstly took up a room at the Hotel Beau Rivage; with a view straight onto the Mediterranean Sea, where Nietzsche and Chekhov had previously stayed, and also further resided at the Hotel de la Méditerranée et de la Côte d'Azur.

The artist's vision; devoid of any strict figurative and temporal representation and the exploration into the possibilities of pure colour have been at the core of Matisse's art and the city of Nice and its surroundings had a profound and lasting impact on his *œuvre*. In an interview Louis Aragon Matisse elaborates: "Nice, why Nice? In my work,

I have tried to create a translucent setting for the mind. I have found the necessary limpidity in several places around the world: New York, the South Pacific, and Nice. If I had painted in the north, as I did thirty years ago, my painting would have been different. There would have been browns, grays, shadings of colour through perspective. The painters over in New York say, How can anyone ever paint there, with this zinc-coloured sky? But in fact it's wonderful! Everything becomes clear, translucent, exact, limpid. Nice, in this sense, has helped me. What I paint, you see, are objects conceived with plastic means. When I close my eyes, I see the objects better than I do with my eyes open, stripped of accidental detail, and that is what I paint" (the artist quoted in an interview with Louis Aragon, 1943, p. 32).

During his sojourns in Nice, Matisse not only painted a celebrated series of interior scenes focussing on the role of light and arrangements in an interior, but also striking examples of plein-air works painted in 1918. The rich foliage at either side of the present work acts as a visual repoussoir to the central depiction of a grand villa, typical in the architectural style of the region and elegant with its green roofs. Light and landscape is captured by the artist and *La Villa Bleue* is a particularly striking example of these works, of which another version now resides in the Barnes Collection in Philadelphia having been acquired by Alfred C. Barnes from the dealer Paul Guillaume in 1925.



Henri Matisse, *La Villa Bleue*, Nice, 1917, oil on panel, The Barnes Foundation, Philadelphia, Pennsylvania, USA. © 2018 Succession H. Matisse / DACS 2018 / Bridgeman Images







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## AUGUST MACKE

1887 - 1914

### Studienblatt II (Study Sheet II)

dated 1912 (lower right)  
watercolour on tracing paper  
27 by 32cm., 10<sup>5</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>2</sub>in.  
Executed in 1912.

#### PROVENANCE

Galerie Abels, Cologne  
Acquired from the above by the present owner  
before 1957

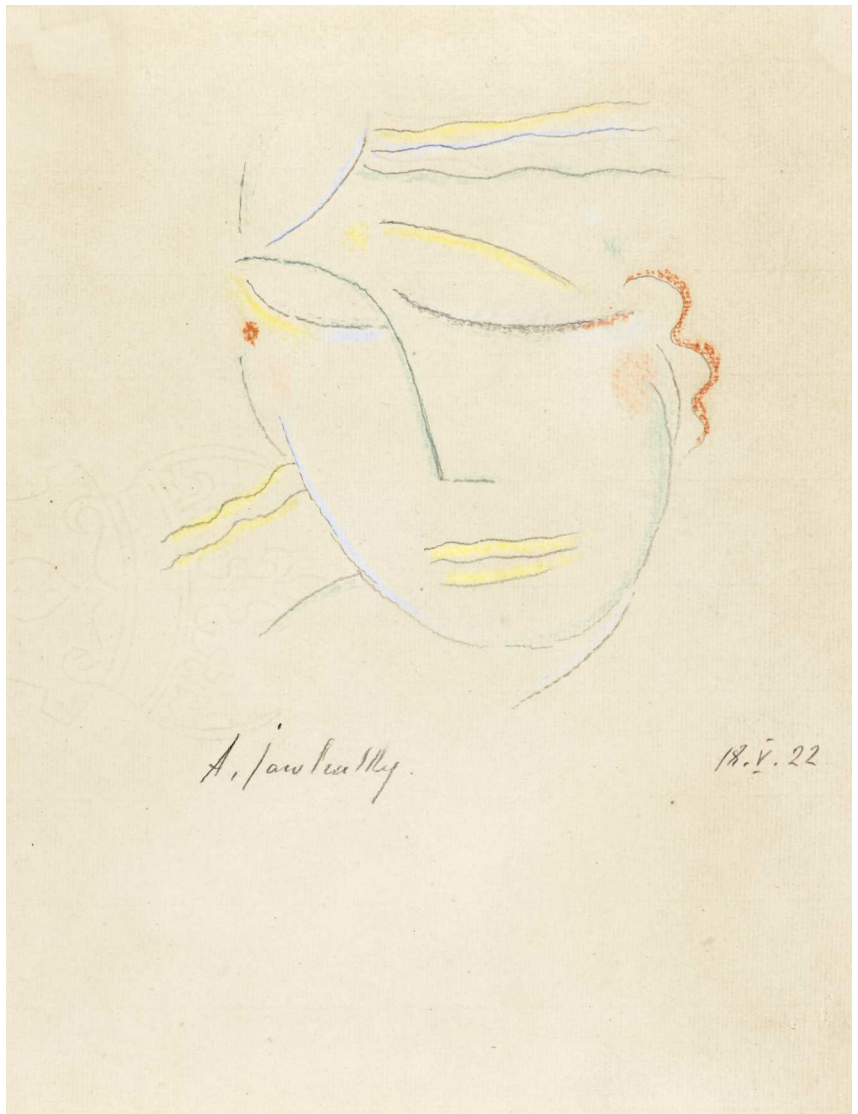
#### LITERATURE

*Macke, Aquarell-Ausstellung* (exhibition catalogue), Städtisches Kunsthaus, Bielefeld, 1957, no. 213

Ursula Heiderich, *August Macke Aquarelle*, Stuttgart, 1997, no. 187, illustrated p. 247

£ 10,000-15,000  
€ 11,400-17,100 US\$ 13,600-20,400





348

## ALEXEI JAWLENSKY

1864 - 1941

### Weiblicher Kopf (Female Head)

signed A. Jawlensky (centre left) and dated 18. V. 22 (centre right)

coloured chalk over pencil on paper

31 by 25.2cm., 12¼ by 9⅞in.

Executed on 18th May 1922.

### LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky Bianconi, *Alexej von Jawlensky: Catalogue raisonné of the Watercolours and Drawings 1890-1938*, London, 1998, vol. IV, no. 466, illustrated p. 199

£ 18,000-25,000

€ 20,500-28,500 US\$ 24,400-33,900

### PROVENANCE

Sale: Ketterer, Munich, 17th May 1968, lot 469

Purchased at the above sale by the present owner

PROPERTY FROM A PRIVATE GERMAN COLLECTION

## EMIL NOLDE

1867 - 1956

### Bärtiger Mann und Frau (Bearded Man and Woman)

signed *Nolde* (lower right)  
gouache and watercolour on paper  
31 by 24.4cm., 12¼ by 9⅝in.  
Executed *circa* 1931-35.

#### PROVENANCE

Artes Kunsthhaus, Rheda-Wiedenbrück  
Private Collection, Germany (acquired from the above in 1986)  
Thence by descent to the present owner

⊕ £ 120,000-180,000  
€ 137,000-205,000 US\$ 163,000-244,000

Executed *circa* 1931-35, Emil Nolde's *Bärtiger Mann und Frau* embodies the artist's fascination with the emotive and evocative power of colour. It was his use of 'tempestuous colours' that inspired an invitation from the German Expressionist group *Die Brücke* to join their ranks in 1906 (cf. Dietmar Elger, *Expressionism: A Revolution in German Art*, Cologne, 2002, p. 105). While Nolde was only briefly a member, the present work encapsulates the essence of the group's sceptical attitude towards objective reality and their embrace of an emotional approach to understanding and depicting life through colour.

Nolde is considered a pioneer of Expressionism, as Bernard Myers notes: 'no other painter expressed so forcefully as [him] the underlying emotive and intuitive character of Expressionism...' (Bernard S. Myers, *Expressionism: A Generation in Revolt*, London 1963, p. 128). Nolde's artistic principles were largely shaped by an interest in so-called 'primitive art' and a strong interest in anti-natural forms. Nolde himself stated: 'The more an artist can move away from nature and yet remain natural, the greater his art' (quoted in Myers, *ibid*, p. 130). He sought inspiration from the Berlin Ethnographical Museum where he studied masks and statues from Egypt, Africa and Southeast Asia and in 1911 was preparing to write *Artistic Expression Among Primitive Tribes*. Following the example of artists he admired, such as Gauguin, he travelled to the South Seas in 1913. The present work illustrates these influences through its elegantly linear quality, simplified facial features and vivid palette.

Watercolours hold a particular importance within Nolde's *œuvre*. While he rarely made any preparatory drawings or sketches, the medium's fluidity grants the figures in these works a unique sense of liberation and spontaneity in their execution. Myers notes that 'the watercolours, the final measure of [Nolde's] directness and spontaneity, are among the best in Modern art. [Nolde] always felt the painter should paint first and think afterward' (quoted in *ibid*, p. 128).









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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## MAX PECHSTEIN

1881 - 1955

### Südlicher Ort an der Küste (A Place on the Southern Coast)

signed *HMPechstein* and dated 1925 (lower right)  
watercolour, brush and ink on paper  
57.7 by 73cm., 22¾ by 28¾in.  
Executed in 1925.

We are grateful for the assistance of Mrs Julia  
Pechstein in researching this work.

#### PROVENANCE

Sale: Grisebach, Berlin, 2nd December 2006,  
lot 208  
Purchased at the above sale by the present owner

£ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000





351

PROPERTY FROM A PRIVATE GERMAN  
COLLECTION

## GABRIELE MÜNTER

1877 - 1962

### Landschaft mit blauen Häusern (Landscape with Blue Houses)

stamped with the *Nachlass* mark on the reverse  
oil on board

38 by 45.8cm., 15 by 18in.

Painted in 1936.

This work will be included in the forthcoming  
*Catalogue raisonné of Gabriele Münter's Paintings*  
being prepared by the Gabriele Münter- und  
Johannes Eicher-Stiftung.

#### PROVENANCE

Estate of the Artist  
Frankfurter Kunstkabinett Hanna Bekker vom  
Rath, Frankfurt  
Private Collection, Germany (acquired from the  
above in the 1980s)  
Thence by descent to the present owner

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## KARL SCHMIDT-ROTTLUFF

1884 - 1976

### Stilleben mit Krug (Still Life with Jug)

signed S. Rottluff (upper left)  
oil on canvas  
75.8 by 90.3cm., 29¾ by 35½in.  
Painted in 1927.

#### PROVENANCE

Galerie Ferdinand Möller, Berlin  
Private Collection, Berlin  
Private Collection, Switzerland  
Sale: Grisebach, Berlin, 24th November 2011,  
lot 23a  
Purchased at the above sale by the present owner

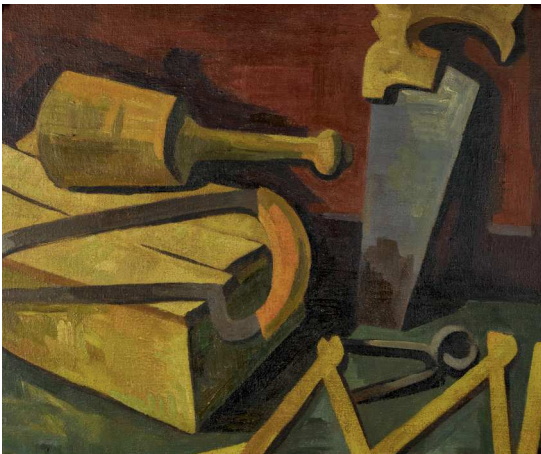
#### LITERATURE

Will Grohmann, *Karl Schmidt-Rottluff*, Stuttgart, 1956, n.n.,  
illustrated p. 211

‡ ± £ 250,000-350,000  
€ 285,000-399,000 US\$ 339,000-475,000

One of the four founding members of the *Brücke* group, in his early career Schmidt-Rottluff was strongly influenced by French Fauve artists such as Matisse, Derain and Vlaminck. Whilst in the present work the Fauve elements are still visible in the bright, contrasting coloring and thick, expressive brushstrokes, it exemplifies the artist's move away from Post-Impressionist and Fauve influences, and his development of a unique visual vocabulary that characterised the mature period of his art.

In their experimentation with colour the *Brücke* artists were keeping pace with prevailing currents of European Modernism and particularly the painting of the Post and Neo-Impressionists. 'Van Gogh held a particular appeal for this new generation of German artists, as the Expressionist writer Ernst Blass recalled: 'Van Gogh stood for expression and experience as opposed to Impressionism and Naturalism. Flaming concentration, youthful sincerity, immediacy, depth; exhibition and hallucination... The courage of one's own means of expression' (Ernst Blass, quoted in *Expressionism in Germany and France* (exhibition catalogue), Los Angeles County Museum of Art, Los Angeles & The Montreal Museum of Fine Arts, Montreal, 2014, p. 48). Schmidt-Rottluff's interest in the still life subject is further illustration of the influence of Van Gogh on his work. He employs a radical composition in which he subverts conventional perspective with the still life object seeming to extend out of the picture plain towards the viewer, in this respect the present work represents the innovative and experimental approach that characterised his life.



The reverse of the present lot









353

## ALBERT GLEIZES

1881 - 1953

### Sans titre (Scène de baigneuses)

gouache on paper

19 by 15.5cm., 7½ by 6½in.

Executed circa 1922.

The authenticity of this work has been confirmed  
by Anne Varichon.

#### PROVENANCE

Sale: Briest Scp, Paris, 1st July 1998, lot 114

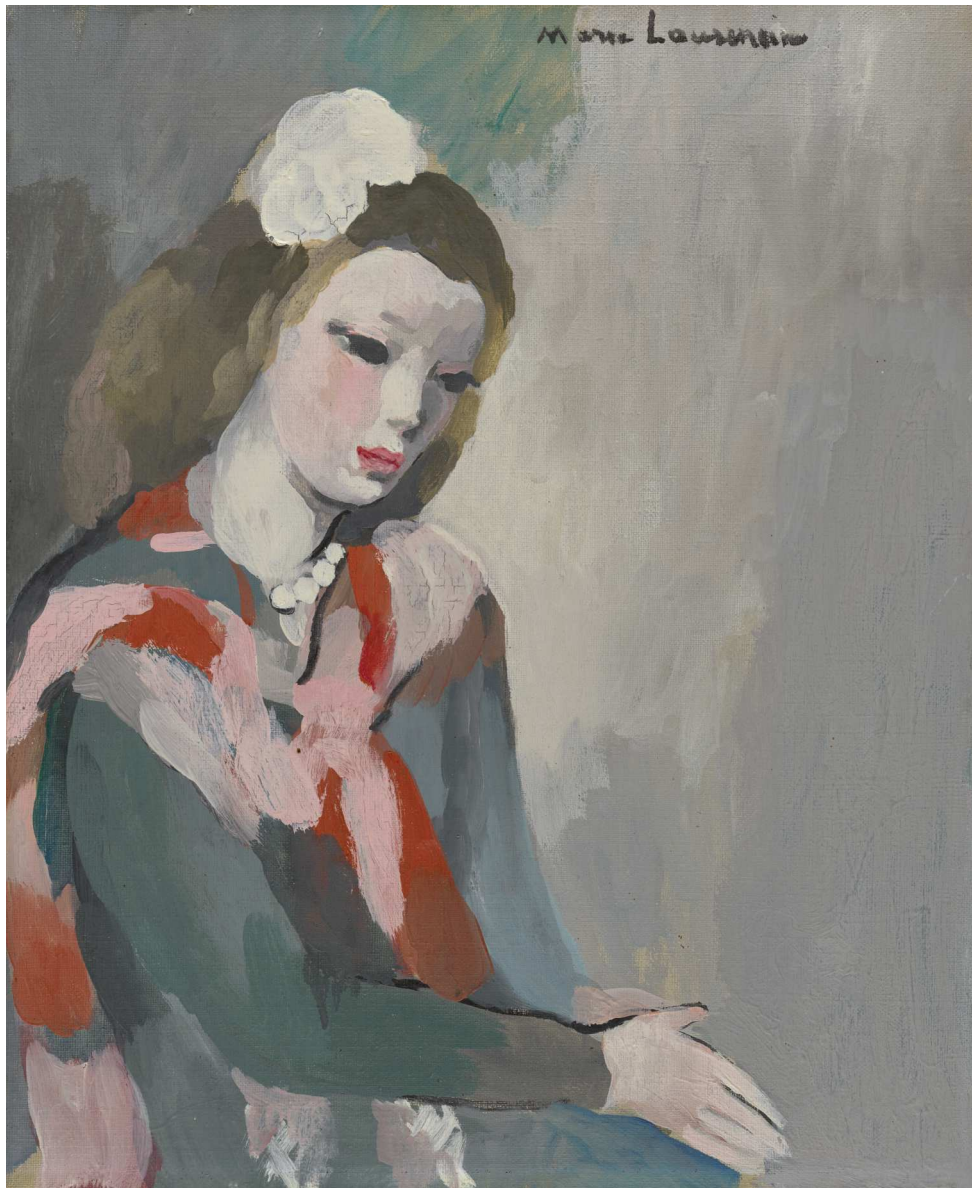
Private Collection, Barcelona

Acquired from the above by the present owner  
after 2005

⊕ £ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600





354

## MARIE LAURENCIN

1885 - 1956

### Jeune femme aux perles

signed *Marie Laurencin* (upper right)

oil on canvas

46 by 38.1cm., 18 by 15in.

The authenticity of this work has been confirmed  
by Daniel Marchesseau.

### PROVENANCE

Sale: Artcurial, Paris, 30th November 2010, lot 62  
Purchased at the above sale by the present owner

‡ ⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

## RAOUL DUFY

1877 - 1953

### Canotiers sur la Marne

signed Raoul Dufy (lower centre)  
oil on canvas  
38.5 by 46.5cm., 15<sup>1</sup>/<sub>8</sub> by 18<sup>3</sup>/<sub>4</sub>in.  
Painted in 1926.

#### PROVENANCE

Sale: Hôtel Drouot, Paris, May 1939, lot 53  
M. Kapferer (purchased at the above sale; sale:  
Hôtel Drouot, Paris, 13th December 1940, lot 34)  
Dr Soubies (purchased at the above sale)  
Perls Galleries, New York  
Galerie de la Présidence, Paris  
Private Collection, Israel (sale: Matsart  
Auctioneers, Tel Aviv, 2nd July 2013, lot 314)  
Purchased at the above sale by the present owner

#### LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, Geneva, 1976, vol. III, no. 934, illustrated p. 14

‡ ⊕ £ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000

Bathed in rich, verdant colour, *Canotiers sur la Marne* depicts the boat house on the river Marne, on the eastern outskirts of Paris. Painted in 1926, the present work is one of a series which portrays this leisurely, tranquil landscape. Replete with figures engaged in a variety of activities; sculling, rowing, socialising and reclining on the riverbank, *Canotiers sur la Marne* encapsulates the key tenets of Dufy's distinctive style, wherein the bold use of light and colour is offset by an intricate cast of whimsical characters.

Framed by two large trees, the composition centres on the activity surrounding the boathouse. Oarsmen had been featured in Dufy's work as early as 1919, however it was not until several years later that he began to paint them on the river Marne. With broad brushstrokes, Dufy inundates the scene with vibrant colours, over which are drawn the animated outlines of figures, as well as rich vegetation and the Tricolore flag, one of the artist's characteristic motifs. Vertical bands of different hues of green denote the areas of light and shade within the scene. The visual effect of these divided bands of colour seem to recall the appearance of the printed fabrics that Dufy was designing at this time for the French silk manufacturer, Bianchini-Férier, in which the design was printed onto different bands of ungraduated colour.





## MAURICE UTRILLO

1883 - 1955

### Rue Chevalier de la Barre, Montmartre

signed *Maurice, Utrillo, V*, (lower right)

oil on panel

74.3 by 51.8cm., 29¼ by 20½in.

Painted *circa* 1917-18.

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

#### PROVENANCE

Perls Gallery, New York

Private Collection (acquired from the above *circa* 2000)

Thence by descent to the present owner

#### LITERATURE

Georges Bernier, *Maurice Utrillo*, Cremona, 1980, no. 25, illustrated n.p.

± ⊕ £ 180,000-250,000

€ 205,000-285,000 US\$ 244,000-339,000

Dominated by the imposing form of the Basilica of Sacré-Cœur, *Rue Chevalier de la Barre, Montmartre* depicts a scene of paramount importance for Maurice Utrillo. Sacré-Cœur was one of his most significant recurring motifs, and the artist depicted the glorious architecture of the church throughout the changing seasons and at differing times of day. Construction on the Basilica commenced in 1875 as a symbol of resurgence and hope following the events of the Franco-Prussian War five years earlier, and the monument quickly became one of the most recognisable and revered Parisian landmarks. Within the present work Utrillo depicts Sacré-Cœur from a striking and somewhat atypical viewpoint, so that the domes of the church soar into the sky with dramatic grandeur.

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





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## MAURICE DE VLAMINCK

1876 - 1958

### Paysage de neige

signed *Vlaminck* (lower left)  
oil on canvas  
73 by 92.1cm., 28¾ by 36¼in.  
Painted *circa* 1922-25.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Vlaminck digital database*, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

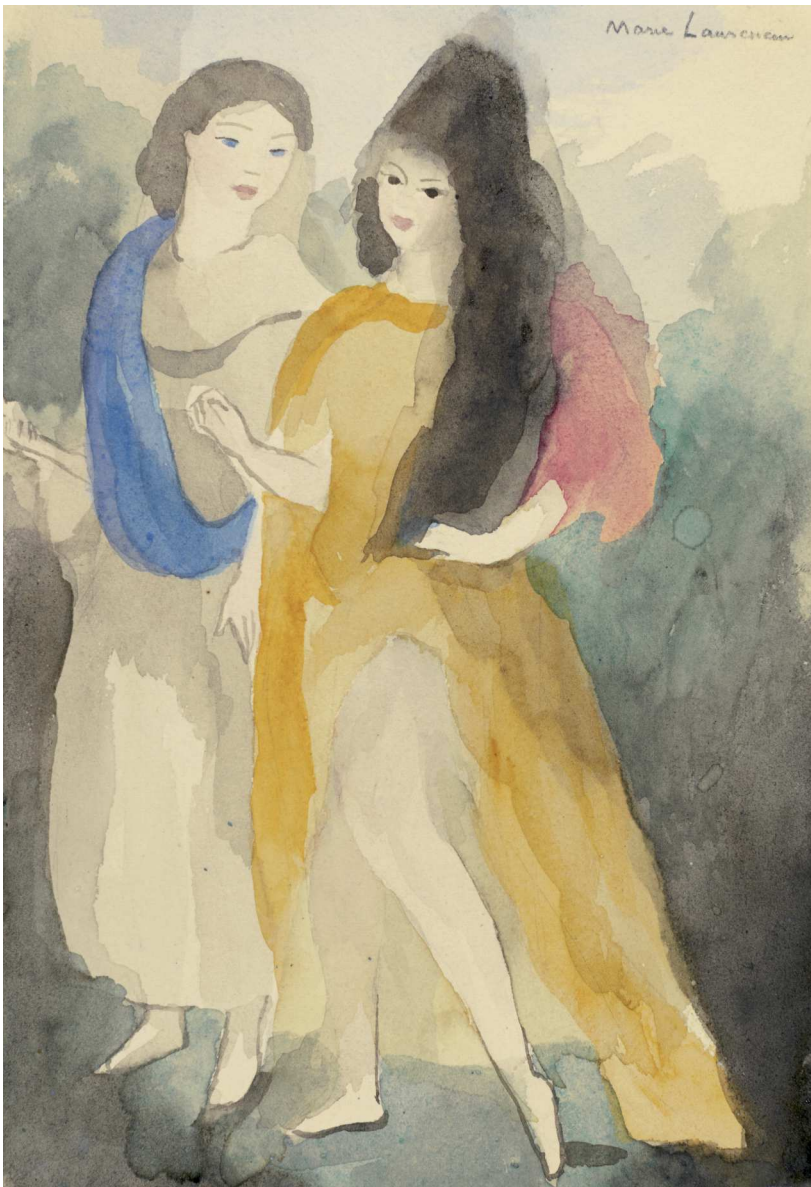
Private Collection, Germany  
Private Collection, Germany (a gift from the above in 1954)  
Private Collection, Germany (by descent from the above; sale: Sotheby's, London, 20th June 2013, lot 490)  
Purchased at the above sale by the present owner

⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000







358

PROPERTY FROM A PRIVATE COLLECTION

## MARIE LAURENCIN

1885 - 1956

### Deux jeunes filles

signed *Marie Laurencin* (upper right)  
watercolour on paper  
24.9 by 17cm., 9 $\frac{7}{8}$  by 6 $\frac{5}{16}$ in.

#### PROVENANCE

Henry Marie Petiet, Paris (sale; Hôtel Drouot,  
Paris, 15th June 2000, lot 149)  
Private Collection, France (purchased at the  
above sale; sale: Christie's, London,  
10th February 2005, lot 612)  
Purchased at the above sale by the present owner

£ 10,000-15,000  
€ 11,400-17,100 US\$ 13,600-20,400





359

PROPERTY FROM A PRIVATE COLLECTION

## MARIE LAURENCIN

1885 - 1956

### Jeune fille au turban perlé rose

signed *Marie Laurencin* (upper right)  
watercolour, wash and pencil on paper  
30 by 25cm., 11¾ by 9⅞in.

#### PROVENANCE

Sale: Hôtel des Ventes, Nantes, 3rd December 1996

Sale: Hôtel des Ventes, Montauban, 30th November 1997

Galerie de la Présidence, Paris

Sale: Christie's, London, 5th February 2008, lot 574

Purchased at the above sale by the present owner

#### LITERATURE

Daniel Marchessau, *Marie Laurencin, Catalogue raisonné de l'œuvre*, Japan, 1999, vol. II, no. PP1025, illustrated p. 540

‡ ⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400

359A

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PROPERTY FROM A PRIVATE SWISS COLLECTION

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### *Paysage - fragment*

inscribed *Renoir* by another hand (lower right)

oil on canvas

19.3 by 30.1cm., 7<sup>5</sup>/<sub>8</sub> by 11<sup>7</sup>/<sub>8</sub>in.

This work will be included in the forthcoming *Renoir Digital Catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist)

Galerie A. Gattlen, Lausanne (acquired by 1965)

Monsieur Calvin, Switzerland (acquired in the late 1960s)

Thence by descent to the present owner

#### LITERATURE

Ambroise Vollard, *Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins (Revised edition)*, San Francisco, 1989, no. 1157, illustrated as part of a larger canvas p. 254

The present work is recorded in the 1918 publication of the archives of Ambroise Vollard in an unfinished state. A comparison between this illustration and the present work shows that some of the strokes of blue and green that make up the sky and earth of the background were added at a later date, whether by the artist's hand or not it is unknown.

‡ £ 45,000-65,000

€ 51,500-74,200 US\$ 61,000-88,300









360

## MAURICE DE VLAMINCK

1876 - 1958

### Maison au bord de l'eau

signed *Vlaminck* (lower right)

gouache on paper

46 by 56cm., 18<sup>1</sup>/<sub>8</sub> by 22in.

Executed *circa* 1935-36.

This work will be included in the forthcoming *Maurice de Vlaminck Digital Catalogue Raisonné* database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Sale: Sotheby's, London, 28th June 1989, lot 342  
Dennis Hotz Fine Art, South Africa (purchased at  
the above sale)

Acquired from the above by the present owner

‡ ⊕ £ 12,000-18,000  
€ 13,700-20,500 US\$ 16,300-24,400





361

## MAURICE DE VLAMINCK

1876 - 1958

### Bouquet de roses

signed *Vlaminck* (lower right)

oil on canvas

55.5 by 46.7cm., 21 $\frac{7}{8}$  by 18 $\frac{3}{8}$ in.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Vlaminck digital database*, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Private Collection (sale: Christie's, New York, 7th November 2007, lot 516)

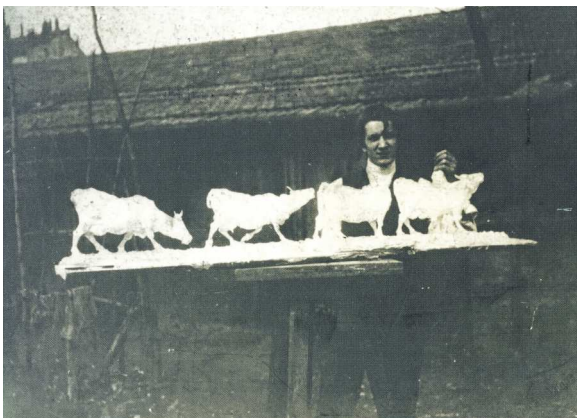
Private Collection, Russia (purchased at the above sale; sale: Sotheby's, New York, 3rd November 2011, lot 429)

Willow Gallery, London (purchased at the above sale)

Acquired from the above by the present owner

⊕ £ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000



Rembrandt Bugatti with his sculpture *Ritorno dal pascolo*, Milan, circa 1900.  
© R. B. C. Archives





362

## REMBRANDT BUGATTI

1884 - 1916

### Groupe de trois vaches

inscribed *R Bugatti* and dated 1901  
bronze with the original artist's base  
22.4 by 96 by 20cm., 8 $\frac{7}{8}$  by 37 $\frac{3}{4}$  by 7 $\frac{7}{8}$ in.  
Conceived *circa* 1901 and cast in bronze in a  
small, unnumbered edition by the Giudici e Strada  
Foundry, Milan for the Galleria Alberto Grubicy.

The authenticity of this work has been confirmed  
by Véronique Fromanger.

### PROVENANCE

Galleria Alberto Grubicy, Milan  
Guido Marangoni, Milan (possibly acquired from  
the above)  
Private Collection, Milan (by descent from the  
above)  
Acquired from the above by the present owner

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000



363

PROPERTY FROM A PRIVATE COLLECTION, LONDON

## JEAN-FRANÇOIS RAFFAËLLI

1850 - 1924

### Montmartre sous la neige

signed *J.F. Raffaëlli* (lower left)

oli, gouache and graphite on paper laid down on card

40.5 by 41cm., 15 $\frac{7}{8}$  by 16 $\frac{1}{8}$ in.

#### PROVENANCE

Galerie Bailly, Paris

Sale: Sotheby's, New York, 25th October 2005, lot 153

Private Collection, New York (sale: Sotheby's, New York, 23rd October 2007, lot 270)

Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Simon, *Exposition Raffaëlli*, 1929, no. 40, illustrated in the catalogue

£ 30,000-40,000

€ 34,200-45,600 US\$ 40,700-54,500





'As to the "king of skies," I think I've already told you that I consider Eugène Boudin to be my master. I became fascinated with his sketches, daughters of what I call instantaneousness.'

CLAUDE MONET

in 1920 to his biographer Gustave Geffroy  
(quoted in *Eugène Boudin* (exhibition catalogue), Musée Jacquemart-André, Paris, 2013)

364

PROPERTY FROM A PRIVATE COLLECTION

## EUGÈNE BOUDIN

1824 - 1898

### Berck, groupe de pêcheuses assises sur la grève

signed *E. Boudin* and dated 75 (lower left) and inscribed *Berck* (lower right)  
oil on paper laid down on panel  
19 by 31.1cm., 7½ by 12¼in.  
Painted in Berck in 1875.

#### PROVENANCE

Galerie Allard et Noël, Paris  
Cazet, Paris  
Galerie Schmit, Paris  
Private Collection  
The Lefevre Gallery (Alex. Reid & Lefevre), London  
Private Collection, Europe (sale: Sotheby's, London, 4th February 2003, lot 8)  
Purchased at the above sale by the present owners

#### LITERATURE

Robert Schmit, *Eugène Boudin (1824-1898)*, *Premier supplément*, Paris, 1984, no. 3711, illustrated p. 25

£ 60,000-80,000  
€ 68,500-91,500 US\$ 81,500-109,000

## PIERRE-AUGUSTE RENOIR

1841 - 1919

Village au bord de la mer -  
l'église à Varengeville

signed A. Renoir. (lower left)  
oil on canvas  
33 by 42cm., 13 by 16¼in.  
Painted circa 1880.

This work will be included in the forthcoming *Renoir Digital Catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

## PROVENANCE

M. Schenck Collection, Sarre, Germany  
Galerie Wolfgang Ketterer, Munich  
Galerie Odermatt-Cazeau, Paris  
Private Collection, France (sale: Sotheby's,  
London, 28th November 1989, lot 35)  
Purchased at the above sale by the present owner

## LITERATURE

Guy Patrice & Michel Dauberville, *Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, no. 854, illustrated p. 130 (titled *Eglise au bord de la mer* and as dating from 1890)

‡ £ 120,000-180,000  
€ 137,000-205,000 US\$ 163,000-244,000

Painted circa 1880, *Village au bord de la mer - église à Varengeville* is a luminous vision of the church and cliffs of Varengeville situated on the shore of the Atlantic Ocean. The Norman coast was one of the great sources of inspiration to the Impressionists but it was Renoir that made Varengeville his own. Located on the Norman coast near Dieppe, Varengeville is near to the Château de Wargemont owned by Renoir's friend and patron Paul Bérard.

Having been introduced to Bérard in 1879, a successful businessman and ambassadorial secretary, Renoir spent much of the summer of 1879 and 1880 at his new friend's château, frequently returning throughout Bérard's life to escape the bustle of urban Paris. Bérard had previously been seeking an artist to paint his daughter's portrait. On the recommendation of Charles Deudon, one of Renoir's early patrons, he commissioned the artist and invited him to Wargemont. This marked the beginning of a friendship that lasted until the end of Bérard's life. During Renoir's stays at Wargemont, he created an array of pictures, including portraits and mural decorations. He would also come to create a string of landscapes showing the beauty of the Norman coast, such as *Village au bord de la mer - église à Varengeville*.







366

## BERTHE MORISOT

1841 - 1895

### Le Port de Gorey

stamped with the initials *B.M.* (lower right);  
signed with the initials *BM* and inscribed *Gorey*  
on the border; signed with the initials *BM* and  
inscribed *Gorey* on the verso  
watercolour on paper  
23.5 by 30.5cm., 9¼ by 12in.  
Executed in 1886.

The authenticity of this work has been confirmed  
by Galerie Brame & Lorenceau.

#### PROVENANCE

Private Collection, Germany  
Thence by descent to the present owner

#### EXHIBITED

Levallois, Galerie L. Dru, *Expositions de pastels,  
d'aquarelles, dessins, crayons de Berthe Morisot*,  
1927, no. 12

#### LITERATURE

Marie-Louise Bataille & Georges Wildenstein,  
*Berthe Morisot, Catalogue des peintures, pastels  
et aquarelles*, Paris, 1961, no. 746, illustrated n.p.  
(dimensions do not include the border)

£ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400





367

## PAUL SIGNAC

1863 - 1935

### Pont Saint-Esprit

signed *P. Signac* and dedicated à *Mad Fournier*  
(lower right) and titled (lower left)

watercolour on paper  
18.3 by 24.5cm., 7¼ by 9⅝in.

Executed *circa* 1922.

The authenticity of this work has been confirmed  
by Marina Ferretti.

#### PROVENANCE

Mado Fournier, France (a gift from the artist)  
Private Collection, France  
Private Collection, France (by descent from the  
above)  
Thence by descent to the present owner

The original owner of the present work was Mado Fournier, wife of artist-illustrator Gabriel Fournier. They lived not far from Signac in St Paul de Vence and Fournier recalls him as 'the pleasantest of neighbours... the most attentive friend, a very often exuberant comrade' (quoted in Gabriel Fournier, *Cors de Chasse*, 1912-1954, Geneva, 1957, pp. 190-91).

£ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400

## PIERRE-AUGUSTE RENOIR

1841 - 1919

## Clocher d'Essoyes

signed faintly *Renoir* (lower left)

oil on canvas

20.5 by 31.5cm., 8 by 12<sup>3</sup>/<sub>8</sub>in.Painted *circa* 1895.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

**PROVENANCE**

Alfred Gattlen Galerie d'Art, Crissier &amp; Lausanne

Private Collection, Geneva

Private Collection, Neuchâtel (by descent from the above)

Private Collection, Switzerland

Sale: Koller, Munich, 24th June 2011, lot 3204

Purchased at the above sale by the present owner

**LITERATURE**Michel Florisoone, *Renoir*, Paris, 1937, n.n., illustrated p. 116Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, no. 1939, illustrated p. 144

‡ £ 120,000-180,000

€ 137,000-205,000 US\$ 163,000-244,000







369

## ALBERT LÉBOURG

1849 - 1928

### Les Bords de la Seine à Vetheuil, temps couvert

signed *A. Lebourg* and inscribed *Vetheuil*  
(lower left)

oil on canvas

40 by 74cm., 15¾ by 29½in.

Painted *circa* 1883.

The authenticity of this work has been confirmed  
by François Lespinasse.

#### PROVENANCE

Sir Ronald Prain, United Kingdom (sale:  
Christie's, London, 3rd April 1979, lot 23)  
E. Franklin Robbins, U.S.A. (purchased at the  
above sale)  
Private Collection, Cologne  
Private Collection, Cologne (acquired from the  
above in 1999)  
Acquired from the above by the present owner

#### EXHIBITED

Cologne, Wallraf-Richtaz Museum (on loan,  
1992-2006)

#### LITERATURE

Léonce Bénédite, *Albert Lebourg*, Paris, 1923,  
no. 406

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500





370

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

## STANISLAS LÉPINE

1835 - 1892

### La Seine au Pont Marie

signed *S. Lépine* (lower right)

oil on canvas

65.1 by 92.1cm., 25½ by 36¼in.

Painted *circa* 1876-77.

#### PROVENANCE

Arthur Tooth & Sons, London

Ronald Graham Bailey, London (acquired from  
the above in 1956)

Thence by descent to the present owner

#### EXHIBITED

Paris, *Salon des artistes français*, 1877, no. 1332

#### LITERATURE

John Couper, *Stanislas Lépine, sa vie, son œuvre*,  
Paris, 1969, no. 17, illustrated n. p.

Robert & Manuel Schmit, *Stanislas Lépine*,  
*Catalogue raisonné de l'œuvre peint*, Paris, 1993,  
no. 62, illustrated p. 27

£ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000

## PIERRE-AUGUSTE RENOIR

1841 - 1919

## Buste de femme - fragment

oil on canvas

24.2 by 16cm., 9½ by 6⅜in.

Painted circa 1895.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

## PROVENANCE

Ambroise Vollard, Paris

Margaret Thompson-Biddle, Paris (sale: Galerie Charpentier, Paris, 14th June 1957)

Private Collection, Palm Beach (sale: Sotheby's, London, 26th June 2008, lot 426)

Purchased at the above sale by the present owner

## LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. 1, no. 553, part illustrated p. 139

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2007, no. 2159 B, illustrated p. 254

The present work was formerly in the collection assembled by Margaret Thompson-Biddle in the second quarter of the 20th Century. In 1957, Galerie Charpentier in Paris offered a portion of the collection for sale. The catalogue's introduction was written by renowned French politician André Cornu and he described Mrs Thompson-Biddle as an 'heiress, ambassadress, elegant hostess, and friend to all, a woman of great heart, charm, intelligence and beauty, American by birth, French in spirit.'

In Mrs Thompson-Biddle's ambassadorial home in Paris, an apartment in the former Joseph Pulitzer mansion in New York, and Les Embruns, her Riviera villa, visitors were comfortably ensconced in elegant interiors designed by the legendary Stéphane Boudin of Maison Jansen, and the walls hung with paintings by the masters of the nineteenth century and early twentieth century, including Jean-Baptiste-Camille Corot, Paul Gauguin, Claude Monet, Jean Béraud, Eugène Galien-Laloue and Pierre-Auguste Renoir.

‡ £ 25,000-35,000

€ 28,500-39,900 US\$ 33,900-47,500







372

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Paysage

signed with the initial *R* (lower right)

oil on canvas

16.5 by 25.1cm., 6½ by 9⅞in.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Private Collection, New York

Sale: Sotheby's, London, 20th June 2007, lot 419

Private Collection, Korea (purchased at the above sale; sale: Christie's, New York, 22nd September 2009, lot 206)

Purchased at the above sale by the present owner

### LITERATURE

Ambroise Vollard, *Pierre-Auguste Renoir, tableaux, pastels et dessins*, Paris, 1918, vol. II, n.n., illustrated p. 167

± £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

**HENRI MARTIN**

1860 - 1943

**Paysage à Labastide-du-Vert**signed *Henri Martin* (lower left)

oil on canvas

90 by 80.8cm., 35¾ by 31¾in.

This work will be included in the *Henri Martin Catalogue raisonné* currently in preparation by Marie-Anne Destrebecq-Martin.

**PROVENANCE**

Kaplan Gallery, London

Sale: Christie's, London, 14th April 1970, lot 38

Private Collection, United Kingdom &amp; Monaco

A gift from the above to the present owners

**£ 70,000-100,000****€ 80,000-114,000 US\$ 95,000-136,000**

“Henri Martin was without contest an Impressionist and one who had the deepest sensitivity, certainly equal to that of Monet, whom he most admired. Their interpretation of nature is certainly, owing to their utmost sensitivity and not through research of a technical process, a poetical evocation hued by a thousand colours which can undoubtedly be called a work of art.”

**JACQUES MARTIN-FERRIÈRES**in *Henri Martin*, Paris, 1967, p. 35









374

## ARMAND GUILLAUMIN

1841 - 1927

### Le Moulin Brigand et les ruines du Château de Crozant

signed *Guillaumin* (lower right)  
oil on canvas  
60 by 73cm., 23<sup>5</sup>/<sub>8</sub> by 28<sup>3</sup>/<sub>4</sub>in.  
Painted circa 1905.

This work will be included in the second volume of the *Guillaumin Catalogue raisonné* being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

#### PROVENANCE

Private Collection, United Kingdom & Monaco  
A gift from the above to the present owner

£ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700





375

## HENRY MORET

1856 - 1913

### La Brèche

signed *Henry Moret* and dated 94 (lower left)

oil on canvas

72.7 by 59cm., 28<sup>5</sup>/<sub>8</sub> by 23<sup>1</sup>/<sub>2</sub>in.

Painted in 1894.

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

### PROVENANCE

Galerie Engel, Hamburg

Private Collection, Germany (acquired from the above in 1954)

Thence by descent to the present owner

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



376

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## ARISTIDE MAILLOL

1861 - 1944

### Petite Méditerranée

inscribed with the initial *M*, numbered 2/6 and  
inscribed with the foundry mark *Alexis Rudier*  
*Fondeur Paris*

bronze

11 by 6.8 by 13.5cm., 4 $\frac{3}{8}$  by 2 $\frac{3}{4}$  by 5 $\frac{1}{4}$ in.

Conceived in 1905 and cast in bronze by the  
Alexis Rudier Foundry, Paris in a numbered  
edition of 6.

The authenticity of this work has been confirmed  
by the late Dina Vierny.

#### PROVENANCE

Private Collection

Acquired from the above by the present owner in  
the 1980s

‡ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## AUGUSTE RODIN

1840 - 1917

### Balzac, étude type C, petit modèle

signed *A. Rodin*, inscribed © by *Musée Rodin 1973*  
and inscribed with the foundry mark *Georges  
Rudier Fondateur Paris*; stamped *A. Rodin* in the  
interior

bronze

height: 75.1cm., 29½in.

Conceived circa 1892-93 and cast in bronze by  
the Georges Rudier Foundry, Paris, in an edition  
of 10; this work cast in 1973.

This work will be included in the forthcoming  
*Catalogue Critique de l'œuvre sculpté d'Auguste  
Rodin* currently being prepared by Galerie Brame  
& Lorenceau under the direction of Jérôme Le  
Blay under the archive number 2017-5592B.

#### PROVENANCE

Musée Rodin, Paris

Contemporary Sculpture Centre, Tokyo (acquired  
from the above in 1976)

Mitsukoshi Department Store, Tokyo

Acquired from the above by the present owner in  
the 1980s

#### EXHIBITED

Tokyo, Contemporary Sculpture Center (&  
travelling in Japan), *Rodin au Japon*, 1979

#### LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*,  
Paris, 1927, no. 189, illustration of another cast  
p. 73

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris,  
1967, n.n., illustration of another cast p. 107

Albert Elsen, *Rodin and Balzac*, Beverly Hills,  
1973, no. 27, illustration of another cast p. 69

John L. Tancock, *The Sculpture of Auguste Rodin*,  
Philadelphia, 1976, n.n., illustration of the plaster  
p. 427

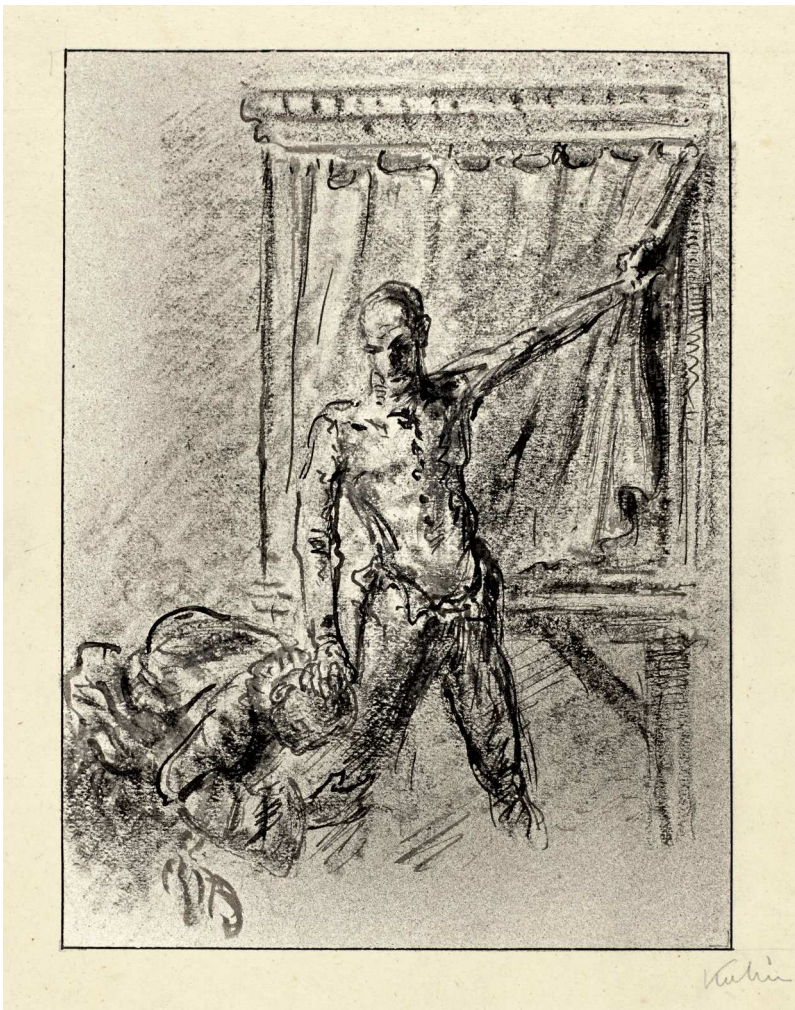
Iain Ross & Anthea Snow (eds.), *Rodin: A  
Magnificent Obsession*, London, 2001, no. 62,  
illustration of another cast p. 79

Antoinette Le Normand-Romain, *Rodin et le  
bronze*, *Catalogue des œuvres conservées au  
Musée Rodin*, Paris, 2007, vol. I, n.n., illustration  
of another cast p. 168

± £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





378

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## ALFRED KUBIN

1877 - 1959

### Knechtung (Enslavement)

signed *Kubin* (lower right)

charcoal and pen and ink on paper

image: 22.5 by 17cm., 8<sup>7</sup>/<sub>8</sub> by 6<sup>3</sup>/<sub>4</sub>in.

sheet: 31.4 by 26.8cm., 12<sup>3</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>2</sub>in.

Executed circa 1911.

#### PROVENANCE

Private Collection, Vienna (sale: Dorotheum,  
Vienna, 29th May 2007, lot 44)

Purchased at the above sale by the present owner

#### LITERATURE

Alfred Marks, *Der Illustrator Alfred Kubin*, Munich,  
1977, no. 179, illustrated p. 48

The present work is a sketch for one of Kubin's  
illustrations for Otto Julius Bierbaum's *Samalio  
Pardulus*, the curious and ghostly tale of a mad  
artist.

⊕ £ 3,000-4,000

€ 3,450-4,600 US\$ 4,100-5,500



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## GUSTAV KLIMT

1862 - 1918

### Männerakt ohne Kopf nach Links stehend (Standing Nude Male Torso)

pencil on paper  
55 by 35cm., 21<sup>5</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub>in.  
Drawn circa 1904.

#### PROVENANCE

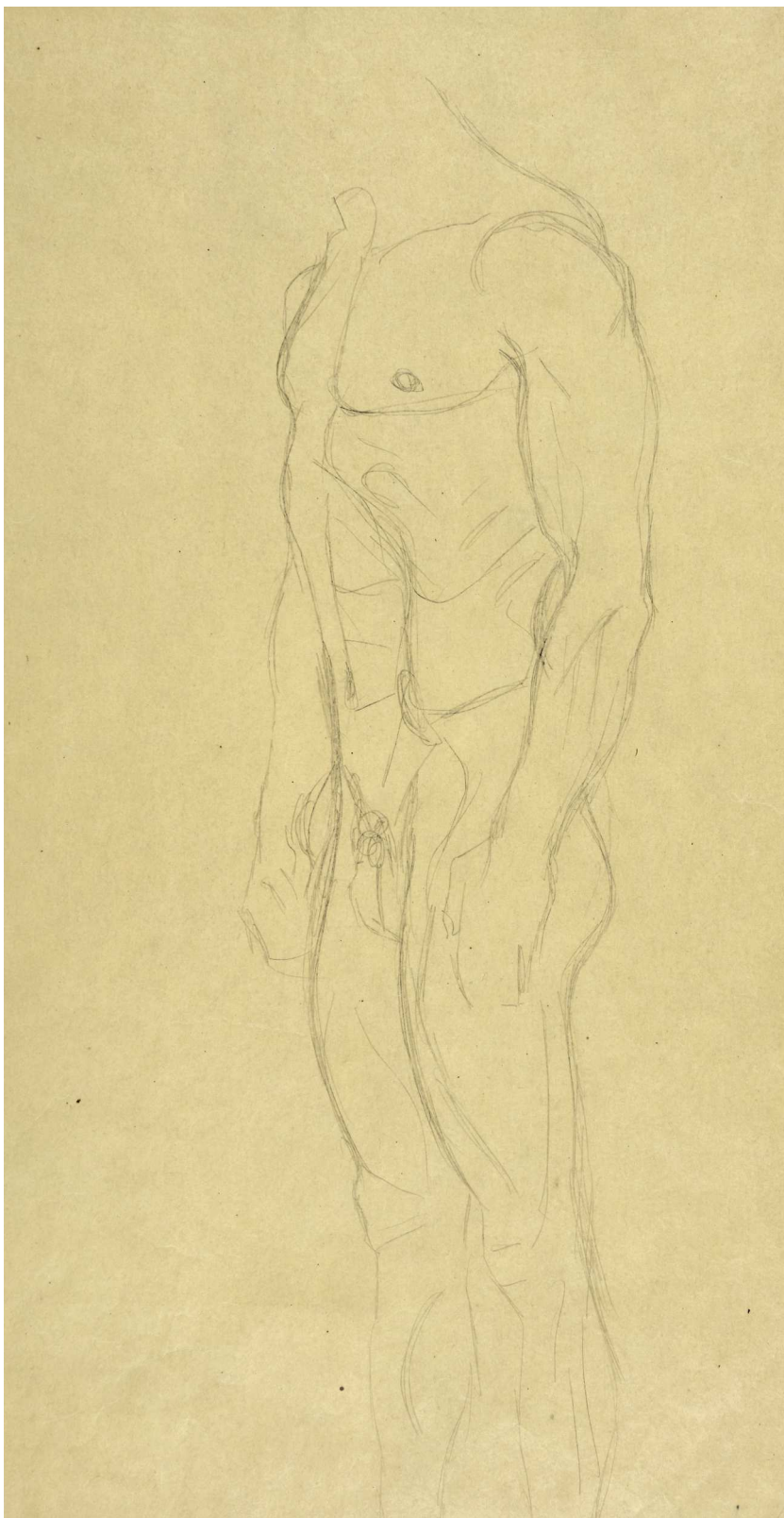
Galerie Ariadne, Vienna  
Sale: Hassfurther, Vienna, 9-13th September  
1976, lot 2822  
Sale: Dorotheum, Vienna, 18-22nd May 1981, lot  
799  
Private Collection, Austria (sale: Dorotheum,  
Vienna, 28th November 2006, lot 10)  
Purchased at the above sale by the present owner

#### LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1904-  
1912*, Salzburg, 1982, vol. II, no. 1529, illustrated  
p. 107

£ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## LOVIS CORINTH

1858 - 1925

### Odaliske (Odalisque)

signed *Lovis Corinth* and dated *1 März 1920* (upper left)  
oil on panel  
81.4 by 64.7cm., 32 by 25½in.  
Painted in Berlin on 1st March 1920.

#### PROVENANCE

Collection H. Thannhauser, Berlin  
Collection Dr A. Ebering, Magdeburg  
Galerie Matthiesen, Berlin  
Private Collection, Stockholm & Berlin (acquired from the above)  
Thence by descent to the present owners

#### EXHIBITED

Berlin, National Galerie, Gedächtnis-Ausstellung, *Lovis Corinth*, 1926, no. 313 (titled *Orientalische Tänzerin*)

#### LITERATURE

Charlotte Berend-Corinth, *Die Gemälde von Lovis Corinth*, *Werkkatalog*, Munich, 1958, no. 786, illustrated p. 724

‡ £ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000

The present work depicts the artist's wife Charlotte Berend-Corinth who acted as his muse and posed for many of Corinth's most successful compositions. Taking inspiration from the Turkish Odalisque, a subject celebrated through the years most prominently by Jean Auguste Dominique Ingres in his work of 1814 presently in the Louvre in Paris and by artists such as Henri Matisse, Corinth pursues this theme as a celebration of sensuality. The thick and vibrant brushstrokes employed by the artist evoke a certain musical movement and harmony within the composition, heightened by the sinuous and dazzling depiction of the figure. Corinth expands: 'as the music evolved by man and the singing of the birds is only really a response to sexual attraction, so too is painting a purely sensual expression. I would probably say that eroticism, as a purely painterly concept, would be the most profound and the hardest to master' (the artist quoted in Christoph Vitali, Barbara Butts & Peter Klaus Schuster, *Lovis Corinth* (exhibition catalogue) Haus der Kunst, Munich, 1996, p. 54).









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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

## GEORG KOLBE

1877 - 1947

### Bewegungsskizze, kleiner Ruf der Erde (Motion Sketch, Small Call of the Earth)

inscribed GK, numbered 8 and stamped with the foundry mark H. Noack, Berlin

bronze

length: 28cm., 11in.

Conceived in 1925 and cast in bronze after 1939 by the Hans Noack Foundry, Berlin in an edition of over 25. The present work is a study for the larger sculpture *Ruf der Erde* executed in 1932.

#### PROVENANCE

Jacob Weintraub Gallery, New York  
Private Collection, Switzerland (acquired from the above; sale: Sotheby's, London, 27<sup>th</sup> June, 2001, lot 188)

Purchased at the above sale by the present owner

#### LITERATURE

Richard Biedrzyński, 'Der Bildhauer George Kolbe' in *Rundschau*, Frankfurt, 1925, no. 43, illustration of another cast p. 5  
*Der Kunstwart*, Munich, May 1927, n.n., illustration of another cast n.p.

Ursel Berger, *Georg Kolbe, Leben und Werk*, Berlin, 1990, no. 75, illustration of another cast. pp. 279-80

Ω £ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000





382

PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTION

## LEO PUTZ

German, 1869 - 1940

### Waldesruhe (Forest Calm)

signed *Leo Putz* (lower left); signed *Leo Putz* and  
inscribed *Munchen* on the reverse; signed *Leo*  
*Putz* and inscribed *Munchen* on the stretcher  
oil on canvas  
69 by 76.5 cm., 27 by 30 in.

To be included in the forthcoming *Putz Catalogue*  
*raisonné* being prepared by Leo Putz Jr.

#### PROVENANCE

Private Collection, Switzerland (a gift from the  
artist)  
Private Collection (by descent from the above)  
Sale: Galerie Fischer Auktionen, Luzern, 13<sup>th</sup> June  
2007, lot 1134  
Purchased at the above sale by the present owner

‡ £ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000



383

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## GUSTAV KLIMT

1862 - 1918

Bildnis Magda Mautner-Markhof - Studie  
(Portrait of Magda Mautner-Markhof  
- study)

black pencil on paper  
55 by 34.6cm., 21<sup>5</sup>/<sub>8</sub> by 13<sup>5</sup>/<sub>8</sub>in.  
Executed circa 1904.

Dr Bisanz-Prakken will include this drawing in the  
forthcoming *Catalogue raisonné of Works held  
by the Albertina, Gustav Klimt, Die Zeichnungen,  
Volume V.*

### PROVENANCE

Georg Klimt & Franziska Klimt, Vienna  
Sale: Dorotheum, Vienna, 25th May 2004, lot 16  
Sale: Dorotheum, Vienna, 29th November 2005,  
lot 13  
Purchased at the above sale by the present owner

£ 18,000-25,000  
€ 20,500-28,500 US\$ 24,400-33,900





384

## GUSTAV KLIMT

1862 - 1918

### Nach links sitzender Halbakt (Half Nude to the Left)

stamped with the *Gustav Klimt Nachlass* mark  
(lower right)

coloured crayons on paper  
56 by 37.2cm., 22 by 14<sup>5</sup>/<sub>8</sub>in.  
Executed circa 1907.

#### PROVENANCE

Rudolf Staechelin, Basel  
Galerie Würthle, Vienna  
Private Collection, Graz  
Acquired from the above by the present owner

#### LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, Salzburg, 1984, vol. II, no. 1628, illustrated p. 129

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
BERLIN

## LESSER URY

1861 - 1931

Berliner Straßenmotiv mit Automobilen und  
dem Hotel Adlon  
(Berlin Street Scene with Cars and the Hotel  
Adlon)

signed *L. Ury* (towards lower left)

oil on canvas

50.5 by 35.5 cm., 19¾ by 14in.

Painted in 1925.

This work will be included in the forthcoming *Lesser Ury  
Catalogue raisonné* being prepared by Dr Sibylle Groß.

### PROVENANCE

Galerie Gunzenhauser, Munich

Axel Springer, Berlin (acquired from the above in 1971)

Acquired from the above by the present owner in 1996

### EXHIBITED

(Possibly) New York, Leo Baeck Institute, *Lesser Ury*, 1973, n.n.

Berlin, Käthe Kollwitz Museum, *Lesser Ury*, 1995-96, n.n.

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000









386

PROPERTY FROM A PRIVATE COLLECTION

## MAX LIEBERMANN

1847 - 1935

### Mann mit einem Pferd am Strand (Man with a Horse on the Beach)

signed *M Liebermann* (lower right)

oil on board

46 by 38cm., 18 $\frac{1}{8}$  by 15in.

Painted circa 1906-09.

The authenticity of this work has been confirmed  
by Prof. Dr Matthias Eberle.

#### PROVENANCE

(Probably) Ludwig Schwarz, Berlin (sale: Paul  
Graupe, Berlin, 19<sup>th</sup> October 1925, lot 54)

Private Collection, France (purchased at the  
above sale)

Acquired by the present owners in 1994

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000





387

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## MAX LIEBERMANN

1847 - 1935

### Strand von Noordwijk (Beach of Noordwijk)

signed *M Liebermann* (lower right)  
oil on board  
32.5 by 39.7cm., 12¾ by 15½in.  
Painted in 1907.

#### PROVENANCE

Leopold Biermann, Bremen  
Sale: Leo Spik, Berlin, 27th March 1952, lot 55  
Private Collection, Stockholm & Berlin  
(purchased at the above sale)  
Thence by descent to the present owners

#### EXHIBITED

Bremen, Kunsthalle, *Leihausstellung aus  
Bremischem Privatbesitz*, 1909, no. 175 (titled  
*Strandbild*)  
Basel, Kunsthalle, *Ausstellung Deutscher Malerei  
des 19. Jahrhunderts*, 1917, no. 61  
Stockholm, Liljevalchs Konsthall, *Nyare Tysk  
Konst*, 1922, no. 134  
Bremen, Graphisches Kabinet, *Max Liebermann  
Kollektivausstellung*, 1927, no. 16

#### LITERATURE

Gustav Pauli, *Max Liebermann: des Meisters  
Gemälde*, Stuttgart, 1911, illustrated p. 175 (with  
erroneous dimensions)  
Holly Prentiss-Richardson, *Landscape in the  
Work of Max Liebermann*, Rhode Island, 1996,  
vol. II, no. 476, illustrated p. 169  
Matthias Eberle, *Max Liebermann,  
Werkverzeichnis der Gemälde und Ölstudien,  
1900-1935*, Munich, 1996, vol. II, no. 1907/39,  
illustrated p. 708

± £ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**EMIL NOLDE**

1867 - 1956

**Einschiffung (Embarkation)**signed *Emil Nolde* (lower right); signed *Emil Nolde* and titled on the stretcher

oil on canvas

73.6 by 88.3cm., 29 by 34<sup>3</sup>/<sub>4</sub>in.

Painted in 1911.

**PROVENANCE**

Bonde Bonnichsen, Stemmild, Denmark

F.H. Ulrich, Düsseldorf (by 1957)

Galerie Wilhelm Grosshennig, Düsseldorf (by 1966)

Wilhelm Reinhold, Hamburg (acquired from the above)

Private Collection, Hamburg (by descent from the above; sale:

Christie's, London, 2nd February 2004, lot 30)

Private Collection, Switzerland (purchased at the above sale)

Private Collection (by descent from the above; sale: Sotheby's,

London, 4th February 2010, lot 228)

Purchased at the above sale by the present owner

**EXHIBITED**Tønder, Tønder Museum, *Emil Nolde*, 1951, no. 31.Odense, Fyns Stiftmuseum, *Emil Nolde*, 1956, no. 9Kiel, Kunsthalle, *Emil Nolde*, 1956-57, no. 9**LITERATURE**The artist's handlist, 1910, no. 367 (titled *Holzeinschiffen III*)

The artist's handlist, 1930, n.n.

Martin Urban, *Emil Nolde, Catalogue raisonné of the Oil Paintings, 1895-1914*, London, 1987, vol. I, no. 453, illustrated p. 392

⊕ £ 150,000-200,000

€ 171,000-228,000 US\$ 204,000-272,000

Painted in 1911, *Einschiffung* is a paradigmatic example of Nolde's oeuvre, and a testament to the artist's preoccupation with representing nature in its most vital form. Favoured the intense experience of the natural landscape over the cerebral narratives woven by many of his contemporaries, the artist championed a language of colour and feeling rather than that of any school or manifesto. Having been invited by Karl Schmidt-Rotluff in 1906 to align himself with the recently-formed group *Die Brücke* group, he would later distance himself from his peers, preferring instead to work alone, immersed in the vast landscapes before him.

In the following years, Nolde spent much of his time in the North German province of Schleswig-Holstein where he had been brought up. It was here, in his constant proximity to the sea, that the artist began to experiment with the unique, almost otherworldly seascapes for which he is perhaps most celebrated. For Nolde, the sea contained something of the sublime and the primordial: 'a divine, self-consuming, primal force that, in its untrammelled freedom, has existed unchanged since the very first day of creation' (Max Sauerlandt, *Emil Nolde*, Munich, 1921, pp. 49-50).

In *Einschiffung*, a sailing boat towards the right of the composition is buffeted by breaking waves of pellucid blue, grey and turquoise. The yellow hull of the boat seems to be incandescent with the fading marine light of the distant horizon, and remains poised for a moment in the swell of energetically-impastoed waves. The present work is one of the artist's early portraits of the sea, and features the characteristic hues of deep blue, violet and yellow which would become essential shades in Nolde's palette of ocean colours.

Nolde's seascapes are remarkable for their ability to distil the immensity of the ocean into a single frame, a feat which is further highlighted by the presence of the two horses in the foreground of the work. The animals walk against the current, the agitated, frothy surf around their legs seeming to encapsulate the indomitable of the power of the natural world. The image of the horse in the context of the early twentieth-century also seems to embody a sense of nostalgia for bygone technologies, particularly at a time when the increasingly machinic face of industry was omnipresent in Europe.









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PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## LESSER URY

1861 - 1931

### Am Neuen See (At the Neue Lake)

signed *L. Ury* and dated 1889 (lower right)

oil on canvas

39 by 60.5cm., 15¼ by 23¾in.

Painted in 1889.

#### PROVENANCE

Private Collection, Berlin & Stockholm

Thence by descent to the present owners

± £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





390

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## MAX PECHSTEIN

1881 - 1955

### Steilküste und Sonnenspiegelung (Steep Coast and Sun Reflection)

initialled *HMP* and dated *1921* by another hand  
(lower left)

oil on board

37.3 by 48.2cm., 14 $\frac{5}{8}$  by 19in.

Painted *circa* 1922.

#### PROVENANCE

Sale: Auktionshaus Wolff, Karlsruhe, 31st October  
1986, lot 95

Private Collection, Hessen (acquired by 1996)

Sale: Grisebach, Berlin, 2nd December 2006, lot  
201

Purchased at the above sale by the present owner

#### LITERATURE

Aya Soika, *Max Pechstein: Das Werkverzeichnis  
der Ölgemälde*, Munich, 2011, vol. II, no. 1922/50,  
illustrated in colour p. 286

‡ ⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



391

## LE CORBUSIER

1887 - 1965

### l'cône

signed with the artist's initials *L.C.* and numbered  
43-48-60 (lower left)

gouache, brush and ink and collage on paper  
49 by 37cm., 19¼ by 14½in.  
Executed in 1960.

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

#### PROVENANCE

Private Collection, France

⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700





392

## GINO SEVERINI

1883 - 1966

### Nature morte avec oiseau

signed G. Severini (lower right)

oil on canvas

38.3 by 46.3cm., 15 $\frac{1}{8}$  by 18 $\frac{1}{4}$ in.

Painted circa 1942-43.

This work will be included in the forthcoming updated version of the *Severini Catalogue raisonné* being prepared by Daniela Fonti.

#### PROVENANCE

Sale: Sotheby's, London, 21st June 2005, lot 494  
Purchased at the above sale by the present owner

⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700

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**MARC CHAGALL**

1887 - 1985

**Scène au village**stamped *Marc Chagall* (lower centre)

tempera and pencil on board

60 by 50cm., 23<sup>5</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub>in.

Executed in 1982-83.

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

**PROVENANCE**

Acquired by the present owner in 2005

**EXHIBITED**Osaka, Takashimaya Art Gallery (& travelling in Japan), *Marc Chagall*, 2012, no. 7, illustrated in colour in the catalogue

‡ Ⓢ £ 180,000-250,000

€ 205,000-285,000 US\$ 244,000-339,000

“When he was younger, Chagall disliked being told that his art was literary or even poetic, because he wanted to suppress narration in his work in favor of the means of expression... throughout his paintings Chagall introduces human beings, who may be arranged in an illogical manner, but who are constant reminders that art is above all a celebration of the humanity of mankind.”

**SUSAN COMPTON**quoted in *Chagall* (exhibition catalogue), Royal Academy of Arts, London, 1985, p. 242





# OSCAR DOMINGUEZ

PROPERTY FORMERLY IN THE COLLECTION  
OF ANDRÉ AND HENRIETTE GOMÈS

LOTS 394–395

The present works by Oscar Dominguez boast distinguished provenance, having both belonged to André and Henriette Gomès. The couple married in 1938, and soon established themselves at the heart of a group of *avant-garde* artists and intellectuals that included Pablo Picasso and Joan Miró. They would often meet at the Parisian Café de Flore and Café des Deux Magots. After working with the French dealer Pierre Loeb, Henriette opened a gallery in her own name on avenue Matignon in Paris. Although a modest space, it was home to many exhibitions that included the works of

Georges Rouault and Paul Cézanne before the German occupation forced the gallery to close in 1940. André enlisted in the French army and Henriette was forced to flee Paris, but she helped in the war effort by working with the French Resistance. Following the liberation of Paris in 1945, Henriette re-opened the gallery 'Henriette Gomès' on 6 Rue de Cirque, which again served as a meeting place for their friends, intellectuals, and *avant-garde* artists. Henriette was one of the first to defend and promote abstract art when she exhibited works by Joan Miró, Jean Helion, and Hans Hartung.

André spoke of his wife as being a 'woman with strong convictions, who never made concessions, and who sought to fulfill her ideas even if they were not always well-received' (translated from the French, *Le Regard d'Henriette: Collection Henriette et André Gomès* (exhibition catalogue) Musée Picasso Antibes, Paris, 1994, p. 9). Later in life, they donated some of their collection to museums, including the Musée de Grenoble and Musée National d'Art Moderne de Paris, with the desire for *avant-garde* artists such as Oscar Dominguez to be more greatly represented in France.

394

## OSCAR DOMINGUEZ

1906 - 1957

### Pase de cape

signed *Dominguez* and dated 56 (lower right)  
oil on canvas  
16 by 22cm., 6<sup>3</sup>/<sub>8</sub> by 8<sup>5</sup>/<sub>8</sub>in.  
Painted in 1956.

Ana Vázquez de Parga and Isidro Hernández Gutiérrez, (CEEDOC, Comité de Expertos y en Defensa de la obra de Óscar Domínguez) have confirmed the authenticity of this work.

#### PROVENANCE

Henriette & André Gomès, Paris  
Private Collection (by descent from the above)  
Sale: Artcurial, Paris, 7th December 2011, lot 129  
Purchased at the above sale by the present owner

‡ ± £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500

395

## OSCAR DOMINGUEZ

1906 - 1957

### Torero, Banderillas

oil on canvas  
16 by 22cm., 6<sup>3</sup>/<sub>8</sub> by 8<sup>5</sup>/<sub>8</sub>in.  
Painted *circa* 1956.

Ana Vázquez de Parga and Isidro Hernández Gutiérrez, (CEEDOC, Comité de Expertos y en Defensa de la obra de Óscar Domínguez) have confirmed the authenticity of this work.

#### PROVENANCE

Henriette & André Gomès, Paris  
Private Collection (by descent from the above)  
Sale: Artcurial, Paris, 7th December 2011, lot 130  
Purchased at the above sale by the present owner

‡ ± £ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500





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396

PROPERTY OF A DISTINGUISHED COLLECTOR

**BALTHUS**

1908 - 2001

**Paysage de Monte Calvello**

signed with the artist's monogram (lower right)

pencil on paper

70 by 99.5cm., 27½ by 39½in.

Drawn in 1978.

**PROVENANCE**

Private Collection, Rome (sale: Christie's, London, 5th February 2004, lot 427)

Purchased at the above sale by the present owner

**EXHIBITED**

Rome, Centro Culturale Francese, *Balthus*, 1989, no. 45

Rossinière, Switzerland, Fondation Balthus, *La Magie du Paysage*, 2006

Martigny, Fondation Pierre Gianadda, *Balthus, 100e anniversaire*, 2008, no. 81, illustrated in colour in the catalogue

**LITERATURE**

Virginie Monnier, *Balthus, Catalogue raisonné de l'œuvre complet*, Paris, 1999, no. D1405, illustrated p. 384

‡ ⊕ **£ 12,000-18,000**  
**€ 13,700-20,500 US\$ 16,300-24,400**





397

## SALVADOR DALÍ

1904 - 1989

### Place de la Concorde

signed *Dalí* and dated 1963 (lower centre)

pen and ink on paper

55.5 by 75.5cm., 21 $\frac{1}{8}$  by 29 $\frac{3}{4}$ in.

Executed in 1963.

#### PROVENANCE

Jean Grimar, Brussels

Gallery Jan Fyt, Belgium

Acquired from the above by the present owner

⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000



398

## JANE GRAVEROL

1905 - 1984

### Le Moment musical

oil on canvas  
74 by 60cm., 29 by 23½in.  
Painted in 1948.

#### PROVENANCE

By descent from the artist to the present owner

#### EXHIBITED

Brussels, Galerie Isy Brachot, *Jane Graverol, 40 ans de peinture*, 1968, no. 16

⊕ £ 3,000-5,000  
€ 3,450-5,700 US\$ 4,100-6,800



Invitation to the Jane Graverol exhibition at the Louis Cosyn Gallery in Brussels in 1950, depicting the artist with the present work.





399

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## FÉLIX LABISSE

1905 - 1982

### Le Dechristianiseur

signed *Labisse* (lower left); signed *Labisse*, dated  
1964 and titled on the reverse  
oil on canvas  
50 by 65cm., 19¾ by 25⅝in.  
Painted in 1964.

#### PROVENANCE

Seno Collection, Venice  
Galerie Aldo, Venice  
Private Collection  
Sale: Alcala Subastas, Madrid, 16th March 2017,  
lot 829  
Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Europe, *Artification ou les Grands  
D*, 1965, n.n.  
Brussels, Galerie 86, *Exposition de groupe*,  
1966, n.n.  
Ostende, Galerie Nos Peintres, *Labisse*, 1968, n.n.

#### LITERATURE

Patrick Waldberg, *Felix Labisse*, Brussels, 1970,  
n.n., illustrated p. 135  
Isy Brachot, *Félix Labisse. Catalogue de l'œuvre  
peint. 1927 - 1979*, Brussels, 1979, no. 419,  
illustrated in colour p. 221

⊕ £ 8,000-12,000  
€ 9,200-13,700 US\$ 10,900-16,300



400

## ROBERT MARC

1943 - 1993

### Lenou

signed *Robert Marc* (lower centre)

oil on canvas

81 by 65cm., 31 $\frac{7}{8}$  by 25 $\frac{1}{2}$ in.

Painted in 1990.

The authenticity of this work has been confirmed by Annie Fromentin-Sangnier.

### PROVENANCE

Estate of the Artist

Forum Gallery, New York

Barry Friedman Ltd., New York

Acquired from the above by the present owner

### EXHIBITED

Paris, Galerie du Ressort & Geneva, Galerie

Verdaine, *Robert Marc 1943-1993*, 1994

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900





401

## GEORGES BRAQUE

1882 - 1963

### Milarepa

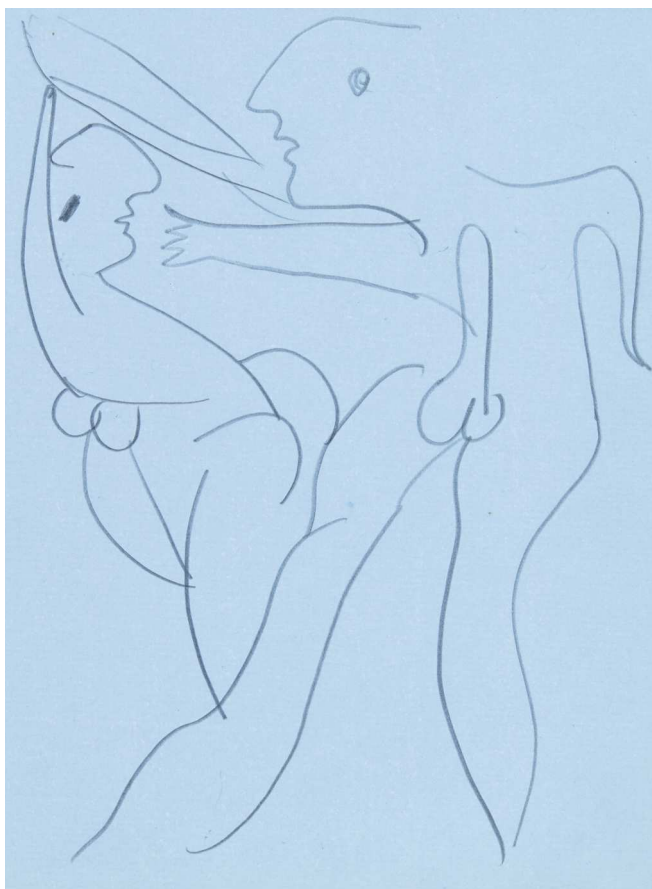
gouache on paper  
31.5 by 47cm., 12<sup>3</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>2</sub>in.  
Executed in 1949.

The authenticity of this work has been confirmed  
by Louise Leiris.

### PROVENANCE

Galerie Louise Leiris, Paris  
Elvira González, Madrid  
Private Collection, Toronto  
Private Collection (sale: Sotheby's, New York,  
10th May 1989, lot 193)  
Purchased at the above sale by the present owner

£ 30,000-40,000  
€ 34,200-45,600 US\$ 40,700-54,500



402

PROPERTY FROM A PRIVATE COLLECTION

## PABLO PICASSO

1881 - 1973

### Le Viol - Étude pour Lysistrata

pencil on paper  
18 by 13.5cm., 7 by 5<sup>3</sup>/<sub>8</sub>in.  
Drawn in 1933.

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

#### PROVENANCE

Estate of the Artist  
Galerie B. Weil, London  
Acquired from the above by the present owner  
in 2016

⊕ £ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700



## LYNN CHADWICK

1914 - 2003

## Sitting Elektra III

inscribed *Chadwick*, dated 68, numbered 2/4 and stamped with the foundry mark *Morris Singer Foundry*

bronze

height: 53.5cm., 21 $\frac{1}{8}$ in.

Conceived in 1969 and cast in bronze by the Morris Singer Foundry, London in a numbered edition of 4.

Eva Chadwick and Sarah Marchant have confirmed that this cast is recorded in the artists archives

**PROVENANCE**

Michelle Rosenfeld Inc., Florida  
Private Collector, Palm Beach

**LITERATURE**

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor. With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 576, illustration of another cast p. 265

The Morris Singer Foundry erroneously dated this model 1968.

† ⊕ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





404

## HENRY MOORE

1898 - 1986

### Two Reclining Figures

signed *Moore* and dated 66 at a later date (lower right)

felt-tip and pen and ink on paper

29.3 by 24cm., 11½ by 9½in.

Executed in 1966.

This work is recorded in the database of The Henry Moore Foundation under no. 3151.

#### PROVENANCE

Sale: Farsettiarte, Milan, 28th November 2014, lot 361

Purchased at the above sale by the present owner

#### LITERATURE

Anne Garrould (ed.), *Henry Moore Complete Drawings 1950-76*, Much Hadham, 2003, no. AG 66.38, illustrated p. 183

£ 7,000-10,000  
€ 8,000-11,400 US\$ 9,500-13,600





405

## BALTASAR LOBO

1910 - 1993

### Torse incliné en avant

inscribed *Lobo*, numbered *E.A. 3/4* and stamped with the foundry mark *Susse Fondeur Paris*  
bronze

height: 32.5cm., 12<sup>3</sup>/<sub>4</sub>in.

Conceived in 1976 and cast in bronze in 1979 by the Susse Foundry, Paris in an edition of 8 plus 4 artist's proofs.

This work is recorded in the archives of the Galerie Malingue, Paris, under no. 7603 and will be included under no. 7603 in the forthcoming *Catalogue raisonné of the Sculptures of Baltasar Lobo* being prepared by Galería Freites.

#### PROVENANCE

Galería Théo, Madrid  
Private Collection (acquired from the above in 1979)  
Galería Benlliure, Valencia  
Acquired from the above by the present owner

#### EXHIBITED

Tubingen, Kunsthalle Tubingen & Linz, Neue Galerie der Stadt Linz, *Lobo: Skulpturen, Zeichnungen*, 1992, no. 32, illustrated in colour in the catalogue

#### LITERATURE

Joseph-Émile Muller & Verena Bollmann-Müller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985, nos. 421 & 422, illustration of another cast p. 61

*Baltasar Lobo (1910-1993), In memoriam Walther Scharf* (exhibition catalogue), Salis & Vertes, Salzburg, 1997, no. 19, colour illustration of another cast n.p.

⊕ £ 30,000-40,000

€ 34,200-45,600 US\$ 40,700-54,500



alternate view



406

## SALVADOR DALÍ

1904 - 1989

## Sans titre

dated 1972 (lower right of the left page) and dedicated *Para el museo Abello* (upper centre of left page)

felt-tip pen on paper

19.5 by 28.5cm., 7¾ by 11¼in.

Executed in 1972 on the frontispiece of a book.

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

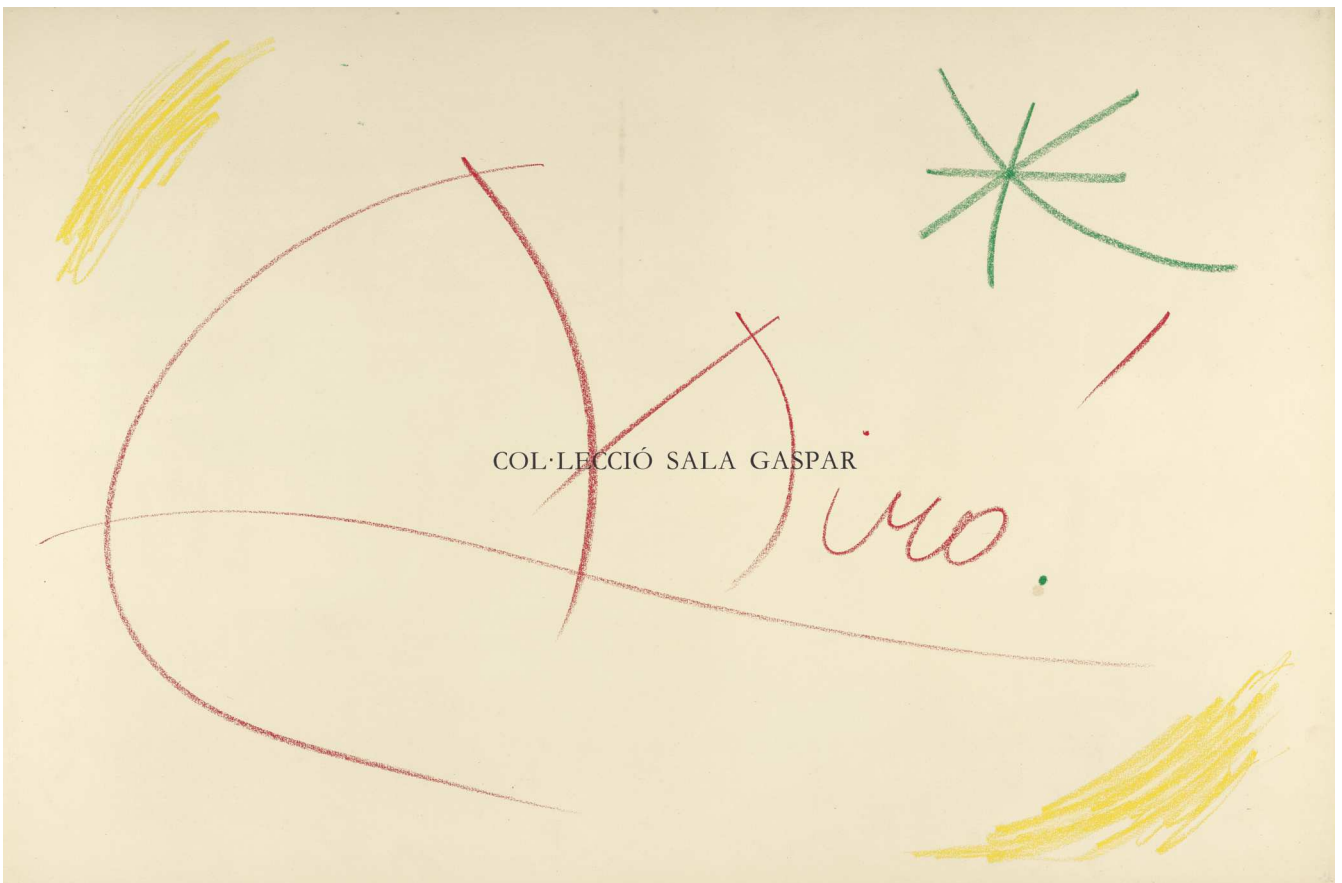
## PROVENANCE

Galería 9 Montcada Art, Barcelona

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400



407



407

## JOAN MIRÓ

1893 - 1983

### Sans titre

signed *Miró* (centre)

wax crayon on paper

71 by 105.5cm., 30 by 41½in.

Executed in 1973 on the frontispiece of *Barcelona* published by Salar Gaspar, Barcelona in 1973.

The authenticity of this work has been confirmed by ADOM.

### PROVENANCE

Galería 9 Montcada Art, Barcelona

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400

408

PROPERTY FROM A PRIVATE COLLECTION,  
SPAIN

## PABLO GARGALLO

1881 - 1934

### Porteuse d'eau (forte)

stone

height: 48cm., 18¾in.

Conceived and executed in 1925. This work is unique.

### PROVENANCE

Sala Parés, Barcelona

Private Collection, Barcelona (acquired from the above in 1935)

Thence by descent to the present owners

### EXHIBITED

Barcelona, Sala Parés, *Exposició d'Homenatge a l'escultor Pau Gargallo*, 1935

Barcelona, Centro de Cultura Contemporanea, Casa de Caritat, *El noucentisme. Un projecte de modernitat*, 1994-95, no. 474, illustrated p. 312 (titled *Dona del càntir*)

Valencia & Biarritz, Institute of Modern Art & Centre le Bellevue, *Pablo Gargallo*, 2004, n.n., illustrated in colour p. 229 (titled *Aguadora*)

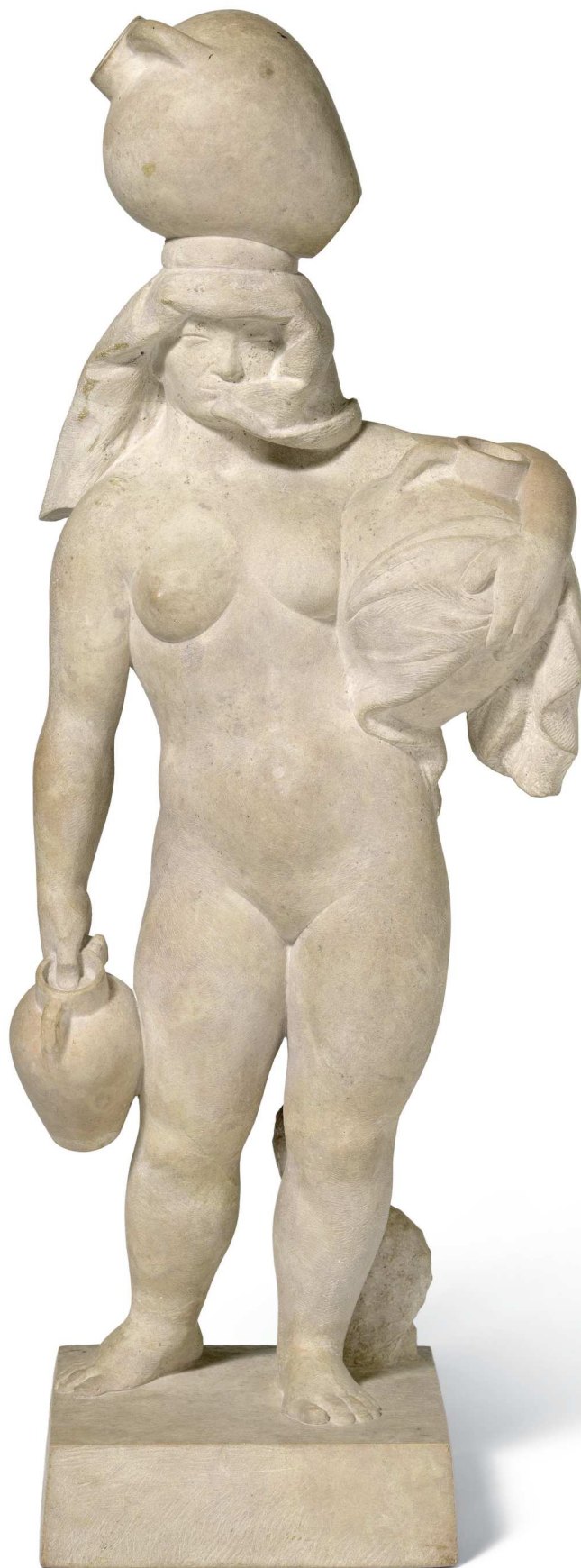
### LITERATURE

Pierre Courthion, *Œuvre complète de Pablo Gargallo*, Paris, 1973

Pierrette Anguera-Gargallo, *Pablo Gargallo, Catalogue raisonné*, Paris, 1998, no. 116, illustrated p. 143

£ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000





409

## LÉON SPILLIAERT

1881 - 1946

### Le Marin Robinson Crusoe

signed *L. Spilliaert* and dated 1917 (lower right);  
inscribed 182 *Robinson Crusoe* on the verso  
pencil and watercolour on paper  
50.5 by 40.2cm., 19 $\frac{7}{8}$  by 15 $\frac{3}{4}$ in.  
Executed in 1917.

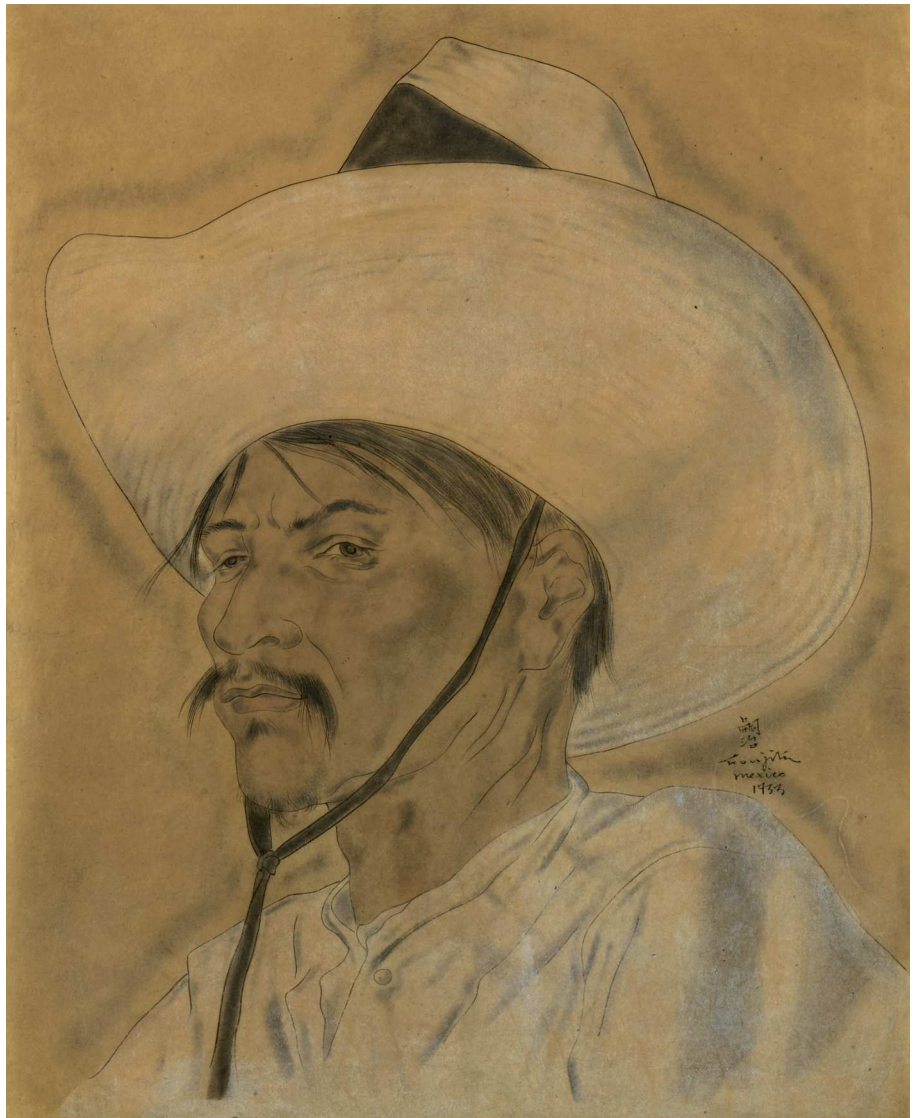
The authenticity of this work has been confirmed  
by Madame Anne Adriaens-Pannier.

#### PROVENANCE

Sale: De Baecque & Associés, Paris, 10th  
November 2017, lot 78  
Purchased at the above sale by the present owner

£ 6,000-8,000  
€ 6,900-9,200 US\$ 8,200-10,900





410

PROPERTY FROM A PRIVATE COLLECTION,  
GERMANY

**LÉONARD TSUGUHARU  
FOUJITA**

1886 - 1968

Mexicain

signed *Foujita*, signed in Japanese and dated  
*Mexico 1933* (towards lower right)  
pen and ink and watercolour on paper  
35.7 by 29.5cm., 14<sup>1</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub>in.  
Executed in Mexico in 1933.

The authenticity of this work has been confirmed  
by Sylvie Buisson

**PROVENANCE**

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

Ω £ 12,000-18,000

€ 13,700-20,500 US\$ 16,300-24,400



411

## BERNARD BUFFET

1928 - 1999

### Vase de fleurs

signed *Bernard Buffet* and dated 52 (upper left)

oil on canvas

60 by 72.9cm., 23<sup>3</sup>/<sub>4</sub> by 28<sup>1</sup>/<sub>2</sub>in.

Painted in 1952.

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

### PROVENANCE

Galerie Drouant-David, Paris

Sale: Christie's, New York, 9th November 2000,

lot 235

Purchased at the above sale by the present owner

± ⊕ £ 35,000-45,000

€ 39,900-51,500 US\$ 47,500-61,000





412

## ANDRÉ BRASILIER

b. 1929

### Symphonie de printemps

signed *André Brasilier* (towards lower centre);  
signed with the initials *A.B.* and titled on the  
reverse

oil on canvas

130 by 162cm., 51 $\frac{1}{8}$  by 63 $\frac{3}{4}$ in.

Painted in 1987.

### PROVENANCE

Galerie Etienne Sassi, Paris & Hong Kong

Private Collection, Japan (acquired by 2000)

Acquired from the above by the present owner

### LITERATURE

Yann le Pichon, *André Brasilier, ses  
transfigurations*, Paris, 1989, illustrated in colour  
p. 58 (with inverted dimensions)

Xavier de Coulanges, *André Brasilier, Catalogue  
raisonné 1982-2002*, Lausanne, 2002, vol. I, no.  
1987/69, illustrated in colour p. 104

£ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000



413

## BERNARD BUFFET

1928 - 1999

### Le Pupitre

signed *Bernard Buffet* and dated 56 (upper right)  
oil on canvas  
65 by 46cm., 25<sup>5</sup>/<sub>8</sub> by 18<sup>1</sup>/<sub>2</sub>in.  
Painted in 1956.

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

#### PROVENANCE

Galerie Maurice Garnier, Paris  
Acquired from the above by the present owner

† ⊕ £ 35,000-45,000  
€ 39,900-51,500 US\$ 47,500-61,000





414

PROPERTY FROM A DISTINGUISHED PRIVATE  
SWISS COLLECTION

## BERNARD BUFFET

1928 - 1999

### Cerises dans un bol

signed *Bernard Buffet* and dated 57 (towards  
upper right)

oil on canvas

53 by 64.3cm., 20<sup>3</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>8</sub>in.

Painted in 1957.

The authenticity of this work has been confirmed  
by Ida Garnier & Céline Levy.

### PROVENANCE

David E. Pain

Galerie Ferrero, Geneva

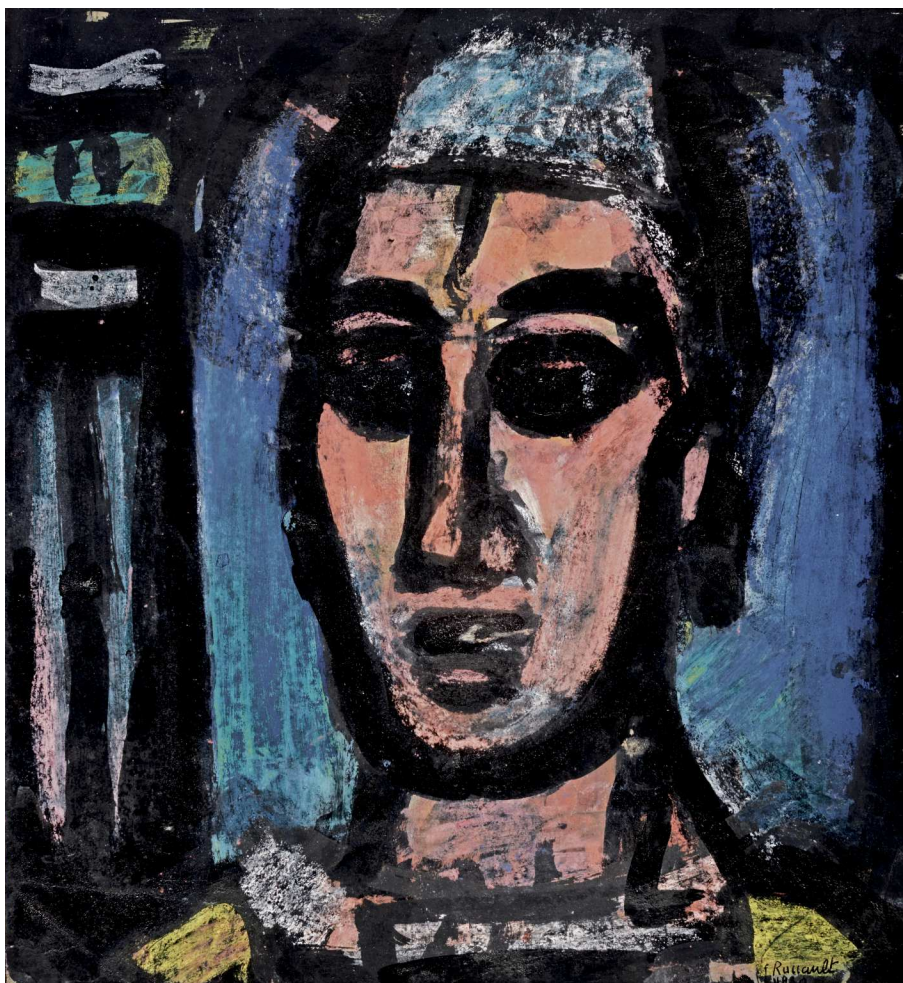
Private Collection, Switzerland (probably  
acquired from the above)

Thence by descent to the present owners

‡ ⊕ £ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000





415

PROPERTY FROM A PRIVATE COLLECTION,  
UNITED KINGDOM

## GEORGES ROUAULT

1871 - 1958

### Qui donc se connaît

signed *Rouault* and dated 1930 (lower right);  
titled on the verso  
gouache, brush and ink and pastel on paper  
34.5 by 31.5 cm., 13½ by 12¾ in.  
Executed in 1930.

The authenticity of this work has been confirmed  
by the Fondation Georges Rouault.

#### PROVENANCE

M. Knoedler & Co., London  
Lord Hanson, United Kingdom (acquired from the  
above in 1955)  
Thence by descent to the present owner

⊕ £ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700





416

PROPERTY FROM A PRIVATE SWISS COLLECTION

**PROVENANCE**

Private Collection, Switzerland (acquired in the 1950s)  
Thence by descent to the present owners

**MAURICE UTRILLO**

1883 - 1955

**LITERATURE**

Paul Pétridès, *L'Œuvre complet de Maurice Utrillo*, Paris, 1974, vol. V, no. AG 676, illustrated p. 101

**Le Sacré-Cœur de Montmartre et l'église Saint-Pierre sous la neige**

signed *Maurice, Utrillo, V.* (lower right) and titled (lower left)

gouache on paper  
48.2 by 62.9cm., 19 by 24¾in.  
Executed circa 1940.

£ 20,000-30,000  
€ 22,800-34,200 US\$ 27,200-40,700

The authenticity of this work has been confirmed by Cédric Paillier.



417

PROPERTY FROM A PRIVATE FRENCH  
COLLECTION

## FERNAND LÉGER

1881 - 1955

Pietralata

oil on cardboard  
38.4 by 53.4cm., 15 $\frac{1}{8}$  by 21in.  
Painted in 1907.

### PROVENANCE

Ernst Blasini (acquired directly from the artist)  
Lanata-Orabona (by descent from the above)  
Thence by descent to the present owner

### LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné, 1903-1919*, Paris, 1990, no. 10, illustrated in colour p. 25

⊕ £ 35,000-45,000  
€ 39,900-51,500 US\$ 47,500-61,000





418

PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

## MAX PECHSTEIN

1881 - 1955

### Landschaft (Landscape)

signed *HMPechstein* (lower right)

oil on board

41.9 by 56.5 cm., 16½ by 22¼ in.

Painted *circa* 1922.

The authenticity of this work has been confirmed  
by Dr Aya Soika.

### PROVENANCE

Loewenthal Collection (sale: Sotheby's, New  
York, 8th April 1964, lot 68)

Leonard Hutton Gallery, New York (acquired at  
the above sale)

Private Collection, New York (acquired from the  
above in 1964)

Thence by descent to the present owner

‡ ⊕ £ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000





419

## EMILE OTHON FRIESZ

1879 - 1949

### Les Baigneuses

signed *Othon Friesz* (lower right)

oil on canvas

33 by 40.7cm., 13 by 16in.

#### PROVENANCE

Private Collection, Switzerland

Acquired from the above by the present owner

#### EXHIBITED

Neuchâtel, Musée des Beaux-Arts, *Exposition des collections neuchâteloises*, 1956, no. 25

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





420

## MAURICE DE VLAMINCK

1876 - 1958

### LA HAUTE FOLIE

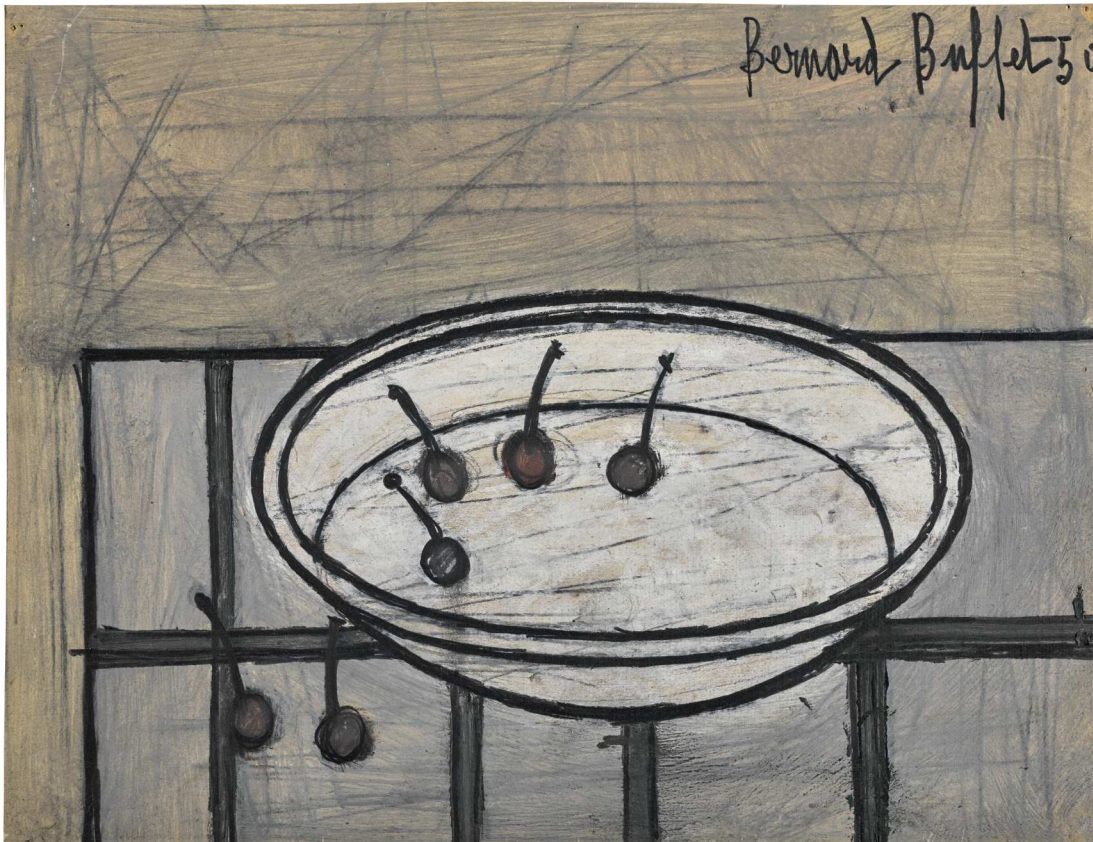
signed *Vlaminck* (lower right)  
oil on canvas  
54 by 65.5cm., 21¼ by 25¾in.  
Painted *circa* 1939-40

This work will be included in the forthcoming *Maurice de Vlaminck Digital Catalogue Raisonné* database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Walter Klinkhoff Gallery, Montreal  
Acquired from the above by the present owner in  
the 1970s

‡ ⊕ £ 40,000-60,000  
€ 45,600-68,500 US\$ 54,500-81,500



421

## BERNARD BUFFET

1928 - 1999

### Nature morte aux cerises

signed *Bernard Buffet* and dated 50 (upper right)

oil and pencil on paper laid down on canvas

23.9 by 31.1cm., 9<sup>3</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>4</sub>in.

Executed in 1950.

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

#### PROVENANCE

Galerie Drouant-David, Paris

W. B. Blocks (acquired by 1952)

Art Institute of Chicago, Chicago (sale: Sotheby's,  
New York, 6th October 1989, lot 207)

Yayoi Gallery, Japan (purchased at the above  
sale)

Gallery Nichido, Japan

Acquired from the above by the present owner  
in 1998

± ⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700





422

## BERNARD BUFFET

1928 - 1999

### Le Pot de jacinthe

signed *Bernard Buffet* (upper right) and dated 48 (upper left)  
oil on canvas  
65.1 by 46cm., 25 $\frac{3}{8}$  by 18.1in.  
Painted in 1948.

This work is recorded in the archives of Gallery Maurice Garnier. The certificate of authenticity no longer exists and will not be duplicated.

#### PROVENANCE

Dr Audoin, Paris  
Private Collection, France  
Sale: Loudmer, Paris, 26th June 1995, lot 89

Galerie Tamenaga, Osaka  
Private Collection, Japan (acquired from the above)  
Sale: Shinwa Auction co. Ltd, 28th June 2017, lot 94  
Purchased at the above sale by the present owner

£ 25,000-35,000  
€ 28,500-39,900 US\$ 33,900-47,500





423

## BERNARD BUFFET

1928 - 1999

### Fruits et légumes

signed *B. Buffet* and dated 52 (lower right)

oil on canvas

27.2 by 41cm., 10¾ by 16¼in.

Painted in 1952.

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

### PROVENANCE

Galerie Drouant-David, Paris

Sale: Christie's East, New York, 18th May 1999,

lot 60

Acquired by the present owner in 1999

† ⊕ £ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





424

PROPERTY FROM A PRIVATE SWISS COLLECTION

## MAURICE BRIANCHON

1899 - 1979

### Les Figues

signed *Brianchon* (lower left)

oil on canvas

60 by 90cm., 23<sup>5</sup>/<sub>8</sub> by 35<sup>1</sup>/<sub>2</sub>in.

This work will be included in the supplement of the *Brianchon Catalogue raisonné* being prepared by Pierre-Antoine Brianchon & Olivier Daulte.

#### PROVENANCE

Private Collection, Switzerland (possibly acquired circa 1980s)

Thence by descent to the present owner

± £ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300



425

## MAURICE DE VLAMINCK

1876 - 1958

### Bouquet de fleurs

signed *Vlaminck* (lower left)

oil on canvas

46 by 38cm., 18 $\frac{1}{8}$  by 15in.

Painted *circa* 1928-30.

This work will be included in the forthcoming *Maurice de Vlaminck Digital Catalogue Raisonné database*, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

### PROVENANCE

Léon Netter, Paris (acquired *circa* 1950)

Private Collection, Paris (by descent from the above)

Sale: Artcurial, Paris, 5th June 2014, lot 123

Purchased at the above sale by the present owner

⊕ £ 20,000-30,000

€ 22,800-34,200 US\$ 27,200-40,700





426

PROPERTY FROM A PRIVATE BRITISH  
COLLECTION

## MAURICE UTRILLO

1883 - 1955

### Rue de Montmartre

signed *Maurice, Utrillo, V.* (lower right)  
oil on paper laid down on canvas  
33 by 24cm., 13 by 9½in.

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

#### PROVENANCE

Galerie Felix Vercel, Paris  
Private Collection, Singapore (acquired from the  
above in 1982)  
Thence by descent to the present owners

⊕ £ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000



427

## AUGUSTE RODIN

1840 - 1917

### Tête de Madame Druet

inscribed *A. Rodin*, dated 1984, numbered 8/8  
and stamped with the foundry mark *Delval*  
bronze

height: 15.2cm., 6in.

Conceived *circa* 1898 and cast in bronze by the  
Delval Foundry in an edition of 12 numbered 1 to 8  
and I - IV between 1985 and 1988.

This work will be included in the forthcoming  
*Catalogue Critique de l'œuvre sculpté d'Auguste  
Rodin* currently being prepared by Galerie Brame  
& Lorenceau under the direction of Jérôme Le  
Blay under the archive number 2009-2578B.

#### PROVENANCE

Private Collection, Paris

Sale: Christie's, Paris, 20th May 2009, lot 103

Purchased at the above sale by the present owner

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,800-9,500





428

## PIERRE-AUGUSTE RENOIR

1841-1919

### Buste de jeune femme - *fragment*

oil on canvas  
15.5 by 13cm., 6 $\frac{1}{8}$  by 5 $\frac{1}{8}$ in.  
Painted *circa* 1895.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming *Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

#### PROVENANCE

Ambroise Vollard, Paris  
Margaret Thomson-Biddle (sale: Galerie Charpentier, Paris, 14th June 1957, lot 33)  
Seymour L. Halperin, New York (sale: Sotheby's, New York, 8th November 2007, lot 262)  
Purchased at the above sale by the present owner

#### LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2007, no. 2159 F, illustrated p. 256

± £ 30,000-50,000  
€ 34,200-57,000 US\$ 40,700-68,000



429

## HENRI LEBASQUE

1865 - 1937

### Jeune femme au chapeau cloche

stamped *Lebasque* (towards lower right)

watercolour, gouache and ink on paper

51.5 by 42.6cm., 21¼ by 16¾in.

Executed in 1923.

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

### PROVENANCE

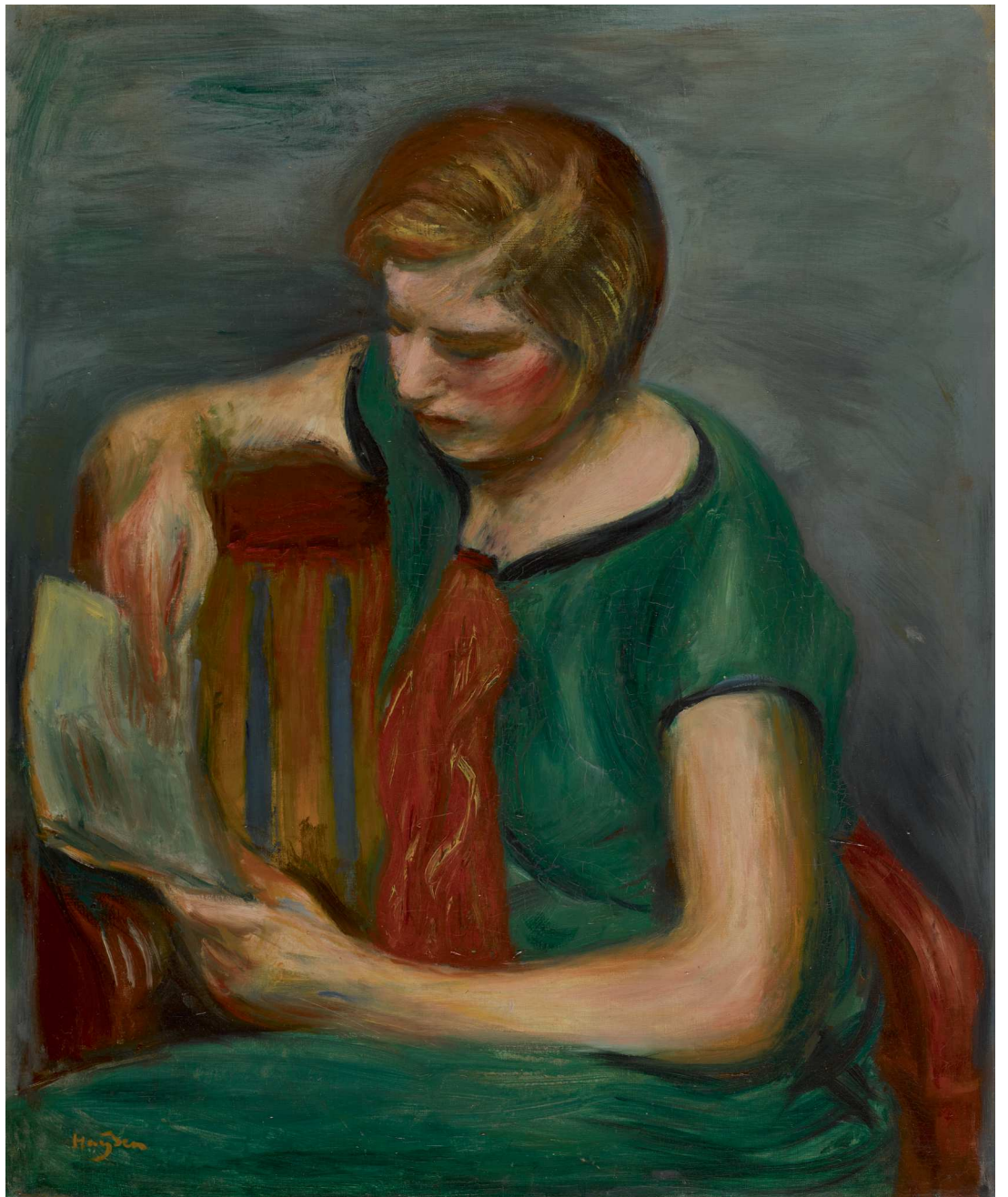
Estate of the Artist (sale: Hôtel Drouot, Paris, *Henri Lebasque, 1ère vente d'atelier*, 7th May 1983, lot 160)

Sale: Hôtel Drouot, Paris, 25th October 2017, lot 70  
Purchased at the above sale by the present owner

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300





430

## HENRI HAYDEN

1883 - 1970

### Fille lisant

signed *Hayden* (lower left)  
oil on canvas  
65 by 54cm., 26<sup>5</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>4</sub>in.

The authenticity of this work has been confirmed  
by Pierre Célice.

### PROVENANCE

Private Collection, Amsterdam  
Thence by descent to the present owner

⊕ £ 7,000-10,000  
€ 8,000-11,400 US\$ 9,500-13,600



431

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## GUSTAVE CARIOT

1872 - 1950

### Couple conversant devant la mer en Bretagne

signed G. Cariot and dated 1934 (lower left)

oil on canvasboard

40 by 61cm., 15¾ by 24in.

#### PROVENANCE

Private Collection, France & Germany (acquired in the 1980s; sale: Villanfray et Associés, Paris, 29th November 2017, lot 11)

Purchased at the above sale by the present owner

⊕ £ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900





432

## GUSTAVE CARIOT

1872 - 1950

### Meules

signed G. Cariat and dated 1913 (lower right);

dedicated à l'ami Deboulay (lower left)

oil on canvas

27 by 41cm., 10<sup>5</sup>/<sub>8</sub> by 16<sup>3</sup>/<sub>8</sub>in.

Painted in 1913.

### PROVENANCE

Collection Deboulay (a gift from the artist)

Private Collection, France & Germany (acquired  
in the 1980s; sale: Villanfray et Associés, Paris,  
4th October 2017, lot 4)

Purchased at the above sale by the present owner

⊕ £ 7,000-10,000

€ 8,000-11,400 US\$ 9,500-13,600

END OF SALE

Sotheby's <sup>EST. 1744</sup>

Collectors gather here.

FRANCIS CAMPBELL BOILEAU  
CADELL, R.S.A., R.S.W.  
Reflection  
Estimate £400,000–600,000



# THE COLOURISTS

Pictures from the Harrison Collection

Auction London 12 June 2018

Viewing 8 – 12 June

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5497 THOMAS.PODD@SOTHEBYS.COM  
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HENRI MATISSE  
Portrait of Mrs Hutchinson  
Estimate £2,000,000–3,000,000

## Impressionist & Modern Art Evening Sale

London 19 June 2018

Viewing 14 – 19 June

34–35 NEW BOND STREET, LONDON W1A 2AA

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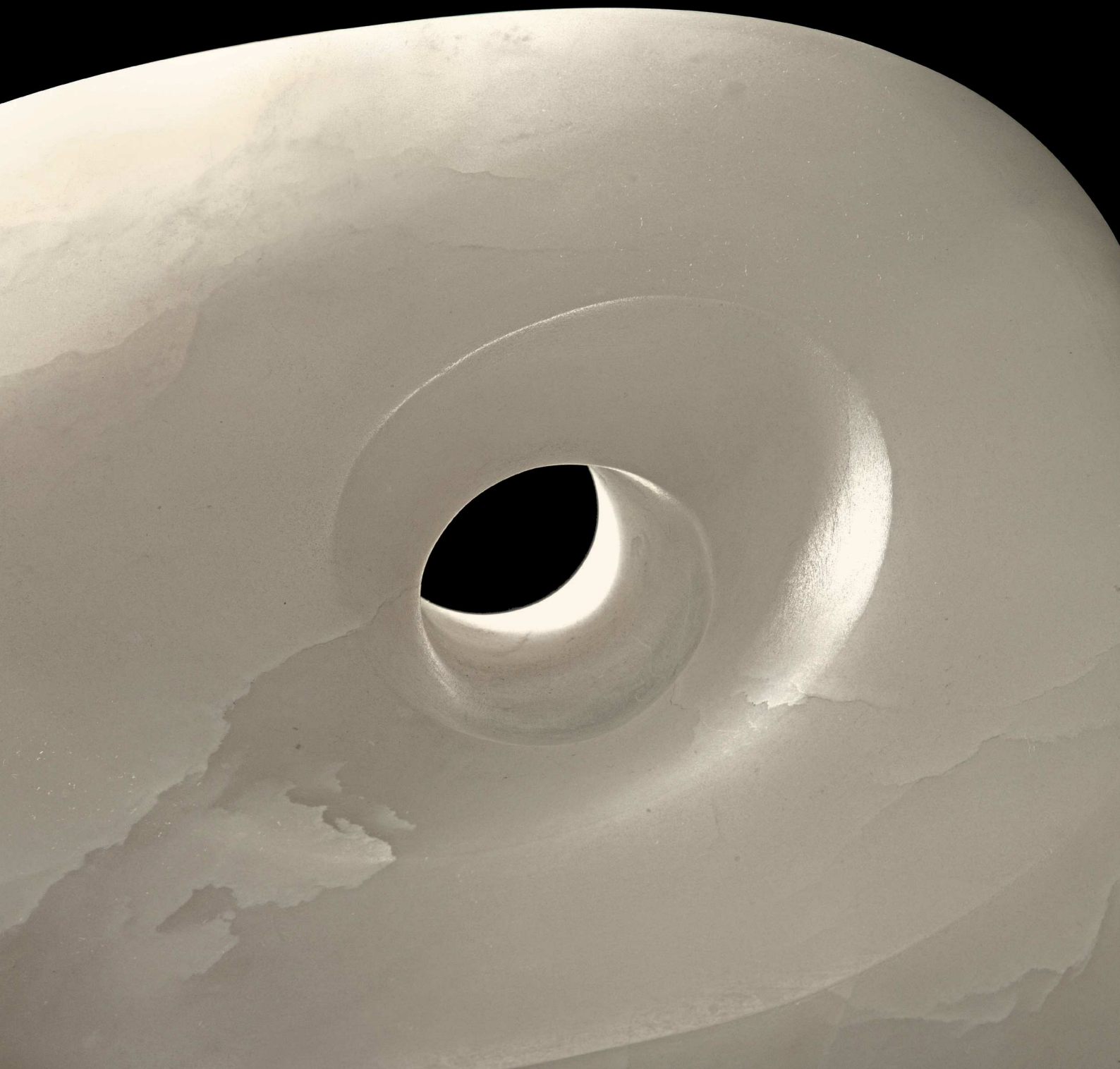
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DAME BARBARA HEPWORTH  
Spiral, 1959  
Estimate £1,200,000–1,800,000



**Modern & Post-War British Art**  
Auction London June 2018

34–35 NEW BOND STREET, LONDON W1A 2AA  
ENQUIRIES +44 (0)20 7293 5575 [FRANCES.CHRISTIE@SOTHEBYS.COM](mailto:FRANCES.CHRISTIE@SOTHEBYS.COM)  
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JOSEPH MALLORD WILLIAM TURNER R.A.  
The Lake of Lucerne from Brunnen  
Estimate £1,200,000–£1,800,000



**Old Master & British Works on Paper**  
Auction London 4 July 2018

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5417 GREG.RUBINSTEIN@SOTHEBYS.COM  
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AFRO  
Composizione Rosso Giallo, 1956  
Estimate £180,000–250,000



**Contemporary Art Day Auction**  
London 27 June 2018

Viewing 22 – 26 June

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5648 MARINA.RUIZCOLOMER@SOTHEBYS.COM  
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# How to Bid



## 1. Browse

Find works you  
are interested in at  
[sothebys.com/auctions](https://sothebys.com/auctions)

## 2. Register

Sign up to bid in  
your desired sales

## 3. Bid

Choose your preferred  
bidding method

### 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. Multi-lingual staff are available to execute bids for 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.

### Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 drivers 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 card (subject to a surcharge), debit card, 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](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

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

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

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

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

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

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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 export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

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

#### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's

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

#### ▲ Property in which Sotheby's has an Ownership Interest

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

#### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 α SYMBOL

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

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

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

#### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or 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 requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New

York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's

principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the

auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes



liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

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

ditions 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

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

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

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility. Collect your property from: Sotheby's Property Collection

Opening hours:

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

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

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

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

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

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted

Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

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

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## LIABILITY FOR LOSS OR DAMAGE

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

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

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4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.355

£1 = €1.137

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will

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## AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

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For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

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## IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

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## GLOSSARY OF TERMS

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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.

### 1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS\_GLOS\_IMPS CTP



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