

Sotheby's EST. 1744



IMPRESSIONIST
& MODERN ART
DAY SALE

LONDON | 27 FEBRUARY 2019



FRONT COVER
LOT 147 (DETAIL)
BACK COVER
LOT 320 (DETAIL)
THIS PAGE
LOT 328 (DETAIL)
OPPOSITE PAGE
LOT 384 (DETAIL)

Marcelo

An impressionist painting of a dense forest scene. The composition is filled with thick, expressive brushstrokes in a variety of colors including dark greens, earthy browns, vibrant oranges, and cool blues. The overall effect is one of movement and light, capturing the essence of a wooded area rather than a detailed representation. The text is overlaid on the right side of the painting.

IMPRESSIONIST
& MODERN ART
DAY SALE

Soutine



THIS PAGE
LOT 156 (DETAIL)
OPPOSITE PAGE
LOT 144 (DETAIL)



4/10/15 cm



W. Morris

IMPRESSIONIST & MODERN ART DAY SALE

**AUCTION IN LONDON
27 FEBRUARY 2019
SALE L19004**

**SESSION ONE: 10.30 AM
SESSION TWO: 2.30 PM**

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Wednesday 20 February
9am-5pm

Thursday 21 February
9am-5pm

Friday 22 February
9am-5pm

Saturday 23 February
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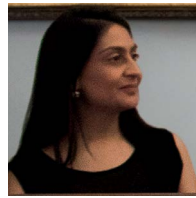
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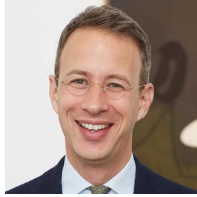
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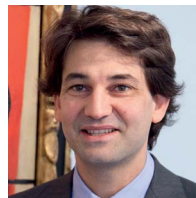
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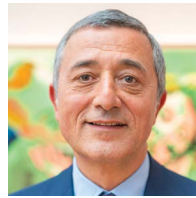
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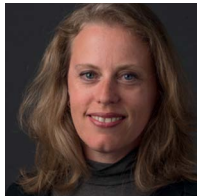
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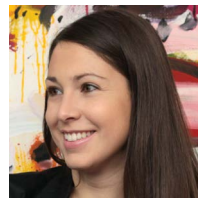
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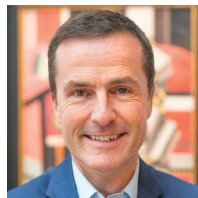
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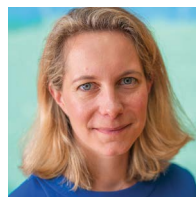
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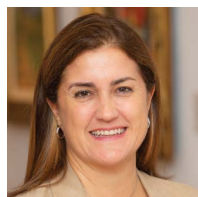
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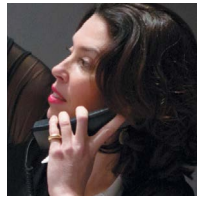
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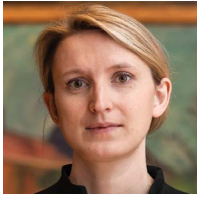
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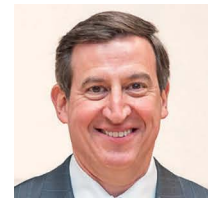
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Contents

5	AUCTION INFORMATION
6	SPECIALISTS AND AUCTION ENQUIRIES
8	INTERNATIONAL DEPARTMENTS
12	SESSION ONE: LOTS 101–276
236	SESSION TWO: LOTS 301–453
441	ABSENTEE BID FORM
443	BUYING AT AUCTION
444	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
446	CONDITIONS OF BUSINESS FOR BUYERS
448	WAREHOUSE, STORAGE, COLLECTION INFORMATION
448	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
452	INDEX





SESSION ONE

LONDON
WEDNESDAY
27 FEBRUARY 2019
10.30 AM

LOTS 101-276

Miró

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

Sotheby's is delighted to offer for sale the collection of Dr Erika Pohl-Ströher – a scientist, geologist, collector, museum patron and businesswoman – which includes several notable German Expressionist and Bauhaus works. Erika Pohl-Ströher was born in Wurzen near Leipzig and grew up in Rothenkirchen in Vogtland. She was the granddaughter of Franz and Marie Ströher, founders of the German hair care and cosmetics giant Wella AG. After the Second World War, the Ströher family fled Russian-occupied

Saxony, settling in Hünfeld in Hessen, where Erika's father, Karl Ströher, reestablished the Wella factory.

Successfully building Wella into an internationally known brand, Karl Ströher (1890-1977) was renowned not only for his business acumen, but also for his eclectic collecting tendencies, which proved influential to the contemporary art scene at the time. Ströher's lifelong passion for art is evident from his impressive and diverse collection, spanning a forty-year period that brought

together 19th Century Art, Bauhaus, École de Paris, Brücke and American Pop Art. Ströher also owned the Beuys Block, the largest complex of works by Joseph Beuys. An active and influential patron of the arts, he met the likes of Oskar Kokoschka, Marc Chagall, Fernand Léger, Max Ernst and Andy Warhol. A key influence on the development of his taste was Willi Baumeister, with whom Ströher enjoyed a close friendship. He also acquired an outstanding collection of works by the Bauhaus artist Oskar Schlemmer, born from a friendship he struck with the artist's widow Tut.

Continuing a family tradition of artistic patronage, Erika Pohl-Ströher inherited a number of pictures and objects from her father, and was also an active collector in her own right. She began collecting at a young age, amassing arguably the most valuable private collection of gems and minerals in the world. She also displayed a keen interest in folk art, a passion derived from a deep nostalgia she felt for her hometown in Saxony.

The highlight of the collection of Dr Erika Pohl-Ströher, *Tischgesellschaft* by Oskar Schlemmer will be offered in the Impressionist & Modern Art Evening Sale in London on 26th February; miniatures from the collection will be offered at Sotheby's London in May and July 2019.



Oskar Schlemmer, *Tischgesellschaft* (Group at Table), 1923, oil and lacquer on canvas, to be offered in Sotheby's Impressionist & Modern Art Evening sale on 26th February 2019.



Karl Ströher at the exhibition of his collection at the Kunstverein, Hamburg, 1968

AN EXCEPTIONAL COLLECTION OF SIX WORKS ON PAPER BY OSKAR SCHLEMMER

BY DR KARIN VON MAUR

LOTS 101–106

Coinciding with this year's centenary of the Bauhaus, Sotheby's London is offering a group of seven works by the versatile Bauhaus Meister Oskar Schlemmer, from the collection of Dr. Erika Pohl-Ströher. The most important work of this group is *Tischgesellschaft*, which the artist sold to the celebrated Dresden collector Ida Bienert four years after its execution. Thrilled about this sale, the artist himself boasted that the painting was considered by connoisseurs 'the best painting of my recent works'.

Executed in graphite and coloured pencil, *Am Geländer* of 1931 unfurls a rhythmic crossover of his so called 'Kunstfiguren'. The figures move diagonally from left to right and *vice versa*, ascending along the balustrade, only hinted at with a few deft lines. At the top they meet a figure with a ponytail, seen only from behind, a familiar motif present in many other works by Schlemmer (including *Tischgesellschaft*). *Am Geländer* marks a fresh phase in the artist's *œuvre*: the static 'Kunstfiguren' become diagonal

and appear more lively and dynamic. This new phase starts as early as 1928 in images addressing the subject of 'Gegeneinander' (Karin von Maur, *Oskar Schlemmer, Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. G148, G183), and continues until 1932.

Exceptional amongst the Schlemmer works from Dr. Erika Pohl-Ströher's collection, *Drei Blonde schräg* is stylistically bold and refers to Schlemmer's triadic ballet designs. The large head in profile suggests a female passer-by in front of a wall panel. The wall divides the picture's face into three sections. To the left of the composition is a figure marching with stretched legs seemingly passing behind the wall. To the other side of the wall we can make out half of a figure dressed in grey and of significantly smaller stature. In the foreground and in profile, the radiating glow of the exaggerated central figure comes into stark contrast with the dark stage setting. The two figures to the left and right of the work are half hidden, a trope typical of Schlemmer.

The figures' proportions are extremely large, particularly those of the middle figure whose prominent profile takes up the centre of the composition, facing the marching figure to her left. The bright and starkly yellow hair of the central figure could also be a reference to the Aryan ideal of beauty.

Schlemmer, however, not only mastered large formats but also worked on the smallest of scales, as evident in the pastel *Gruppe mit 6 Figuren*. In the present work, the artist has executed on paper the complete composition, which he later realised in much larger scale through the painting, *Grosse Sitzende Gruppe I (1931)*. However, despite its much larger scale, the painting only includes five figures in comparison to the meticulously executed miniature drawing which depicts a total of six - each one in different colour and pose. Schlemmer concentrates the composition into a restricted space whilst also allowing each figure, in particular those in the background, to occupy its own physical surroundings.



101

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Sechs Figuren im Raum (Six Figures in Space)

pencil and coloured wax crayon on paper on
the artist's mount

image: 11 by 9.3cm., 4 $\frac{1}{3}$ by 3 $\frac{5}{8}$ in.

sheet: 15 by 21cm., 5 $\frac{7}{8}$ by 8 $\frac{1}{4}$ in.

mount: 32.8 by 28cm., 12 $\frac{7}{8}$ by 11in.

Executed *circa* 1925-28.

We would like to thank Prof. Dr. Karin von Maur
for her assistance in cataloging this lot.

PROVENANCE

Estate of the Artist

Tut Schlemmer, Stuttgart (the artist's widow;
by descent from the above)

Karl Ströher, Darmstadt (acquired in 1952)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in
2016

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Kunst
unserer Zeit, Privatsammlung Karl Ströher*,
1954, no. 161

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 510, illustrated p. 323

± £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200

102

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Am Geländer, Fünf-Figuren-Gruppe
(By the Handrail, Group of Five
Figures)

pencil and coloured crayon on paper affixed to
the artist's mount

image: 28.5 by 22cm., 11¼ by 8⅝in.

mount: 33 by 28cm., 13 by 11in.

Executed circa 1931.

We would like to thank Prof. Dr. Karin von Maur
for her assistance in cataloging this lot.

PROVENANCE

Estate of the Artist

Tut Schlemmer, Stuttgart (the artist's widow;
by descent from the above)

Karl Ströher, Darmstadt (acquired in 1952)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in
2016

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Kunst
unserer Zeit, Privatsammlung Karl Ströher*,
1954, no. 162

Darmstadt, Hessisches Landesmuseum,
Die Sammlung Karl Ströher, 2, 1965, no. 122,
illustrated in the catalogue

Munich, Galerie Verein, Neue Pinakothek and
Haus der Kunst, *Sammlung 1968, Karl Ströher*,
1968, no. 212, illustrated in the catalogue

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 515, illustrated p. 324

Executed circa 1931, *Fünf Figuren am Geländer
(Five Figures by the Handrail)* is part of a series
of works begun during the Bauhaus years in
which Schlemmer concentrates on positioning
figures within an architectural space using
opposing horizontal, vertical and diagonal planes.
The theme of the staircase proved particularly
compelling for the artist and these works
culminated in the monumental *Bauhaustrepppe*
of 1932 (today on view at the Museum of

Modern Art in New York). United by a common
vertical axis, the five women of the present
work – each holding on to the handrail – are
superimposed upon each other and receding into
the composition. Schlemmer achieves a perfect
compositional harmony despite the opposing
planes of movement that imbues the figures with
a meditative, calming poise as they climb ever
higher.

Through the drama and simplicity of its elegant
and refined graphic style, this work articulates
the crux of Schlemmer's art: the meeting
between form and formlessness, between the
immutable idea and reality of the human body
and the unknowable, infinity of human space.
On one level, it is a painting with an apparent
subject matter derived from the world of visual
appearance but on the other, it is an idealised
revelatory vision, a complex semi-abstract fusion
of simple elements, encapsulating a melodious
unity on the picture plane that intimates at the
idea of sublime perfection.

The present work demonstrates Oskar
Schlemmer's construction and offers an insight
into the artist's working process.



Oskar Schlemmer, *Bauhaustrepppe*, 1932, oil on canvas,
The Museum of Modern Art, New York



103

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Drei Blonde schräg
(Three Blondes Diagonally)

indistinctly signed *Schlemmer* and dated 7.8.28
(lower right)

watercolour and pencil on paper
56.2 by 44cm., 22¹/₈ by 17³/₈in.

Executed on 7th August 1928.

PROVENANCE

Tut Schlemmer, Stuttgart (the artist's wife)
Museum der Bildenden Künste, Breslau
(acquired from the above in March 1931 and
deaccessioned as *degenerate art* on 29th
September 1937, inventory number 24068)
Reichsministerium für Volksaufklärung und
Propaganda, Berlin
Prof. Erich Wiese, Breslau & Darmstadt
Galerie Dr. F.C. Valentien, Stuttgart
Karl Ströher, Darmstadt (acquired in 1952)
Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)
Thence by descent to the present owner in 2016

£ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

EXHIBITED

Berlin, Galerie Neumann und Nierendorf, *Oskar
Schlemmer und Franz Xaver*, 1928, no. 5
Basel, Kunsthalle, *Bauhaus Dessau, Albers,
Feininger, Kandinsky, Klee, Schlemmer*, 1929,
no. 144

Wiesbaden, Nassauischer Kunstverein, 30
Deutsche Künstler aus unserer Zeit, 1930, no.
115 (titled as *Drei Blonde*)

Zurich, Kunsthhaus, *Emil Nolde, Jules Pascin,
Oskar Schlemmer*, 1931, no. 141
Darmstadt, Hessisches Landesmuseum, *Kunst
unserer Zeit, Privatsammlung Karl Ströher*,
1954, no. 160

Wiesbaden, Nassauischer Kunstverein, *Kunst
unserer Zeit, Sammlung Karl Ströher*, 1955, no.
181

Kiel, Kunsthalle, *Deutsche Aquarelle von der
Romantik bis zur Gegenwart*, 1960, no. 130
London, Marlborough Fine Art, *Painters of
Bauhaus*, 1962, no. 175

Hamburg, Kunstverein, *Meister des Aquarells
aus der Deutschen Kunst des 20. Jahrhunderts*,
1963, no. 161

Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965-66, no. 121,
illustrated in the catalogue

Munich, Galerie Verein, Neue Pinakothek und
Haus der Kunst; Hamburg, Kunstverein (&
traveling), *Sammlung Karl Ströher*, 1968, no.
119, illustrated in the catalogue

LITERATURE

Hans Hildebrandt, *Oskar Schlemmer*, Munich,
1952, no. 605

Bildnerische Ausdrucksformen 1910-1960,
Sammlung Karl Ströher (exhibition catalogue),
Hessisches Landesmuseum, Darmstadt, 1970,
illustrated p. 170

Karin von Maur, *Oskar Schlemmer*,
*Œuvrekatalog der Gemälde, Aquarelle, Pastelle
und Plastiken*, Munich, 1979, no. A356,
illustrated p. 292

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 513, illustrated p. 324

Oskar Schlemmer's pivotal role at the Bauhaus—
both in terms of personal artistic achievement
and professorial influence—continues to
inform our understanding of inter-war culture
in Germany and his impact on larger cultural
developments. The innovative and highly stylised
paintings and sculptures produced during his
time at the Bauhaus were distinctive in their
figuration, a contrast to the general focus on
Abstraction that surrounded him there. Amidst
the pioneering abstract painters who also taught
at the Bauhaus, including Kandinsky and Klee,
Schlemmer continued to reinvent the figurative
tradition of Western art.

Schlemmer's works, which were informed by
his belief that the human form possessed an
irreducibly truthful form, emanate an enchanting
sense of mystical acuity. Throughout his career,
Schlemmer created a dazzling array of works
in various media, including paintings, drawings,
sculptures and murals but also stage sets and
costumes. The human form always remained at
the heart of all his artistic efforts. In *Drei Blonde
schräg*, the artist did not aim to construct a
narrative or allegorical composition. Instead, he
chose to follow his belief in the dramatic impact
of the simple actions of the human body in
movement: standing, turning, coming and going.

The present work is a rare example of
Schlemmer's artistic output at the height of his
career. While most of the pioneering artists who
taught at the Bauhaus championed geometric
abstraction as the best way to express artistic
vision, Oskar Schlemmer was unique among
them for pursuing a unique proto-classical ideal
that advocated the form of the human figure
to be the irreducible truth in, what was for him,
an otherwise volatile and mysterious universe.
Drei Blonde schräg reflects the simplified, highly
geometric figuration that Schlemmer developed
during his Bauhaus years and embodies the
artist's aim at synthesising his fascination with
space and architecture, but also the human body,
movement and dance.



PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Hellgraue Gruppe (Light Grey Group)

signed *Oskar Schlemmer* and with the artist's
stamp on the verso
pencil and oil on paper
64.8 by 49.2cm., 25½ by 19½in.

Executed in 1936.

PROVENANCE

Galerie Inge Ahlers, Mannheim (by 1957)
Karl Ströher, Darmstadt (acquired in 1957)
Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)
Thence by descent to the present owner in
2016

± £ 150,000-200,000

€ 167,000-223,000 US\$ 189,000-252,000

EXHIBITED

Berlin, Galerie Ferdinand Möller, *Gustav Hagemann, Otto Herbig, Oskar Schlemmer*, 1937, no. 48
Stuttgart, Galerie Dr. F.C. Valentini, *Gabriele Münter und Oskar Schlemmer*, 1937, no. 8
London, London Gallery, *Oskar Schlemmer, Paintings and Drawings*, 1937, no. 24
London, New Burlington Galleries, *Modern German Art*, 1938, no. 126
Stuttgart, Württembergischer Kunstverein, *Oskar Schlemmer, Gedächtnisausstellung zum 10jährigen Todestag*, 1953, no. 126
Munich, Haus der Kunst, *Oskar Schlemmer, Ausstellung zum Gedächtnis an seinen 10. Todestag*, 1953, no. 112
Hanover, Kerstner-Gesellschaft; Wuppertal, Von der Heydt-Museum & Hagen, Karl-Ernst-Osthaus Museum, *Oskar Schlemmer, Gedächtnisausstellung*, 1953-54, no. 51
Amsterdam, Stedelijk Museum, *Oskar Schlemmer*, 1954-55, no. 46
Wolfsburg, Stadthalle/Volkswagenwerk, *Deutsche Malerei, Ausgewählte Meister seit C.D. Friedrich*, 1956, no. 143, illustrated in the catalogue
Cologne, Galerie Aenne Abels, *Schlemmer, Gemälde, Aquarelle*, 1957, no. 16
Mannheim, Galerie Inge Ahlers, *Oskar Schlemmer, Gemälde, Aquarelle, Grafik*, 1957, no. 13
Bern, Kunsthalle, *Oskar Schlemmer*, 1959, no. 74
Wiesbaden, Nassauischer Kunstverein, *Aus der Sammlung Ströher*, 1963, no. 58
Berlin, Akademie der Künste, *13. Ausstellung, Deutscher Künstlerbund von der Gründung 1904 bis zum Verbot 1936*, 1964, no. 149, illustrated in the catalogue
Kassel, Museum Fridericianum, *Documenta III*, 1964, no. 2, illustrated in the catalogue
Darmstadt, Hessisches Landesmuseum, *Die Sammlung Karl Ströher, 2*, 1965-66, no. 132, illustrated in the catalogue
Mannheim, Mannheimer Kunstverein, *Oskar Schlemmer, Gemälde von 1909 bis 1942*, 1967, no. 35, illustrated in the catalogue
Munich, Galerie-Verein Neue Pinakothek im Haus der Kunst, Hamburg, Kunstverein & Berlin, Nationalgalerie and Kunstverein, *Sammlung Karl Ströher*, 1968-96, no. 118

LITERATURE

Hans Hildebrandt, *Oskar Schlemmer*, Munich, 1952, no. 294
Bildnerische Ausdrucksformen, Sammlung Karl Ströher (exhibition catalogue), Hessisches Landesmuseum, Darmstadt, 1970, n. n. illustrated p. 172

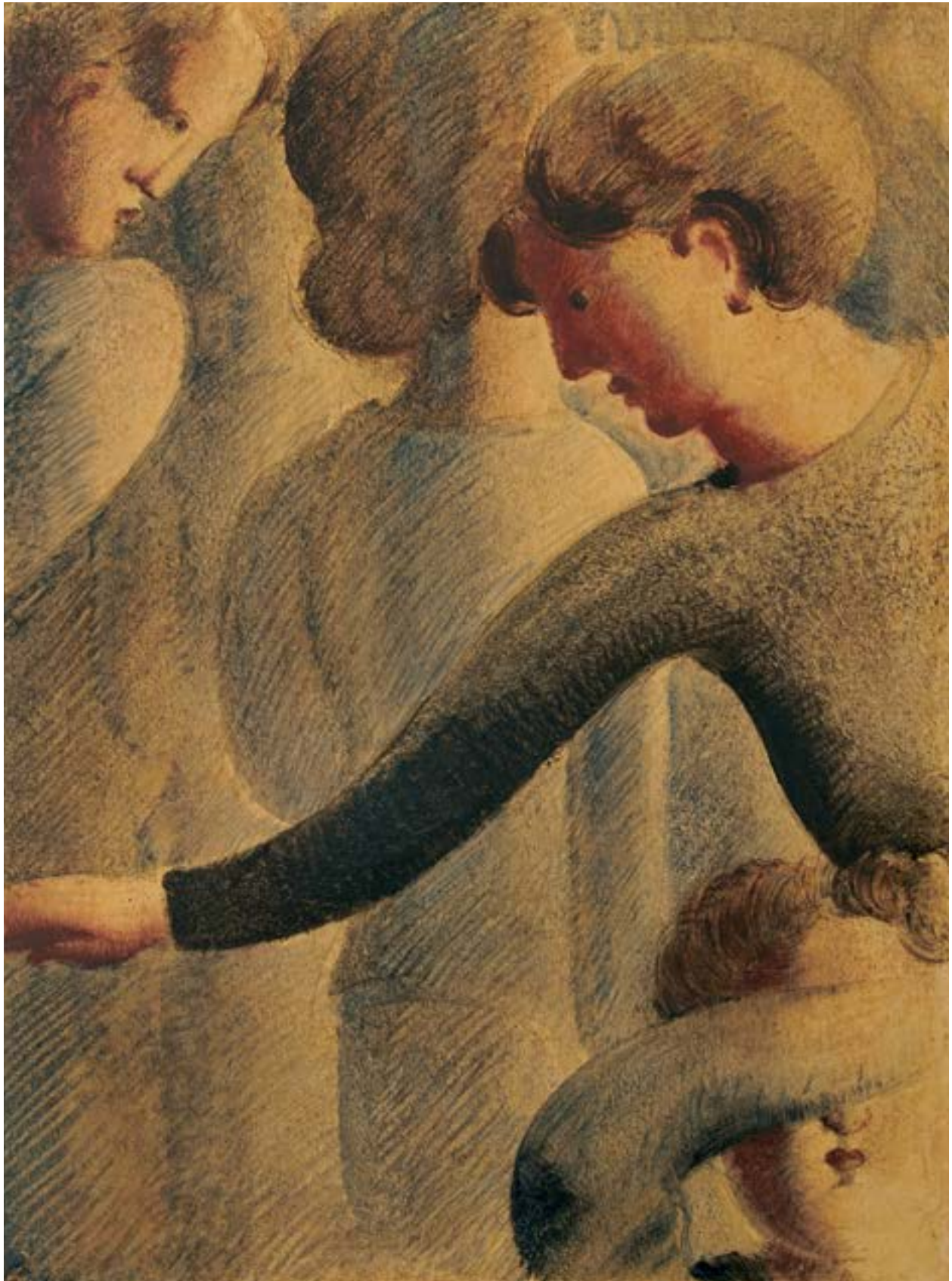
Karin von Maur, *Oskar Schlemmer, Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. G320, illustrated p. 120

Erika Pohl, Ursula Ströher and Gerhard Pohl (ed.), *Karl Ströher, Sammler und Sammlung*, Stuttgart, 1982, no. 520, illustrated p. 204

Hellgraue Gruppe (light grey group), executed in 1936, is an extraordinarily refined composition of four figures. Seemingly frozen in time, the predominant figure on the right leans inwards with her arm outstretched, the woman below mysteriously covers her eyes with her arm, the figure in the middle stands straight with her back to the viewer and another figure enters the picture plane from the upper left corner.

Between 1925 and early 1928, Schlemmer had concentrated almost entirely on work for the theatre, and on his extensive duties as the master in charge of the theatre department at the Bauhaus, but in February 1928, he wrote in his diary that 'ideas for pictures [... (were)...] finally flowing' (Oskar Schlemmer, diary entry, 4 February 1928, in Tut Schlemmer, ed., *The Diaries and Letters of Oskar Schlemmer*, Evanston, Illinois, 1972, p. 224). Deciding to therefore focus on one principal theme at a time, he was resolved to master his ethos of painting in which simplified forms of the human body are conjoined into a meditative and harmonious union. The present work conjures a sense of existential mystery between the figures and exudes a strange empty space surrounding them which is both light and dark. The artist's experience of stage design, ballet and choreography led him to discover that the 'human figure, plucked out of the mass and placed in the separate realm of the stage (or the empty plane of the picture) is surrounded by an aura of magic and thus becomes a space-bewitched being' (Oskar Schlemmer, 'Formale Elemente der Bühne', p. 14. Manuscript of a lecture given on 4th March 1933, Oskar Schlemmer Archiv, Staatsgalerie Stuttgart). The prosaic forms and the spatial energy suggest a sense of theatrical performance, vibrating a stirring romantic undertone.

The pervasive mixture of objectivity and mysticism that subtly suffuses much of Schlemmer's work is particularly enhanced in *Hellgraue Gruppe (light grey group)* by the direct confrontation between sharp, delineation of form and the hazy diffusion of enigmatic white light and dark shadow, rendered by his pencil. It is a work laced with sacrality in a manner similar to that employed by Schlemmer's Bauhaus colleague Lyonel Feininger whose crystallised Gothic cathedrals from this period visually resonate with Schlemmer's own expression of space and the human form.



105

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Gesenkter Frauenkopf mit Licht auf dem Gesicht (Bowed Woman's Head with Light on her Face)

pen and ink and wash on paper
12.7 by 9cm., 5 by 3½in.

Executed in 1931.

PROVENANCE

Estate of the Artist

Tut Schlemmer, Stuttgart (the artist's widow;
by descent from the above)

Galerie Günther Franke, Munich

Karl Ströher, Darmstadt (acquired in 1951)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

EXHIBITED

Stuttgart, Württembergischer Kunstverein,
*Oskar Schlemmer, Gedächtnisausstellung zum
10jährigen Todestag*, 1953, no. 252
Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965-66, no. 123,
illustrated in the catalogue

LITERATURE

Will Grohmann & Oskar Schlemmer, *Oskar
Schlemmer, Zeichnungen und Graphik,
Œuvrekatalog*, Stuttgart, 1965, no. ZTL 46
Karin von Maur, *Oskar Schlemmer,
Œuvrekatalog der Gemälde, Aquarelle, Pastelle
und Plastiken*, Munich, 1979, no. A422,
illustrated p. 305
Erika Pohl, Ursula Ströher & Gerhard Pohl, *Karl
Ströher, Sammler und Sammlung*, Stuttgart,
1982, no. 516, illustrated p. 324

‡ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



actual size

106

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Rote Mitte I (Red Centre I)

watercolour and pencil on paper, mounted on
the artist's mount
sheet: 22 by 25.3cm., 8⁵/₈ by 10in.
mount: 28 by 32.6cm., 11 by 12⁷/₈in.

Executed in 1931.

PROVENANCE

Estate of the Artist

Tut Schlemmer, Stuttgart (the artist's widow;
by descent from the above)

Karl Ströher, Darmstadt (acquired in 1951)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

EXHIBITED

Munich, Haus der Kunst; Düsseldorf,
Städtische Kunstsammlungen & Berlin, Amt
für Kunst des Magistrats von Groß-Berlin
Schloss Charlottenburg, *Die Maler des
Bauhaus*, 1950, no. 255

Darmstadt, Hessisches Landesmuseum, *Kunst
unserer Zeit, Privatsammlung Karl Ströher*,
1954, no. 163

Wiesbaden, Nassauischer Kunstverein, *Kunst
unserer Zeit, Sammlung Karl Ströher*, 1955,
no. 184

Darmstadt, Hessisches Landesmuseum, *Die
Sammlung Karl Ströher, 2*, 1965-66, no. 124,
illustrated in the catalogue

Munich, Galerie Verein, Neue Pinakothek
& Haus der Kunst; Hamburg, Kunstverein
& Berlin, Nationalgalerie and Kunstverein,
Sammlung Karl Ströher, 1968, no. 122,
illustrated in the catalogue

LITERATURE

Hans Hildebrandt, *Oskar Schlemmer*, Munich,
1952, no. 663

Karin von Maur, *Oskar Schlemmer,
Œuvrekatalog der Gemälde, Aquarelle, Pastelle
und Plastiken*, Munich, 1979, no. A446,
illustrated p. 312

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 517, illustrated p. 324

‡ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



Amedeo Modigliani, *Head*, 1911-12, limestone, Minneapolis
Institute of Arts, U.S.A., Gift of Mr. and Mrs. John Cowles,
Bridgeman Images



PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

ALEXEJ VON JAWLENSKY

1864-1941

Genfer See mit blauem Berg (Lake Geneva with Blue Mountain)

signed with the artist's initials (lower left);
dated 1915 and titled by Galka Scheyer on the
reverse

oil on linen-finished paper laid down on board
26 by 35cm., 10¼ by 13¾in.

Painted in 1915.

PROVENANCE

Josefine Eyerle, Wiesbaden (acquired directly
from the artist in October 1934)

Galerie 59, Aschaffenburg

Karl Ströher, Darmstadt (acquired in 1960)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

± £ 350,000-500,000

€ 390,000-560,000

US\$ 441,000-630,000

EXHIBITED

(possibly) Wiesbaden, Städtisches Museum,
Moderne Kunst aus Wiesbadener Privatbesitz,
1957, no. 77 (titled as *Berg*)

Darmstadt, Hessisches Landesmuseum,

Sammlung Karl Ströher, 2, 1965, no. 46,

illustrated in the catalogue

Darmstadt, Landesmuseum, *Bildnerische
Ausdrucksformen 1910-1960*, *Sammlung Karl
Ströher*, 1970, n.n., illustrated in the catalogue

Bonn, Städtische Kunstsammlungen, *Alexej
von Jawlensky*, 1971, no. 35

Zurich, Kunsthaus, *Jawlensky in der Schweiz*,

2001-02, no. 5

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl

(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 247, illustrated p. 124

Maria Jawlensky, Lucia Pieroni-Jawlensky

& Angelica Jawlensky, *Alexej von Jawlensky*,

Catalogue raisonné of the Oil Paintings, 1914-

1933, London, 1992, vol. II, no. 661, illustrated

p. 60

Painted in 1915, this vibrant landscape
encapsulates Jawlensky's dedication to lyrical
expressionism. The present scene captures
a view across Lake Geneva, where Jawlensky
settled after the outbreak of the First World
War. Moving from Munich to the safe haven of
Saint-Prex in Switzerland, the artist repeatedly
painted this view from his window. A small but
powerful landscape, Jawlensky depicts the lake,
overlapping mountains and dynamic sky, using
broad strokes of pure colour which harmoniously
lead the viewer's eye across the scene. The
sky is a cacophony of different hues and tones,
typical of the artist's palette and a reaction
to academic traditions. In 1905, Jawlensky's
works were exhibited at the *Salon d'Automne*

in Paris alongside the Fauve artists who had an
instrumental impact on his oeuvre. The artist's
abandonment of representational colour in favour
of spontaneous brushstrokes resonates strongly
with the landscapes Matisse painted at the height
of his Fauve period.

It draws inspiration from Van Gogh, Matisse
and Van Dongen. Completed at the height of
Jawlensky's involvement with *Der Blaue Reiter*
group which aimed to refine a new artistic style
based on bold colour, line-work and rhythm. For
Jawlensky, art became the expression of pure
emotion. As he explains in his memoir: 'I started
trying to express through painting what I felt
nature prompting me to say. By means of hard
work and tremendous concentration I gradually
found the right colours and forms to express
what my spiritual-self demanded'. (quoted in
Alexej Jawlensky. Heads, Faces, Meditations,
London/New York, 1971; reprinted in *Alexej von
Jawlensky: Catalogue raisonné of the Oil Paintings*,
vol. I 1890-1914, London, 1991, in translation by
Edith Künstler and J.A Underwood, as 'Memoir
dictated to Lisa Kümmel, Wiesbaden, 1937',
pp. 25-33), and is testament to Jawlensky's
pioneering position in the Expressionist
movement.

The present work is titled and dated on the
reverse by Galka Scheyer, a painter, dealer and
collector who was instrumental in the foundation
of Die Blauen Vier in 1924 (the group which
included Wassily Kandinsky, Lyonel Feininger and
Paul Klee as well as Jawlensky). In 1920, Scheyer
organised an exhibition of Jawlensky's works,
which was to travel Germany for three years until
1923. It is likely that the present work was titled
by Scheyer on this occasion. Scheyer keenly
promoted the work of Die Blauen Vier in the
United States, encouraging greater recognition
for these artists outside Europe.



Alexej von Jawlensky, *Ein Bergdorf*, 1910, oil on cardboard,
Hamburger Kunsthalle, Hamburg, Germany, Bridgeman Images



PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

ALEXEJ VON JAWLENSKY

1864-1941

Abstrakter Kopf (Poesie des Morgens) (Abstract Head (Poetry of the Morning))

signed with the artist's initials A.J. (lower left) and dated 31 (lower right); signed A. Jawlensky, dated 1931 and numbered Nr. 71 on the reverse oil on linen-finished paper laid down on board 43 by 33cm., 17 by 13in.

Painted in 1931.

PROVENANCE

Dr. Marga Stegmann, Dresden (acquired directly from the artist in November 1934)
Dr. Hans Meyer-Benteli, Bern (by descent from the above in 1936; sale: Kunstkabinett R.N. Ketterer, Stuttgart, 30th November-1st December 1955, lot 1269)
Karl Ströher, Darmstadt (purchased at the above sale)
Dr. Erika Pohl-Ströher, Switzerland (by descent from the above in 1977)
Thence by descent to the present owner in 2016

± £ 280,000-450,000

€ 312,000-505,000 US\$ 353,000-570,000

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Sammlung Karl Ströher*, 2, 1965, no. 49, illustrated in the catalogue

LITERATURE

The artist's *Cahier Noir*, listed as 1931 N. 71, p. 18
Erika Pohl, Ursula Ströher & Gerhard Pohl (ed.), *Karl Ströher, Sammler und Sammlung*, Stuttgart, 1982, no. 250, illustrated p. 286
Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky, Catalogue raisonné of the Oil Paintings, 1914-1933*, London, 1993, vol. II, no. 1371, illustrated p. 463

Jawlensky's mature work was dominated by several series of paintings on the theme of the human face, throughout which his treatment of the features becomes increasingly stylised and abstracted. The present work belongs to the series of *Abstract Heads*, characterised by a grid of predominantly horizontal and vertical lines and brightly painted blocks of pigment. The typically long, U-shaped face with a strong symmetrical structure was first conceived in 1918, and Jawlensky worked on this series until 1935. During this time, Jawlensky was strongly interested in Indian philosophy and the life of Indian yogis. This influence is evident in the present work in the meditative eyes and

the overall reduction of the composition to the purest pictorial elements of colour and line. Gradually abandoning the signs of individuality and character, and focusing on the formal elements in his painting, in his mature work, such as *Abstrakter Kopf (Poesie des Morgens)*, Jawlensky arrived at a unique artistic vocabulary that conveys a sense of harmony and universal spirituality.

In this present work, Jawlensky adroitly employs soft yet radiant hues and assertive lines to create a delicate composition and muted expression in the anonymous face. The artist's mastery of colour and line harken back to his roots as an instrumental expressionist in the Blaue Reiter movement. Another important influence on Jawlensky's move toward abstraction was the multi-dimensional approach of the Cubists, whose fragmented and highly abstracted compositions he had seen in Paris. As Clemens Weiler writes: 'Cubism, with which he became acquainted in 1910, supplied Jawlensky with the means of simplifying, condensing and stylizing the facial form even further, and this simplified and reduced shape he counterbalanced by means of even more intense and brilliant colouring. This enabled him to give these comparatively small heads a monumentality and expressive power that were quite independent of their actual size' (Clemens Weiler, *Jawlensky Heads, Faces, Meditations*, London, 1971, p. 14).



Alexej von Jawlensky, *Abstrakter Kopf: Tragik*
(*Abstract Head: Tragic*), Sotheby's London,
19th June 2013, sold for £1,202,500



109

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

ALEXEJ VON JAWLENSKY

1864-1941

**Kopf im Profil mit Blauer und
gelber Vase
(Head in Profile with Blue and
Yellow Vase)**

signed *A. Jawlensky* (lower left), dated *26.III.31*
(lower right) and inscribed *Frau Lisa Kümmel*
(upper centre)

watercolour, pen and ink on paper
13.5 by 8.7cm., 5³/₈ by 7³/₈in.

Executed on 26th March 1931.

PROVENANCE

Lisa Kümmel, Wiesbaden (a gift from the
artist)

Karl Kümmel, Wiesbaden (by descent from the
above in 1944)

Galerie 59, Aschaffenburg

Karl Ströher, Darmstadt (acquired in 1960)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

EXHIBITED

(Probably) Brunswick, Galerie Otto Ralfs;
Kiel, Neue Galerie & Mannheim, Galerie Egon
Günther, *Alexej von Jawlensky*, 1948, no. 27
Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965, no. 50,
illustrated in the catalogue

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl, *Karl
Ströher, Sammler und Sammlung*, Stuttgart,
1982, no. 251, illustrated p. 286

Maria Jawlensky, Lucia Pieroni-Jawlensky
& Angelica Jawlensky, *Alexej von Jawlensky,
Catalogue raisonné of the Watercolours and
Drawings, 1890-1938*, 1998, vol. IV, no. 649,
illustrated p. 240

‡ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



actual size

110

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

GEORGE GROSZ

1893 - 1959

**Wein, Weib und Gesang
(Wine, Woman and Song)**

signed *Grosz* (lower right); inscribed *Grosz,...*
(*Wein, Weib und Gesang und Kassenschrank*)
by another hand (lower left)
pen and ink and spritz technik on paper
58.9 by 40.1cm., 21¼ by 15¾in.

Executed in 1922.

The authenticity of this work has been
confirmed by Ralph Jentsch.

PROVENANCE

Sale: Gutekunst & Klipstein, Bern, 16-17th May
1958, lot 320

Karl Ströher, Darmstadt (acquired in 1958)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

EXHIBITED

Vienna, Graphische Sammlung Albertina;
Linz, Neue Galerie & Graz, Neue Galerie am
Landesmuseum Joanneum, *George Grosz,
1893-1959*, 1965, no. 79, illustrated in the
catalogue

Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965, no. 26,
illustrated in the catalogue

Darmstadt, Hessisches Landesmuseum,
Bildnerische Ausdrucksformen, 1910-1960,
1970, n.n., illustrated in the catalogue

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 191

In this political and socially charged drawing the
artist holds up a satirical mirror to the Germans,
the so called 'Volk der Dichter und Denker
(People of Poets and Thinkers)'. The title refers
back to the couplet "Who loves not woman,
wine, and song / Remains a fool his whole life
long" which appears in print as early as 1837 in a
German verse attributed to Martin Luther.

‡ £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



111

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

AUGUSTE HERBIN

1882 - 1960

Village

signed *Herbin* (lower right)
oil on canvas
73 by 100cm., 28¾ by 39¾in.
Painted in 1923.

PROVENANCE

Galerie L'Effort Moderne (Léonce Rosenberg),
Paris
Laszlo Collection, Basel
Karl Ströher, Darmstadt (acquired in 1964)
Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)
Thence by descent to the present owner in 2016

EXHIBITED

Hanover, Kestner Gesellschaft, *Auguste
Herbin*, 1967, no. 46, illustrated in colour in
the catalogue (titled *landschaft mit Felsen und
Häusern*)
Düsseldorf, Kunsthalle, *Auguste Herbin*, 1967-
68, no. 42, illustrated in the catalogue

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 221, illustrated p. 283
Geneviève Claisse, *Catalogue raisonné de
l'œuvre peint d'Auguste Herbin*, Paris, 1993, no.
484, illustrated pp. 103 & 364

£ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-76,000



112

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

AUGUST MACKE

1887 - 1914

**Promenade an der Aare
(Promenade by the Aare)**

stamped with the estate stamp *Kohle Z. 6/9* on
the verso

charcoal on paper

29.8 by 35cm., 11 $\frac{7}{8}$ by 13 $\frac{3}{4}$ in.

Executed in 1914.

PROVENANCE

Estate of the Artist

Elisabeth Erdmann-Macke (by descent from
the above; sale: Kunstkabinett R.N. Ketterer,
Stuttgart, 10th-12th May 1950, lot 1659)

Karl Ströher, Darmstadt (acquired in 1950)

Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

± £ 70,000-100,000

€ 78,000-112,000 US\$ 88,500-126,000

EXHIBITED

Basel, Kunsthalle, *Paula Modersohn-Becker -
August Macke*, 1936, no. 171

Darmstadt, Hessisches Landesmuseum &
Wiesbaden, Nassauischer Kunstverein, *Kunst
unserer Zeit, Privatsammlung Karl Ströher*,
1954 - 1955, nos. 122 & 143

Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965, no. 88,
illustrated in the catalogue

Darmstadt, Hessisches Landesmuseum,
Bildnerische Ausdrucksformen 1910-1960,
Sammlung Karl Ströher, 1970, n.n. illustrated in
the catalogue

LITERATURE

Erika Pohl, Ursula Ströher and Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 334

Ursula Heiderich, *August Macke, Zeichnungen
Werkverzeichnis*, Stuttgart, 1993, no. 2651

Promenade an der Aare is a striking example
from Macke's mature drawings, executed in 1914,
shortly before his abrupt death fighting on the
front in September that year. The present work
shows Macke's favourite theme: an atmospheric
depiction of modern life, represented by figures
at leisure. As a member of the *Blaue Reiter*
group, Macke was compelled to paint modern-

life subjects, setting his scenes in parks, zoos
or water promenades. Compared to other
Expressionist artists such as Kirchner, Macke's
representations of the city evoke a softer tone,
displaying people who appear to be at ease with
their environment.

As Wieland Schmied commented: 'August Macke
was much more of a wanderer than Ernst Ludwig
Kirchner and he walked through the streets of the
city as if it were another form of nature. At first
the city was nothing more than a nature 'tamed'.
He was especially interested in the vegetation,
the parks, the zoo with its zebras, herons
and parrots...August Macke always presents
domesticated nature, the town is permeated by
nature, reconciled with her, with an abundance
of open spaces and bordered by parks' (Wieland
Schmied, *German Art in the 20th Century*
(exhibition catalogue), Royal Academy of Arts,
London 1985, p. 36).

The simplified angular forms rendered in
Promenade an der Aare reflect the influence
of the tenets of Cubism and the art of Robert
Delaunay on Macke's oeuvre. The winding path
of which the woman is sauntering down, past
a figure who reads a newspaper on a bench, is
deftly articulated; the verticals and diagonals that
make up the angular trees lead the viewer's gaze
down to the town in the distance. A charming
portrayal of a modern paradise, *Promenade
an der Aare*, is an impressive combination of
complex spatial construction and expressive
application of medium and the overall sense of a
time both fleeting and eternal.



113

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

MAX ERNST

1891 - 1976

Susanna und die Alten (Susanna and the Elders)

signed *Max Ernst* (lower right); signed *Max
Ernst*, dated *Paris 1953* and inscribed *Susanna
und die Alten; Suzanne et les Vieillards* on the
reverse

oil on canvas
35.8 by 50.5cm., 14¹/₈ by 19⁷/₁₆in.

Painted in 1953.

PROVENANCE

Galerie Der Spiegel, Cologne
Galerie Stangl, Munich
Karl Ströher, Darmstadt (acquired in 1961)
Dr. Erika Pohl-Ströher, Switzerland (by descent
from the above in 1977)

Thence by descent to the present owner in 2016

± £ 150,000-200,000
€ 167,000-223,000 US\$ 189,000-252,000

EXHIBITED

Cologne, Galerie Der Spiegel, *Max Ernst, Bilder
1953*, 1953, no. 11, illustrated in the catalogue
Frankfurt am Main, Haus des deutschen
Kunsthandwerks, *4. Ausstellung, Deutscher
Künstlerbund*, 1954, no. 53, illustrated in the
catalogue
Cologne, Galerie Der Spiegel, *Max Ernst, Bilder
von 1925 - 1957*, 1957, no. 8

LITERATURE

Anton Henze, *Das christliche Thema in
der modernen Malerei*, Heidelberg, 1965,
illustrated p. 122
John Russell, *Max Ernst, Leben und Werk*,
Cologne, 1966, no. 99, illustrated p. 148
Erika Pohl, Ursula Ströher & Gerhard Pohl
(ed.), *Karl Ströher, Sammler und Sammlung*,
Stuttgart, 1982, no. 142, illustrated p. 107
Werner Spies, Sigrid & Günter Metken and
Jürgen Pech, *Max Ernst, Werke 1939-1953*,
Cologne, 1987, vol. IV, no. 3031, illustrated p. 366

A subject previously painted by the Old Masters,
including Tintoretto, Artemisia Gentileschi and
Rembrandt van Rijn, Max Ernst's *Susanna and
the Elders* is radical in its abstracted, surrealist
reworking of a traditional Biblical subject matter.
The story, taken from the Book of Daniel, tells
of a young wife who is being spied upon whilst
bathing. When wrongfully accused of promiscuity
and facing a death sentence, Daniel intervenes
to cross-examine Susanna's accusers and
untangle their lies. Ernst skilfully captures the
scene in which Susanna stands nude before the
elders' prying eyes. The soft lines emphasise the
feminine curves of Susanna's body and in the
omission of facial expressions Ernst conjures a
sense of unease and foreboding, through light

and darkness, greater than any caught in more
realist interpretations.

A prominent member of the German avant-
garde, Max Ernst was a pioneer of the Surrealist
and Dada movements seeking to explore the
unconscious through the dream-like imagery
that saturates his artwork. In the present work
Ernst employs his unique technique of grattage,
a method he developed following his discovery of
frottage in 1925. The method of grattage involves
preparing a canvas with layers of paint before
laying it over a textured object, which is then
scraped over. Ernst conveys his interpretation
of Susanna's story through the natural lines and
markings in the wood and by use of a bold and
haunting red. The patterns create an unsettling
and ambiguous backdrop against which the
figures have been placed. The texture of the wood
forms a web across the canvas exacerbating
the narrative's sense of entanglement and
claustrophobia almost depicting forest - a theme
evocative of Ernst's work. As the gazes of the
elders ensnare Susanna, so too does Ernst's
painting captivate those who look upon it.

The figure of Susanna is central to the
composition; she does not hide in the shadows
but stands out against the dark background.
The blistering use of red invokes themes
of forbidden lust and voyeurism whilst
concurrently prophesying the story's violent
conclusion. Colour is employed in Ernst's
work atmospherically to create a dramatic and
expressive sense of menace. In dealing with such
a well-known topic Ernst can eschew didacticism
and focus upon creating a psychosocially
harrowing, and thought-provoking retelling of the
story.



Rembrandt van Rijn, *Susanna and the Elders*, 1647, oil
on mahogany panel, Berlin, Gemäldegalerie - Staatliche
Museen, Photo: Christoph Schmidt. © 2019, Photo
Scala, Florence, bpk, Bildagentur fuer Kunst, Kultur und
Geschichte, Berlin

“Painting is not for me either
decorative amusement, or the
plastic invention of felt reality; it
must be very time: invention,
discovery, revelation.”

Max Ernst





114

PROPERTY FROM A PRIVATE GERMAN COLLECTION

ROGER DE LA FRESNAYE

1885 - 1925

Portrait d'un homme

signed *R de la Fresnaye* (lower right)
pen and ink and pencil on paper
33.5 by 26cm., 13¼ by 10¼in.

Executed *circa* 1913.

PROVENANCE

Georges Moos, Geneva
Marianne Feilchenfeldt, Zürich
Private Collection, Germany (acquired from
the above in 1981)
Thence by descent to the present owner

EXHIBITED

Paris, Galerie Berggruen, *Roger de la Fresnaye*,
1963, n.n., illustrated in the catalogue
New York, Albert Loeb & Krugier Gallery, *Roger
de la Fresnaye*, 1967, no. 7, illustrated in the
catalogue

LITERATURE

Guillaume Apollinaire, *Calligrammes*, Geneva,
1952, illustrated p. 40
Germain Seligman, *Roger de La Fresnaye*,
Neuchâtel, 1969, no. 238, illustrated p. 38

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



115

PROPERTY FROM A PRIVATE COLLECTION

ANDRÉ LHOTE

1885 - 1962

Gypsy's bar

signed A. Lhote (lower right)
gouache and watercolour on paper
17 by 21.9cm., 6⁵/₈ by 8¹/₂in.

Executed in 1917.

This work will be included in the forthcoming catalogue raisonné being prepared by Dominique Bermann Martin.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

PROVENANCE

P. Stoebel, France
Sale: Christie's, South Kensington, 29th
November 1993, lot 55
Purchased at the above sale by the present
owner

EXHIBITED

Paris, Musée National d'Art Moderne, A. Lhote,
1958, no. 45, illustrated in the catalogue

Emblematic of André Lhote's unique Cubist technique, *Gypsy's bar* depicts a spontaneous vision of musicians and dancers in an atmospheric bar. His unabashed use of vivacious colours and bold play of lines provide a sense of innovation to the formality of the Cubist pictorial construct. A work bursting with energy,

Lhote's artwork stands out for his stylised yet clearly delineated representations of people in motion. Reminiscing, Lhote said: 'It is fascinating to capture a moving spectacle by freezing it at its crucial phase, at that moment when, like a pendulum at the end of its trajectory, everything seems to become motionless for a second before starting up again in rapid flashes' (quoted in Anatole Jakovsky, *André Lhote, 48 reproductions commentées par le peintre*, Paris, 1947, pp. 251-67).

The figure in the foreground over whose shoulder we, the spectators, view the scene is evocative of André Lhote's painting *Hommage à Watteau*, painted in 1918 a study for which is in the permanent collection of TATE Britain.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

HENRI MATISSE

1869 - 1954

Femme allongée

signed *Henri Matisse* and dated 31 (lower right)
charcoal on paper
49 by 62.2 cm., 19¼ by 24½ in.

Executed in Nice in 1931.

The authenticity of this work has been confirmed by Madame Marguerite Duthuit-Matisse.

PROVENANCE

Maxwell Davidson Gallery, New York
Acquired from the above by the present owner

£ 200,000-300,000
€ 223,000-334,000 US\$ 252,000-378,000

By the early 1930s, after decades of popular and critical success as a painter, Matisse began to pursue a number of professional opportunities to advance his aesthetic practice while subtly and playfully diverging from his painterly legacy. In 1931, the year the present work was executed, the artist enjoyed a series of high-profile exhibitions, held variously at Galeries Georges Petit in Paris, the Kunsthalle in Basel, and the Museum of Modern Art in New York. This same year, he illustrated a volume of poetry written by the French Symbolist Stéphane Mallarmé. Matisse's illustrations, paired with drafts for a mural commissioned by the Barnes Foundation in Pennsylvania, established drawing as a central tenet of Matisse's mature *œuvre*.

The refocusing of Matisse's practice at the height of this success as a painter reinvigorated his approach to drawing which he now considered instrumental to the success of a work. He would comment to his students, 'I believe that study by means of drawing is most essential. If drawing is the spirit and colour of the sense, you must draw first, to cultivate the spirit and to be able to lead colour into spiritual paths' (Lydia Delectorskaya, *With Apparent Ease... Henri Matisse*, Paris, 1988, p. 86).

The female figure served as continual inspiration for Matisse across his range of artistic media and it is in charcoal drawings such as the present work that we find some of his most sensual renderings. In *Femme allongée*, the woman's body is beautifully realised in subtle tonal gradations that suggest the soft texture

of the female form. It is a splendid example of Matisse's observation that 'drawing is like making an expressive gesture with the advantage of permanence' (John Elderfield, *The Drawings of Henri Matisse*, London, 1984, p. 10).

Femme allongée captures the relaxation, sensuality, and intimacy that characterizes Matisse's Nice-period works—in particular the odalisques that dominate his output during the 1920s and 1930s. Through these works, Matisse continues the long-standing tradition of lavish reclining nudes and odalisques established by Masters including Titian, Ingres, and Delacroix. While many of these works involved rich, intricate interiors, Matisse's focus was always on the model, as the present drawing reveals.

Discussing the works from the Nice period, Matisse wrote that: 'My models, human figures, are never just 'extras' in an interior. They are the principal theme in my work. I depend entirely on my model, whom I observe at liberty, and then I decide on the pose which best suits her nature. When I take a new model, I intuit the pose that will best suit her from her un-self-conscious attitudes of repose, and then I become the slave of that pose. [...] The emotional interest aroused in me by them does not appear particularly in the representation of their bodies, but often rather in the lines or the special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture' (quoted in Ernst Gerhard Güse, *Henri Matisse, Drawings and Sculpture*, Munich, 1991, p. 22).



Titian, *Venus of Urbino*, 1534, oil on canvas, Gallerie degli Uffizi, Florence, World History Archive, Alamy Stock Photo



A PASSION FOR PICASSO PROPERTY FROM A PRIVATE FRENCH COLLECTION

LOTS 117–121

Hailing from the collection a French amateur, whose passion for the innovative and brilliant Spanish artist led to the assemblage of an impressive array of works from all periods of his *œuvre*, the following five lots exhibit Picasso's artistic flair for line and whimsy at its finest.

It is now over sixty years since Picasso started to produce unique ceramics at the Madoura pottery in Vallauris and

yet his ceramics are truly timeless and continue to appeal to collectors from all corners of the world. The artist's time in the South of France had a profound effect on his creative ambitions and his newly discovered love for pottery was central to his practice from 1946 until his death in 1973. Meanwhile, his drawings display a mastery of line that capture his vivid imagination and display an uncommon virtuosity.

The combination of the two mediums in the present collection results in an almost encyclopedic vision of his mature *œuvre* and encompasses the many sources from which he drew inspiration—from his beloved birds to Greek mythology, bullfighting, and of course, the women who shaped his life, namely Françoise Gilot, his lover from 1943 to 1953 and Jacqueline Roque, his muse and second wife who remained with Picasso until his death.

117

PROPERTY FROM A PRIVATE FRENCH COLLECTION

PABLO PICASSO

1881 - 1973

Femme et clown

signed *Picasso*, dated 6.1.54. and numbered II (upper right)
pen and ink on paper
24 by 32cm.,

Executed on 6th January 1954.

PROVENANCE

Giorgio Falk, Milan
Private Collection (by descent from the above)
Sale: Christie's, London, 8th February 2012, lot 243
Purchased at the above sale by the present owner

⊕ £ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1953 à 1955*, Paris, 1965, vol. XVI, no. 147, illustrated p. 49

In *Femme et clown* Picasso demonstrates his exquisite mastery of draughtsmanship. The present work is part of the artist's reputed series of drawings, which Picasso executed during the winter of 1953-54. At the age of 72, Picasso worked relentlessly to capture his vivid imagination and the result was a series of superb works on paper that confirm Picasso's reputation as one of the most influential and prolific artists of the 20th century. Speaking of this period of creative abundance Marie-Laurencin Bernadac observed: 'Between 18th November 1953 and 3rd February 1954, Picasso shut himself away in a deserted villa and produced at a dizzying pace 180 drawings which have as their central theme the painter and his model. Some of them additionally summon up and incorporate themes from the past: the circus, clowns, acrobats and

monkeys. Others anticipate the future: masks, old age, eroticism, jokes at the expense of the painter's trade, the comedy of the art milieu (Marie-Laurencin Bernadac, *Late Picasso, Paintings, Sculpture, Drawings and Prints 1953-1972*, London, 1988, p. 51).

Femme et clown playfully exemplifies the artist's treatment of the erotic and bizarre. In the later years of his life Picasso reintroduces the clown of his youth alongside a figure resembling, and embracing the role, of the eternal feminine. His drawings are an endless reimagining of scenarios between the painter and his model. Her expression is one of amusement for whilst she indulges the artist she cannot take him seriously.

The clown depicted in *Femme et clown* evokes Picasso's early works - in particular the *saml'timbanques* of his Rose period - which were frequented with the circus and clowns, signalling a move towards a thematically and stylistically more optimistic period and a departure from the more sombre hues of his earlier Blue Period.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

PABLO PICASSO

1881 - 1973

Tête de Jacqueline

signed *Picasso* and dated 20.3.54.
partially painted and incised white clay
height: 23.5cm., 9¼in.

Executed on 20th March 1954. This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Jacqueline Roque-Picasso (the artist's wife)
Private Collection, France (acquired from the above circa 1980; sale: Sotheby's, Paris, 8th December 2010, lot 42)
Private Collection (purchased at the above sale)
Acquired from the above by the present owner

⊕ £ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

LITERATURE

Georges Ramié, *Céramique de Picasso*, Paris, 1974, no. 580, illustration of another painted version p. 228

The present work is a superb example of Picasso's mastery of terracotta, a medium in which he began to work only in 1946. The tenderness of Jacqueline's bust, enhanced by the tactility of the incisions and simplicity of the brushstrokes, shows the dexterity of the artist's hand in manipulating clay into human form.

Tête de Jacqueline was executed mere months after the artist met his future wife and last muse, Jacqueline Roque, who would go on to be an omnipresent subject of his late œuvre. At 72 years old, Picasso was over thrice Jacqueline's age when they first met in 1953, but as John Richardson notes, in many ways 'it was her solicitude and patience that sustained the artist

in the face of declining health and death and enabled him to be more productive than ever before and to go on working into his ninety-second year' (Marie-Laure Bernadac, *Late Picasso, 1953-1972, Painting as Model*, 1988, p. 47). Unlike so many of his previous relationships which were characterized by anguish, turbulence, even violence, 'l'époque Jacqueline' was at last a period of domesticity and marital tenderness. It was also a period of formidable energy in terms of Picasso's artistic output and it is difficult not to see his several hundred romantic depictions of his wife as a continual act of defiance against mortality. In their life together at Mougins, north of Cannes, she was a vital figure in managing the increasingly taxing and unwelcome public demands which came with his international reputation, and she would go on to become an equally protective custodian of his reputation after his death.



Cecil Beaton, *Jacqueline Roque*, 1965



alternate view

alternate view

PROPERTY FROM A PRIVATE FRENCH COLLECTION

PABLO PICASSO

1881 - 1973

Femme nue debout III

dated 28 juin 46 (lower left)
coloured crayons on paper
50.3 by 32.8cm., 19⁷/₈ by 12⁷/₈ in.

Executed on 28th June 1946.
Claude Picasso has confirmed the authenticity
of this work.

⊕ £ 70,000-100,000
€ 78,000-112,000 US\$ 88,500-126,000

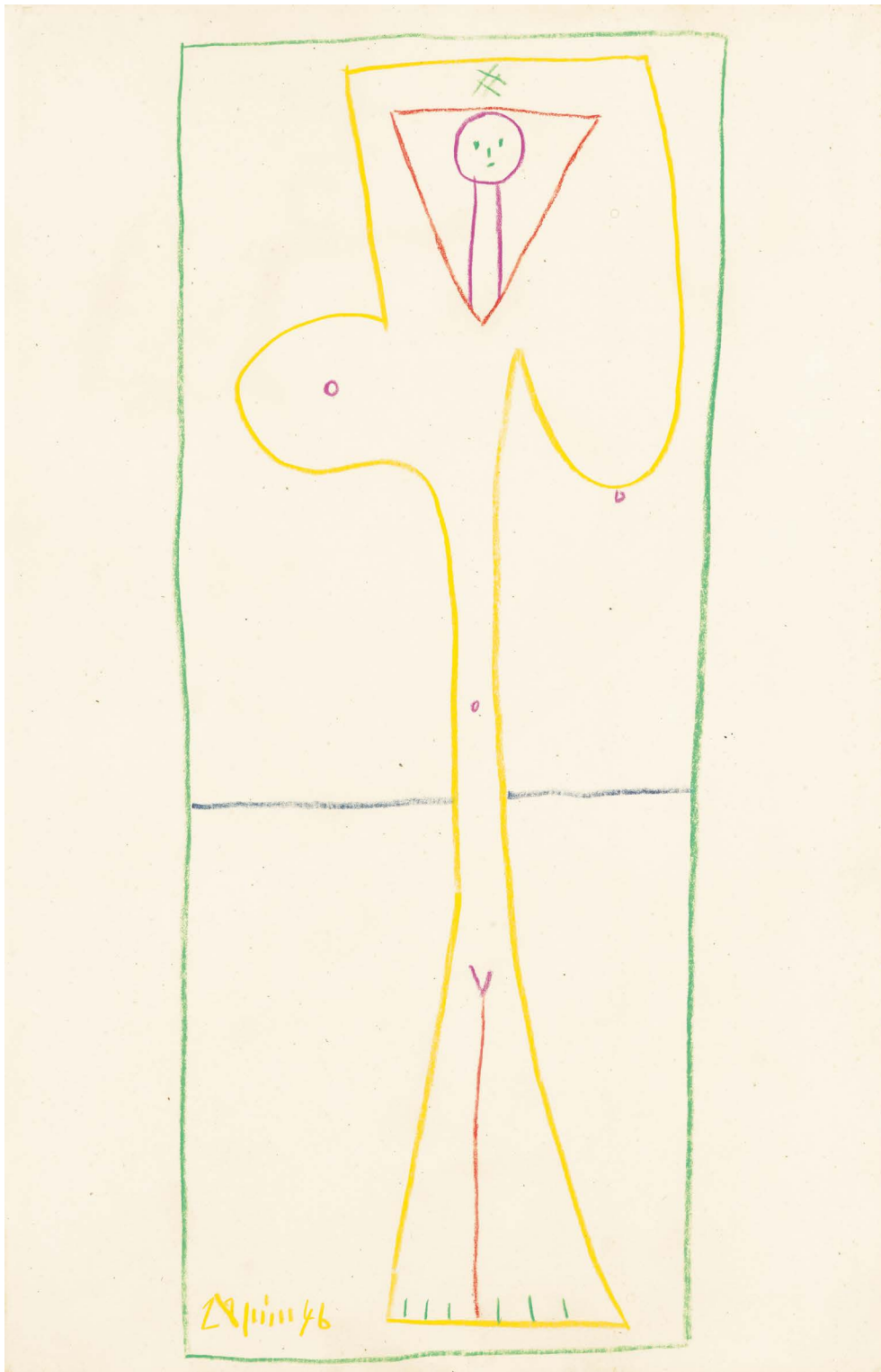
PROVENANCE

Thomas Gibson Fine Art Ltd, London
Scott Lynn, London
The Piccadilly Gallery, London
Private Collection, Europe
Acquired from the above by the present owner
in 2012

EXHIBITED

London, Thomas Gibson Fine Art, *Pablo
Picasso, works on paper*, 1982, no. 10,
illustrated in colour in the catalogue

This playful work conveys the spirited presence
of Picasso's muse and lover from this period,
Françoise Gilot, displaying the artist's stylised
language dedicated to this woman. As Brigitte
Léal says, 'all curves and circles, reproduces
for us the fullness of forms and highlights
her characteristic features: slim waist, round
breasts and in particular a serious and intense
gaze' (Brigitte Léal, *Picasso, une nouvelle datation*
(exhibition catalogue), Paris, 1990, p. 168)



PROPERTY FROM A PRIVATE FRENCH COLLECTION

PABLO PICASSO

1881 - 1973

Taureau

dated 7.4.57 and stamped with the foundry mark *C. Valsuani Cire Perdue*
bronze
height: 11.5cm., 4½ in.

Conceived in terracotta in 1957 and cast in bronze by the Valsuani Foundry, Paris in an edition of two. The present work was cast on 7th April 1957. Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Galerie Louise Leiris, Paris
Private Collection, New England (sale: Sotheby's, New York, 13th November 1996, lot 291)
Private Collection, Europe (purchased at the above sale)
Acquired from the above by the present owner in 2012

⊕ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

LITERATURE

Werner Spies, *Sculpture by Picasso*, New York, 1971, no. 527, illustration of another cast p. 292
Werner Spies, *Picasso Sculpteur*, Paris, 2000, no. 527, illustration of another cast p. 381

The symbolism of the bull captivated Picasso and provided him with ample inspiration to represent and rework the subject obsessively throughout his oeuvre and across a vast variety of mediums. For Picasso the imagery of the bull was inexhaustible. Cast in 1957 *Taureau* is from a series of sculptures that the artist created in Cannes. During the 1950s and as a result of the Spanish Civil War and his support for the defeated Republicans, Picasso was living in the South of France where he would regularly seek out French corridas to feel some sense of affiliation with his estranged homeland.

Speaking of Picasso's love for the corrida, his friend Hélène Parmelin wrote: 'Bulls everywhere. Picasso at the corrida is like a swimmer in the sea. Whenever there's one within reach, he goes to it. [...] The corrida is a summer current that carries the destinies of Sundays marvellously and inexorably away; it is a festival; it is the blood beating with the rising sun, whether with good or bad humour matters little: it is a corrida day.' (H. Parmelin, *Picasso Plain: An Intimate Portrait*, London, 1963, p. 140). Picasso was fascinated by the drama and violence of bullfighting as a

spectacle, whilst also attracted by the subject's deeply Spanish origins, which allowed him to thematically link his work with the country of his birth, reflecting on his Spanish heritage and personal identity through the bull's symbol of masculinity.

Taureau is a product of vigorous shaping and reworking of the original raw material as the animal's extremities have been manipulated from the bulk of the body. Picasso plays with the concept of the bull, abstracting it until the animal's features are pared down to its most simplified form. *Taureau* draws attention only to the most expressive features of the animal. The thick bars of bronze reflect the strength and power of the bull whilst complementing the jagged horns that define its identity. The upward tilt of the horns is almost phallic and further exaggerates the bull as a symbol of masculinity.

Taureau is an emotive and symbolic representation of a creature whose meaning is ever shifting and timelessly enthralling. Appearing often in the guise of a minotaur, and most famously in Picasso's work *Guernica*, the bull bleeds through the artist's output and permeates his legacy. The bull provides Picasso with an interminable platform upon which to synthesise Classical mythology, his Spanish heritage, the history of the corrida and cherished elements from his past.

"Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honour."

Ernest Hemingway, *Death in the Afternoon*, New York, 2002, p.77





PROPERTY FROM A PRIVATE FRENCH COLLECTION

PABLO PICASSO

1881 - 1973

Colombe

incised 9.1.53.

modelled and partially painted white clay
length: 26cm., 10¼in.

Executed on 9th January 1953. This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

The Estate of the Artist

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

Galerie Krugier, Geneva

Acquired from the above by the present owner
in May 2012

⊕ £ 180,000-250,000

€ 201,000-279,000 US\$ 227,000-315,000

EXHIBITEDKünzelsau, Museum Würth, *Picasso, sein Dialog mit der Keramik*, 1999, n.n. illustrated in colour in the catalogueKarlsruhe, Badisches Landesmuseum, *Pablo Picasso - Sein Dialog mit der Keramik. Aus der Sammlung Marina Picasso und der Sammlung Würth*, 1999-2000, n.n.Geneva, Galerie Jan Krugier, Ditesheim & Cie, *Le feu et la terre*, 2004-05, n.n.

Beginning in the 1920s and 1930s, Picasso made a habit of spending summers with his family on the Côte d'Azur, where the landscape and culture reminded him of his upbringing along the Mediterranean coast. During one of his sojourns in the region in the summer of 1946, Picasso discovered clay as an outlet for his ceaseless creative impulses during a chance visit to the Madoura Pottery studio of Suzanne and Georges Ramié. Motivated partially by his enthusiasm for working with clay, Picasso began to spend more and more time near Vallauris, acquiring a villa there in 1949. He worked prolifically in this medium from then until the end of his life and recent scholarship and exhibitions have underlined the importance of ceramics in Picasso's overall artistic output.

A lifelong animal lover, Picasso incorporated animals into even his first-known drawings as a young student in Spain. As an adult his menagerie of pets, which included a goat called Esmeralda who roamed his estate grounds, an owl with

whom he shared his studio, and the faithful dachshund he affectionately named Lump, provided endless inspiration in both two and three-dimensions.

The subject of the present sculpture, a dove, bears particular significance for the artist. In the 1930s, as his native Spain became embroiled in a horrific civil conflict that proved to be a dress rehearsal for World War II, Picasso's works adopted more significant political undertones. In the mid-1940s, he became a member of the Communist Party and in subsequent years, participated in the first several meetings of the World Congress of Intellectuals for Peace, organized by the Communist Information Bureau to promote international disarmament and counter what the Soviet Union viewed as American imperialism and warmongering. For the 1949 Peace Congress in Paris, Picasso illustrated a dove on the poster promoting the meeting. Just before the congress convened, his then-lover Françoise Gilot gave birth to their daughter, whom they named Paloma, meaning "dove" in Spanish.

In this gracefully molded work, the artist's hand is visible in the subtle undulations of the clay. The serene white pigment of the bird's body is punctuated by crisp, minimal black strokes denoting the animal's most essential features. The stylized elegance of the bird is a testament to Picasso's unparalleled imagination and his mastery of transforming clay into beautiful forms.



alternate view



PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

JOAN MIRÓ

1893 - 1983

Sans titre

signed *Miró* (towards lower right); signed *Miró*
and dated 1949 on the *verso*
pen, brush and ink, wax crayon, oil and white
impasto on paper
51 by 66cm., 20 by 26in.

Executed in 1949.

PROVENANCE

Galerie Maeght, Paris
Galerie Gissi, Turin
Galleria Alfieri, Venice
Private Collection, Milan
Acquired by the present owner in 2003

EXHIBITED

Turin, Galeria Gissi, *Le Sillabi mute
dell'immaginazione*, 1971, no. 25

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan
Miró, Catalogue raisonné, Drawings 1938-59*,
Paris, 2010, vol. II, no. 1204, illustrated in
colour p. 192

⊕ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

Executed in 1949 *Sans titre* is a work that
channels the immediacy and energy of Joan
Miró's hand. Rife with symbolism and magical
suggestiveness, *Sans titre* derives power from
its intuitive and imaginative pictorial language,
characteristic of Miró's unique artistic world.

Executed in Barcelona during an exceptionally
prolific period for the artist, that followed Miró's
fruitful sojourn in Paris. Having returned to Paris
after eight years of absence, his arrival was met
with vigorous welcome from the Parisian arts
scene, compelling poet and art critic Georges
Limbour to exclaim, 'We have been waiting a
long time, but at last you are back.' (quoted in
Jacques Dupin, *Joan Miro: Life and Work*, New
York, 1962, p. 390). Miró's successes, particularly
evident in his contributions to the International
Surrealist Exhibition at Galerie Maeght in 1948,
left him intoxicated and inspired. Upon his return
to Barcelona in 1949, he ventured to produce two
distinct series of paintings, none of which were
titled. The first was a series of elaborate work,
created with incredible precision that harked back
to the dizzying purity of his *Constellations* (1939-
1941) and the miniaturism of *La Ferme* (1921-
1922). The present work belongs to the second
series, a spontaneous elaboration of the artist's
impulses, created with gusto and energetic
temperament that through its bold lines and raw
gestures open the cage to Miró's wildest instincts.

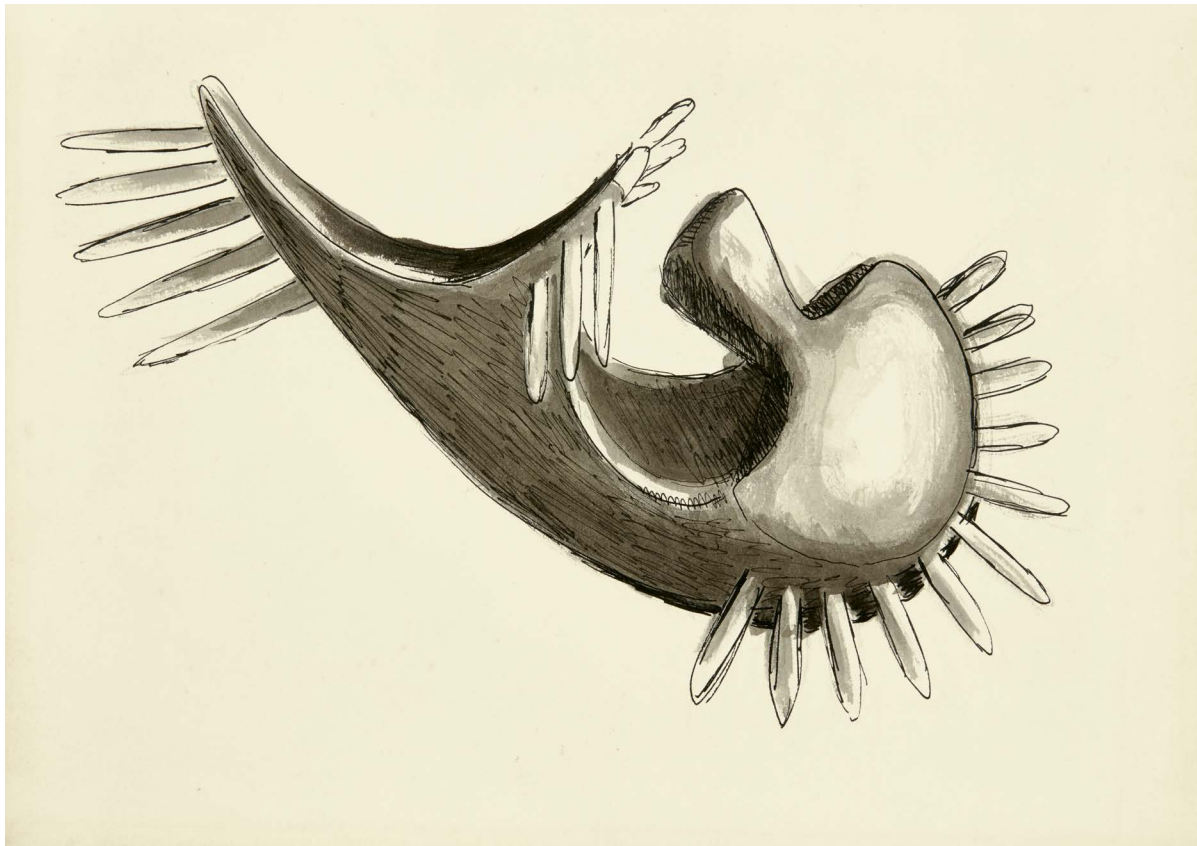
Through thick black brushworks, heightened by
unprompted bursts of red, yellow and blue, Miró's
second series derives veracity from its gesticular
physicality and dynamism, allowing the viewer
to visualise the artist's movement and creative
process. Like ghostly apparitions conjured from

a dream, the artist's emblematic symbols are
brought to life from their subconscious form,
defying logic in the form of Miró's rocket, moon
and *personnage*. Summoning a pictorial language
that is deployed from his very own subconscious,
the artist elucidates an incredibly inventive and
successful series, described by French art critic
Jacques Dupin as 'characterised by their rapid,
rough, improvised execution; they seem to have
been tossed off, and their power lies above
all in *the gesture*. For such are now the rules
of the game; the artist dispenses with all that
smacks of laborious creation, all refinement, all
revision; once he is warmed up to a point where
he feels he can communicate, he plunges ahead,
coping with every phase of the creative process
simultaneously – like a train that refused to make
local stops' (*Ibid*, p. 395).

In its flurry of rapid brushworks met with thick
slabs of white paint and puckered spots of colour,
the artist's chaotic impulse in *Sans Titre* gives the
viewer insight into his own artistic method. From
the tremulous effervescence of his brush work,
to the arbitrary and determined lines, the work
emanates an aggressive rawness that preceded
Tachism itself. The highly personal language of
Miró's second series leads Dupin to argue that
while the first series was 'first and foremost
creations, the latter communications' (*Ibid*, p.
393).

A celebration of the artist's autonomy of gesture,
primitive impulse and creative temperament,
Sans titre archetypically illustrates Miró's
whimsical world: one that communicates the
collective human subconscious in an aesthetically
pleasing and innovative manner.





123

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Masque cruel

pen and ink on paper
25 by 32.5cm. 9⁷/₈ by 11³/₄in.

Executed *circa* 1939.

PROVENANCE

Roberta Gonzalés, Paris
Carmen Martinez & Viviane Grimminger, Paris
Acquired from the present owner in the early
1990s

EXHIBITED

Cologne, Westkunst, no. 152

LITERATURE

Josette Gibert, *Julio González, Dessins, projets
pour sculptures: figures*, Paris, 1975, n.n.,
illustrated p. 347

‡ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



124

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

MAN RAY

1890 - 1976

Mask

signed *Man Ray* and dated 46 (lower left)

oil on canvas

30.5 by 23cm., 12 by 9in.

Painted in 1946.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of Paintings of Man Ray, currently in preparation.

PROVENANCE

Juliet Man Ray, Paris (the artist's wife)

Cordier & Ekstrom, New York

Artcurial, Paris

Acquired from the above by the present owner in 1980

EXHIBITED

Beverly Hills, The Copley Galleries, *Man Ray*,

1948-1949, no. 29 (titled *Mask with Points*)

Princeton, University Art Museum, *Man Ray*,

Drawings, Watercolors, Rayograms, Chess

Sets, Books, Objects, 1963, no. 34

Frankfurt, Kunstverein & Basel, Kunsthalle,

Man Ray, Inventionen und Interpretationen,

1979-1980, no. 36

LITERATURE

Robert Lebel, 'Man Ray et Duchamp avant et après' in: *Journal Artcurial*, Paris, May 1980, illustrated p. 6

Wendy Grossman & Edouard Seblin eds., *Man Ray, Human Equations a Journey from Mathematics to Shakespeare*, Berlin, 2015, fig. 128, illustrated p. 150

± £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

SALVADOR DALÍ

1904 - 1989

Composition à la jambe

signed with the artist's monogram (lower left)
watercolour, pen and ink, gouache and collage
on card laid down on board
32 by 24.5cm., 12 $\frac{5}{8}$ by 10 9 $\frac{1}{8}$ in.

Executed *circa* 1944.

PROVENANCE

Henry Bryan, New York (acquired directly from the artist)
Private Collection (a gift from the above; sale: Christie's, New York, 13th May 1992, lot 306)
Guy Pieters Gallery, Knokke-le-Zoute
Private Collection, Belgium (acquired from the above in the late 1990s; sale: Sotheby's, London, 23th June 2011, lot 174)
Purchased at the above sale by the present owner

£ 120,000-180,000
€ 134,000-201,000 US\$ 152,000-227,000

LITERATURE

Robert Descharnes & Gilles Néret, *Salvador Dalí, The Paintings 1904-1946*, Germany, 1993, vol. I, no. 850, illustrated in colour p. 376 (without measurements)
Robert S. Lubar, *The Salvador Dalí Museum Collection*, Boston, 2000, fig. 8, illustrated p. xiv
Moste Agure & Juan José Lahuerta, *Dalí: Salvador Dalí I Les Revistes*, Barcelona, 2009, vol. 1, no. 2, illustrated p. 293

Executed *circa* 1944, Salvador Dalí's *Composition à la jambe* is a preparatory drawing for a Bryan's Hosiery advertisement, published in the March 1945 issue of *Vogue*, and later acquired directly from the artist by the president of Bryan's Hosiery: Henry Bryan. It belongs to a collection of some 15 collages, which the artist produced for Bryan's Hosiery between 1945 and 1947.

Having previously worked for magazines such as *Town and Country*, *Harper's Bazaar*, as well as *Vogue*, the 1940s was a prolific time for the artist as Dalí worked with the titans of the fashion industry to influence American mass culture through his designs of fabrics for Wesley Simpson (1944), ties for McCurrach (1944), and later the 'Roi Soleil' perfume (1946) commemorating the liberation of France.

As such, executed at a time when surrealism had passed from a radical and revolutionary movement into a final state of modishness, *Composition à la jambe* subverts cultural and aesthetic hierarchies by blurring the boundaries between high and applied art, producing a cacophony of organic forms in a Dalinian *bouillabaisse* of symbolism. Writing about the present work, Felix Fanès remarks that the luscious legs are 'set against a

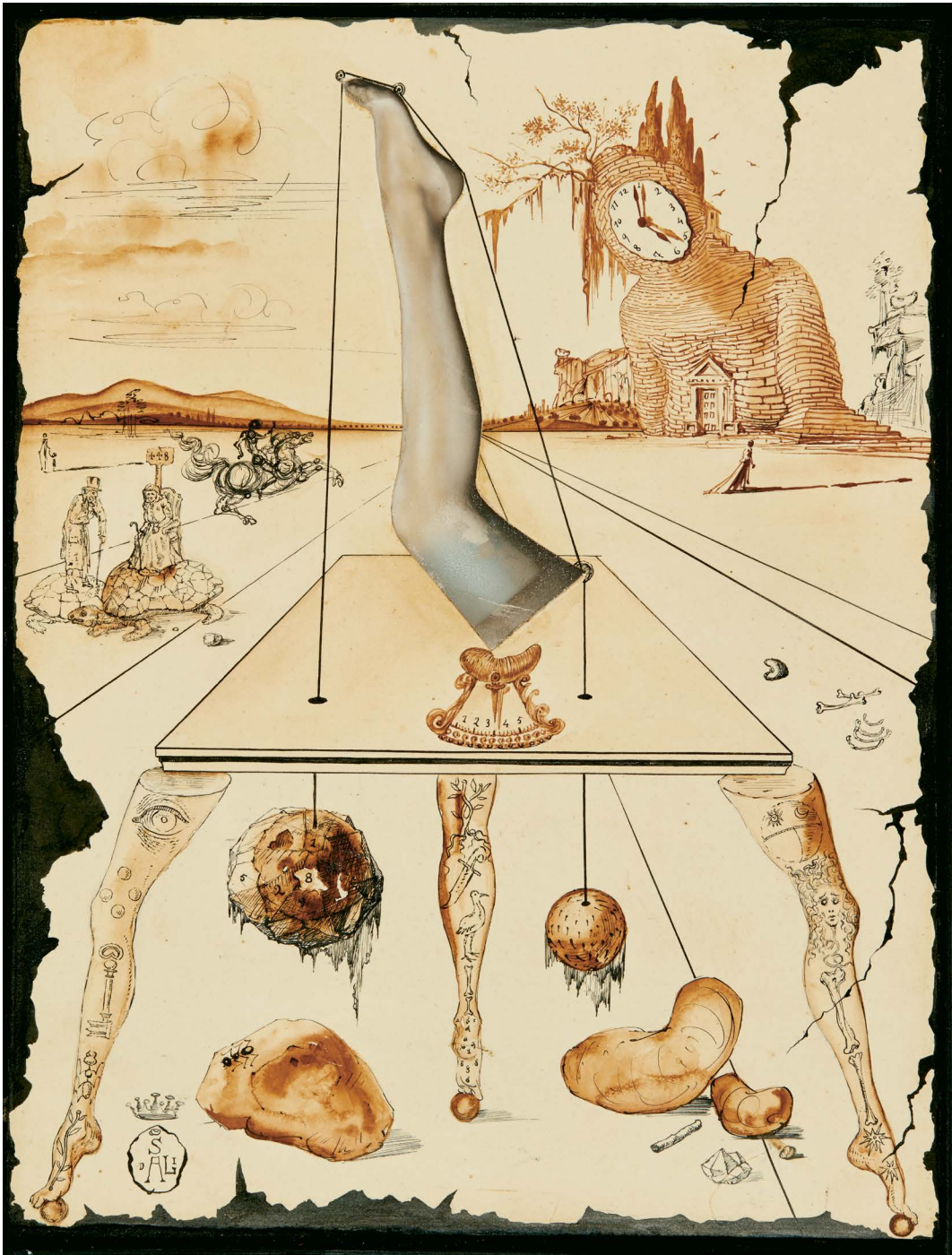
baroque background of drawn and watercolour arabesques, curves, soft shapes and undulations resembling organic forms. Such shapes matched the evolution of Dalí's painting at the time, an evolution based on a certain iconographic exuberance and a notable organicism in the form, which [Dalí] termed, and not without a touch of humour, a 'return to the classic canon' (Félix Fanès, *Dalí, Mass Culture* (exhibition catalogue), CaixaForum, Barcelona, 2004-05, p. 142)

Amidst the artist's foray into the sphere of commercial art, Dalí skilfully flaunts his authentic brand of inauthenticity before a consumerist society hungry for metaphysical symbolism, whilst refusing to succumb to its recuperative mechanisms. He consequently holds a distorting mirror to the aesthetic and political ideals of his generation, parodying his own aesthetic pronouncements to invent a paranoiac-critical composition that manipulates symbols of popular and mass culture into Dalinian representations that force what André Breton calls a "fundamental crisis of the object". Consequently, Dalí expands the materiality of popular culture as an extension of our subjective self, thereby deconstructing the psychological notion of identity. His advertisements thus float in a space beyond the laws of economic gravity, presenting objects with some degree of mechanical function, whilst also revealing the repressed social conventions and desires in the way that dreams do.

Composition à la jambe thus typifies the artist's desire to transform mass-cultural materials through his art, awakening the subconscious of the public through accessible commercial illustrations coated with Dalinian radicalism that exemplifies the artist's ingenuity and technical brilliance in the face of the cultural establishment.



Salvador Dalí presents his swimsuit collection at the Meurice Hotel, Paris, France, 1965, BOTTI, STILLS, Gamma-Keystone via Getty Images



126

PROPERTY FROM A PRIVATE COLLECTION

VICTOR BRAUNER

1903 - 1966

Sans titre (Homme)

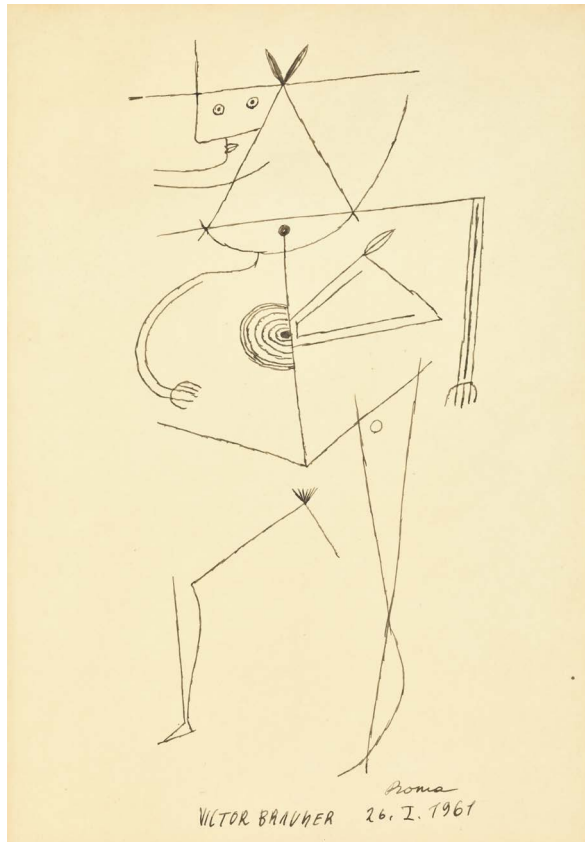
signed *Victor Brauner* (lower centre) and dated *Roma 28.I.1961* (lower right)
pen and ink on paper
29.8 by 21cm., 11¾ by 8¼in.

Executed in Rome on 28th January 1961.
Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Brera Galleria d'Arte, Milan
Private Collection, Italy (acquired from the above in the 1960s)
Thence by descent to the present owner

⊕ £ 2,500-3,000
€ 2,800-3,350 US\$ 3,150-3,800



126

127

PROPERTY FROM A PRIVATE COLLECTION

VICTOR BRAUNER

1903 - 1966

Sans titre (Femme)

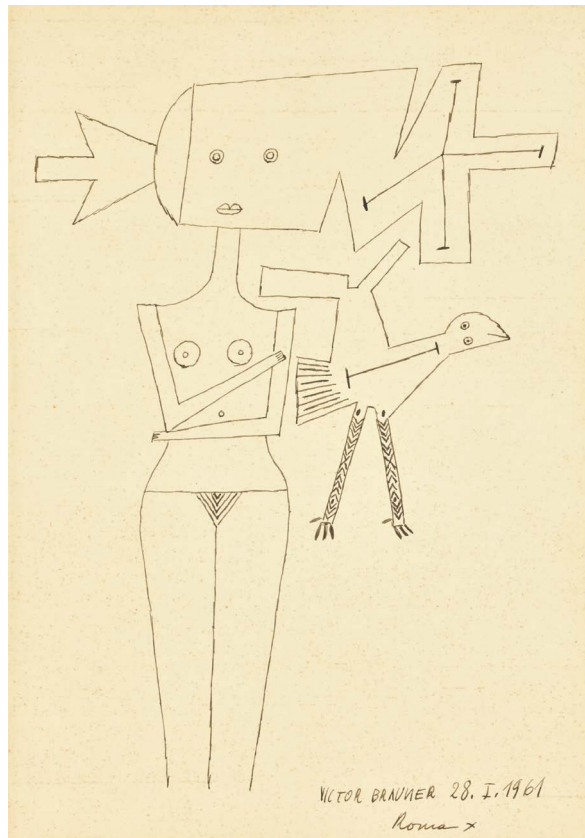
signed *Victor Brauner* and dated *Roma x 28.I.1961* (lower right)
pen and ink on paper
29.6 by 21cm., 11⅝ by 8¼in.

Executed in Rome on 28th January 1961.
Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Brera Galleria d'Arte, Milan
Private Collection, Italy (acquired from the above in the 1960s)
Thence by descent to the present owner

⊕ £ 2,500-3,000
€ 2,800-3,350 US\$ 3,150-3,800



127

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

MAN RAY

1890 - 1976

Idole du pêcheur

stamped *Man Ray* and numbered 5/8

bronze

height: 41.4cm., 16¼in.

The original cork object executed in 1926. This cast is part of a series of eight plus three artist's proofs cast in 1973.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of the Objects and Sculpture of Man Ray, currently in preparation.

PROVENANCE

Galerie Françoise Tournie, Paris

Artcurial, Paris

Acquired from the above by the present owner in 1978

LITERATURE

Arturo Schwarz, *Man Ray. The Rigour of Imagination*, London, 1977, no. 260, original object illustrated p. 147

Jean-Hubert Martin, Rosalind Krauss & Brigitte Hermann, *Man Ray: Objets de mon affection. Sculptures et Objets, Catalogue raisonné*, Paris, 1983, no. 37, p. 143, original object illustrated p. 48

Kishin Shinoyama, 'Man Ray atelier', *Art Vivant*, no. 15, 1985, illustration of another cast
Gérard Durozoi, *History of the Surrealist Movement*, Chicago & London, 1997, no. 3, p. 79, original object illustrated p. 78

‡ £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



129

HENRI LAURENS

1885 - 1954

La Sirène

inscribed with the artist's monogram
bronze mounted on stone
length: 9.8cm., 3⁷/₈in.

Conceived *circa* 1935.

PROVENANCE

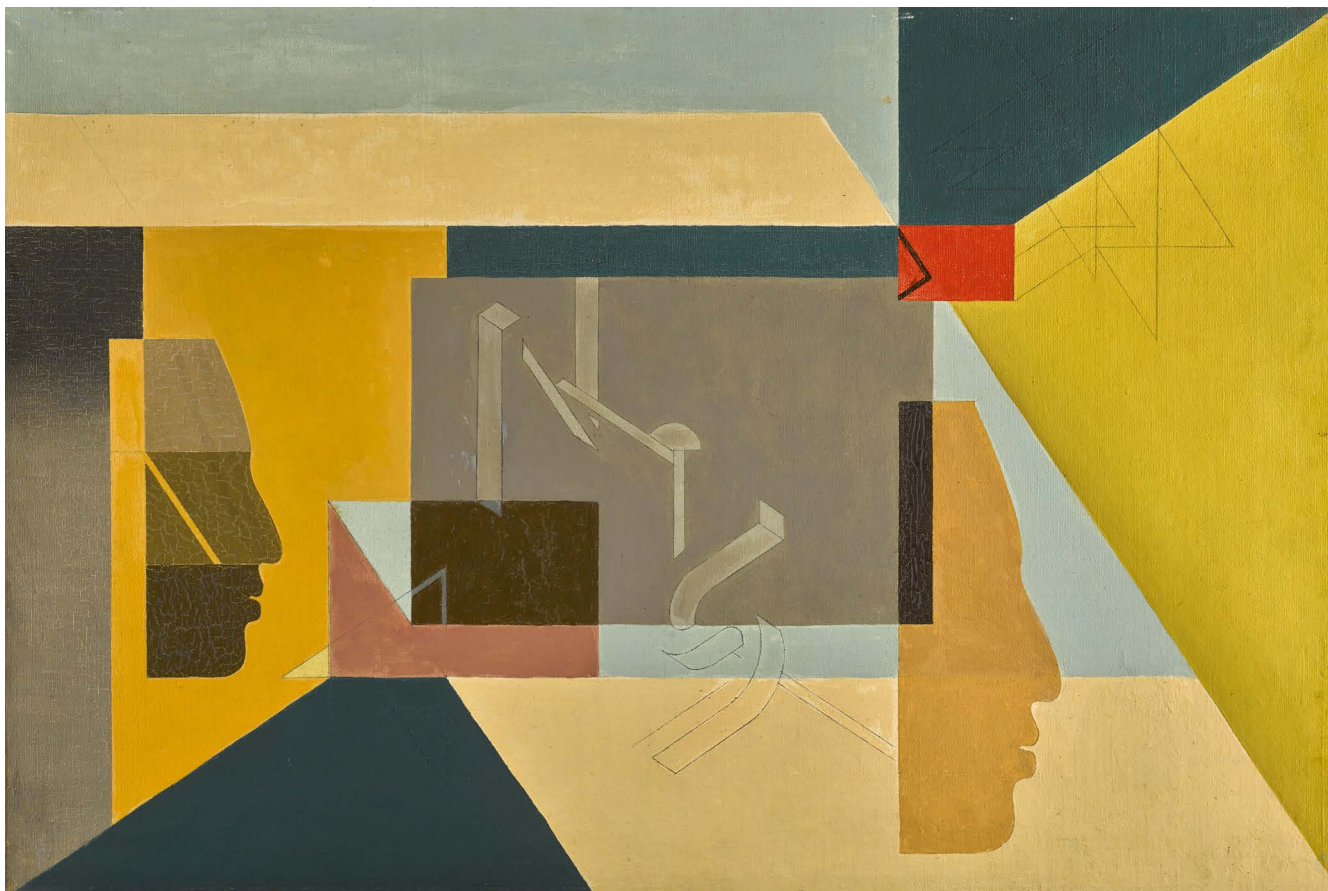
John Rewald, New York (a gift from the artist in 1935; sale by the Estate: Christie's, New York, 11th May, 1994, lot 431)

Purchased at the above sale by the present owner

At the suggestion of the artist, John Rewald mounted this sculpture onto a large pebble.

‡ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900





130

PROPERTY FROM A PRIVATE COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Composition aux personnages

oil on canvas
54 by 81cm., 21¼ by 32in.

Painted in 1930.

PROVENANCE

Serge Charchoune, Paris (possibly a gift from the artist)

Galerie Berri-Lardi, Paris

Private Collection, France

Sale: Florilèges, Saint-Germain-en-Laye, 15th June 1997, lot 25

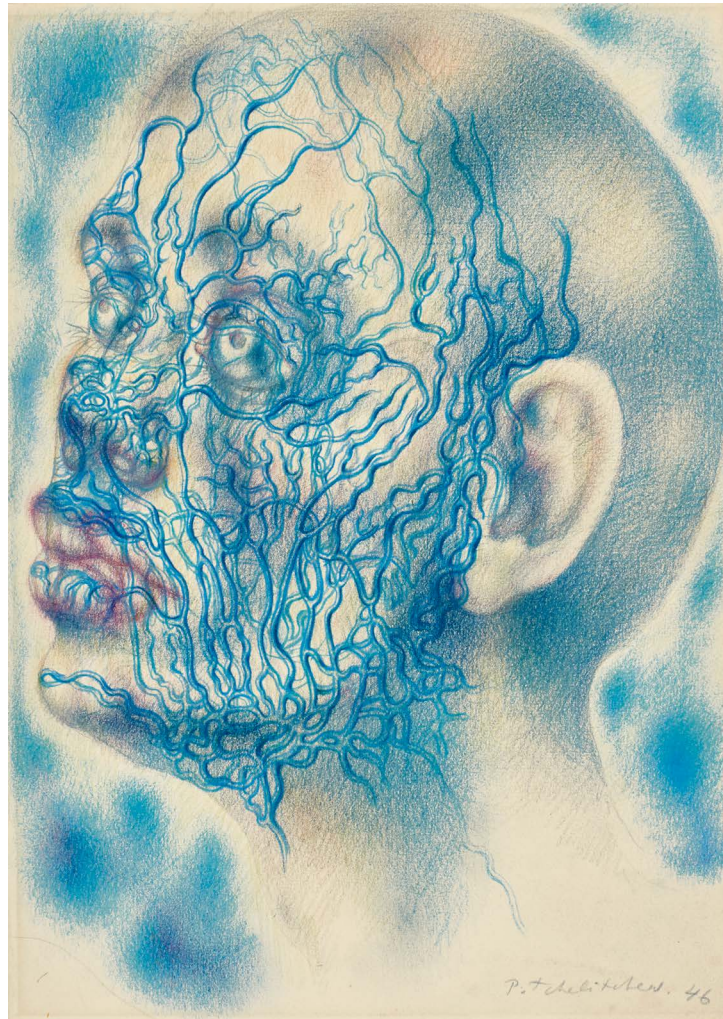
Purchased at the above sale by the present owner

LITERATURE

Pierre & Margaret Guénégan, *Amédée Ozenfant, Supplément au Catalogue raisonné de l'œuvre peint*, Paris, 2012, no. 1930/021, illustrated in colour p. 318

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



131

PAVEL TCHELITCHEW

1898 - 1957

**Cabeza anatómica
(Anatomical head)**

signed *P. Tchelitchew* and dated 46 (lower right)

pastel and pencil on paper
35.6 by 25.5cm., 14 by 10in.

Executed in 1946.

PROVENANCE

The Collection of Ruth Ford & Charles Henri Ford (sale: Sotheby's, New York, 7th October 2010, lot 124)

Purchased at the above sale by the present owner

EXHIBITED

Buenos Aires, Instituto de Arte Moderno, *Pavel Tchelitchew*, 1949, no. 54, illustrated in the catalogue

New York, Gallery of Modern Art, *Pavel*

Tchelitchew, 1964, no. 289

New York, Midtown Payson Galleries, *Pavel Tchelitchew - A Reevaluation*, 1994, n.n.

Katonah, Katonah Museum of Art, *Pavel Tchelitchew: The Landscape of the Body*, 1998, n.n., illustrated in the catalogue

LITERATURE

Lincoln Kirstein, *Tchelitchew*, New York, 1994, no. 63

£ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



132

PROPERTY FROM A PRIVATE COLLECTION, MADRID

SALVADOR DALÍ

1904 - 1989

La Pêche aux thons (étude)

gouache on a photographic base
28.5 by 38.5cm., 11¼ by 15¼in.

Executed in 1967.

Nicolas and Olivier Descharnes have kindly confirmed the authenticity of this work.

PROVENANCE

Musées Perrot-Moore, Cadaqués

Sale: Artcurial-Briest, Paris, 28th June 2005, lot 314

Private Collection, Europe (purchased at the above sale)

Sale: Aguttes, Paris, 30th March 2015, lot 135
Private Collection, Europe (purchased at the above sale)

Acquired from the above by the present owner

EXHIBITED

Cadaqués, Musées Perrot-Moore & Vienna, Palais Auersperg, *Salvador Dalí, Bilder, Zeichnungen, Objekte, eine Ausstellung des*

Museu Perrot-Moore, Cadaqués, 1982, no. 61, illustrated in the catalogue

Munich, Galerie Ruf, *Salvador Dalí, Bilder, Zeichnungen, Objekte, Eine Ausstellung des Museu Perrot-Moore, 1982, no. 60, illustrated in the catalogue*

Perpignan, Palais des Roi de Majorque, *Dalí à Perpignan, 1982, no. 60, illustrated in the catalogue*

Toulouse, Réfectoire des Jacobins, *Salvador Dalí, Huiles, Dessins, Sculptures, 1984, n.n., illustrated in the catalogue*

Vascœuil, Château de Vascœuil, Centre d'Art et d'Histoire, *Salvador Dalí, 2001, n.n., illustrated in the catalogue*

The present work is a study for Salvador Dalí's late great masterpiece *La Pêche aux thons* (1966-1967), a monumental oil painting rife with Dionysian figures, testament to Dalí's forty-year search for visual expression. An extraordinary celebration of the artist's pictorial language, the work draws from multifarious styles characteristic of Dalí's œuvre: Surrealism, 'refined pompierism', Pointillism, action painting, Tachism, geometrical abstraction, Pop art, Op art and psychedelic art. Displaying exceptional technical mastery, the artist himself calls this the 'the most ambitious picture I have ever painted',

executed in honour of the nineteenth century military artist, Jean-Louis-Ernst Meissonier. 'It is a revival of representational art, which was underestimated by everyone except the Surrealists through the period of so-called 'avant-garde' art. It was my father who told me of the epic subject' (quoted in Robert Descharnes & Gilles Néret, *Salvador Dalí. The Paintings, Cologne, 1994, vol. II, p. 577*).

La Pêche aux thons pays tribute to the elementary forces of nature manifest in battle through a dynamic portrayal of man, tuna, sea and blood. Amidst the chaotic explosion of action, Dalí tackles his life-long fascination with Teilhard de Chardin's Omega Point Theory: the belief that the universe and the cosmos were finite. In the artist's own words, 'In a way, this liberates us from the terrible Pascalian fear that living beings are of no importance compared with the cosmos; and it leads us to the idea that the entire cosmos and universe meet at a certain point – which, in this case, is the tuna catch. Hence the alarming energy in the painting! Because all those fish, all those tuna, and all the people busy killing them, are personifications of the finite universe' (quoted in *Ibid.*)

⊕ £ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100

133

PROPERTY FROM A PRIVATE COLLECTION

SALVADOR DALÍ

1904 - 1989

Dream of Venus (Rêve de Vénus)

signed with the artist's monogram (towards lower right)

gouache, pen and black ink on paper
36.9 by 58.2cm., 14½ by 23in.

Executed in 1939.

Nicolas and Olivier Descharnes have kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, Europe

Sale: Millon & Cornette de Saint Cyr, 2nd December 2009, lot 122B, Paris, 2009

Purchased at the above sale by the present owner

⊕ £ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

Rich in Dalinian symbolism, *Dream of Venus* (*Rêve de Vénus*) is a study for the central portion of a swimming pool installation included in Dalí's ambitious and elaborate pavilion, the Dream of Venus – a three-dimensional manifestation of the subconscious envisioned by the artist for the New York World's Fair in 1939. This project was funded and overseen by the artist's friend, collector and poet, Edward James.

Carried out at the very onset of the Second World War, the World's Fair sought to illustrate a 'world of tomorrow', adopting a strong futuristic tonality demonstrating the most important advancements in technology, thought and science. Dalí, a pioneer in European Surrealism, used the fair as a stage on which to present his meticulous and persuasive visions through a truly Surrealist experience involving nude women adorned with costumes of seafood, live lobsters placed over genitalia, melting clocks and live performers dressed in intricate costumes designed by Elsa Schiaparelli.

In this study, we catch a glimpse of the surrealist house that the artist created in which pure geometric forms are brought to life as fleshy and amorphous figures; and the symbolic fourth wall crashes down through the perspectival illusion of the receding landscape, visible beyond the crumbling brick wall of the building. In typical fashion, Dalí's figures cast long shadows, filling the landscape in a poetic allegory for special relativity in which the transcendence of space corresponds to a transcendence of time – a common theme present in the artist's *La Persistence de la mémoire* of 1931, a surrealist idea inspired by watching camembert liquefying in the sun.

In the background, the artist presents a foreboding 'world of tomorrow' through the symbolic figure of William Tell, evident through

the nebulously constructed crossbow atop the crumbling arches. Irking back to the artist's *L'Énigme de Guillaume Tell* of 1933, in which Dalí identifies Lenin with the tyrannical folk hero, Dalí offers an ominous answer to the fair's futuristic message: one that strongly resounds with the onset of the Second World War.

Most importantly, however, the artist addresses the figure of Venus, one of his earliest and favourite subjects. Robert Descharnes writes, 'It was Venus he took apart and re-assembled in his carefully observed early paintings of women, in which the goddess is generally seen from the rear. He painted women in the style of Seurat, Picasso or Matisse; he painted them in his Cubist phase, in classical mood, in pre-Surrealist manner, and on, till the time came when his Venus invariably bore the features of Gala' (Robert Descharnes & Gilles Neret, *Salvador Dalí 1904-1989, The Paintings, Volume I, 1904-1946*, Cologne, 1994, pp. 69-70). As the viewer is submerged into the pools of Dalí's subconscious, Venus is present as the paragon of beauty, tantalising the depths of desire in her beauty, shape and form. Dalí presents Venus, wistful and fleeting, her visage hidden, for the artist believed that no face could adequately portray the archetype of feminine perfection. Venus is, however, graciously juxtaposed to his wife, Gala, who worked with the artist in the event, and whose name is rightfully inscribed on the artist's monogram *Gala S Dalí*.

This uncanny celebration conceives reality as a formless representation, decomposing the symbols of desire amidst a turbulent global climate, and thus serves as a prime example of Dalí's art, whilst showing commitment to innovation, dynamism and modernity.

This work is one of a pair of fully-worked studies for the 1939 pavilion. Its sister work was sold at Sotheby's in New York, May 2018, for \$325,000.



Salvador Dalí with his wife Gala at the Surrealist pavilion 'Dream of Venus', 1939, Photographer: Eric Schaal, Ullstein Bild, Getty Images



GIORGIO DE CHIRICO

1888 - 1978

Ettore e Andromaca
(Ettore and Andromaca)

signed *G de Chirico*, numbered 8/9, inscribed *Ettore e Andromaca* and stamped with the foundry mark *Bond. Rustic: Gi.Bi.Esse Verona Italy*

bronze

height: 49cm., 19¼in.

Conceived in 1970 and cast in bronze in an edition of 9 plus two artist's proofs by the *Gi Bi Esse Foundry, Verona*.

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

PROVENANCE

Private Collection, New York (acquired from the artist in the 1970s; sale: Sotheby's, London, 19th October 1988, lot 362)
Purchased at the above sale by the present owner

LITERATURE

Claudio Bruni Sakraischik, *Catologo Generale di Giorgio de Chirico, Opere dal 1931 al 1950*, Milan, 1976, vol. VI, no. 1002, illustration of another cast n.p.

Ω † £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000





135

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

GIORGIO DE CHIRICO

1888 - 1978

Le Muse inquietanti (The Troubled Muses)

signed G. De Chirico (lower centre)
gouache and watercolour on board
36.5 by 25.5cm., 14³/₈ by 10in.

Executed in the 1970s.

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

PROVENANCE

Artcurial, Paris

Acquired from the above by the present owner in 1978

EXHIBITED

Paris, Artcurial, *Giorgio de Chirico*, 1978, n.n.

± £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



136

FRANCIS PICABIA

1879 - 1953

Sans titre (Barque de Dante)

signed *Francis Picabia* (lower left)

oil on board

visible 6.5 by 7.5cm., 2½ by 3in.

Painted *circa* 1942.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Georges Charbonnier (a gift from the artist)
Acquired from the above by the present owner

Georges Charbonnier, photographer, art critic and journalist, dedicated an exhibition to Francis Picabia in 1951. He received the present work as a gift directly from the artist to mark the birth of his son.

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



137

PROPERTY FROM A PRIVATE COLLECTION,
LOS ANGELES

ODILON REDON

1840 - 1916

Homme et sphère

signed *Odilon Redon* (towards lower left)
charcoal on paper
37.5 by 46.5cm., 14¾ by 18½in.

PROVENANCE

Ambroise Vollard, Paris
Stephen Higgons, Paris (acquired *circa* 1958)
Sale: Sotheby's, London, 22nd March 1961,
lot 38
Private Collection (acquired *circa* 1975)

EXHIBITED

Paris, Stephen Higgons, *Odilon Redon. Magicien du noir et blanc*, 1958, no. 28, illustrated in the catalogue
London, The Matthiesen Gallery, *Odilon Redon, 1840-1916*, 1959, no. 8, illustrated in the catalogue
Paris, Galerie Marcel Guiot, *Aquarelles et dessins de Delacroix à Vlaminck*, 1963, no. 41

LITERATURE

Klaus Berger, *Odilon Redon, Phantasie und Farbe*, Cologne, 1964, no. 582, illustrated n.p.
Suzy Lévy, *Journal inédit de Ricardo Viñes. Odilon Redon et le milieu occultiste (1897-1915)*, Paris, 1987, illustrated pl. VI
Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné: Mythes et légendes*, vol. II, Paris, 1994, no. 1055, illustrated p. 154

‡ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



138

FRANCIS PICABIA

1879 - 1953

Sans titre

signed *Francis Picabia* (lower right)

pencil and charcoal on paper

41 by 31cm., 16¹/₈ by 12¹/₄in.

Executed *circa* 1940-43.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Estate of the Artist

Gabrièle Buffet-Picabia (the artist's widow)

William Jenkins, London (a gift from the above)

Private Collection, Paris (a gift from the above)

Private Collection, London (by descent from the above in 1971)

Thence by descent to the present owner

£ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



139

PROPERTY FROM A PRIVATE COLLECTION, MADRID

SALVADOR DALÍ

1904 - 1989

Alegoría relativa a la higiene y seguridad (Allegory of Health & Safety)

signed with the artist's monogram, dated 1974 and dedicated *Para José González de la Puerta afectuosamente Salvador Dalí 1974* (lower right) sanguine on paper
56 by 78cm., 22 by 30¾in.

Executed in 1974.

PROVENANCE

Dr. D. José González de la Puerta
(commissioned directly from the artist by Dr.
D. Antonio Viñas Fontanals in 1974)
Thence by descent to the present owner

Executed in rich sanguine, *Alegoría relativa a la higiene y seguridad* (*Allegory of Health & Safety*) is a powerful depiction of a Dalinian horse trotting harmoniously with the goddess of health, *Hygieia*. This phantasmagorical scene serves as a unique allegory of health and safety, as both figures are painstakingly illustrated with a unique technical virtuosity that is characteristic of Salvador Dalí. While the Dalinian figure of the horse often serves as an ominous reminder of death and decay, as in *Le Chevalier de la mort*, the present work relays a

hopeful message: the Dalinian horse is portrayed full of spirit and life, so much so that the horse's mane sprouts beautiful branches of leaves. With elegant control and mastery, *Hygieia* walks gracefully alongside the Dalinian horse. This time health is the master of time. She tames the horse, commands it and secures it.

Boasting a provenance befitting its theme, the present work was commissioned directly from the artist by Dr. D. Antonio Viñas Fontanals in 1974. It was then gifted to Fontanals' colleague, Dr. D. José Gonzalez de la Puerta, as a means of honouring the latter's work in establishing a Health And Safety institute in Barcelona.

⊕ £ 60,000-80,000
€ 67,000-89,500 US\$ 76,000-101,000

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

JAMES ENSOR

1860 - 1949

Vase, Statuette, Masque et Cruche

signed *Ensor* (lower left)

oil on panel

12 by 16cm., 4¾ by 6¼in.

Painted on 1st April 1935.

PROVENANCE

Carol Deutsch, Ostend

Private Collection, Belgium (acquired from the above)

Thence by descent to the present owner

LITERATURE

Xavier Tricot, *James Ensor: The Complete*

Paintings, Ostfildern, 2009, no. 658,

preparatory drawing f.235 from *Liber Veritatis*

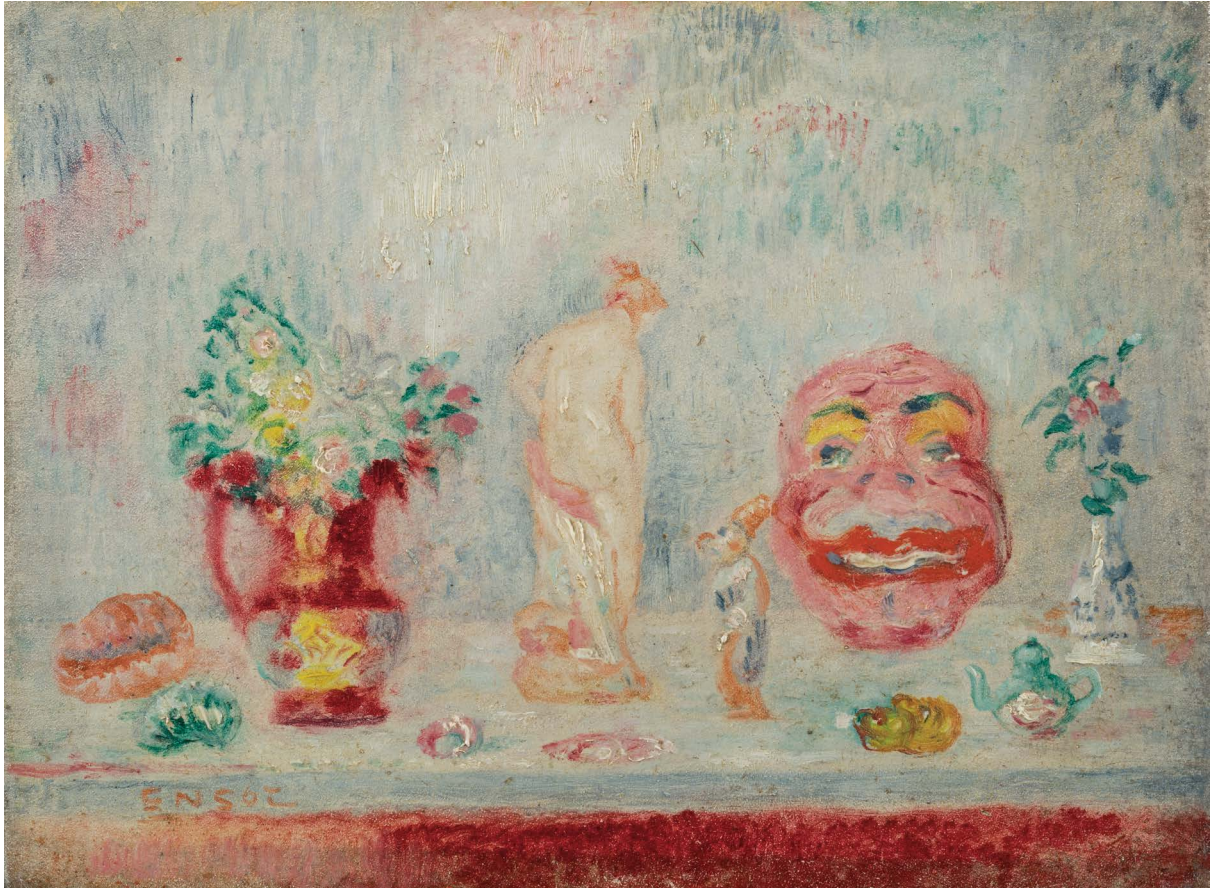
illustrated p. 386

⊕ £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

“The mask means to me: freshness of colour, sumptuous decoration, wild unexpected gestures, very shrill expressions, exquisite turbulence.”

James Ensor quoted in Anna Swinbourne, *James Ensor*, The Museum of Modern Art, New York, 2009, p. 22



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

MARC CHAGALL

1887 - 1985

Le Clocher de Chambon-sur-Lac

signed *Chagall* (lower right)
gouache on card
65.5 by 51.1cm., 25¾ by 21¼in.

Executed in 1926.

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

PROVENANCE

Jean Negulesco, Paris
Leicester Galleries, London
Private Collection, New York (sale: Sotheby's, New York, 5th November 2009, lot 151)
Private Collection, Europe (purchased at the above sale; sale: Sotheby's, London, 28th May 2012, lot 26)
Purchased at the above sale by the present owner in 2012

EXHIBITED

Museum of Fine Arts, Houston, *Chagall and de Chirico*, 1955, n.n.

‡ ⊕ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

Executed in 1925, *Le Clocher de l'église de Chambon-sur-Lac* is a rich and luminous work that exemplifies Marc Chagall's masterful application of gouache, testing the bounds of decorative possibilities offered by the medium. Chagall first began working in gouache in the early 1910s in Paris, but his return to France in 1923, compelled him to pursue the medium with a maturation and fulfilment characteristic of his later works.

Despondent with the dominant aesthetic teachings espoused by his Russian Contemporaries, Chagall returned to France in 1923 yielding the banner of individuality in order to "rediscover the free expansion and fulfilment which were so essential to him" (Michael J. Lewis 'Whatever Happened to Marc Chagall?' in *Commentary*, October 2008, pp. 36-37). Abandoning his position as Commissar of Arts for Vitebsk, he turned his back on the prevailing Suprematist school of thought led by Kasimir Malevich and uprooted himself from his mother country, to once again settle in France. While his 1910s sojourn in France was characterised by a longing for Russia, this self-imposed exile compelled Chagall to find new roots, adopting a fresh approach to colour and its atmospheric quality, in order to articulate his rediscovery of France beyond the confines of the Parisian capital. In 1926, thanks to generous contributions from the prestigious Galerie Bernheim-Jeune, Chagall explored the countryside of France. In his own words, 'I threw myself at new themes I had never seen before in Vitebsk - the flowers in the south of France, the farm workers in Savoy, the well-fed animals. After the Revolution, the destitution and the hunger. I gave my appetite

free reign. In all the fantastic things I saw, I could not forget the earth from which we come.' (quoted in Charles Sorlier, *Marc Chagall et Ambroise Vollard*, Paris, 1981, p. 24).

It was during these travels that he found himself in Chambon-sur-Lac, a nature reserve surrounding the Auvergne volcanoes. A particularly fine example of his intimate exploration of light and life in France, *Le Clocher de l'église de Chambon-sur-Lac* still recalls details taken from scenes of Russian village life with its distinctive towers. Chagall marries his former fascination with his mother country with a deep reflection on the typical French village, capturing the veracity of the luminous gray late-afternoon sky. Modulating over gray and earth tones in a harmonious palette that evokes the French earth, the artist takes root in this foreign country, grasping it and claiming it as his own.

Le Clocher de l'église de Chambon-sur-Lac is thus a celebration of Chagall's exploration of his own nomadic identity; as well as a celebration of his mastery of gouache, testing the bounds of the medium with a skilful eloquence that produces a glorious ode to the French countryside.

The present work was first owned by Jean Negulesco, the movie director of Hollywood's Golden Age. Born in Romania, Jean emigrated to America in 1927 having studied art in Vienna and Bucharest. Arriving in New York, Jean quickly moved west to find his fortune in Los Angeles. He found work as a sketch artist before moving on swiftly through a number of roles within the film industry, culminating in his appointment as a director for Warner Brothers. Jean is commemorated with a star on the Hollywood Walk of Fame.



HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

CAMILLE PISSARRO

1830 - 1903

Le Clocher de Bazincourt (étude)

stamped with the initials *C.P.* (lower right)

oil on canvas

65 by 54cm., 25⁵/₈ by 21¹/₄in.

Painted in 1895.

PROVENANCE

Estate of the Artist

Jeanne Pissarro-Bonin (the artist's daughter;
by descent from the above in 1904)

Alexandre Bonin, Paris (by descent from the
above; sale: Hôtel Drouot, Paris, 26th June
1931, lot 6)

Stettiner Collection, Europe

Private Collection (by descent from the above;
sale: Christie's, London, 10th December 1997,
lot 124)

Purchased at the above sale by the present
owner

£ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

LITERATURE

Ludovic Rodo-Pissarro & Lionello Pissarro,
Camille Pissarro, son art - son œuvre, Paris,
1939, vol. I, no. 928, p. 209; vol. II, no. 928,
illustrated pl. 188

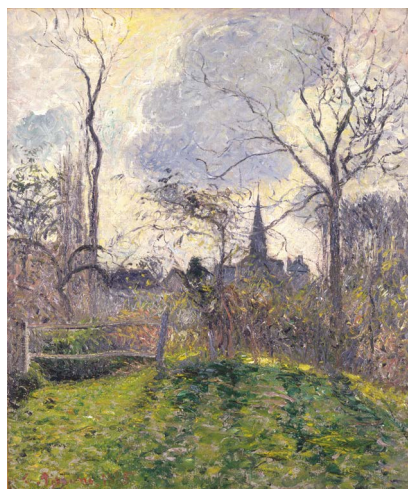
Joachim Pissarro & Claire Durand-Ruel
Snollaerts, *Pissarro, Catalogue critique des
peintures*, Paris, 2005, vol. III, no. 1087,
illustrated in colour p. 689

Dating from 1895, the present work depicts the steeple of the church at Bazincourt, the hamlet neighbouring the village Éragny, where Camille Pissarro resided from 1884. Bathed in warm evening light, this is a subject Pissarro chose to paint numerous times during the last two decades of his life. The artist was delighted with the tranquility of this Normandy environment and relished the endless sources of painterly inspiration it offered. In a letter to his son Lucien, dated 1st March 1884, Pissarro wrote: 'Yes, we've made up our minds on Éragny-sur-Epte. The house is superb and inexpensive: a thousand francs, with garden and meadow' (quoted in J. Pissarro & C. Durand-Ruel Snollaerts, *op. cit.*, p. 499). In 1892, with the financial help of Claude Monet who lived in neighbouring Giverny, Pissarro bought the house his family had been renting for the past eight years; the house exists to this day on a street named after the artist himself.

A calm vision of nature, the peaceful luminosity of a pleasant early evening is tangibly conveyed.

The church tower sits under a friendly pink-tinged sky, framed by delicate trees. Earthy tones make up the greenery and dashes of blue, white, grey and peach comprise the ever-changing cloudy sky, evoking moments of sunshine followed by shade. The technique used in this work illustrates Pissarro's engagement with Neo-Impressionism. In Pissarro's opinion, Impressionism was waning by 1883 and under the influence of Georges Seurat, he embraced the Pointillist technique of short, fragmented brushstrokes to capture the scintillating effect of sunlight over a luscious meadow. Seurat proclaimed Pissarro to be the first of the Impressionist painters to convert to the Neo-Impressionist style. In *Le Clocher de Bazincourt*, the artist used the Pointillist style to create vibrant colour contrasts, innovatively executing marks of yellow and mauve to bring the foliage to life, avoiding a formulaic approach and bringing a sense of spontaneity to the scene. From one of the windows of his house, Pissarro was able to see the steeple of the church, which suggests that the present composition may have been painted directly from his studio.

An enchanting portrayal of the rustic French countryside, the dappled effects of sunlight cause the colours to sparkle beautifully, encouraging the viewer to enjoy this intimate vista as much as the artist did. Despite utilising the Pointillist technique, Pissarro's interest in the nuances of light and atmospheric changes never faltered and remained an important legacy of his earlier Impressionist style.



Camille Pissarro, *Le Clocher de Bazincourt*, 1885, oil on canvas, Saint Louis Art Museum, Missouri, U.S.A., Bridgeman Images



PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Paysage - Arbre aux Collettes

signed AR. (lower right)

oil on canvas

21.3 by 25.2 cm., 8 $\frac{3}{8}$ by 10in.

Painted *circa* 1915.

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

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir* being prepared by Guy Patrice Dauberville and Floriane Dauberville, published by Bernheim-Jeune.

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist by 1919)

Sale: Hotel Douot, Paris, 26th May 1978, lot 104

Harry Krampf, Paris (purchased at the above sale)

Ryuzaburo Umehara, Japan (acquired in Paris in the 1960s)

Thence by descent to the present owner

± £ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

EXHIBITED

Tokyo, The Seibu Museum of Art, *Exposition Renoir*, 1980, no. 28 (titled *Arbre*)

LITERATURE

Ambroise Vollard, *Tableaux, Pastels & Dessin de Pierre-Auguste Renoir*, Paris, 1918, vol. II, illustrated p. 182

Ambroise Vollard, *Pierre-Auguste Renoir, Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins*, San Francisco, 1989, fig. 1705, illustrated p. 350

A charming example of Renoir's mature landscapes, *Paysage - Arbre aux Collettes* demonstrates the artist's fascination with the fleeting effects of nature, which he sought to capture through painting *en plein air*. His classical style of the 1880s became softer in the first few years of the 1900s, showing a lively brushstroke that commands gentler and warmer hues of colour. The present work has never before appeared at auction and resided in the same collection for the past fifty years.

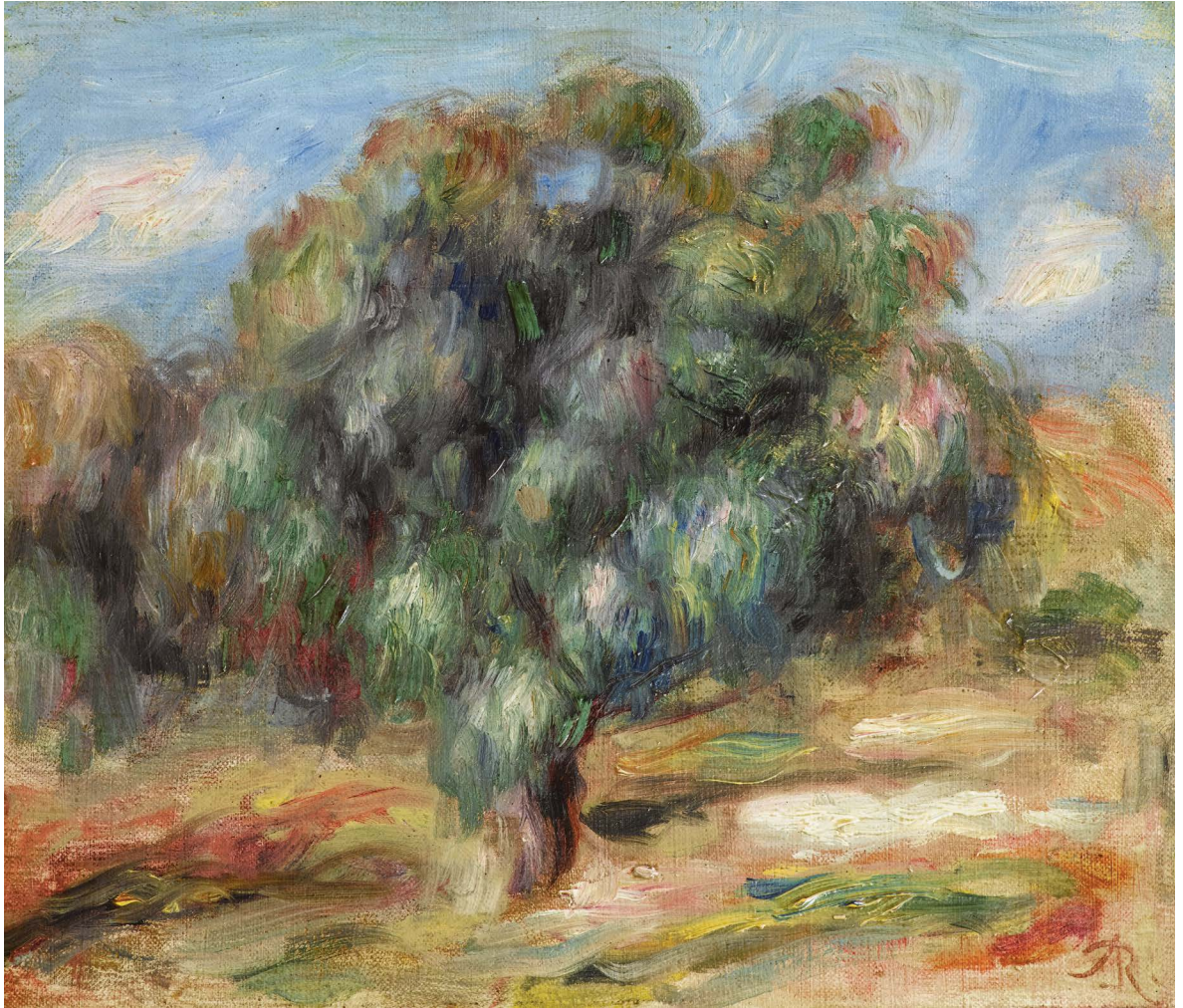
Renoir's command of colour is on display in the present work. The subtle variations in the dark green hues of the large tree in the centre of the composition enable a sense of volume. Meanwhile, the careful strokes of black

underneath evoke shadow, further heightening the spatial composition. Additional flurries of colour in the warm blue sky and the white dabs of the clouds create an image of visceral, unbridled nature. Renoir, his brushstrokes visible in the free-form manner of the composition, strives to make his own presence felt, in an attempt to bridge the civilized and the wild, the tamed and the untamable.

Renoir adored the South of France and spent an increasing amount of time there before moving permanently to the area in 1897. Having suffered from the effects of rheumatoid arthritis prior to his move, Renoir found the warmth and sunlight of this more benign climate beneficial to his health, and produced some of the most charming and attractive landscapes of his career from the mid-1890s onward which depict the southern Midi region. Renoir further cemented his close connection to the South of France with the purchase of a countryside property near Cagnes in 1907, Les Collettes, where the artist and his family enjoyed a relaxed and happy existence.



Last residence of Auguste Renoir, Domaine des Collettes, Musée Renoir, Cagnes sur mer, Alpes-Maritimes, France, © F. Buffettrille, Leemage, Bridgeman Images



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Bords de l'Eure

stamped G. Loiseau (lower right)
oil on canvas
65 by 81cm., 25 $\frac{5}{8}$ by 32in.

Painted in 1901.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Estate of the Artist
Durand-Ruel, Paris
Arthur Tooth & Sons, London
Private Collection, New York (sale: Christie's,
New York, 11th May 1989, lot 274)
Private Collection, Japan (sale: Sotheby's, New
York, 14th May 1998, lot 158)
Private Collection, Texas (purchased at the
above sale; sale: Christie's, New York, 13th
November 2015, lot 1388)
Purchased at the above sale by the present
owner

‡ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

Loiseau received a small inheritance from his grandmother upon her death in 1887, which enabled him to leave Paris, cease his career as a decorator, and focus his attention full-time on painting. Loiseau was self-taught, looking to his Impressionist peers for inspiration, but honing his practice through observation and an acute sensibility. Indeed, his mature style, as exemplified in the present work, was fully his own. Following the dealer Paul Durand-Ruel's discovery of Loiseau's work in 1897 and an ensuing contract, the artist achieved financial independence.

The reflection of trees upon a body of water was a motif frequently explored by the Impressionists. The River Eure referenced in the present work is situated in northwestern France, with its source in Normandy. Here, Loiseau adeptly conveys the shimmer of the trees' reflection in a singular moment. This work's rich surface, composed of spontaneous brushwork and areas of thickly applied paint, exemplifies the artist's instinctive use of Impressionist and Neo-Impressionist techniques which he derived from his close relationship with Claude Monet. Loiseau seemingly preferred the atmospheric light of dawn or dusk to high noon, as depicted in the present work. In *Bords de l'Eure*, Loiseau eliminates almost every sign of human presence, choosing instead to focus on the extraordinarily dramatic possibilities of nature.



Claude Monet, *Poplars on the Bank of the Epte River*, 1891,
oil on canvas, Philadelphia Museum of Art, Pennsylvania, PA,
USA, Bequest of Anne Thomson in memory of her father, Frank
Thomson, and her mother, Mary Elizabeth Clarke Thomson, 1954,
Bridgeman Images





145

ARMAND GUILLAUMIN

1841 - 1927

Voiliers à Agay

signed *Guillaumin* and dated *Agay 1914* (lower left)

pastel on paper

45 by 60cm., 17¾ by 23⅝in.

Executed in Agay 1914.

This work will be included in Volume II of the *Catalogue Raisonné Guillaumin* being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200



146

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

**HENRI BAPTISTE
LEBASQUE**

1865 - 1937

Vue d'Antibes

stamped *Lebasque* (lower left)
oil on canvas
26.8 by 32.3cm., 10½ by 12¾in.

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500

PROVENANCE

Private Collection, France (acquired by 1996)
Sale: Baron Ribeyre & Associés, Paris, 18th
June 2010, lot 129
Private Collection, France (sale: Sotheby's,
London, 9th February 2011, lot 212)
Purchased at the above sale by the present
owner

LITERATURE

Denise Bazetoux, *Henri Lebasque. Catalogue
Raisonné*, Paris, 2008, vol. I, no. 1375, p. 331

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

THÉO VAN RYSSELBERGHE

1862 - 1926

À l'ombre des pins (Agay) or Sous les pins (Agay)

signed with the artist's monogram (lower left)
oil on canvas

85.8 by 110.5cm., 33¾ by 39½in.

Painted in Agay in 1905.

To be included in the forthcoming *van
Ryssselberghe online Catalogue raisonnée* being
prepared by Ronald Feltkamp.

We thank Olivier Bertrand for providing
additional information on this painting which
will be included in his *Théo van Ryssselberghe
Catalogue raisonné*.

PROVENANCE

Private Collection, Oslo (acquired in 1916)
Galleri Haaken, Oslo (sale: Sotheby's, London,
1st December 1976, lot 95)

Paul Espagne, Belgium (purchased at the
above sale)

Private Collection, Belgium (sale: Sotheby's,
New York, 17th November 1983, lot 138)

Albert Henry, U.S.A. (purchased at the above
sale; sale: Sotheby's, London, 29th November
1989, lot 137)

Aska International, Japan (purchased at the
above sale)

Sale: Christie's, London, 9th December, 1998,
lot 167

Purchased at the above sale by the present
owner

EXHIBITED

Paris, Galerie Bernheim-Jeune, *Théo van
Ryssselberghe*, 1908, n. 14 (titled *À l'ombre des
pins*)

Anvers, Salon de l'Art Contemporain, 1909,
n.n. (titled *À l'ombre des pins*)

Brussels, Palais du Cinquanteaire, *Le Salon
de Printemps. XVI^{me} Exposition de la Société
Royale des Beaux-Arts*, 1909, n. 504 (titled *À
l'ombre des pins*)

Rotterdam, Rotterdamse Kunstkring,
*Tentoonstelling van werk van Théo Van
Ryssselberghe*, 1909, n. 25 (titled *Onder de*

pinboomen (Agay)) illustrated in the catalogue
Utrecht, Vereeniging « voor de kunst »,
*Tentoonstelling van werk van Théo Van
Ryssselberghe*, 1909-10, n. 12 (titled *Onder de
pinboomen (Agay)*)

(Possibly) Groningen, *Pictura Théo van
Ryssselberghe*, 1910, n. 21, illustrated in the
catalogue

Brussels, Musée d'Art Moderne, *La Libre
Esthétique. L'évolution du paysage*, 1910, n. 184,
(titled *Sous les pins, à Agay*)

Paris, Galerie Druet, *Exposition annuelle, 1^{er}
groupe [...]*, 1910, n. 29, (titled *Sous les pins.
(Agay)*)

Venice, *X^a Esposizione internazionale d'Arte*,
1912, no. 117 (titled *Sotto I pini*)

Ghent, Musée des Beaux-Arts, *Exposition
Universelle*, 1913, no. 512, (titled *Sous les pins*)

Paris, Bernheim-Jeune & Cie, *Le Paysage du
Midi*, 1914, n. 48 (titled *À l'ombre des pins*)

Paris, Atelier de Théo Van Ryssselberghe,
[Exposition personnelle], 1914, (titled *Sous les
pins (Agay) (avec deux petits nus)*)

Paris, Manzi et Joyant, 1914, (titled *À l'ombre
des pins (Agay)*)

Geneva, 1916, (titled *Sous les pins (Agay)*)

Antwerp, Galerie Campo, *Théo van
Ryssselberghe*, 1977, no. 313 (titled *À l'ombre
des pins*)

LITERATURE

(Possibly) Théo van Ryssselberghe, *letter to H.,
Van de Velde*, 24th April 1906

Jules-Louis Tellier 'L'Art Contemporain II' in
La Fédération Artistique, Bruxelles, April 1909
(titled *À l'ombre des pins*)

Arnold Goffin, 'La Libre Esthétique. L'évolution
du paysage. [Rubric:] Les Salons' in *La
Belgique Artistique & Littéraire*, Bruxelles, XIX,
56, 1910, p. 248 (titled *Sous les pins à Agay*)

Louis Piérard, 'Les Artistes belges à Venise' in
L'Art Moderne, Bruxelles, July 1912, p. 235

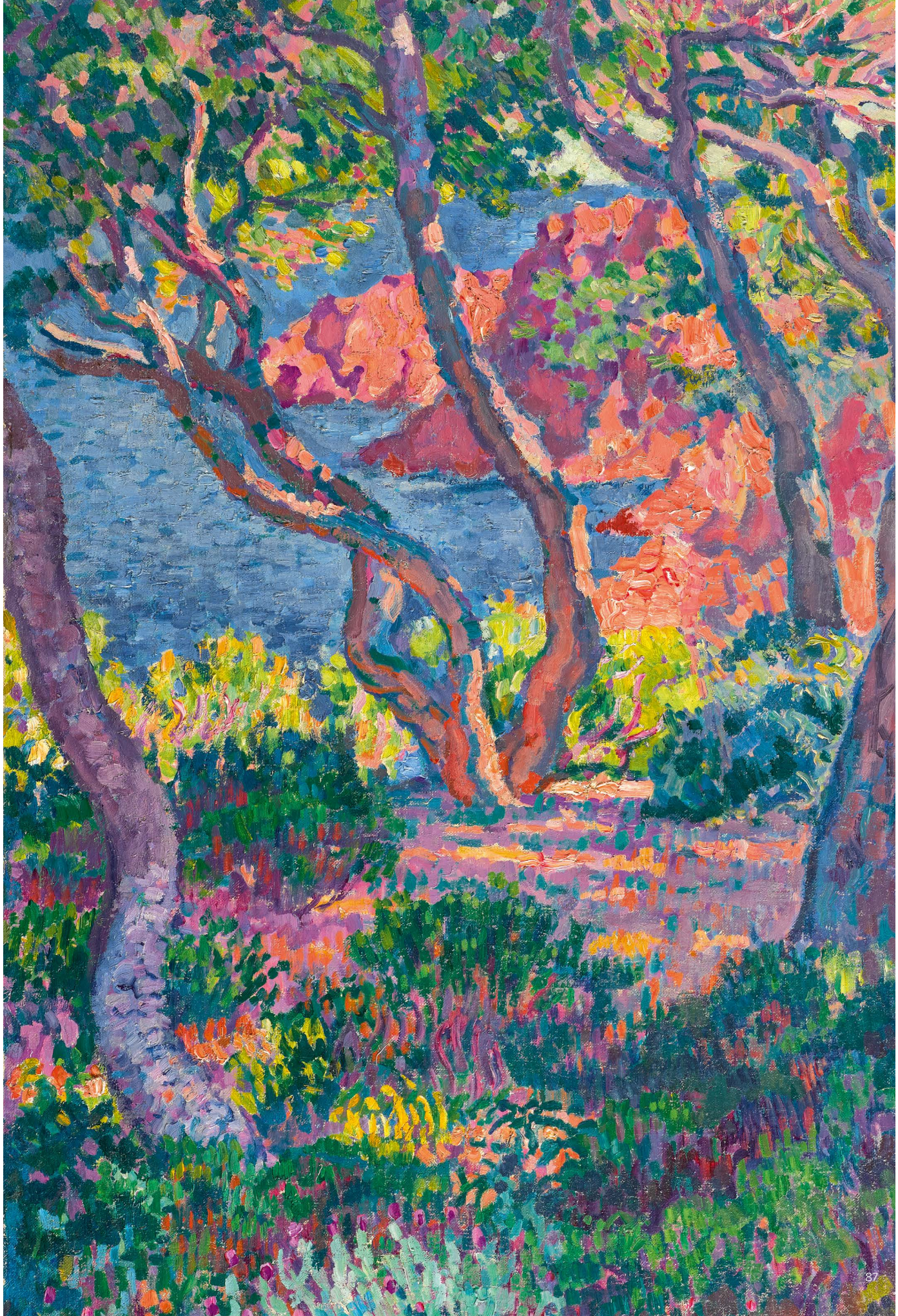
Sabine Mund & Henry Bounameaux, 'La cote
de l'artiste Théo van Ryssselberghe' in *Arts
Antiques Auctions*, June 2001, illustrated p. 47
(titled *À l'ombre des pins*)

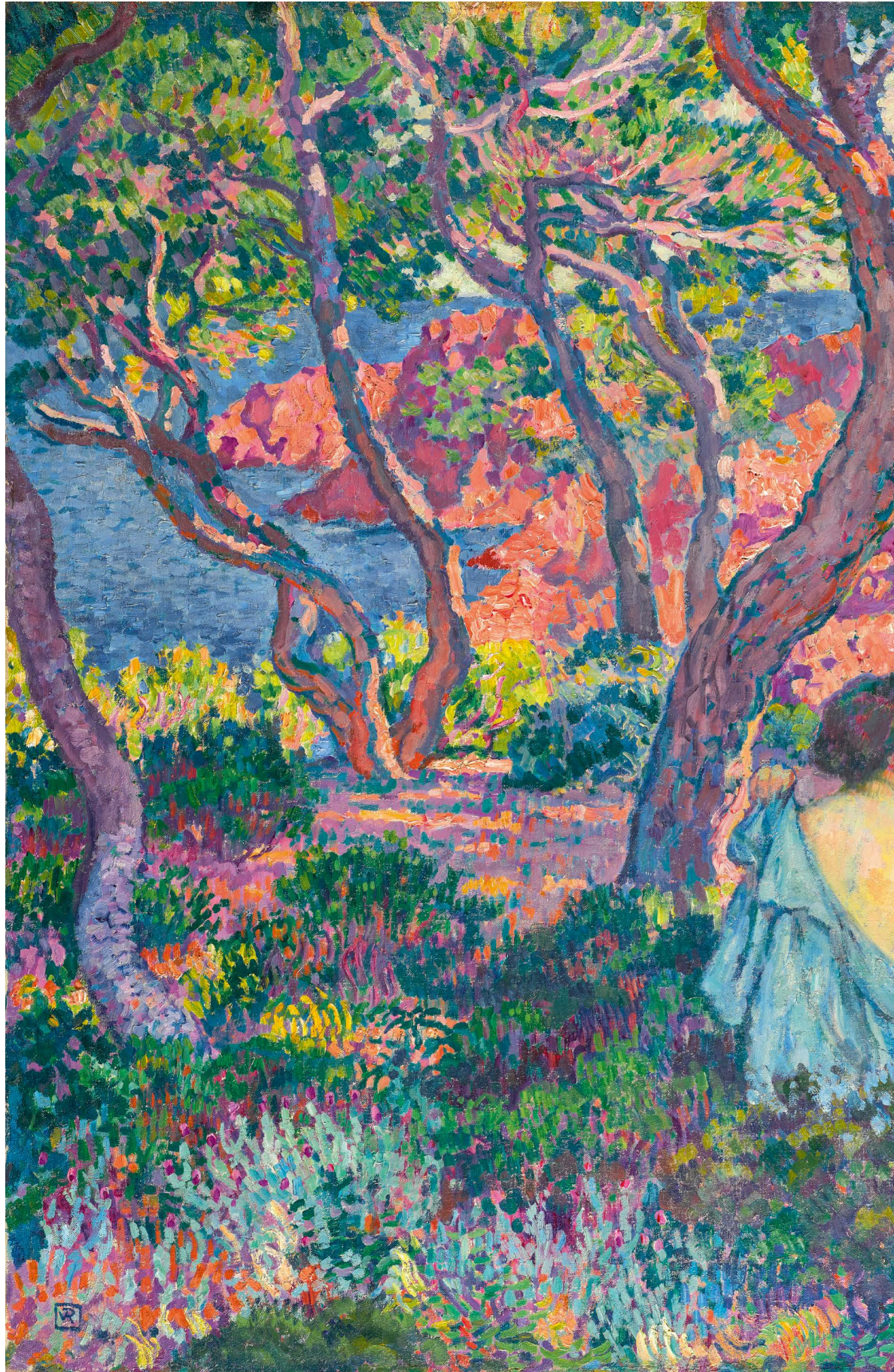
Ronald Feltkamp, *Théo van Ryssselberghe,
1862-1926*, Brussels, 2003, no. 1905-046,
illustrated in colour p. 187

Théo Van Ryssselberghe (exhibition catalogue),
Brussels, Palais des Beaux-Arts de Bruxelles
& La Haye, Gemeentemuseum, 2006, p. 67

£ 400,000-600,000

€ 446,000-670,000 US\$ 505,000-760,000







“About 1900, Van Rysselberghe’s art relaxed. [...] He was moving away from the technique of light-painting while preserving its spirit; he seemed no longer to consult anything but his instinct and his senses in the choice of tone and strength of colour, and in the disposition of strokes.”

Paul Fierens, *Théo van Rysselberghe*, Brussels, 1937, p. 27

Théo van Rysselberghe was first confronted with Pointillism, the pioneering technique of the Neo-Impressionist movement with which his own work is most closely associated, upon seeing Georges Seurat’s seminal *Un dimanche après-midi à l’Île de la Grande Jatte* at the eighth Impressionist exhibition in Paris in 1886. After this formative viewing, van Rysselberghe continued to develop a personal form of this style throughout the late 1880s and early 1890s. Based in part on the styles of the French artists Paul Signac, Georges Seurat, and Henri-Edmond Cross, van Rysselberghe’s output is imbued with a distinctly Symbolist sensibility. Pertaining to his later technique of longer and more relaxed brushstrokes, the work effortlessly conveys the blissful light

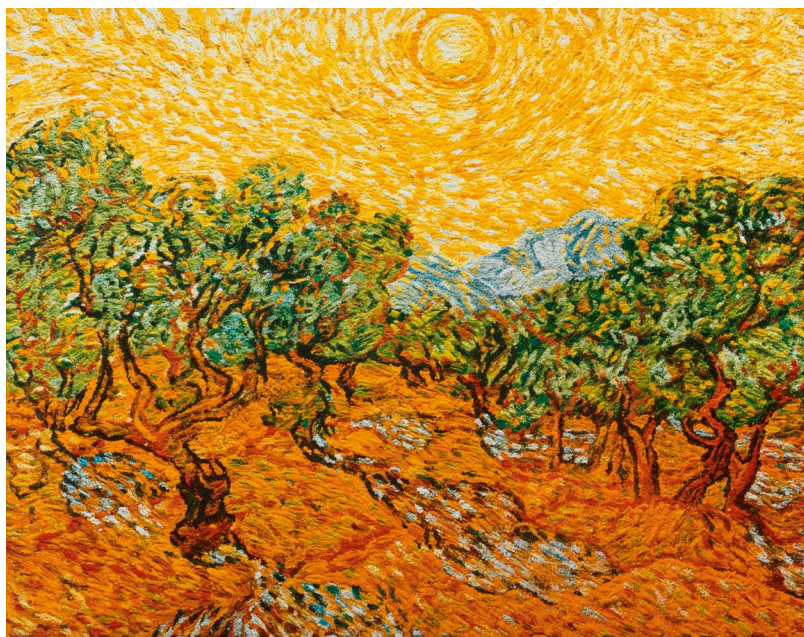
and colours of the Mediterranean seaside and demonstrates the strong influence of Matisse’s *Luxe, calme et volupté* of 1904, a seminal work which had a profound effect on a whole generation of painters.

Along with the poet Emile Verhaeren and the famed critic Octave Maus, van Rysselberghe was a founder of the Brussels-based progressive Neo-Impressionist group known as *Les XX* or *Les Vingt*. Named for its twenty founding members in 1883, van Rysselberghe played an important role in organising the group’s annual exhibitions and was considered by many to be its leading visual artist. Drawing upon his reputation and extensive connections, van Rysselberghe extended an

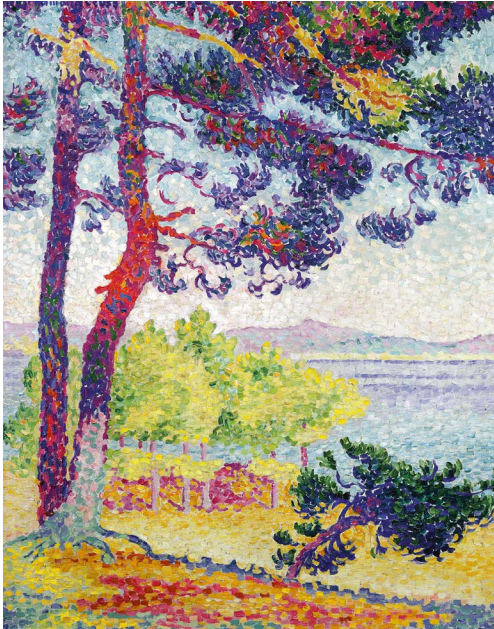
invitation to Seurat to participate in a salon in Brussels in 1887. While the friendship between van Rysselberghe and Seurat eventually deteriorated due to his departure from the strict division of colour practiced by Seurat, van Rysselberghe’s relationship with Henri-Edmond Cross flourished. From 1904 onwards, van Rysselberghe often stayed at the Cross’ home in Saint Clair where the two artists explored and painted the Côte d’Azur together. These sojourns were incredibly impactful, as seen in the present work which studies the effects of light upon a pair of bathers reposing under pine trees. *À l’ombre des pins* depicts nature at its finest with peaceful luminosity, suffusing the bathers in a moment of warm tranquility. The dappled shade pulsating under scented pines conveys the impression of rays of light refracting and reflecting sunlight on the shimmering sea.

In *À l’ombre des pins*, van Rysselberghe manipulates his brush with a sense of freedom by applying colour less methodically compared to his earlier works. As a result, he emboldens the composition with an innate spirit and energy which conveys the blissful effects of light on the Mediterranean seaside. As is the case in his most successful works, the present work is unified through languid yet precisely applied brushstrokes with a carefully controlled Neo-Impressionist palette. Following the example of Cézanne, van Rysselberghe establishes a complex arrangement of spatial planes and illusion of depth while simultaneously asserting the two-dimensional surface qualities of the painting through the flat, constructive units of brushstrokes. Reminiscent of Van Gogh’s most successful compositions, *À l’ombre des pins* recalls *Oliviers avec ciel jaune et soleil*, executed in San-Rémy just six years earlier in 1889.

As explained by the art historian Paul Fierens, ‘About 1900, Van Rysselberghe’s art relaxed. The colourist had gradually left behind the orthodoxy of Neo-Impressionism. He was still ‘separating’, but in a less methodical manner. His brush-stroke was becoming larger. He was



Vincent Van Gogh, *Oliviers avec ciel jaune et soleil*, 1889, oil on canvas, Minneapolis Institute of Arts, Minneapolis



Henri-Edmond Cross, *Après-midi à Pardigon, Var (Provence)*, 1907, oil on canvas, Musée d'Orsay, Paris, Bridgeman Images



Henri Matisse, *Luxe, calme et volupté*, 1904, oil on canvas, Paris, Musée d'Orsay © 2019. Photo Scala, Florence

manipulating the brush and matching pure colour tones to each other with a new freedom. He was moving away from the technique of light-painting while preserving its spirit; he seemed no longer to consult anything but his instinct and his senses in the choice of tone and strength of colour, and in the disposition of strokes' (Paul Fierens, *Théo van Rysselberghe*, Brussels, 1937, p. 27).

The zenith of the artist's mature output, *À l'ombre des pins* is a harmonious combination of the landscape, which dominated Van Rysselberghe earlier work, with the female nude, a motif he passionately began to undertake around the turn of the century. The van Rysselberghe scholar Patricia vander Elst-Alandre examined this shift: 'Before 1905, Van Rysselberghe had painted few

nudes. That year, he began seriously to come to terms with this new genre, which became one of his favourites. He painted nudes under pine trees, after bathing, lying down and relaxed, at their toilet in front of the mirror, doing their hair, washing in the bath [...] His nudes painted in interiors, just like his portraits, illustrate the same desire to focus the spectator's attention on the subject.... Certain models will be his 'favourites' – Maude, 'the redhead', Paquita, Marcella the Venetian [...]' (*Théo van Rysselberghe* (exhibition catalogue), Centre for Fine Arts, Brussels & Gemeentemuseum, The Hague, 2006, p. 69).

The artist was especially interested by the theme of bathers, having seen the work of Botticelli on a trip to Florence in 1890. Having adopted the same

aim as Botticelli to represent cultural flourishing, the pink and mauve hues of the rocky outcrop capture the bucolic harmony of an Arcadian paradise. A means to escape the confines of religious orthodoxy, the turn of the century quest to build a 'New Arcadia' brought about the vision of social equality. This is in essence the underlying ethos of *À l'ombre des pins*, along with many of the most important Neo-Impressionist works including Signac's masterpiece *Au temps de l'harmonie*. Facilitated by the synergy between visual artists, musicians and writers of *Les XX* as well as the slower pace of life in the South of France, *À l'ombre des pins* is a tour-de-force of the artist's mature output exemplary of van Rysselberghe's utopian viewpoint.

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

THÉO VAN RYSSELBERGHE

1862 - 1926

Pluie fine

signed *Théo van Rysselberghe* (lower left)
oil on canvas

56 by 67cm., 22 by 26³/₈in.

Painted in 1887.

To be included in the forthcoming *van Rysselberghe online Catalogue raisonnée* under n. 1887.079 being prepared by Ronald Feltkamp.

We thank Olivier Bertrand for providing additional information on this painting which will be included in his *Théo van Rysselberghe Catalogue raisonné*.

PROVENANCE

Private Collection, Belgium (acquired in Brussels in 1889)

Private Collection, Belgium

Acquired from the above by the present owner

EXHIBITED

Brussels, *Salon de la libre esthétique*, 1889, n.n.

Brussels, Musée d'Art Moderne, *VI^{me} Exposition des XX*, no. VI (titled *Pluie fine*)

LITERATURE

'Petite chronique', in *L'Art Moderne*, Brussels, IX, 1889, p. 79, (titled *Pluie fine*)

Eugène Demolder, *Impressions d'art. Etudes – Critiques – Transpositions*, Bruxelles, 'Des presses de Madame Veuve Monnom', 1889, p. 54 (titled *Pluie fine*)

Susan M. Canning, *A History and Critical Review of the Salons of Les Vingt, 1884-1893*.

A Thesis in Art History, Pennsylvania State University, 1980, p. 260

£ 180,000-250,000

€ 201,000-279,000 US\$ 227,000-315,000

With its careful dappling of light and loose brushstrokes *Pluie fine*, painted circa 1887, reflects the influence of the Neo-Impressionists upon van Rysselberghe. Exploring the division of colour, the present work prefigures the artist's move into Pointillism, a style which would define his later artistic years.

Dissatisfaction with contemporary life spurred painters to search for an idyllic landscape of the past. Scenes such as the present defy temporal specification and suggest an attempt to convey the sublime. Capturing the impression of Arcadian beauty that the artist was so fervently in pursuit of, the present work evokes the beatific coastline of Southern France painted in a manner controversial to the Academy. Van Rysselberghe spent time roaming Europe searching for inspiration and in December of 1887 he was to make his third trip to Morocco. His time in Morocco and his frequent sojourns to the South of France introduced him to the scenery he so avidly sought to portray.

The Neo-Impressionists became fixated upon a quest for a 'New Arcadia', a land in which social equality prevailed. Van Rysselberghe, alongside artistic peers such as Henri Cross and Paul Signac, spent a lot of time in the South of France where the lifestyle was far removed from the bustle of the capital. The South of France became a utopia where van Rysselberghe reimagined the local people as working in blissful harmony, at

one with the fields in which they toiled. Although unpopulated, van Rysselberghe reflects this idyll in the present work through the tranquillity of the landscape portrayed.

The representation of light became a primary focus for van Rysselberghe following a trip in 1883 when the artist travelled to Haarlem to study light in the work of Frans Hals. As the Impressionists had done before him, van Rysselberghe often worked *en plein air*, carrying his canvases with him to allow for a more realistic and enchanting representation of painterly light. The small scale of this work made this method of working possible.

As a prominent co-founder of the *avant-garde* group *Les XX*, van Rysselberghe sought to reinvigorate art and rebel against the outmoded academicism that prevailed in the 19th century. After exhibiting his work in the 1886 *Les XX* exhibition of French Impressionists he became influenced by Monet and Renoir and experimented with the Impressionist technique. In *Pluie fine* Van Rysselberghe employs layered brushstrokes to capture the transient impression of a moment in time, resulting in an atmospheric landscape that captures the ephemeral nature of light. *Pluie fine* is a beautiful example of Van Rysselberghe's technique of light-painting and portends his later development into the exploration of light through Pointillism.





149

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ALBERT LÉBOURG

1849 - 1928

Le Quai de Paris et le Pont Corneille à Rouen

signed *A. Lebourg* (lower right)

oil on canvas

40.5 by 73.6cm., 16 by 29in.

Painted *circa* 1900-05.

The authenticity of this work has been
confirmed by François Lespinasse.

PROVENANCE

Osler Collection, France
Indosuez Wealth Management, France
(acquired in the 1970s; sale: Christie's, Paris,
31st March 2016, lot 214)
Purchased at the above sale by the present
owner

LITERATURE

Léonce Bénédite, *Albert Lebourg*, Paris, 1923,
illustrated p. 20

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



150

PAUL SIGNAC

1863 - 1935

Port-en-Bessin, Les Trois-mâts à quai

signed *P. Signac* (lower left); inscribed *Port-en-Bessin* and dated 83 (lower right)

oil on canvas

60.6 by 38cm., 23⁷/₈ by 15in.

Painted in 1883.

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

PROVENANCE

Marcel Koch, Strasbourg, from whom confiscated by the Geheime Feldpolizei (Secret Military Police) in Moutaine, Jura, in 1940

Presented to the Vienna Philharmonic Orchestra by Feldpolizeidirektor Roman Loos in September 1940 in thanks for a concert given in Salins-les-Bains

Restituted to the legal heirs of Marcel Koch by the Vienna Philharmonic Orchestra in 2016

Acquired from the above by the present owner

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Pêcheurs près d'un pont

signed *Vlaminck* (lower right)

oil on canvas

73.1 by 92cm., 28 $\frac{7}{8}$ by 36 $\frac{1}{4}$ in.

Painted *circa* 1912.

This work will be included in the forthcoming *Maurice de Vlaminck Digital Database*, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Sale: Hôtel Drouot, Paris, 2nd June 1965, lot 42

Stephen Hahn, New York

Private Collection, New York (acquired from the above *circa* 1970s)

Thence by descent to the present owners

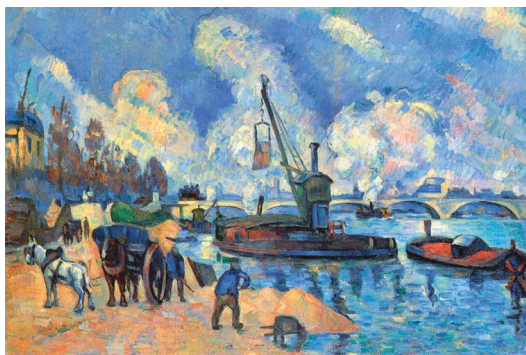
± ⊕ £ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

Pecheurs près d'un pont, executed in 1912, depicts a small fishing boat on the river Seine near Châtou, a town located northwest of Paris. Maurice de Vlaminck moved to this region of France when he was sixteen and became deeply attached to the local landscape, striving to render his works with the utmost intensity. To this day, the area around Châtou is known as *L'Île des Impressionnistes* due to the rich tradition of artists who worked in its surroundings. Indeed, Renoir painted the Châtou Railway Bridge as early as 1881. Moreover, it was in Châtou where two of the leading exponents of Fauvism, Vlaminck and Derain, met by chance and became fast friends, marking a significant moment for the movement of Fauvism that proceeded to come to fruition. The two artists 'struck up a conversation while walking the rest of the way to Châtou, where they both lived. It turned out that they both painted, and [...] they agreed to meet the next day under the Pont de Châtou [...] with their canvases. So it was, as Vlaminck later said in his typically ocular manner, that the 'School of Châtou was created' (*The Fauve Landscape* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1990, p. 123).

The present work reflects Vlaminck's early Fauve œuvre while showing the influence of Cézanne's artistic style. The rich palette, consisting of deep greens, browns, oranges and blues, combines with the earth tone hues and contrasts with the black contours, powerfully exhibits Vlaminck's skill in representing the emotion that seized him when he was confronted with this landscape.

It was during this period that Vlaminck would go sailing on the Seine with the legendary art leader Daniel-Henry Kahnweiler. The two shared a boat which they took out together on Sundays. While Kahnweiler was selling works by Vlaminck at this stage, the prolific art dealer was a celebrated champion of Cubist painters, including Léger, Braque and Picasso. With this in mind, their friendship denotes a mutual respect between the two individuals but also underlines the development of art at this time. It is known that Vlaminck had difficulty accepting Cubism's rise, citing amongst other qualms what he saw as a narrow intellectualism. Modernism in France was undergoing a delicate transition from Fauvism to Cubism and it is the artist's pointed disassociation from the latter that makes his work of these years so interesting. *Pecheurs près d'un pont* presents his direction in a masterful way; a strident individual, Vlaminck created a work that is controlled, learned and true to his character.



Paul Cezanne, *La seine à Bercy*, 1878, oil on canvas, Alamy Stock Photo



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

BERNARD BUFFET

1928 - 1999

Vannes, Bateaux dans le port

signed *Bernard Buffet* (upper centre) and dated 1973 (upper right); titled on the reverse
oil on canvas

89.5 by 130cm., 35¼ by 51½in.

Painted in 1973.

The authenticity of this work has been confirmed the Galerie Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris

Private Collection, Italy (acquired from the above in 1974)

Thence by descent to the present owner

⊕ £ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

“Suddenly everything returned to order and beauty in his series of harbour views ... they demonstrate clarity and precision à la Canaletto and a remarkable compositional construction, testifying to an undeniable pleasure in painting... the execution of the rusty-brown boats exemplifies great mastery of drawing and colour. The painter is in full possession of his art and delights in demonstrating his virtuosity.”

John Sillevs, *Bernard Buffet 1928-1999*, 2008, Plomelin, pp. 45-46





153

RAOUL DUFY

1877 - 1953

Les Régates sous la pluie

signed *Raoul Dufy* (towards lower left)

oil on canvas

38 by 92.5cm., 15 by 13in.

Painted circa 1930-35.

£ 250,000-350,000

€ 279,000-390,000 US\$ 315,000-441,000

PROVENANCE

Sale: Ader-Picard-Tajan, Paris, 18th November 1989, lot 108

Private Collection, Europe (purchased at the above sale; sale: Christie's, New York, 9th November 2000, lot 234)

Purchased at the above sale by the present owner

EXHIBITED

Geneva, Musée d'Art et d'Histoire, *Raoul Dufy*, 1952, no. 58, illustrated in the catalogue
Copenhagen, Ny Carlsberg Glyptotek, *Raoul Dufy, Malerier, Akvareller og Tegninger*, 1953, no. 31
Honfleur, Hôtel de Ville, *Hommage à Raoul Dufy*, 1954, no. 36

LITERATURE

Maurice Laffaille & Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint, Supplément*, Paris, 1985, no. 1911, illustrated p. 80

Les Régates sous la pluie is a wonderful example of Raoul Dufy's distinctive style, depicting regatta boats returning to port after the day's joyful festivities. Dufy's bold palette and gestural brushwork are indebted to the movement of Fauvism but his style is refreshingly unique due



to the artist's predilection for line drawing, which lends an illustration-like quality to his work. Boat races were a favourite theme in Dufy's *œuvre* from as early as 1907, and he continued to draw inspiration from them throughout his career.

While regatta scenes enabled Dufy to evoke the jubilation of these seaside occasions, it importantly gave him the opportunity to relish the pursuit of capturing the scintillating effects of light and colour on water. In *Les Régates sous la pluie*, the sea is largely represented

by a sweeping turquoise, yet the depth and ever-changing nature of the sea is evoked by different hues of blue, maroon, purple and white. Indeed, the transient sky, equally in a state of flux, is perfectly encapsulated by the rapid deft strokes of blue and grey which denote the moving clouds across the canvas. The present work has a playful character, enhanced by the spacious composition, which proudly displays the billowing crescent sails of the boats. Moreover, *Les Régates sous la pluie* exhibits Dufy's effective

approach to perspective and the illusion of space by making the viewer assume the position of spectator on the protruding pier: '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 sea... allowing his imagination free reign, he enlivens the foreground' (Dora-Perez-Tibi, *Dufy*, London, 1989, pp. 124-25). Dufy's audacious painterly style creates a genuine sensation of pulsing waves and achieves a relatable reality and a feeling of fantastical charm.

PROPERTY FROM A PRIVATE COLLECTION

LOUIS VALTAT

1869 - 1952

Les Quais et le Pont-Neufsigned *L. Valtat* (lower right)

oil on canvas

38.4 by 55.5cm., 15 $\frac{1}{8}$ by 21 $\frac{7}{8}$ in.

Painted circa 1929.

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

PROVENANCE

Edgardo Acosta Gallery, Beverly Hills (sale: Sotheby's, New York, 3rd November 1978, lot 529)

Private Collection, Netherlands (purchased at the above sale; sale: Sotheby's, New York, 6th November 1981, lot 367)

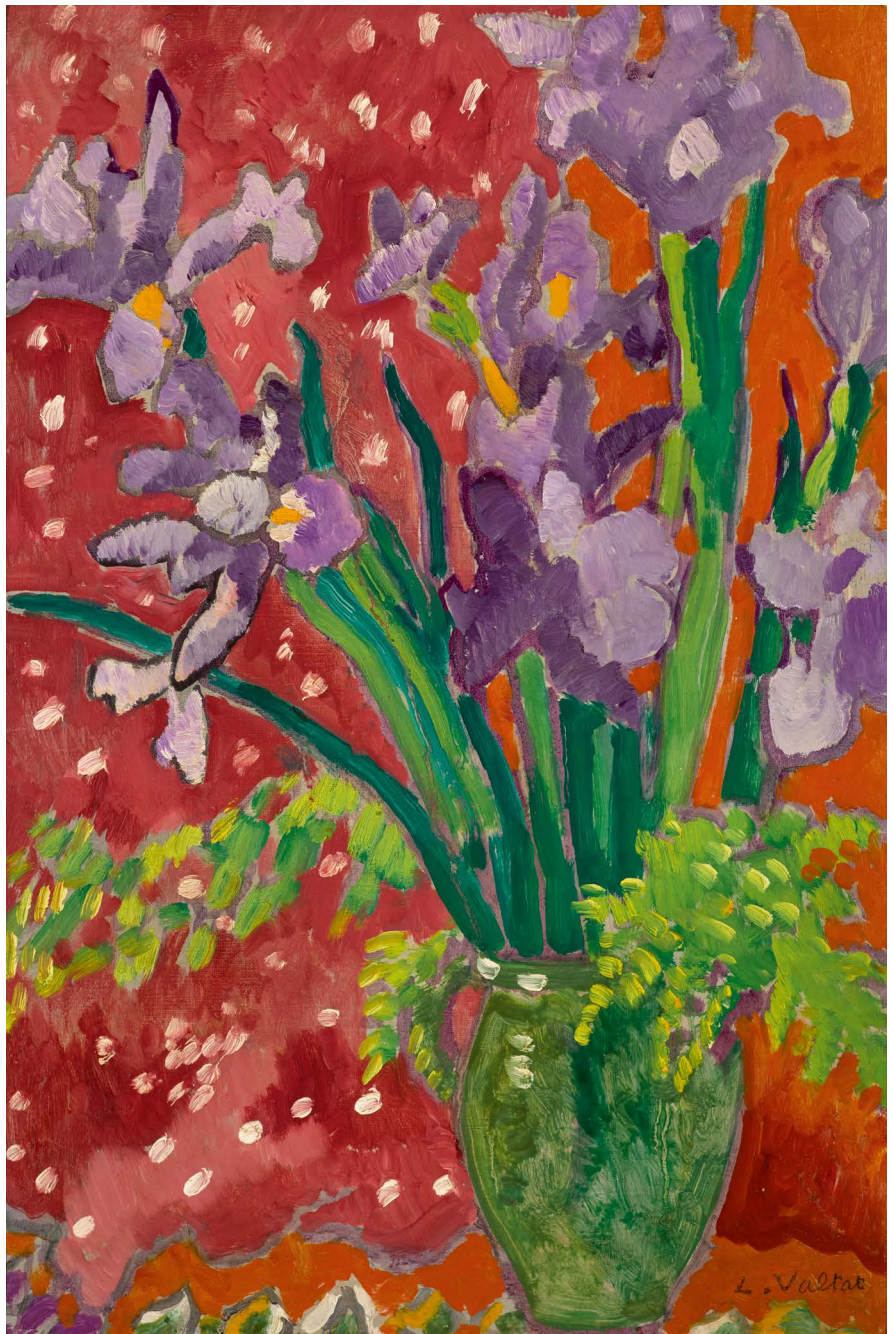
Purchased at the above sale by the present owner

LITERATUREJean Valtat, *Louis Valtat, Catalogue de l'Œuvre peint, 1869-1952*, Paris, 1977, vol. I, no. 2897, illustrated p. 323

⊕ £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000





155

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

LOUIS VALTAT

1869 - 1952

Iris, cruche verte sur fond rouge

signed *L. Valtat* (lower right)

oil on canvas

60.2 by 40.2cm., 22¾ by 15¾in.

Painted *circa* 1943.

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

PROVENANCE

Private Collection

Probably acquired from the above by the
present owner in the early 1980s

± £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Nu à la montagne

signed *Marc Chagall* (lower right)
gouache on paper
47 by 45.5cm., 18½ by 18in.

Executed in 1967.

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

PROVENANCE

Pierre Matisse, New York
Private Collection, Cannes (acquired by 1989)
Private Collection (by descent from the above)
Acquired from the above by the father of the present owner

⊕ £ 200,000-300,000
€ 223,000-334,000 US\$ 252,000-378,000

EXHIBITED

Lugano, Museo d'Arte Moderna, *Marc Chagall*, 2001, n.n., illustrated in the catalogue
Pescara, *Marc Chagall, Il sacro e il profano - Fra Picasso e Léger*, 2002, n.n., illustrated in the catalogue

In the vibrantly charged *Nu à la montagne*, Chagall revisits the theme of romance, depicting a lounging nude in a landscape whilst her lover gazed admiringly on. While perhaps initially reminiscent of Picasso's *Le Peintre et son modèle* series of the same period, Chagall's rendering is decidedly more intimate and less voyeuristic: the man's longing is reciprocated by the woman's wide eyes.

Romance is a recurring theme in Chagall's *œuvre* and often a reference to Chagall's first wife, Bella. Although Bella unexpectedly passed away in 1944, she continued to serve as Chagall's primary muse throughout the artist's career. When Chagall married Bella, he was met with hesitancy from Bella's family, who preferred that she marry someone with a more stable source of income. Their relationship was special as it represented the true expression of love—the willingness to

cross societal norms for lifelong affection. The passion between the lovers depicted in *Nu à la montagne* is representative of that special love, one which followed him wherever he travelled.

Chagall had settled into a house that he built with his wife Vava in the hilltop town of Saint-Paul-de-Vence a year prior to executing the present work. Therefore, the deep blue mountains in the background of *Nu à la montagne* likely represent the French Alps. The vibrant bouquet of flowers which the male figure extends toward his muse, adorned with a necklace reflecting the vivid colours of the bouquet, is emblematic of Chagall's adoration of flora. Indeed, André Verdet writes: 'Marc Chagall loved flowers. He delighted in their aroma, in contemplating their colours... There were always flowers in his studio. In his work bouquets of flowers held a special place... Usually they created a sense of joy, but they could also reflect the melancholy of memories' (quoted in Jacob Baal-Teshuva, ed., *Chagall: A Retrospective*, Fairfield, 1995, p. 347). The use of colour and subject matter make *Nu à la montagne* emblematic of Chagall's most romantic works.

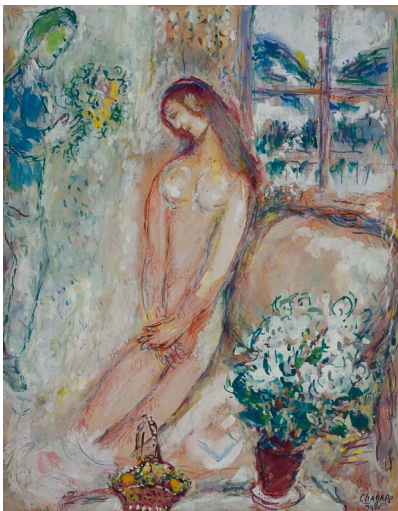


Fig. 1 Marc Chagall, *Nu au cyclamen, Gstaad*, gouache, pastel, crayon and brush and ink on paper, sold: Sotheby's, New York, 13th November 2018 for £398,832



PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

L'Écuyère en rosestamped [*Mar*]c Chagall (lower centre)
oil on canvas46.2 by 27.1cm., 18 $\frac{1}{8}$ by 10 $\frac{5}{8}$ in.

Painted circa 1962.

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

PROVENANCE

Estate of the Artist

Galerie Odermatt, Paris (acquired by 1995)

Private Collection, Florida (acquired from the above in 1996)

Acquired from the above by the present owner

‡ ⊕ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

The theme of the circus was explored endlessly by Chagall throughout his long career. Growing up in the Russian town of Vitebsk, he was accustomed to seeing street performers and acrobats: memories that were transformed into some of his most iconic and energetic works. The circus gave Chagall the opportunity to explore some of his most profound themes, such as loss, fantasy, and escapism. Later, while living in Paris, he frequently attended shows accompanied by Ambroise Vollard.

Chagall considered the spectacle of the circus as a crucially visual and poetic experience, a transcendental parallel to everyday life, which satisfied his imagination and his propensity for pure travel and lyricism: 'the circus is a magical world, a continuous dancing game in which tears

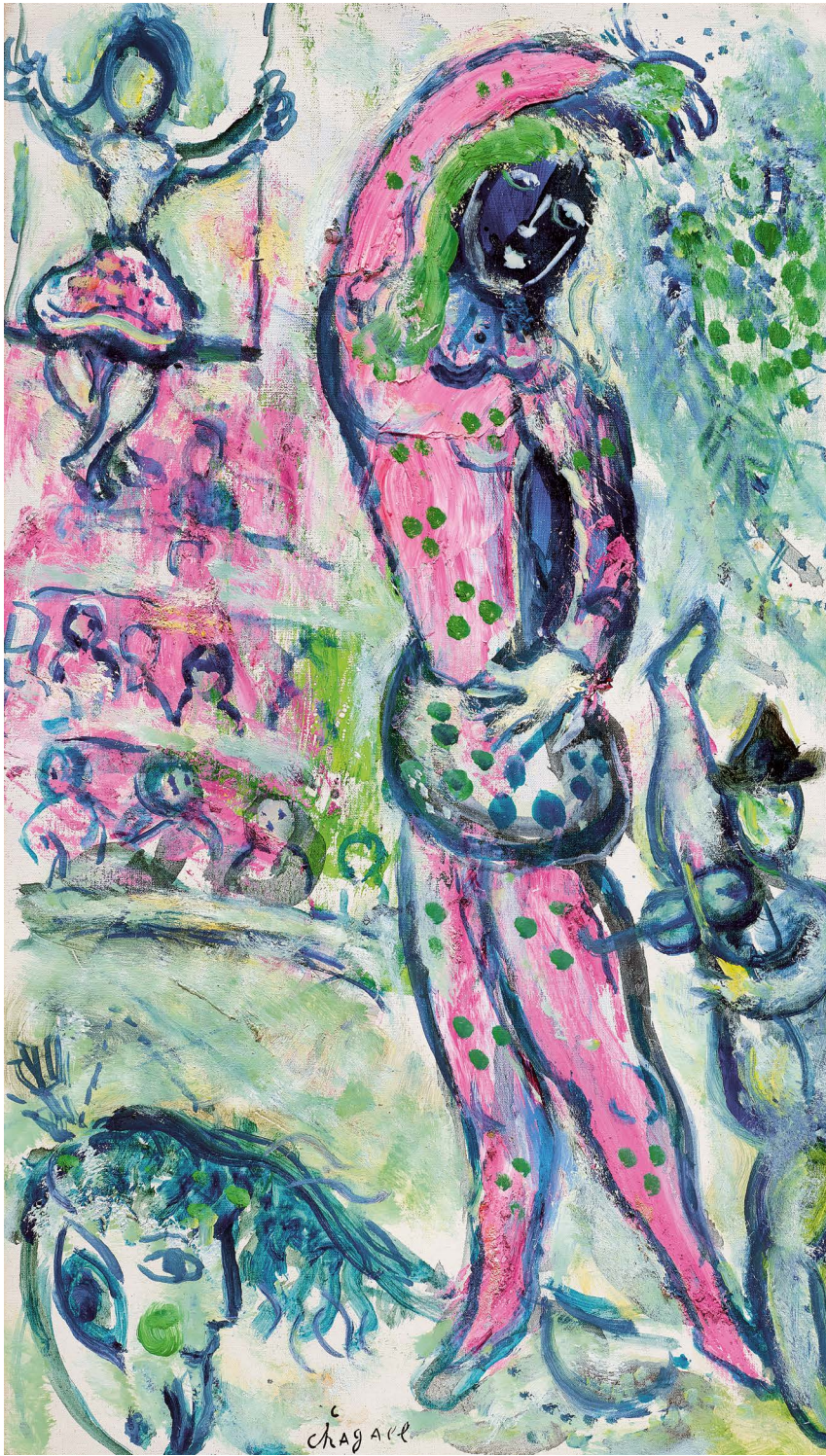
and laughter, the movement of arms and legs constitute a totally unique art' (*Marc Chagall, Le Cirque* (exhibition catalogue), Pierre Matisse Gallery, New York, 1981, n.p.).

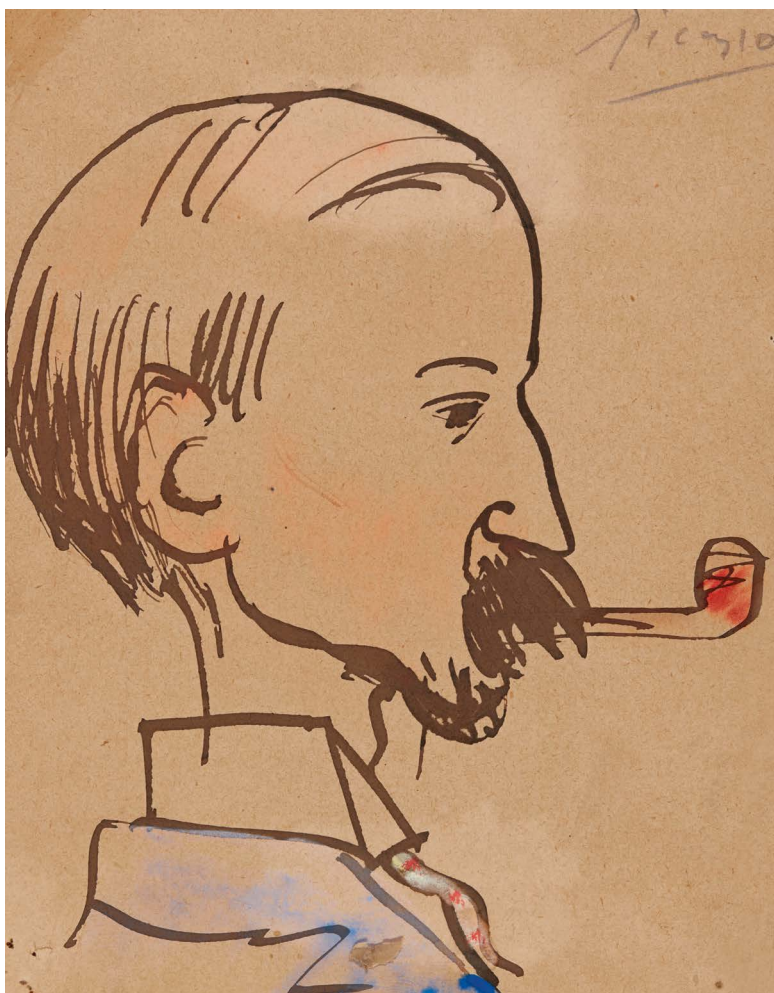
The dancer at the centre of the present composition glows with a resplendent pink, which contrasts beautifully with the blues and greens of the figures surrounding her. The violinist to her right and the floating profile of the female head at the bottom left of the canvas are frequent motifs within Chagall's oeuvre. The tiered seating within the circus tent frames the composition with the audience painted in a floral cacophony of colour. *L'écuyère en rose* invites us to join in with the joy of this circus imagined by Chagall, and experience the music and its escapist nature.

Marc Chagall, *La Dance et le cirque*, 1950, oil on canvas, Tate Gallery, London, INTERFOTO, Alamy Stock Photo



Marc Chagall, *L'écuyère en jaune*, oil on canvas, sold: Sotheby's, London, 23rd June 2011, for £385,250





158

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

PABLO PICASSO

1881 - 1973

Portrait du Père d'Utrillo

signed *Picasso* (upper right)
pen and ink, watercolour and wash on paper
27.3 by 21.8cm., 10¾ by 8½in.

Executed *circa* 1903.

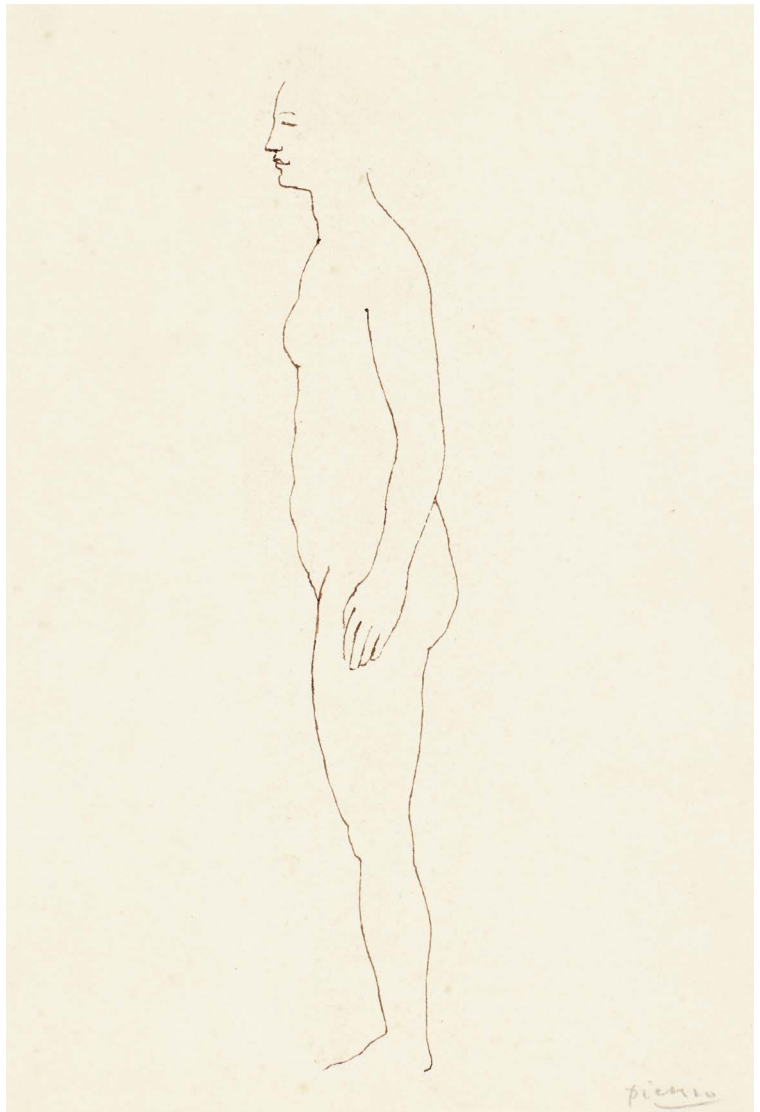
Claude Picasso has confirmed the authenticity
of this work.

PROVENANCE

Mary Hutchinson, London (probably acquired
in Paris in the 1930s)
Thence by descent to the late owner

⊕ £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



159

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

PABLO PICASSO

1881 - 1973

Nu de profil

signed *Picasso* (lower right)
pen and ink on paper
25.4 by 17.7cm., 10 by 7in.

Executed *circa* 1902-03.
Claude Picasso has confirmed the authenticity
of this work.

PROVENANCE

Leicester Galleries, London (acquired by 1977)
Acquired from the above by the late owner

⊕ £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



recto

160

PROPERTY FROM A PRIVATE COLLECTION,
NETHERLANDS

THÉOPHILE ALEXANDRE STEINLEN

1859 - 1923

Trois homes - *recto*

Deux homes - *verso*

signed *Steinlen* (lower right) - *recto*
graphite and pen and ink on paper - *recto* &
verso

36 by 27cm., 14 $\frac{1}{8}$ by 10 $\frac{3}{4}$ in.

Executed by 1900.

The authenticity of this work has been
confirmed by Madame Claude Orset.

PROVENANCE

Private Collection, Amsterdam & Monaco
Thence by descent to the present owner

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



verso



Henri Ottmann, *Luxembourg Station, Brussels*, 1903, oil on canvas, Musée d'Orsay, Paris, France, Bridgeman Images

161

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

HENRI OTTMANN

1877 - 1927

Gare du Luxembourg, Gel.

signed *H. Ottman* and dated 03 (lower left)

oil on canvas

60 by 90cm., 23⁵/₈ by 35¹/₂in.

Painted in 1903.

EXHIBITED

(Probably) Brussels, *La Libre Esthétique: Catalogue de la dixième Exposition à Bruxelles*, 1903, no. 274, p. 38

PROVENANCE

Private Collection, Belgium

Acquired from the above by the present owner

Henri Ottmann worked in Brussels at the beginning of the 20th century. It was here at the Salon of Free Aesthetics in 1903 that he first exhibited three views of the Luxembourg station, painted in different weather conditions (wind, frost, fog). Throughout the series the artist's palette is similar to that of the early impressionists, particularly Renoir and Monet to whom Ottman was hugely influenced by. Indeed the motif of the signal rising directly out of the frame at the front of the composition is taken directly from Monet's *Track signals outside Saint-Lazare station*, 1877 (Hanover, Niedersächsisches Landesmuseum). The sister picture to the present lot is in the permanent collection of the Musée d'Orsay, Paris. The third version was formerly in the collection of Sir Sean Connery and was sold Sotheby's, New York, 8th November 2006, lot 241 where it set the world record for the artist.

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

EDOUARD VUILLARD

1868 - 1940

La Grand-mère à l'évier

stamped *E Vuillard* (lower right)
oil on card mounted on panel
21.4 by 17.2cm., 8³/₈ by 6³/₄in.

Painted circa 1890.

PROVENANCE

Estate of the Artist
Sam Salz, New York
William & Edith Mayer Goetz, Los Angeles
(a gift from the above by 1951; sale: Christie's,
New York, 14th November 1988, lot 13)
Galerie Bellier, Paris
Acquired from the above by the present owner
in 2007

£ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

EXHIBITED

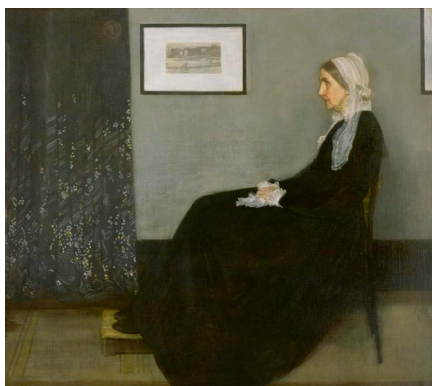
San Francisco, California Palace of the Legion
of Honor, *The Collection of Mr & Mrs William
Goetz*, 1959, no. 66, illustrated in the catalogue
(titled *My Grandmother* and dated 1892)
Houston, The Museum of Fine Arts;
Washington D.C., The Phillips Collection &
New York, The Brooklyn Museum, *The Intimate
Interiors of Edouard Vuillard*, 1989-90 n.n.
Lyon, Musée des Beaux-Arts; Barcelona,
Fundación Caixa de Pensiones & Nantes,
Musée des Beaux-Arts, *Vuillard*, 1990-91, no.
27, illustrated in colour in the catalogue (titled
La Femme à la soupière and dated circa 1890-91)
Berlin, Kunsthandel Wolfgang Werner, *Edouard
Vuillard. Intérieurs et Paysages de Paris*, 1992,
no. 2, illustrated in colour in the catalogue
(titled *Grand-mère à la soupière* and with
incorrect medium)
Gifu, Japan, The Museum of Fine Arts,
Tournant de la peinture, 1993, no. 178,
illustrated in the catalogue
Zurich, Kunsthaus, *Die Nabis, Propheten der
Moderne*, 1993, no. 142, illustrated in colour in
the catalogue
Paris, Grand Palais, *Nabis 1888-1900*, 1993,
no. 142, illustrated in colour in the catalogue
Florence, Palazzo Corsini, *Il Tempo dei
Nabis*, 1998, no. 6, illustrated in colour in the
catalogue
Montreal, Musée des Beaux-Arts, *Le Temps dei
Nabis*, 1998, no. 157, illustrated in colour in the
catalogue
Saint-Tropez, Musée de l'Annonciade &
Lausanne, Musée Cantonal des Beaux-Arts,
Edouard Vuillard. La porte entrebâillée, 2000-
01, no. 6, illustrated in colour in the catalogue
(titled *La Grand-mère à la soupière*)
Washington, D.C., National Gallery of Art;
Montreal, The Montreal Museum of Fine Arts;
Paris, Galeries Nationales du Grand Palais
& London, Royal Academy of Arts, *Edouard
Vuillard*, 2003-04, no. 4, illustrated in colour in
the catalogue

LITERATURE

Alfred M. Frankfurter, 'The Goetz Collection', in
Art News 50, no. 5, September 1951, illustrated
p. 57
*Post-Impressionism. From Van Gogh to
Gauguin* (exhibition catalogue), The Museum
of Modern Art, New York, 1956, illustrated pp.
418-19
Ann Dumas & Guy Cogeval (ed.), *Vuillard*, Paris,
1990, no. 27, illustrated in colour p. 56
Guy Cogeval, *Vuillard. Le Temps détourné*,
Paris, 1993, illustrated in colour p. 22
Natasha Staller, 'Babel. Hermetic Languages,
Universal Languages, and Anti-Languages in
Fin de Siècle Parisian Culture', in *Art Bulletin*
76, no. 2, June 1994, illustrated fig. 16
Antoine Salomon & Guy Cogeval, *Vuillard: The
Inexhaustible Glimpse, Critical Catalogue of
Paintings and Pastels*, Paris, 2003, vol. I, no.
II-3, illustrated in colour p. 75

At the time the present work was painted, Vuillard
shared a studio with Pierre Bonnard and Maurice
Denis at 28 rue Pigalle in the 9th arrondissement
of Paris. The Pointillist technique of this painting
draws upon the work of Signac and Seurat and
shows a clear separation in style from his Nabis
peers. This painting is of Vuillard's maternal
grandmother, of whom he was exceptionally
fond. He referred to her as 'bonne-maman'. A
similar, Pointillist-influenced portrait of Vuillard's
grandmother, dated 1894, is in the collection of
the Hirschhorn Museum and Sculpture Garden.

The sincerity and complexity of *La grand mère à
l'évier* is a prime example of Vuillard's portraiture
during this early stage of his career.



James McNeill Whistler, *Arrangement in Grey and Black
No.1*, 1871, Musée D'Orsay, Paris. Alamy Stock Photo



PROPERTY FROM A PRIVATE DUTCH COLLECTION

LEO GESTEL

1881 - 1941

Sortie de L'Opérasigned *Leo Gestel* (lower left)

oil on canvas

98.5 by 135.5cm., 38 $\frac{7}{8}$ by 53 $\frac{1}{4}$ in.Painted *circa* 1910.**PROVENANCE**

Kunsthandel Van Voorst van Beest, The Hague (acquired by 1989)

Private Collection, Verbier (sale: Sotheby's, Amsterdam, 6th December 2006, lot 16)

Private Collection, Netherlands (purchased at the above sale)

Acquired by the present owner in 2014

EXHIBITEDThe Hague, Van Voorst van Beest Gallery, *Leo Gestel 1881-1941*, 1989-90, n. n.Laren, Singer Museum, *Leo Gestel: Schilder en Tekenaar*, 1993 - 94, no. 38, illustrated in the catalogue

£ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

The Luminists, of whom Leo Gestel, Jan Sluijters and Piet Mondrian were the leading figures, strove for an intuitively atmospheric experience of their work, in which the perception of light was of the utmost importance. From the Netherlands, Gestel, along with Sluijters, was drawn to Paris at the turn of the century to witness and be a part of the French avant-garde pursuing the development of artistic modernism. Visiting the Parisian artistic hub between 1904 and 1911, Gestel was most inspired by the works of Seurat and Signac.

The present work is a wonderful example of Gestel's Luminism. Fascinated about the life of the *beau monde*, the artist captures the moment when people file out of the theatre after a pleasant evening, congregating on the street to debrief about the prior production and to flaunt their fashionable coats and hats. The left part of the composition is bathed in warm light, highlighting the exit where the theatre-goers spill out into the dark streets. Gestel's luminism is characterised by the juxtaposition of stark colours on the canvas, usually applied with small,

sometimes coarser brush-strokes, as seen in *Sortie de l'Opéra*. The brisk, cold evening is skilfully conveyed by the contrast of the bright tones of the theatre with the darkness of the street to the right; the reflections of people's feet in the glistening road instil the feeling that there had just been a downpour of rain. Gestel conjures a scene where the viewer can appreciate the sensory feelings that the people in the painting are experiencing; the high that ensues after a wonderful theatre production and the adjustment of walking out from a crowded stalls, into the cold, fresh air.

At this time, the artist societies played an important role in the diffusion of new developments in art in the Netherlands and it was the Amsterdam Society of St. Luke in particular that was prepared to open its doors to new ideas such as Amsterdam Luminism. *Sortie de l'Opéra* illustrates Gestel's talent in depicting the modern Parisian atmosphere and exhibits his innovative painterly style.



Henri de Toulouse Lautrec, *Au Moulin Rouge*, 1892/95, oil on canvas, Helen Birch Bartlett Memorial Collection, 1928, © 2019. The Art Institute of Chicago, Art Resource, NY, Scala, Florence



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, BERLIN

LESSER URY

1861 - 1931

Berliner Straßenmotiv mit
Automobilen und Alleebäumen,
links Reitweg mit Reiter und
Fußgänger
(Berlin Street Scene with Cars
and Trees, to the Left a Path with
Rider and Pedestrians)

signed *L. Ury*. (lower left)
pastel on board
35 by 50 cm., 13¾ by 19½in.

Executed *circa* 1925.

To be included in the forthcoming *Ury Catalogue
raisonné* being prepared by Dr. Sibylle Gross.

PROVENANCE

Lotte Heck, Germany
Axel Springer, Berlin (acquired from the above
on 18th July 1967)
Acquired from the above by the present owner
in 1996

EXHIBITED

Hamburg, BATIG-Haus, *Ein Berliner Maler -
Lesser Ury (1861-1931) poetischer Chronist der
Großstadt*, 1988-89, no. 25, illustrated in the
catalogue (titled *Berliner Straßenmotiv mit
Spaziergängern und Reiter*)

£ 70,000-100,000
€ 78,000-112,000 US\$ 88,500-126,000

“In his most characteristic works, he was therefore, inspired by the life of the German metropolis, by the characters whom he could observe in its streets and cafés, by the city-scapes of its rainy streets. The rain-swept skies and the passers-by that almost fade into the surrounding mists which rise from the shining sidewalks are features of his favorite topics. Above all, he remains a subtle colorist.”

Ernest M. Nameri, “Jewish Impressionists” in Cecil Roth (ed.), *Jewish Art- An Illustrated History*, Tel Aviv, 1961, p. 611).



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Jeune regardant une rose

signed *Renoir*. (lower left)
pastel on paper
61.6 by 46.3cm., 24¼ by 18¼in.

Executed in 1879-80.

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

Paul Durand-Ruel, Paris (acquired directly from the artist on 28th August 1891)
Mme. de La Chapelle, Paris (acquired from the above on 26th January 1934)
Étienne Bignou, Paris
Jean Laroche, Paris
Lefèvre Gallery, London (acquired by 1935)
Mme. J.B.A. Kessler (acquired from the above by 1953)
E. J. Van Wisselingh & co., Amsterdam (acquired by 1976)
Gustave Ennik, Zurich (acquired by November 1988)
DRS. G. Valkier, Lausanne (acquired by 1989)
Sale: Christie's, London, 25th June 1990, lot 12 Private Collection (purchased at the above sale)
Private Collection, Japan (acquired from the above in 1993; sale: Sotheby's, New York, 7th November 2013, lot 117)
Purchased at the above sale by the present owner

± £ 350,000-450,000
€ 390,000-505,000 US\$ 441,000-570,000



Jeanne Samary (1857-1890) French actress from the Comédie Française, photo by Downey, PVDE, Bridgeman Images

EXHIBITED

Paris, Galerie Durand-Ruel, *Tableaux, pastels, dessins par Renoir*, 1920, no. 73 (titled *Jeune femme tenant une rose*)
London, Alex Reid & Lefèvre Gallery, *Renoir*, 1935, no. 6 (titled *La femme à la rose* and dated 1878)
Montreal, Scott & Sons, *French Paintings*, 1936, no. 15
Glasgow, Alex Reid & Lefèvre Gallery, *French XIXth and XXth Century Paintings*, 1937, no. 48
York, York Art Gallery & London, Wildenstein & Co., *The Kessler Collection 19th & 20th French Masters in aid of the Citizens' Advice Bureaux for Greater London*, 1948, no. 28 (titled *Mademoiselle Samary*)
Amsterdam, E. J. van Wisselingh & Co., *Maitres français des XIXe et XXe siècles, Tableaux provenant de collections particulières néerlandaises*, 1962, no. 43, illustrated in the catalogue (dated circa 1880)
Dauberville: Amsterdam, E. J. van Wisselingh & Co., *Maitres français des XIXe et XXe siècles*, 1975, no. 31, illustrated in colour in the catalogue

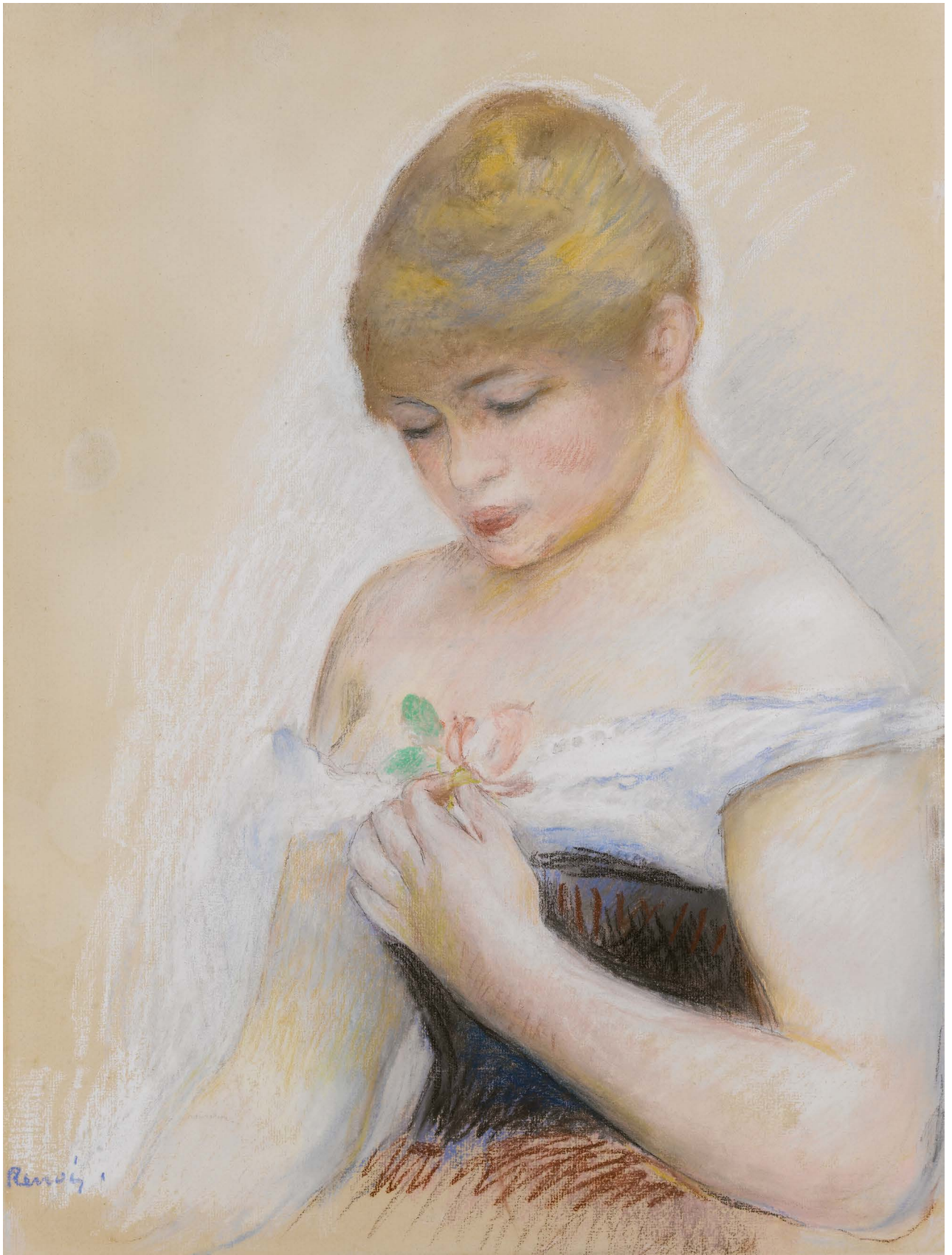
LITERATURE

H. Schrijver, 'Impressionist in the Village', *House and Garden*, London, 1953, illustrated p. 45
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, no. 642, illustrated p. 603
With its harmonious tonality, bright palette and deftly applied pastel, *Jeune regardant une rose*, executed in 1879-80, is a masterful portrayal of the acclaimed Comédie Française actress Jeanne Samary, whose beauty and allure earned her the status of Renoir's celebrated muse from 1877 to 1880. Indeed, her character gave the artist such satisfaction that he described her in a letter to art critic, Théodore Duret as 'la petite Samary, who delights women, but men even more' (quoted in *Renoir's Portraits: Impressions of an Age*, (exhibition catalogue), National Gallery of Canada, Ottawa, 1997, p. 161). Samary is further immortalised in one of Renoir's most ambitious multi-figure genre paintings, *Le déjeuner des*

canotiers in the Philips Collection in Washington D.C., gracefully draped in black, donning a flowered hat whilst engaging in conversation with journalist Paul Lhote and politician Eugène Pierre Lestringuez. Indeed, Renoir's numerous portrayals of his muse led the art critic Georges Rivière to comment that no portrait ever gave Renoir satisfaction than the ones he painted of Samary. In turn, the actress returned her affection for the artist, lamenting, 'Renoir is not the marrying kind. He marries all the women he paints, but with his brush' (quoted in N. Wadley (ed.), *Renoir: A Retrospective*, New York, 1987, p. 34).

In the present work, Samary is portrayed intimately in *semi-déshabillé*, a strap of her white chemise seductively slips off her shoulder. She is ethereally framed against an atmosphere of shadows and fluid brushstrokes, as Renoir draws on the natural variations of light to draw out Samary's delicate beauty. She emerges from the hazy background, fleetingly captured in a space of quiet contemplation. Amidst, the beautiful granulations of colour, we are drawn to the sumptuous figure of the rose, delicately clasped in Samary's hand. Often included to enhance the fresh and natural beauty of his female sitters, Renoir anthropomorphically juxtaposes the dainty flower to the actress, enriching the fleshy tones of her hand in a manner that heightens the rosy undertones of the sitter's complexion.

Although Samary as an actress was known for her boisterous laugh that was thought to verge on vulgarity, the artist depicts her with a quiet and delicate fascination, refashioning her image into a demure and alluring young woman: Renoir's quintessential star. Such intimacy is characteristic of Renoir's portraits of women, which, as Duret writes, 'catch the external features [...] through them he pinpoints the model's character and inner self. I doubt whether any painter has ever interpreted women in a more seductive manner. The deft and lively touches of Renoir's brush are charming, supple and unrestrained, making flesh transparent and tinting the cheeks and lips with a perfect living hue. Renoir's women are enchantresses' (quoted in 'Histoire des peintres Impressionistes', Paris, 1922, pp. 27-28).



PROPERTY FROM A PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Danseuse, position de quatrième devant sur la jambe gauche

stamped *Degas*, numbered 6/K and stamped with the foundry mark A. A. Hébrard cire perdue
bronze
height: 41cm., 16¼in.

Conceived between circa 1883 and 1911 and cast in bronze by the A. A. Hébrard Foundry, Paris, from 1911, in a numbered edition of 22 numbered A to T plus two casts inscribed HER and HER.D. This example probably cast at a later date.

PROVENANCE

Sale: Hôtel Drouot, Paris, 15th April 1988, lot 43
Sale: Sotheby's, London, 28th June 1988, lot 2
Browse & Darby Ltd., London (purchased at the above sale)

Private Collection, United Kingdom (sale: Sotheby's, London, 30th November 1993, lot 40)
Purchased at the above sale by the present owner

£ 250,000-350,000

€ 279,000-390,000 US\$ 315,000-441,000



alternate view

LITERATURE

John Rewald, *Degas Sculpture*, London, 1957, no. LV, illustration of another cast p. 148
The Complete Sculptures of Degas (exhibition catalogue), The Lefevre Gallery, London, 1976, no. 9, illustration of another cast p. 28
Gary Tinterow, 'Degas, les Années 1880 le synthèse et l'évolution' in *Degas* (exhibition catalogue), Grand Palais, Paris, 1988, pp. 473-74, no. 290 & 291, illustrations of the wax model and of another bronze cast
John Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, no. LV, illustration of another cast p. 148
Anne Pingeot & Frank Horvat, *Degas sculptures*, Paris, 1991, no. 9, illustration of wax cast pp. 54 & 55
Sara Campbell, 'Degas, The sculptures, A Catalogue Raisonné', in *Apollo*, London, August 1995, pp. 6-77, no. 6, illustration of another cast p. 14 (titled *Fourth position front, on the left leg*)
Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 6, illustration of another cast pp. 132-133 (titled *Dancer, Fourth Position Front, on Left Leg*)
Edgar Degas, The Late Work (exhibition catalogue), Foundation Beyeler, Basel, 2012, n.n., illustration of another cast p. 59 (dated 1885-90)

Harmoniously balanced and gracefully poised, *Danseuse, position de quatrième devant sur la jambe gauche* is a masterfully constructed bronze that epitomises Degas' engagement with every muscle and sinew of his dancers, capturing their elegant flexibility and stern discipline in a demanding and dynamic pose. Exemplifying the artist's skill, the work tangibly manifests Degas' enthusiasm for both sculpture and dance, demonstrated by the vivid carves, marks, indentations and textures that are testament to the artist's vigorous working. Through its rich patina and graceful moulding, Degas gradually conjures up the form of the dancer in a moment of supreme balance.

An archetypal subject of the artist's *œuvre*, Degas' dancers project his artistic vision through a unity of expression that elevates sculpture and dance at the centre of civilisation, a view largely upheld by the dominant neoclassical theories during Degas' time. Although Degas often used sculptures as studies for his paintings, the present work was modelled for its inherent interest, typifying the artist's enthrallment with the sculptural process. The sacred communion between dance and sculpture was so quintessential to the artist's work, such that Degas remarked to François Thiébaud-Sisson, 'Draw a dancing figure, with a little skill, you should be able to create an illusion for a short time. But however painstakingly you study your adaptation, you will achieve nothing more than an insubstantial silhouette, lacking all notions of mass and of volume and devoid of prevision. You will achieve truth only through modelling because this is an art that puts an artist under an obligation to neglect none of the essentials.' (quoted in Richard Kendall, *Degas by Himself: Drawings, Prints, Paintings, Writings*, London, 1987, p. 245).

The multi-perspectival space occupied by sculpture, also allowed Degas to explore the technical rigour of the dancer, with an expressive immediacy that displayed effortless control and perfect balance, highlighting the masterfulness of both the dancer and Degas. Whilst ballet positions are often named according to the dancer's spatial relationship to the audience, in his freestanding space, the viewer is invited to boundlessly explore the aesthetic and anatomic stature of the dancer, to circle her in admiration both for her poise, and for Degas' skill. In describing the pose, art historian Gary Tinterow notes, 'While the majority of Degas' s dance sculptures capture fleeting moments of movement or disequilibrium, this work is notable for the perfect balance of the figure and the dancer's seemingly effortless control over her body.' (quoted in *Degas* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1988, p. 473). An exemplar of Degas' sculptures and remarkable in its construction, other casts of the model are held in the prestigious collections of the Metropolitan Museum of Art in New York and the Musée d'Orsay in Paris.





167

CLAUDE MONET

1840 - 1926

Zouave

stamped with the artist's signature *Claude Monet* (lower right)

pencil on paper
30.9 by 22.8cm., 12¼ by 9in.

Executed in 1857.

PROVENANCE

Michel Monet (by descent from the artist)
Michel Cornebois (by descent from the above)
Acquired from the above by the present owner

LITERATURE

Daniel Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, no. D 75, illustrated p. 73

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



168

CLAUDE MONET

1840 - 1926

Gamin des rues

pencil on paper
30.9 by 22.8cm., 12¼ by 9in.

Executed in 1857.

PROVENANCE

Michel Monet (by descent from the artist)
Michel Cornebois (by descent from the above)
Acquired from the above by the present owner

LITERATURE

Daniel Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, no. D 61, illustrated p. 70

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800

169 no lot

PROPERTY FROM A PRIVATE COLLECTION

HENRI MATISSE

1869 - 1954

**Tête de femme
(Portrait de Simone Martin-Vincent)**

signed *H Matisse* and dated 7/42 (lower left)
pen and ink on paper
52.5 by 40.5cm., 20¾by 16in.

Executed in Nice in July 1942.
The authenticity of this work has been
confirmed by Wanda de Guébriant.

PROVENANCE

Simone Martin-Vincent, Switzerland (a gift
from the artist)
Thence by descent to the present owner

‡ ⊕ £ 100,000-150,000
€ 112,000-167,000 US\$ 126,000-189,000

A testimony to Matisse's skills as a draughtsman, *Tête de femme (Portrait de Simone Martin-Vincent)*, is characterised by spontaneous and confident lines, which imbue this portrait with an expressive elegance.

Executed in July 1942, at his residence at the Hôtel Régina in Nice, the present work forms part of a series of celebrated works that demonstrate Matisse's innate ability to capture the nuances of facial expression with only a deft few strokes.

The sitter for the present work is fashion model Simone 'Monette' Vincent, to whom Matisse was introduced the same month this work was completed. Drawing Simone on several occasions, Matisse warmed to her greatly and showed his appreciation by giving this portrait to her as a gift. Her smiling, assured expression reveals the intensity of Matisse's penetrating gaze. His sitters were 'never just extras' in an interior but rather the principal theme of the work: 'the emotional interest aroused in me by them does not appear particularly in the

representation of their bodies, but often rather in the lines or special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture' (quoted in John Elderfield, *The Drawings of Henri Matisse*, London, 1984, p. 117). The sinuous ink lines exhibit Matisse's unflinching touch; flowing intuitively and without interruption, they perfectly encapsulate her inclined head and natural gaze.

The work is an intimate observation of an individual, a charming portrait that captures a true sense of character. The image bears the hallmark of the artist's brevity of emphatic line, successfully depicting Simone's glinting eyes, wavy hair and pleasant smile. Matisse viewed the art of portraiture as one of the most remarkable art forms and he is widely regarded as one of the twentieth century's most innovative and gifted draughtsman.



Photograph of Simone Martin-Vincent from the family album, circa 1950.



SIX WORKS FROM A PRIVATE BRITISH COLLECTION

LOTS 171-176

For both Gustav Klimt and Egon Schiele, works on paper constituted a highly significant part of their artistic output and its legacy. Klimt's highly animated, quickly sketched preparatory drawings convey an elegant modernity and sense of fashion, and offer us a clear insight in to why he rapidly became the most sought after portrait painter of his day. As an emerging artist, Schiele sought patronage of Vienna's elite, and billing himself as 'the Silver Klimt' he initially pursued portraiture as a means to build his reputation. However, Schiele's radical approach to the human

figure from 1910 was at odds with the aesthetic expectations of those wealthy clients enamoured of Klimt's supremely elegant style.

As these drawings demonstrate, Klimt and Schiele's exceptional style and daring subject matter brought an *avant-garde* sensuality to the forefront of the Viennese art scene. The pair transformed drawing into a highly personal, experimental means of expression, giving their work a new immediacy and subjectivity.

The following works were owned by Daisy Hellmann, who came from the

esteemed Steiner family, well-known Viennese cultural patrons. Along with her husband Wilhelm Hellmann, a textile industrialist, they were close friends with Schiele, and bought many works directly from the artist.

Accompanying this collection is *Treppenhaus der Scuola di San Rocco in Venedig* by Rudolf von Alt which was previously owned by the Archduke Ludwig Viktor of Austria. Von Alt was a prolific architectural and landscape painter and was appointed honorary president of the Vienna Secession while Klimt was acting president.

171

PROPERTY FROM A PRIVATE BRITISH COLLECTION

EGON SCHIELE

1890 - 1918

Kniende Frau (Woman Crouching)

signed *Egon Schiele* and dated 1912 (lower centre)

pencil on paper with gouache highlights possibly by another hand

32 by 48.4cm., 12 $\frac{5}{8}$ by 19in.

Executed in 1912.

The authenticity of this work has been confirmed by Jane Kallir.

PROVENANCE

Daisy Hellmann (*née* Steiner), Vienna (acquired by 1938)

Thence by descent to the present owners

£100,000- £150,000

€ 167,000-279,000 US\$ 189,000-315,000

Egon Schiele's *Kniende Frau* demonstrates a remarkable level of technical skill. The artist's sparing use of line and colour creates both a physical and psychological portrait and reveals an extraordinary level of talent for a 22-year-old artist.

The model in *Kniende Frau*, revels in her stance and conveys the hint of a smile, a fierce refusal to shy away. Her posture suggests a human naturalness obsolete in the rigid postures of academic paintings, whilst simultaneously presenting Schiele with an unconventional perspective from which to represent the human form. With one shoulder partly obscuring the woman's face combined with the downward tilt of her head, Schiele's figure exudes a tenderness with which he so often saw and depicted the human body.

This radical presentation of the female form is a stunning example of the deeply raw and honest portraits that gained Schiele the admiration of contemporaries such as Gustav Klimt. Klimt and Schiele had both been a part of the Vienna

Secession movement that worked to breathe life back into Austrian art by introducing new means of visual representation and providing a platform for contemporary art in the city. Portraiture was considered an outmoded genre during the time in which Schiele was working, however, the Secessionists persevered with the genre in the hope to instill in it something new. Although never formally taught by Klimt, Schiele drew influence from the older artist and they embarked upon a fruitful and fascinating friendship. Schiele was to continue to revere Klimt throughout his short life, it was in 1910 that he underwent an artistic emancipation and found his own artistic voice. However, Schiele's success from then on was to accelerate rapidly and only a year after the present work was executed, in January 1913, he was elected a member of the Viennese Succession's Bund Österreichischer Künstler. His groundbreaking use of line in particular would shape the work of his former idol Klimt and following the older artist's death in February 1918 it was the Schiele who was considered his predecessor.

"Bodies have their own light
which they consume to live:
they burn, they are not lit from
the outside."

Egon Schiele



172

PROPERTY FROM A PRIVATE BRITISH COLLECTION

EGON SCHIELE

1890 - 1918

Kleinkind (Baby)

inscribed with the artist's initials and
erroneously dated 1911 by another hand (lower
right)

pencil and coloured crayon on paper

43.7 by 31cm., 17 $\frac{1}{8}$ by 12 $\frac{1}{4}$ in.

Executed *circa* 1909. With possible later additions
to the body by another hand.

The authenticity of this work has been
confirmed by Jane Kallir.

PROVENANCE

Daisy Hellmann (*née* Steiner), Vienna
(acquired by 1938)

Thence by descent to the present owners

£50,000-£70,000

€ 78,000-112,000 US\$ 88,500-126,000



PROPERTY FROM A PRIVATE BRITISH COLLECTION

GUSTAV KLIMT

1862 - 1918

**Damenbrustbild von vorne
(Portrait of a Lady)**

inscribed *Gustav Klimt* possibly by another hand (towards upper right)
pencil and coloured crayon on paper
47.6 by 30.4cm., 18¾ by 12in.

Executed *circa* 1917-18.**PROVENANCE**

Daisy Hellmann (*née* Steiner), Vienna
(acquired by 1938)
Thence by descent to the present owners

EXHIBITED

Vienna, Albertina, *Gustav Klimt - Egon Schiele, Zum Gedächtnis ihres Todes vor 50 Jahren, Zeichnungen und Aquarelle*, 1968, no. 120, illustrated in the catalogue

£ 150,000-250,000

€ 167,000-279,000 US\$ 189,000-315,000

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, Salzburg, 1984, vol. III, no. 2621, illustrated p. 127

This exquisite drawing by Gustav Klimt depicts an unnamed female sitter. With her strong eyes and voluptuous red lips, the lady is an archetypal Klimtian figure. Her demeanour evokes a quiet grace yet a subtle but powerful allure. Her head is naturally tilted and she gazes languidly out towards the viewer. A prodigious draughtsman, Klimt had a remarkable ability to convey an intensely sensual mood through the fluidity of line.

Klimt's drawings usually relate to his painted works and the artist was a favoured choice of society women for portraits. His highly animated, quickly sketched preparatory drawings convey an elegant modernity and sense of fashion. While portraiture was in decline following the advent of photography in most European capitals, it retained a lingering vogue in Vienna, with the new burgeoning middle class seeking to declare their newly gained status.

Klimt had a close, often romantic, relationship with his models, and consequentially captured qualities of tangibility and intimacy. Klimt's body

of work demonstrates his devotion to women. Regine Schmidt wrote of the artist's treatment of the female form and its centrality to his entire output as an artist: 'Gustav Klimt's work was and is such that one can lose oneself in it. His women, ladies and girls are mere forms of nature itself, flowers, as it were, that he drew and painted as they budded, blossomed and withered. [...] His oeuvre is a constant homage to woman. To Klimt they were erotic creatures' (Regine Schmidt, 'Of Sweet Young Things and Femmes Fatales: Gustave Klimt and Women around 1900. A Path to Freedom', in Gerbert Frodl & Tobias G. Natter (ed.), *Klimt's Women*, New Haven, 2000, pp. 27 & 30).

Klimt transformed drawing into a highly personal, experimental means of expression, which gave his work a new spontaneity and subjectivity. The line with which his subjects are described explores and caresses as though the drawing itself was an act of seduction. Klimt renewed the European tradition of figuration by placing the human body and human destiny at the centre of his concern. This beautiful and tender drawing reveals the inventive essence of this exceptional artist.





174

PROPERTY FROM A PRIVATE BRITISH COLLECTION

GUSTAV KLIMT

1862 - 1918

Stehende Frau in Hosen von vorne
(Portrait of a Girl Standing in
Trousers)

pencil on paper

56.8 by 35.4cm., 22³/₈ by 13⁷/₈in.

Executed in 1916-18.

PROVENANCE

Daisy Hellmann (*née* Steiner), Vienna (acquired
by 1938)

Thence by descent to the present owners

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen
1912-1918*, Salzburg, 1984, vol. III, no. 2581,
illustrated p. 119

£ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



175

PROPERTY FROM A PRIVATE BRITISH COLLECTION

GUSTAV KLIMT

1862 - 1918

Liebespaar (Lovers)

indistinctly stamped *Gustav Klimt Nachlass*
(lower right)

pencil and coloured crayon on paper
56.5 by 37.5cm., 22¼ by 14¾in.

Executed in 1911.

PROVENANCE

Daisy Hellman (née Steiner), Vienna
Thence by descent to the present owners

EXHIBITED

Vienna, Albertina, *Gustav Klimt - Egon Schiele, Zum Gedächtnis ihres Todes vor 50 Jahren, Zeichnungen und Aquarelle*, 1968, no. 75, illustrated in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1904-1912*, Salzburg, 1982, vol. II, no. 1870, illustrated p. 211

Johannes Dobai, 'Zu Gustav Klimts Gemälde *Der Kuß*' in *Mitteilungen der österreichischen Galerie*, Vienna, 1968, ed. 12, no. 56, pp. 83-142

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



176

PROPERTY FROM A PRIVATE BRITISH COLLECTION

RUDOLF VON ALT

1812 - 1905

Treppenhaus der Scuola di San Rocco in Venedig (Staircase of Scuola di San Rocco in Venice)

signed *R. Alt* (lower left) and dated *Venedig 4 Nov 892* (lower centre); inscribed *Venedig, San Rocco* on the verso
gouache on paper
46 by 34.2cm., 18 by 13½in.

Executed on 4th November 1892.

We would like to thank Dr. Maria Luise Sternath-Schuppanz for her assistance in cataloging this lot.

PROVENANCE

Archduke Ludwig Viktor of Austria, Salzburg (sale: Dorotheum, Vienna, 30th May - 3rd June 1921, lot 27)

Daisy Hellmann (*née* Steiner), Vienna (acquired by 1938)

Thence by descent to the present owners

Treppenhaus der Scuola di San Rocco in Venedig was formerly in the collection of the Archduke Ludwig Viktor of Austria from the House of Habsburg. The present work was sold as part of the Archduke's estate sale in 1921, when the contents of Klessheim Palace near Salzburg were auctioned. After retiring to the palace in 1866, Ludwig Viktor had become known as a philanthropist and patron of the arts. He died at the age of 76 in 1919.

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



177

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GUSTAV KLIMT

1862 - 1918

Stehende Dame von vorne, den
Kopf nach rechts gewendet
(Standing Lady from the Front,
Head Turned to the Right)

inscribed *Hermine Klimt, Nachlass meines
Bruders Gustav* (lower left)
black crayon on paper
45.4 by 31.3cm., 18 by 12³/₈in.

Executed circa 1903.

PROVENANCE

Estate of the Artist
Private Collection, Vienna (sale: Sotheby's,
London, 10th February 1988, lot 24)
Purchased at the above sale by the present
owner

LITERATURE

Alice Strobl, *Gustav Klimt Die Zeichnungen
1878-1903*, Salzburg, 1980, vol. I, no. 1161,
illustrated p. 323

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000

178 no lot

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

HENRI DE TOULOUSE- LAUTREC

1864 - 1901

Le Joueur de flûte

signed *H. T. Lautrec* (upper right)

oil on canvas

40 by 32.2cm., 15¾ by 12⅝in.

Painted *circa* 1884.

PROVENANCE

Inter Art Gallery, Basel

Private Collection, Switzerland (acquired from the above in 1980; sale: Sotheby's, London, 6th February 2001, lot 202)

Private Collection, United Kingdom (purchased at the above sale; sale: Sotheby's, London, 6th February 2008, lot 456)

Private Collection, Cyprus (purchased at the above sale; sale: Sotheby's, London, 6th February 2014, lot 568)

Purchased at the above sale by the present owner

LITERATURE

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. II, no. P237, illustrated p. 103
Bruno Foucart & Gabriele Mandel Sugana, *Tout l'œuvre peint de Toulouse-Lautrec*, Milan, 1977, no. 240, illustrated p. 102

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

Born into an aristocratic French family in 1864, Toulouse-Lautrec moved to Paris from his home of Albi at the age of 18 and quickly joined the ateliers of Léon Bonnat and Fernand Cormon, both staunchly academic painters. The present work is a rare painting executed early in the artist's career, combining Lautrec's traditional education, evoking the classical subject matter of Arcadian Aulos player's, with elements of the avant-garde style he would soon adopt.

While naturalism was the chosen form of representation in the Third Republic at that time, the loose brushstrokes and dramatic crop of *Le joueur de flûte* hint at the more dynamic methods Lautrec would embrace as a Post-Impressionist. Richard Thomson writes, 'Lautrec's aesthetic had been rooted in the dominant naturalism. His teachers had taught him to study the model unflinchingly. The work of more radical artists, notably Edgar Degas, instructed him in subtle pictorial devices to give greater actuality to the fiction of the image: off-center compositions, the active use of empty space, the figure cut off by the edge of the frame as if it were on the periphery of our field of vision...[Lautrec] and others sought to extend the frontiers of naturalism into more expressive territory, to make it sharper and more dangerous' (Richard Thomson, 'Toulouse-Lautrec & Montmartre: Depicting Decadence in Fin-de-Siècle Paris,' in *Toulouse-Lautrec and Montmartre* (exhibition catalogue), The Art Institute of Chicago, Chicago & National Gallery of Art, Washington, D.C., Princeton, 2005, p. 4). *Le joueur de flûte* therefore captures a moment of transition between the academic aesthetic of the artist's studies and his appreciation for avant-garde masters like Degas.



Attic red-figure stamnos, depicting the return of Hephaestus, from the Group of Polygnotus, c.440 BC, ceramic, Greek School, 5th century AD, Antikensammlung, Kassel, Germany, © Museumslandschaft Hessen Kassel, Bridgeman Image





actual size

180

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**ERNST LUDWIG
KIRCHNER**

1880 - 1938

Gewächshäuser in Königstein
(Blumenmarkt)
(Greenhouses in Königstein
(Flower Market))

stamped with the *Nachlass Stempel* and
numbered *A Da/Ab 12* on the *verso*
watercolour and pencil on paper
10 by 16cm., 3⁷/₈ by 6¹/₄in.

Executed *circa* 1916.

This work is listed in the Ernst Ludwig Kirchner
archives, Wichtrach/Bern.

PROVENANCE

Estate of the Artist
Private Collection, Germany (acquired by
1963)
Thence by descent to the present owner

£ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,200



181

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

OSKAR KOKOSCHKA

1886 - 1980

Still Life with Bowl, Fan and Grapes
(Stilleben mit Schale, Fächer und
Trauben)

signed *O Kokoschka* and dated *Firenze, 1948*
(lower right)

watercolour on paper
50 by 70.4cm., 19⁵/₈ by 27³/₄in.

Executed in Florence in 1948.

PROVENANCE

Marlborough Fine Art, London
Sala Parès, Barcelona (acquired by 1989)
Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



182

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALBERT BIRKLE

1900 - 1986

Rugbyspiel (Rugby Game)

signed *A. Birkle* (lower right); signed *Albert Birkle* and titled on the reverse
pastel on board
41 by 81.5cm., 16½ by 32in.

Executed in 1927.

We would like to thank Roswita and Victor Pontzen, Archive Albert Birkle, Salzburg, for their assistance in the cataloguing of this lot. This work will be included in their forthcoming catalogue raisonné under the number 792.

PROVENANCE

Galerie Heinze, Salzburg
Private Collection, Europe

EXHIBITED

Munich, Neue Münchner Galerie Dr. Hiepe,
Albert Birkle. 150 Werke von 1916-1980, 1982
Salzburg, Museum Carolino Augusteum;
Kißlegg, Museum Expressiver Realismus &
Rottweil, Dominikanermuseum, *Albert Birkle*,
2001, n.n., illustrated in the catalogue

LITERATURE

Sylvia Kraker, *Albert Birkle 1900-1986* (PhD
dissertation), 1992, no. 629

This work was executed in 1927 in the run
up to the exhibition of the Berlin Secession
in collaboration with the *Museum für
Leibesübungen*. It was created for a mural design
for the museum which was ultimately never
realised.

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



183

PROPERTY FROM A PRIVATE COLLECTION

LUDWIG MEIDNER

1884 - 1966

**Stilleben mit Fischen
(Still Life with Fish)**

signed with the artist's initials *LM* and dated
1936 (lower left)
oil on board
42.7 by 69cm., 16 by 27½in.

Painted in 1936.

We are grateful to Erik Riedel, Ludwig Meidner-
Archive, Jüdisches Museum Frankfurt, for his
kind assistance in cataloging this lot.

PROVENANCE

Sale: Dorotheum, Vienna, 13th June 1980,
lot 1318
Georg Waechter Memorial Foundation, Vaduz
(sale: Sotheby's, London, 25th June 1996,
lot 400)
Purchased at the above sale by the present
owner

⊕ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900

184 no lot

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

CHAÏM SOUTINE

1893 - 1943

Le Poisson

signed *Soutine* (lower right)
oil on panel
37.6 by 79cm., 14½ by 31½in.

Painted circa 1933.

PROVENANCE

Lucien Lefebvre-Foinet, Paris (sale: Parke-Bernet Galleries, Inc., New York, 17th January 1945, lot 149)
The Colin Collection, New York (purchased at the above sale)
Private Collection (by descent from the above; sale: Christie's, New York, 7th May 2014, lot 251)
Purchased at the above sale by the present owner

EXHIBITED

New York, Niveau Gallery, *Soutine*, 1944, no. 7 (dated 1926)
New York, The Museum of Modern Art & Ohio, Cleveland Museum of Art, *Soutine*, 1950-51, n.n., illustrated in the catalogue (titled *Salmon*)
New York, M. Knoedler & Co., Inc., *The Colin Collection*, 1960, no. 88, illustrated in the catalogue
New York, The Metropolitan Museum of Art, *Paintings from Private Collections, Summer Loan Exhibitions*, 1962, no. 89
New York, Malborough Gallery, *Chaïm Soutine*, 1973, no. 68, illustrated in the catalogue
New York, The Jewish Museum, *Chaïm Soutine: Flesh*, 2018

£ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

LITERATURE

Rosamond Frost, 'In Memoriam, Soutine Over 20 Years' in *Art News*, October 1944, vol. 43, p. 14
Alexander Watt, 'Art Dealers of Paris, Mouradian and Vallotton' in *Studio*, May 1958, vol. 155, no. 782, illustrated p. 147
Marcellin Castaing & Jean Leymarie, *Soutine*, Paris, 1963, no. XXXIII, illustrated in colour p. 30 (titled *Le Saumon Bois*)
Pierre Courthion, *Soutine, Peintre du déchirant*, Geneva, 1972, illustrated in colour p. 107 & illustrated p. 276E
Alfred Werner, *Chaïm Soutine*, London, 1978, no. 41, illustrated in colour p. 147 (titled *The Salmon*)
Esti Dunow, 'Die Stilleben Soutines', *Chaïm Soutine* (exhibition catalogue), Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Munich, 1981, n.n., illustrated p. 95 (titled *Die Forelle*)
Soutine (exhibition catalogue), Galleri Bellman, New York, 1983, p. 11
Francesco Porzio, *Chaïm Soutine, I Dipinti della collezione Castaing* (exhibition catalogue), Galleria Bergamini, Milan, 1987, illustrated in the catalogue (titled *La Trota*)
Maurice Tuchman, Esti Dunow & Klaus Perls, *Chaïm Soutine, Catalogue raisonné*, Cologne, 1993, vol. I, no. 114, illustrated in colour p. 492 & illustrated p. 347
Norman L. Kleeblatt & Kenneth E. Silver, *An Expressionist in Paris, The Paintings of Chaïm* (exhibition catalogue), The Jewish Museum, New York, 1998, fig. 75, illustrated p. 143 (titled *Fish*)
Maurice Tuchman & Esti Dunow, *The New Landscape, The New Still Life, Soutine and Modern Art* (exhibition catalogue) New York, 2006, n.n., illustrated in colour in the catalogue

Under Chaïm Soutine's acutely perceptive gaze *Le Poisson* transforms traditional representations of a genre long believed to be aligned with academic conformity: the still-life. In Soutine's remarkably animated rendering, expressive brushstrokes exhibit an intense vitality in his subjects: 'Soutine looked for movement as soon as he placed the different objects in his still lifes' (Rudy Chiappini (ed)., *Chaïm Soutine*, Milan, Lugano, 1995, p. 169). Soutine imbues *Le Poisson* with dynamism through rhythmically charged brushstrokes that conjure energy evocative of the creature's once living state. The juxtaposition between subject matter and artistic execution is heightened by his startlingly skilful application of paint.

With each still life, Soutine studied his subjects in person with a fervent attention to detail. The liveliness inherent within the artist's palatable representations derives from what has been described as: 'Soutine's obsessive, if not fanatical, attention to observation of reality's details.' (Rudy Chiappini (ed)., *Chaïm Soutine*, Milan, Lugano, 1995, p. 120). Were it not for the gaping yawn of the fish in the present work the sweeping lines could give the impression of the animal's moving through water. The ambiguous, flat background upon which the fish is set against further confuses the notion of *Le Poisson* as a still life; as all spatial awareness is distorted the fish traverses the work's surface as if through water.

A great admirer of Chardin and Courbet, Soutine drew inspiration from his artistic predecessors and amalgamated classical elements of the still-life genre, as favoured by the Old Masters, with the spatial and technical innovations of his contemporaries, such as Manet and Van Gogh. Soutine's salmon is reminiscent of two works executed by Gustave Courbet titled *The Trout*. Whilst Courbet's trout are captured in a moment of visible anguish, however, Soutine extracts his fish from the point of capture and deploys dramatic brushstrokes to articulate a sense of psychological torment. The very line of Soutine's brush echoes the subject which he paints: 'Soutine's characteristic is not a line but a greasy smear left by some entrails' (Maurice Tuchman, *Chaïm Soutine, Catalogue Raisonné*, Cologne, 1993, vol. I, p. 35). In *Le Poisson* Soutine boldly opines a radical reworking of a traditional subject matter relishing in the depiction of the raw and expressing the real in lieu of the glossy academic portrayals of a food removed from its reality. Soutine's textural bravura elevates the still life to a platform upon which human anxiety can be projected.



Courbet, Gustave (1819-1877): La truite Nature morte de poisson. 1873. Paris, Musée d'Orsay, peinture, cm 65 x 98 © 2019. Photo Josse/Scala, Florence





186

MOÏSE KISLING

1891 - 1953

Deux roses

signed *Kisling* (lower right)
oil on canvas
33.5 by 24.5cm., 13 $\frac{1}{8}$ by 9 $\frac{1}{2}$ in.

Painted in 1928.

To be included in the Volume IV et Additifs aux
Tomes I, II, et III of the Catalogue Raisonné
de l'Oeuvre de Moïse Kisling currently being
prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Private Collection, Paris
Private Collection, New York
Sale: Christie's, New York, 8th October 1987,
lot 83
Galerie Taménaga, Tokyo
Acquired from the above by the present owner

LITERATURE

Jean Kisling, *Kisling, 1891-1953*, Paris, 1995,
vol. III, no. 35, illustrated p. 226

₣ ⊕ £ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200



187

PROPERTY FROM A PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Place Jean-Baptiste-Clément

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

oil on panel

51 by 76cm., 20 $\frac{1}{8}$ by 29 $\frac{7}{8}$ in.

Painted *circa* 1918.

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

PROVENANCE

Galerie Marcel Bernheim, Paris
Weill Collection, Zurich
Galerie Romer, Zurich

Private Collection, Zurich (purchased from the above in 1982)

Thence by descent to the present owner

EXHIBITED

Bern, Kunstmuseum, *Maurice Utrillo*, 1967, no. 67, illustrated in the catalogue

LITERATURE

Paul Pétridès, *L'œuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, no. 739, illustrated p. 225

± £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette, Montmartre

signed *Maurice, Utrillo, V.* and dated 1922,
(lower right); signed *Maurice, Utrillo, V.* dated
1922, titled and inscribed (*Paris, Montmartre
18th Arrt*) on the reverse

oil on canvas

54 by 64.8cm., 21¼ by 21½in.

Painted in 1922.

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

PROVENANCE

Art Gallery of Ohara, Kurashiki
Sadajiro Kubo, Japan
Isetan Department Store, Tokyo
Private Collection (acquired from the above in
July 1979)

Private Collection (by descent from the above;
sale: Christie's, New York, 13th November
2015, lot 1440)

Purchased at the above sale by the present
owner

LITERATURE

Paul Pétridès, *L'œuvre complet de Maurice
Utrillo*, Paris, 1962, vol. II, p. 352, no. 948,
illustrated p. 353

‡ £ 70,000-100,000

€ 78,000-112,000 US\$ 88,500-126,000

“[Utrillo found] his artistic signature in
the quaint, sloping streets of
Montmartre, rendering these scenes
with strong tonal contrasts and
compositions enervated by dynamic,
jagged lines.”

Bridget Alsdorf 'Utrillo: Picturing the Picturesque' in Saskia Ooms,
Valadon, *Utrillo & Utter. In the Rue Cortot Studio: 1912-1926*, Paris,
2015, p. 43





189

BERNARD BUFFET

1928 - 1999

L'Atelier

signed *Bernard Buffet* and dated 49 (upper right)

oil on canvas

92.2 by 65cm., 36¼ by 25½in.

Painted in 1949.

The authenticity of this work has been confirmed the Galerie Maurice Garnier.

PROVENANCE

Sale: Christie's, New York, 1st May 1996, lot 246

Purchased at the above sale by the present owner

£ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500



190

BERNARD BUFFET

1928 - 1999

Nature morte à la lampe et aux
cartes

signed *Bernard Buffet* and dated 63 (centre
right)

oil on canvas

92 by 60.5cm., 36 $\frac{1}{8}$ by 23 $\frac{7}{8}$ in.

Painted in 1963.

This work is recorded in the archives of Galerie
Maurice Garnier.

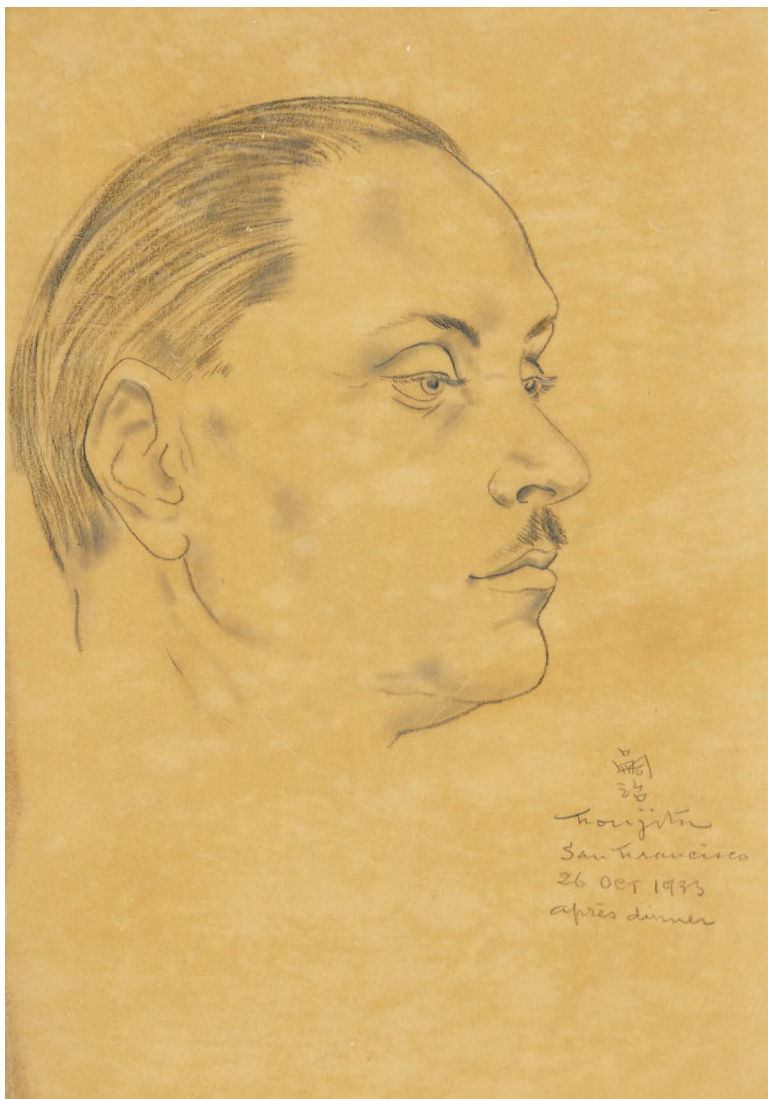
PROVENANCE

Wally Findlay Galleries, Inc., Chicago

Acquired from the above by the present owner
in 1993

± ⊕ £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



191

**LÉONARD TSUGUHARU
FOUJITA**

1886 - 1968

**Après Dîner, Portrait de Antonio
Rodriguez-Martin**

signed *Foujita* and in Japanese, dated 26 Oct
1935, inscribed *San Francisco* and titled *après
dinner* (toward lower right)

pencil on paper

34 by 23.5cm., 13³/₈ by 9¹/₄in.

Executed in San Francisco on 26th October 1935.
This work will be included in the forthcoming
catalogue raisonné by Sylvie Buisson.

PROVENANCE

Antonio Rodriguez-Martin (a gift from the artist)
Private Collection, Spain

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



192

PROPERTY FROM A PRIVATE COLLECTION

**LÉONARD TSUGUHARU
FOUJITA**

1886 - 1968

Nu aux bras levés

signed *Tsuguharu Foujita* and in Japanese and dated 1931 (toward center right)
pencil, gouache and white crayon on paper
73 by 60cm.,

Executed in 1931.

This work will be included in the forthcoming
catalogue raisonné by Sylvie Buisson.

PROVENANCE

Private Collection, Rome
Acquired from the above by the present owner
circa 1990

⊕ £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800

PROPERTY FROM A PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

**Three-Quarter Figure on Tubular
Base**

incised with the artist's signature *Moore* and
numbered 2/9

bronze

height 18.8cm., 7³/₈in.

Conceived and cast in bronze in 1983 in a
numbered edition of 9.

PROVENANCE

Nathan Sildeberg Gallery, New York

Acquired from the above by the present owner
in October 1988

LITERATURE

Alan Bowness (ed.), *Henry Moore: Sculpture
and Drawings*, London, 1986, vol. 6, no. 883,
illustration of another cast p. 54

Ω ⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700





194

PROPERTY FROM A PRIVATE COLLECTION,
AUSTRALIA

HENRY MOORE

1898 - 1986

Studies for Sculpture

signed *Moore* and dated *44* (lower right)
gouache, pen and ink, pastel, charcoal and
pencil on paper
visible: 26.5 by 17.5cm., 10 $\frac{3}{8}$ by 6 $\frac{7}{8}$ in.

Executed *circa* 1938 and reworked in 1956.
This work is recorded in the archives of the
Henry Moore Foundation under number
2018.707.

PROVENANCE

Redfern Gallery, London (acquired by 1969)
James Goodman Gallery, New York
Linda Goodman Gallery, Sandton, South Africa
Acquired from the above by the present owner
in 1976

LITERATURE

Ann Garrould (ed.), *Henry Moore Complete
Drawings, 1950-1976*, London, 2003, vol. IV,
no. AG 56.79/HMF 2265, illustrated p. 127

£ 30,000-50,000
€ 33,400-56,000 US\$ 37,800-63,000

HENRY MOORE

1898 - 1986

Bone Headinscribed *Moore* and numbered 8/9

bronze

height: 13.3cm., 5¼in.

Conceived in 1983 and cast by the Fiorini foundry in an edition of 9. This example cast in 1983.

This work is recorded in the archives of the Henry Moore Foundation under number 2018.737.

PROVENANCE

Kasahara Gallery, Osaka

Private Collection, Japan

Acquired from above by the present owner

LITERATURE

Alan Bowness (ed.), *Henry Moore, Complete Sculpture, 1980-86*, London, 1999, vol. 6, no. 891, illustrated p. 57

Ω ⊕ £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200





196

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

HENRY MOORE

1898 - 1986

Drawing for Sculpture: Reclining Figures

signed *Moore* (lower left)
pen and brush and ink, chalk and wash on
paper
38 by 55.9cm., 15 by 22in.

Executed circa 1933.

PROVENANCE

Dorsky Gallery, New York
Acquired from the above by the present owner

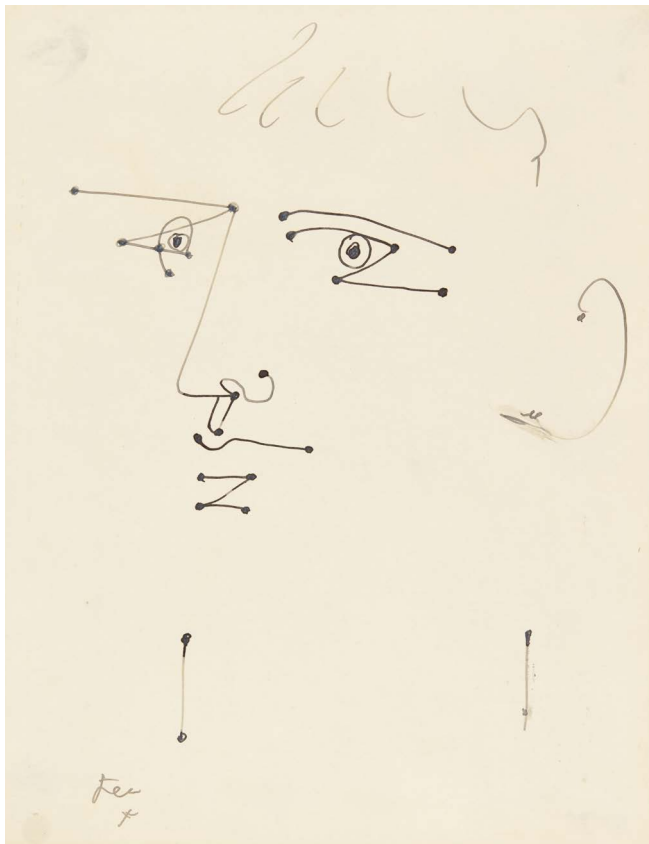
EXHIBITED

Wichita, Wichita Art Museum, *Henry Moore at
the Wichita Art Museum*, 1978, n.n.

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete
Drawings*, Aldershot, 1998, vol. II, no. AG 33.2,
illustrated p. 83

£ 50,000-70,000
€ 56,000-78,000 US\$ 63,000-88,500



197



198

197

PROPERTY FROM A GERMAN PRIVATE COLLECTION

JEAN COCTEAU

1889 - 1963

Visage aux points

signed *Jean* (lower left)
pen and ink on paper
27 by 21cm., 10⁵/₈ by 8¹/₄in.

Executed *circa* 1950.
The authenticity of this work has been confirmed by Annie Guédras.

PROVENANCE

Hete Hünermann, Düsseldorf
Private Collection, Germany (acquired from the above by 1983)
Thence by descent to the present owner

⊕ £ 800-1,200
€ 900-1,350 US\$ 1,050-1,550

198

PROPERTY FROM A PRIVATE GERMAN COLLECTION

JEAN COCTEAU

1889 - 1963

Profil gauche

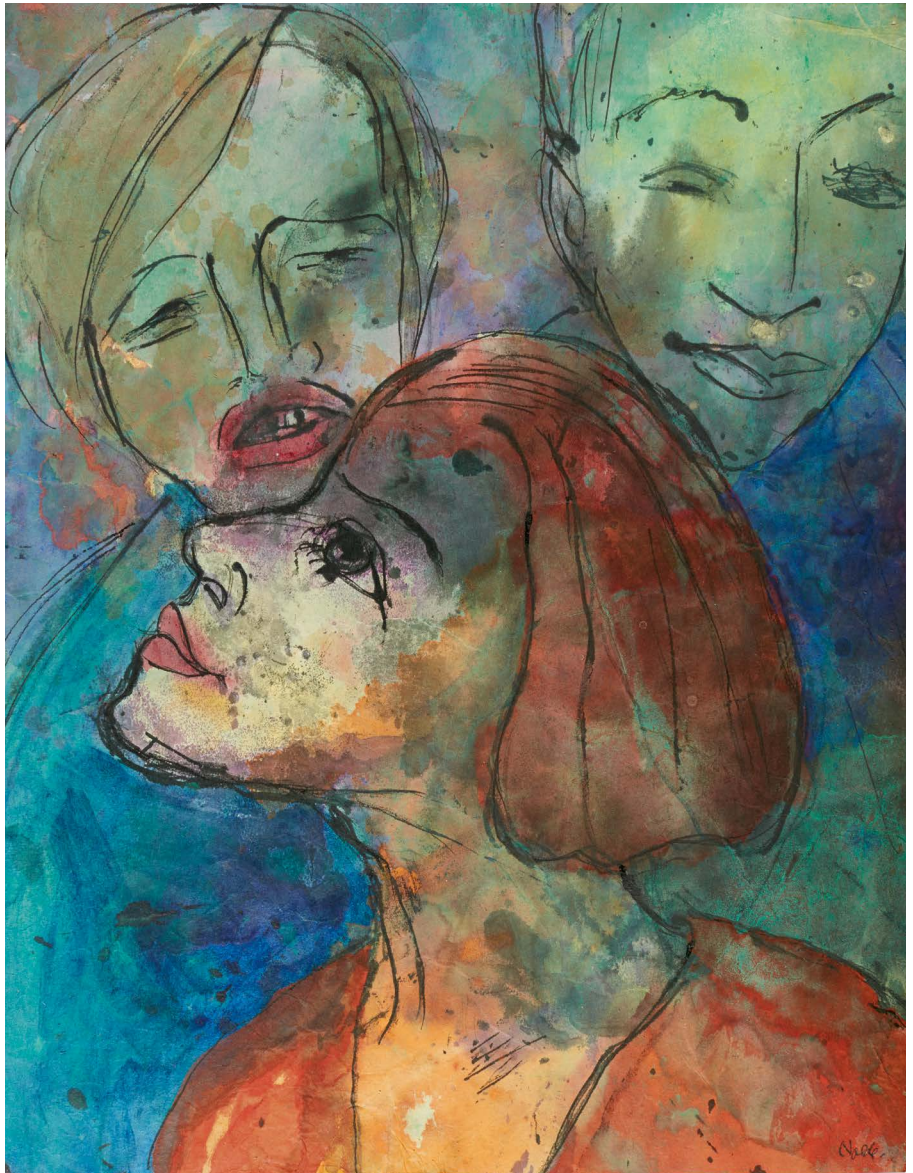
signed *Jean* and dated 1955 (lower right)
pencil on paper
27 by 20.6cm., 10⁵/₈ by 8¹/₄in.

Executed in 1955.
The authenticity of this work has been confirmed by Annie Guédras.

PROVENANCE

Hete Hünermann, Düsseldorf
Private Collection, Germany (acquired from the above by September 1983)
Thence by descent to the present owner

⊕ £ 1,200-1,800
€ 1,350-2,050 US\$ 1,550-2,300



199

PROPERTY FROM THE FAMILY OF THE ARTIST

EMIL NOLDE

1867 - 1956

Grünes Paar und rothaariges
Mädchen
(Green Couple and Red Haired Girl)

signed *Nolde* (lower right)
watercolour and pen and ink on paper
47.6 by 36.8cm., 18¾ by 14½in.

Executed between 1931-35.

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

PROVENANCE

Jolanthe Nolde, Heidelberg (the artist's wife;
by descent from the artist in 1956)
Thence by descent to the present owners

⊕ £ 35,000-45,000

€ 39,000-50,500 US\$ 44,100-57,000

MARC CHAGALL

1887 - 1985

La Chèvre qui fume (cirque Vollard)

signed *Marc Chagall* (lower centre)
gouache and coloured crayons on paper
66 by 51cm., 26 by 20½in.

Executed in 1927.

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

PROVENANCE

Raphael Gérard, Paris (acquired directly from the artist)

Mrs Claude Partridge, London (acquired by 1961)

Mrs Iris Partridge, London (by descent from the above; sale: Sotheby's, New York, 20th May 1982, lot 33)

Larry & Leah Superstein (purchased at the above sale)

Private Collection (by descent from the above; sale: Sotheby's, London, 20th June 2007, lot 168)

Private Collection, London (purchased at the above sale)

Acquired from the above by the present owner

EXHIBITED

London, O'Hana Gallery, *Marc Chagall*, 1961, no. 14

LITERATURE

Franz Meyer, *Marc Chagall, Life and Work*, New York, 1961, no. 486, illustrated n.p.

‡ ⊕ £ 300,000-500,000

€ 334,000-560,000 US\$ 378,000-630,000

La Chèvre qui fume (cirque Vollard) belongs to a series of nineteen gouaches executed in 1927 that came to be known as the Cirque Vollard on account of the works' subject matter and their ownership by the dealer Ambroise Vollard. They were inspired by Chagall's regular visits that year to the Cirque d'Hiver in Paris, where he used Vollard's box. Chagall found endless pleasure in depicting the visual splendor of the circus. Throughout his career he drew great creative energy from watching the event, and some of his most important canvases are fantastic depictions that exaggerate the pageantry of the performance. 'It's a magic world, the circus,' Chagall once wrote, 'an age-old game that is danced, and in which tears and smiles, the play of arms and legs take the form of great art... The circus is the performance that seems to me the most tragic. Throughout the centuries, it has been man's most piercing cry in his search for entertainment and joy. It often takes the form of lofty poetry. I seem to see a Don Quixote in search of an ideal, like that marvelous clown who wept and dreamed of human love.'

This work delights in presenting the innately absurd image of a goat smoking a pipe, the subject's incongruity reminding the viewer of childlike graffiti. The clown-like figure at the right of the image with closed eye but raised hand and foot references the circus. Taken with the rural backdrop including trees and wooden house, this image can be read in terms of Chagall's associations of the circus with his Russian upbringing, a conflation he returned to time and again.



PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Le Compotier

dated 5 11 on the reverse
 painted, incised and partially glazed ceramic
 plaque
 33 by 53cm., 13 by 20¾in.

Executed on 5th November 1948. This work is
 unique.
 Claude Picasso has confirmed the authenticity
 of this work.

PROVENANCE

Galerie Simon, Paris
 Galerie Louise Leiris, Paris
 Galerie Chalette, New York
 Private Collection, New York (acquired from
 the above in 1973; sale: Christie's, New York,
 14th November 1996, lot 343)
 Improvisazione Prima Galleria D'Arte,
 Rovereto
 Acquired from the above by the present owner

⊕ £ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

EXHIBITED

Cagliari, Centro Comunale d'Arte e Cultura
 Exma' & Cagliari, Centro Comunale d'Arte
 e Cultura Castello San Michele, *Omaggio
 a Picasso*, 2007, illustrated in colour in the
 catalogue

LITERATURE

Georges Ramié, *Picasso's Ceramics*, Paris,
 1974, no. 37, illustrated p. 26 (titled *Plaque. Le
 Compotier*)

“There is no doubt that fired clay
 delighted and fascinated Pablo Picasso:
 it could fulfill both traditional functions
 and artistic purposes, while its
 properties permitted him to combine
 painting, sculpture and engraving. At the
 same time, the artist's roots gave him
 an innate interest in ceramics, since
 pottery belonged to his everyday
 surroundings in Spain and formed part
 of his Andalusian heritage”

Marilyn McCully, *Ceramics by Picasso*, Paris, 1999, p. 9



PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

PABLO PICASSO

1881 - 1973

Peintre et modèle

signed *Picasso*, dated 22.3.70. and numbered
III (upper right)
brush and ink and wash on paper
52 by 65.5cm., 20½ by 25¾in.

Executed on 22nd March 1970.

PROVENANCE

Sale: Tajan, Paris, 22nd June 2000, lot 21
Acquired by the present owner in 2000

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de
1970*, Paris, 1977, vol. XXXII, no. 51, illustrated
p. 28

⊕ £ 180,000-250,000

€ 201,000-279,000 US\$ 227,000-315,000

The mid-1960s marked a period of great synthesis for Picasso, reflected in the theme of artist and his model of the present work. It proved to be one of his most passionate and energetic projects, inspired by the final and arguably most passionate love of Picasso's life, Jacqueline Roque, whom he married in 1961. As explained by the scholar Marie-Laure Berndac, 'the more Picasso painted this theme, the more he pushed the artist-model relationship towards its ultimate conclusion: the artist embraces his model [...] transforming the artist-model relationship into a man-woman relationship. Painting is an act of love' (Marie-Laure Bernadac, "Picasso 1953-1972: Painting as Model" in *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 77).

Pared down to essential forms, the present work exemplifies Picasso's unwavering commitment to artistic evolution. 'Severe restriction of representation not only enabled Picasso to telegraph his subject, it also freed him to explore an aspect of the theme that had previously held in check the sheer physical activity of wielding

paint with a brush. It may seem paradoxical that Picasso did not address this most basic element of pictorial form until the last decade of his career. Yet the course of his involvement with the theme of the studio can be seen as a gradual liberating of his practice from the strictures of the academy that were drilled into him under his father's guidance and he escaped into more progressive approaches, until he arrived at a raw directness: the act of painting itself, as a statement of the studio theme and the creative expression that always underlies it, moored by only the most tentative lines to traditional ground. In changing this trajectory, it should be recognized that the Abstract Expressionists, particularly Willem de Kooning, had arrived at a similar resolution in the previous decade. Picasso's late style is probably a product of both his accumulated art history and his continuing [...] attention to contemporary art' (Michael Fitzgerald in *Picasso, The Artist's Studio* (exhibition catalogue), Wadsworth Atheneum Museum of Art, Hartford and The Cleveland Museum of Art, 2001, p. 154).



Pablo Picasso, *Le Peintre et Son Modèle*, 1963, oil on canvas, sold:
Sotheby's, Paris, 18th October, 2018, sold for 2,373,000 EUR



22.3.70. III

[Signature]

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Bouquet jaunesigned *Marc Chagall* (lower right)oil, pen and ink and pastel on canvasboard
22 by 16cm., 8⁵/₈ by 6¹/₄in.Executed *circa* 1975.

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

PROVENANCE

Estate of the Artist

Private Collection

Acquired from the above by the present owner in 1996

± ⊕ £ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

The subject of colourful bouquets of flowers fascinated Chagall from the late 1920s, and was endlessly explored throughout his career. The artist was first struck by the charm of flowers in Toulon in 1924; he later claimed that he had not known of flowers in Russia, and they came to represent France for him. In his dream-like paintings, he consistently drew from a vocabulary of personal symbolism: when painting a bouquet, it was like painting a landscape of his adopted country. Writing about the subject of flowers in Chagall's work, Franz Meyer commented: 'Many are simple still lifes with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality' (Franz Meyer, *Marc Chagall. Life and Work*, New York, 1961, p. 369).

In *Le Bouquet jaune* Chagall focuses on the vibrant colour of the petals of the bouquet in the lower right, whilst a couple float in the background at upper left. Love and marriage were an important part of the artist's life, and these romantic themes were a recurring theme in his painting. In 1952, Chagall married his second wife, Valentina (Vava) Brodsky. Although she came from a similar Russian Jewish background as himself, for Chagall Vava was always associated with France, where the two met, and where they lived together until the end of the artist's life. These highly personal and romantic symbols are harmoniously and joyously combined in the present composition.

“The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality.”

Franz Meyer, *Marc Chagall. Life and Work*, New York, 1961, p. 369





204

SALVADOR DALÍ

1904 - 1989

Madonne

signed *Dalí* (towards lower right)

pencil on paper

22.7 by 15.5cm., 9 by 6½in.

Executed *circa* 1960.

Nicolas and Olivier Descharnes have kindly confirmed the authenticity of this work.

PROVENANCE

Ramon Aguilar Moré, Cadaqués (a gift from the artist)

Thence by descent to the present owner

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100

205

JOAN MIRÓ

1893 - 1983

Sans titre

signed *Miró* (lower right) and dedicated *Pour Maria Papa en hommage d'amitié* (lower centre)

pen and brush and ink and coloured crayons on paper

38 by 28.5cm., 15 by 11¼in.

Executed in 1963.

Jacques Dupin has confirmed the authenticity of this work.

PROVENANCE

Maria Papa (a gift from the artist)

Galería Wasart, Madrid

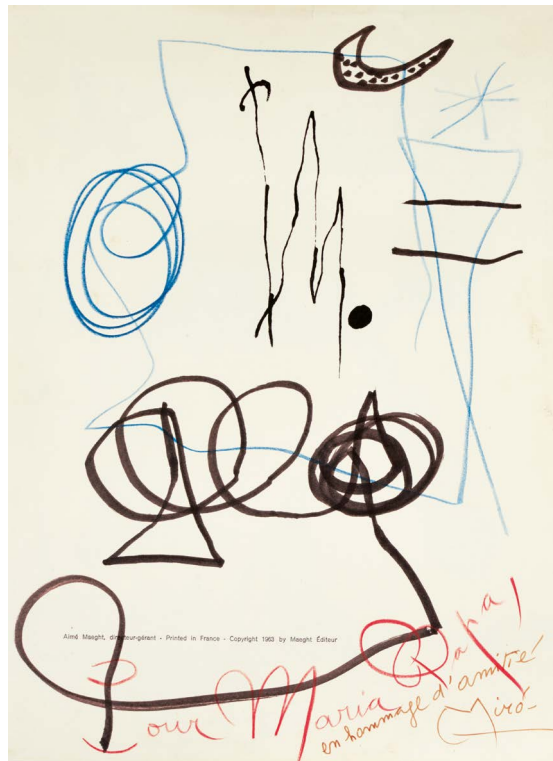
Private Collection, Madrid (acquired from the above; sale: Sotheby's, London, 20th June 2006, lot 209)

Galería Susart, Eibar (purchased at the above sale)

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



205

206

PABLO PICASSO

1881 - 1973

Jours d'été, Cannes

signed *Picasso* and dated *le 11.8.57. Cannes* (lower centre); dedicated *Pour le Dr Robert* (top centre)

pastel on paper

18.4 by 11.8cm., 7¼ by 4¾in.

Executed on 11th August 1957 in Cannes.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

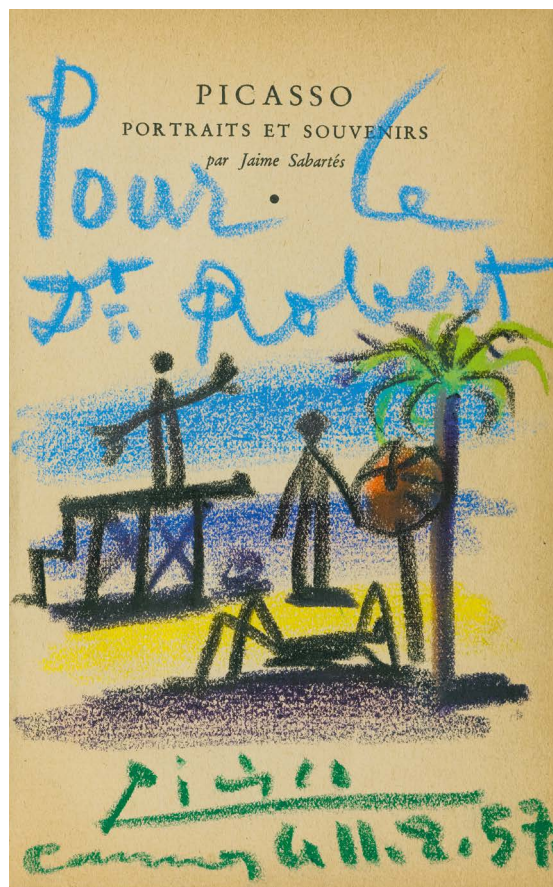
Dr. Robert (a gift from the artist)

Private Collection, France

Acquired from the above by the present owner

⊕ £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



206



207

PROPERTY FROM A PRIVATE COLLECTION,
BARCELONA

SALVADOR DALÍ

1904 - 1989

Tête urlante

signed Dalí and dated 1967 (lower right)
pen and brush and ink on paper
100 by 71cm., 39 $\frac{3}{8}$ by 28in.

Executed in 1967.

Nicolas and Olivier Descharnes have kindly
confirmed the authenticity of this work.

PROVENANCE

Private Collection, Austria (sale: Sotheby's,
London, 18th May 1988, lot 160)
Purchased at the above sale by the present
owner

In 1968 Salvador Dalí appeared in a brilliantly
bizarre commercial for the rapidly expanding

French chocolatier Lanvin. In the short clip Dalí
proclaims *Je suis fou de chocolat Lanvin!* whilst
his iconic moustache curls up in response.

The present work appears to be a sketch for
said commercial, featuring prominently the
artist's moustache and conveying a sense of
the surrealist madness which lent the scene its
brilliance.

⊕ £ 60,000-80,000
€ 67,000-89,500 US\$ 76,000-101,000



208

GIORGIO DE CHIRICO

1888 - 1978

Autoritratto (Self-Portrait)

signed *g. de Chirico* (lower right)
oil on canvas board
29.3 by 19.6cm., 11½ by 7¾in.

Painted *circa* 1955-60.

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

PROVENANCE

Private Collection, Europe (sale: Sotheby's, London, 26th November 1964, lot 293)

A. D. Mouradian, Los Angeles (purchased at the above sale)

M. A. Gribin, Los Angeles

Julius Milstein, New York (sale: Sotheby's, New York, 11th February 1987, lot 113)

Purchased at the above sale by the present owner

± £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



209

PROPERTY OF A DISTINGUISHED COLLECTOR

FÉLIX LABISSE

1905 - 1982

Hommage à Gilles de Rais

signed *Labisse* (lower left); signed *Labisse*, dated 1957 and titled on the reverse
oil on canvas

130.5 by 162.8cm., 51 $\frac{3}{8}$ by 64in.

Painted in 1957.

PROVENANCE

Galerie Isy Brachot, Brussels
Sale: Hôtel Drouot, Paris, 29th June 1999, lot 34
Private Collection (acquired in 2003; sale:
Christie's, South Kensington, 22nd June 2012,
lot 127)
Purchased at the above sale by the present owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200

EXHIBITED

Paris, Musée d'art moderne de la Ville de Paris, *13ème Salon de mai*, 1957
Paris, Galerie de France, *Labisse*, 1957
Knokke, Casino de Knokke, *Labisse*, *Rétrospective*, 1960
Paris, Musée Galliera, *Labisse*, 1962
Charleroi, Palais des Beaux-Arts, *Labisse*, *Rétrospective*, 1969
Culan, Château de Culan, *L'Art fantastique et le surréalisme du XVe au XXe siècle*, 1969
Knokke-Le Zoute, Galerie Isy Brachot, *Labisse*, 1973
Brussels, Galerie Isy Brachot, *Les 400 coups du Diable*, 1975
Ostende, Kursaal d'Ostende, *Labisse*, *Rétrospective*, *50 ans de peinture*, 1979
Paris, Galerie Isy Brachot, *Félix Labisse*, *Peintures de 1952 à 1981*, 1982

Douai, Musée de la Chartreuse, *Labisse*, *Rétrospective 1927-1980*, 1986
Cordes-sur-Ciel, Maison Fonpeyrouse, *Hommage à Félix Labisse*, 2005
Douai, Musée de la Chartreuse & Carcassonne, Musée des beaux-arts, *Félix Labisse*, *Rétrospective du centenaire de sa naissance*, 2005-06
Portland, Maine, Portland Museum of Art, 2012-15 (on loan)

LITERATURE

La Lanterne, Brussels, 1960
Patrick Waldberg, *Félix Labisse*, Brussels, 1970, illustrated p. 131
Isy Brachot, *Labisse*, *Catalogue de l'œuvre peint, 1927-1979*, Brussels, 1979, no. 299, illustrated p. 162



210

GIORGIO DE CHIRICO

1888 - 1978

**Vita silente con pesche e uva (Still
life with Peaches and Grapes)**

signed *g. de Chirico* (lower left)

oil on board

24.5 by 35.4cm., 9⁵/₈ by 14in.

Painted *circa* 1975.

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

PROVENANCE

Estate of the Artist

Private Collection, Paris (acquired in July 1978)

Sale: Artcurial, Paris, 15th December 2005,
lot 42

Purchased at the above sale by the present
owner

± £ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100

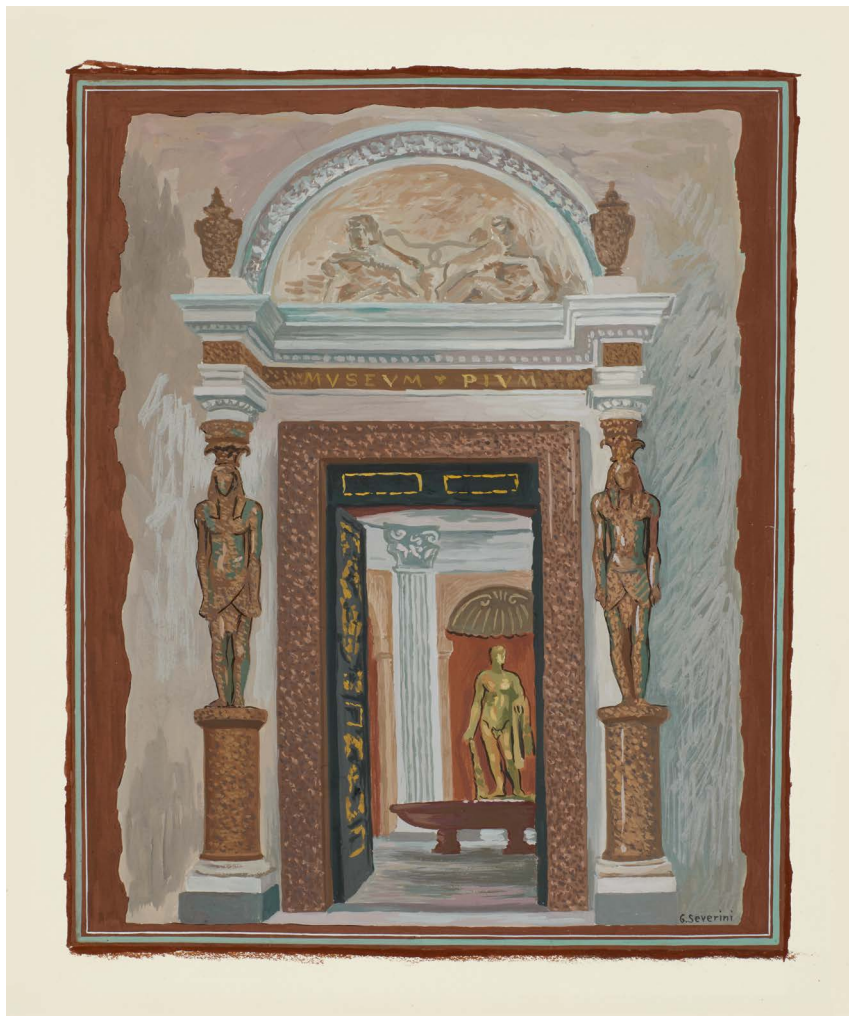
GINO SEVERINI FOUR ILLUSTRATIONS FOR *LA CITÉ DU VATICAN*

LOTS 211-213

These illustrations for the album *La cité du Vatican*, executed in 1936, provide a wonderful insight into Gino Severini's practice and interest in capturing form and colour on paper. Acclaimed in Italy and abroad as one of the founders of futurism, sparking the production of extensive scholarship on a more spiritual

artistic corpus, his religious commissions were created almost exclusively for ten years during the 1920s and 1930s. Holding artistic value and a sense of coherency within the artist's avant-garde oeuvre, as a dedicated Christian, Severini was interested in the locus of the Vatican, capturing the innate stillness and

concentration required from the Swiss Guards, with their uniforms designed by Leonardo Da Vinci, and the 'Gendarmi'. Paired with images of interior and classical statues, these illustrations evoke both the immutable past and sense of tradition in the present.



211

GINO SEVERINI

1883 - 1966

Salle a Croix Grecque, dans le Palais du Vatican

signed G. Severini (lower right)

tempera on paper

sheet: 45 by 36.5cm., 17¾ by 14½in.

image: 32.5 by 26.5cm., 12¾ by 10½in.

Executed in 1936 as an illustration for the album *La Cité du Vatican*, Rome, 1936.

This work will be included in the additional volume to the *Catalogo Ragionato dell'Opera pittorica di Gino Severini*, currently being prepared by Daniela Fonti and Romana Severini Brunori.

PROVENANCE

John Winter Collection

Private Collection (by descent from the above)

Acquired from the above by the present owner

LITERATURE

La Cité du Vatican, Rome, 1936, no. 31

Francesco Meloni. *Gino Severini. Tutta l'opera grafica*, Reggio Emilia, 1982, no. 224, illustrated p. 197

± £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900



212

GINO SEVERINI

1883 - 1966

Gendarmes Pontificaux

signed G. Severini (lower right)

tempera on paper

sheet: 43.5 by 34cm., 17¼ by 13½in.

image: 29 by 24cm., 11½ by 9½in.

Executed in 1936 as an illustration for the album
La Cité du Vatican, Rome, 1936.

This work will be included in the additional
 volume to the *Catalogo Ragionato dell'Opera
 pittorica di Gino Severini*, currently being
 prepared by Daniela Fonti and Romana Severini
 Brunori.

PROVENANCE

John Winter Collection

Private Collection (by descent from the above)

Acquired from the above by the present owner

LITERATURE

La Cité du Vatican, Rome, 1936, no. 23

Francesco Meloni. *Gino Severini. Tutta*

l'opera grafica, Reggio Emilia, 1982, no. 222,

illustrated p. 196

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



213

GINO SEVERINI

1883 - 1966

Two Illustrations for 'La Cité du Vatican':

Garde Suisse & Le musée Etrusque-Grégorien

both signed G. Severini (lower right)
both tempera on paper

Garde suisse:

sheet: 44 by 37,8cm., 17³/₈ by 14⁷/₈in.
image: 32 by 26,5cm., 12¹/₂ by 10¹/₂in.

Le Musée Etrusque-Grégorien:

sheet: 44,4 by 34cm., 17³/₈ by 13³/₈in.
image: 29 by 24cm., 11¹/₂ by 9¹/₂in.

Both executed in 1936.

Both works will be included in the additional volume to the *Catalogo Ragionato dell'Opera pittorica di Gino Severini*, currently being prepared by Daniela Fonti and Romana Severini Brunori.

PROVENANCE

John Winter Collection
Private Collection (by descent from the above)
Acquired from the above by the present owner

LITERATURE

La Cité du Vatican, Rome, 1936, no. 3 (*Garde Suisse*) & no. 17 (*Le Musée Etrusque-Grégorien*)
Francesco Meloni, *Gino Severini. Tutta l'opera grafica*, Reggio Emilia, 1982, no. 220 (*Garde Suisse*) & no. 221 (*Le Musée Etrusque-Grégorien*), illustrated p. 196

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GIACOMO MANZÙ

1908 - 1991

**Cardinale seduto
(Seated Cardinal)**

stamped with the artist's signature and
foundry mark *Manzu NFMM*

bronze

height: 80cm., 31½in.

Cast in 1972. This cast is unique.

The Fondazione Giacomo Manzù has kindly
confirmed the authenticity of this work.

PROVENANCE

Private Collection, Europe (a gift from the
artist)

Thence by descent to the present owner

⊕ £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



PROPERTY FROM THE ESTATE OF CHRISTOPH VOLL

CHRISTOPH VOLL

1897 - 1939

Ohne Titel (Untitled)

oak

height: 40cm., 15¾in.

Carved in 1922. This work is unique.

PROVENANCE

Estate of the Artist

Thence by descent to the present owner

EXHIBITED

Bremen, Gerhard Marcks Haus, *Christoph Voll - Skulptur zwischen Expressionismus und Realismus*, 2007, no. 19, illustrated in colour in the catalogue

LITERATURE

Wilhelm Weber, *Der Bildhauer Christoph Voll*, Milan & Munich, 1975, no. 19, illustrated n.p.

(titled *Frauenakt mit Nonne*)

Anne-Marie Kassay-Friedländer, *Der Bildhauer Christoph Voll 1897-1939. (Manuskripte zur Kunstwissenschaft 39)*, Worms, 1994, illustrated pp. 45 & 248

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900





216

GIORGIO DE CHIRICO

1888 - 1978

Achille sulle sponde dell'Egeo
(Achilles on the shores of the
Aegean)

signed G. de Chirico (lower left)
oil on canvas
35 by 55cm., 13¾ by 21⅝in.

Painted circa 1950.

PROVENANCE

Gallerie Roberta Rotta, Genoa
Private Collection
Blanche Swift Morris, New York (sale:
Sotheby's New York, 23rd February 1984, lot 20)
Purchased at the above sale by the present owner

LITERATURE

Fondazione Giorgio e Isa de Chirico. *Giorgio
de Chirico Catalogo Generale. Opere dal 1912
al 1976*, vol. I, San Marino, 2014, no. 229,
illustrated p. 227

± £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Nu au genoux II

copper repoussé

height: 29cm., 11½in.

Executed circa 1918. This work is unique.

PROVENANCE

Roberta González, Paris (the artist's daughter)
Carmen Martínez & Viviane Grimminger, Paris
Private Collection

Acquired from the above by the present owner
in the early 1990s

LITERATURE

Jörn Merkert, *Julio González, Catalogue
raisonné des sculptures*, Milan, 1987, no. 35,
illustrated p. 34

Tomàs Llorens Serra, *Julio González, Catálogo
general razonado de las pinturas, esculturas y
dibujos 1900-1918*, Madrid, 2007, vol. I,
no. 603, illustrated p. 542

± £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200





218

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Masque inachevé

copper repoussé
height: 21.5cm., 8½in.

Executed circa 1918; this work is unique.

PROVENANCE

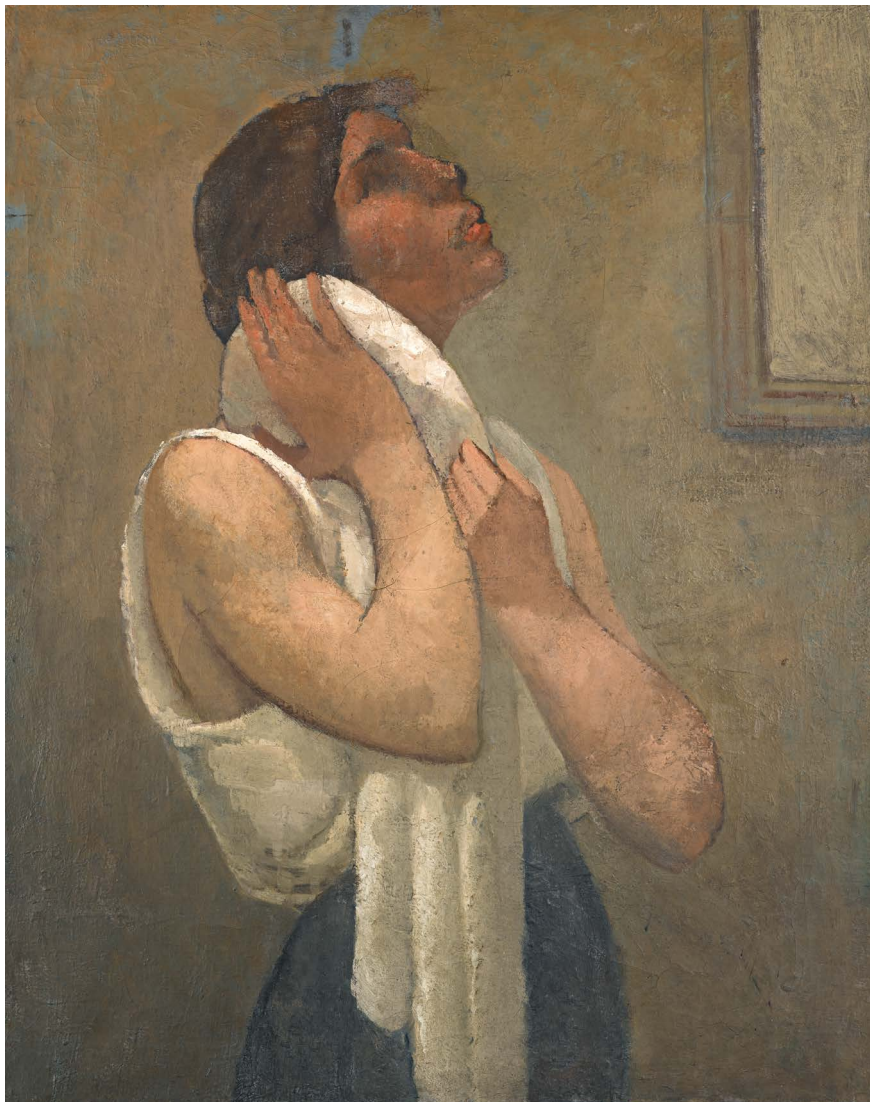
Roberta González, Paris (the artist's daughter)
Carmen Martínez & Viviane Grimminger, Paris
Acquired from the above by the present owner
in the early 1990s

LITERATURE

Jörn Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 36, illustrated p. 34
Tomàs Llorens Serra, *Julio Gonzalez, Catálogo general razonado de las pinturas, esculturas y dibujos 1900-1918*, Madrid, 2007, vol. I, no. 563, illustrated p. 508

‡ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



219

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Femme à sa toilette

oil on canvas
80 by 65cm., 31½ by 25½in.

Painted circa 1924-25.

PROVENANCE

Roberta González, Paris (the artist's daughter)
Carmen Martínez & Viviane Grimminger, Paris
Private Collection

LITERATURE

Tomàs Llorens Serra, *Julio González. Catálogo general razonado de las pinturas, esculturas y dibujos, 1920-1929*, Madrid, 2013, vol. III, no. 1749, illustrated in colour p. 254

‡ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,800



220

PROPERTY FROM A PRIVATE COLLECTION

RAFAEL ZABALETA

1907 - 1960

Nocturno de los Gatos (The Night of the Cats)

signed *R Zabaleta* (lower right)
oil on canvas
93 by 81 cm., 36½ by 31⅞ in.

Painted in 1958.

We would like to thank Rosa Valiente, Director of the Zabaleta Museum, for her assistance in the cataloguing of this lot.

PROVENANCE

Private Collection, Madrid
Acquired by the present owner in Venice in 1960

EXHIBITED

Madrid, Dirección General de Bellas Artes, *Rafael Zabaleta*, 1959, n. 14, illustrated in the catalogue
Venice, *XXX Biennale di Venezia*, 1960
Madrid, *Club Urbis*, 1961, n. 6

LITERATURE

AA. VV., *R. Zabaleta*, Madrid, 1961, illustrated
Juan Eduardo Cirlot, *El arte del siglo XX*, vol. II, illustrated p. 523
María Guzmán Pérez, *Catalogación de la producción artística Zabaletiana*, Granada, 1983, n. 420, pp. 721-722
María Guzmán Pérez, *La pintura de Rafael Zabaleta*, Granada, 1983, p. 410
María Guzmán Pérez, *Rafael Zabaleta. Estudio Catalográfico. Óleos y acuarelas*, Ed. Diputación de Jaén, 2010, listed n. 428, p. 388, not illustrated

Nocturno de los Gatos is one of only three known oil paintings by the artist that features cats as its central theme. Portrayed amidst an ambient nocturnal background with a distant full moon, the trinity of cats form an isosceles triangle, cutting across the flat scene through the symmetrically composed longitudinal axes. The remaining elements evenly distributed to support the triangle, form a mathematical symmetry that achieves an equilibrium characteristic of the artist's works. A schematic oeuvre that is defined by simple and obscure lines, the present work employ forms, volumes and contortions that give the appearance of a stained glass. Consequently, its framework divides light and dark and luminous colour to create a plasticity inherited from Cubism.

£ 25,000-35,000
€ 27,900-39,000 US\$ 31,500-44,100



221

MASSIMO CAMPIGLI

1895 - 1971

Maison bleue

signed *Campigli* and dated 65 (lower right)
oil on canvas
60.5 by 46.2cm., 23 $\frac{7}{8}$ by 18 $\frac{1}{8}$ in.

Painted in 1965.

PROVENANCE

Galerie de France, Paris
Private Collection, Japan (sale: Sotheby's, New
York, 11th November 1999, lot 409)
Purchased at the above sale by the present
owner

EXHIBITED

Paris, Galerie de France, *Campigli*, 1965, no. 8

LITERATURE

Guido Marinelli, 'L'ermetismo figurativo
nella nuova pittura di Campigli' in *La Voce
Repubblicana*, Rome, 24th June 1965, illustrated
n.p.

Raffaele De Grada, *Campigli*, Rome 1969,
illustrated p. 282 (with measurements 55 by
46cm)

Giancarlo Serafini, *Omaggio a Campigli*, Rome,
1972, illustrated p. 280 (with measurements
55 by 46cm)

Nicola Campigli, Eva Weiss & Marcus Weiss,
Campigli Catalogue raisonné, Milan, 2013, vol.
II, no. 65-048, illustrated p. 816

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



222

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALEXEJ VON JAWLENSKY

1864 - 1941

Weiblicher Kopf (Female Head)

signed with the initials A.J. (lower left)
watercolour and pen and ink on paper, laid
down on the artist's mount
image: 22.7 by 16.4cm., 8 $\frac{7}{8}$ by 6 $\frac{1}{2}$ in.
mount: 28.9 by 20.2cm., 11 $\frac{3}{8}$ by 8in.

Executed *circa* 1920-1923.

The authenticity of this work has kindly been
confirmed by the Alexej von Jawlensky Archiv
and it will be included in their forthcoming
catalogue raisonné.

PROVENANCE

Private Collection, Germany
Private Collection, Austria (acquired from the
above)
Private Collection, Austria (by descent from
the above *circa* 1998; sale: Ketterer Kunst,
Munich, 4th June 2008, lot 196)
Purchased at the above sale by the present
owner

LITERATURE

Angelica Jawlensky Bianconi, Michele Gilardi
& Floria Segieth-Wuelfert, *Reihe Bild und
Wissenschaft. Forschungsbeiträge zu Leben
und Werk Alexej von Jawlenskys*, Locarno,
2009, vol. III, no. IV/1106, illustrated in colour
p. 46

£ 70,000-90,000

€ 78,000-101,000 US\$ 88,500-114,000



223

223

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

**KARL SCHMIDT-
ROTTLUFF**

1884 - 1976

**Mysteriöse Blüte I
(Mysterious Flower I)**

signed *SRottluff* (lower right); stamped with
the *Nachlass mark* on the *verso*
brush and ink, watercolour and coloured
crayon on paper

49.5 by 69.5cm., 19½ by 27¾in.

Executed in 1968.

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

PROVENANCE

Estate of the Artist
Schmidt-Rottluff Stiftung, Berlin
Galerie Am Brucher-Kotten, Haan
Private Collection, Germany (acquired from
the above in 1988)
Thence by descent to the present owner

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



224

224

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

CHRISTIAN ROHLFS

1849 - 1938

**Verwelkte Sonnenblumen
(Wilted Sunflowers)**

stamped with the *Nachlass mark* on the *verso*
tempera and black crayon on paper
79 by 56.6cm., 31¼ by 22¼in.

Executed in 1936.

This work is accompanied by a photo certificate
by Prof. Dr Paul Vogt.

PROVENANCE

Galerie am Brucher-Kotten, Haan
Private Collection, Germany (acquired from
the above in 1988)
Thence by descent to the present owner

LITERATURE

Paul Vogt, *Christian Rohlf 1849-1938*,
Aquarelle, Wassertemperablätter, Zeichnungen,
Recklinghausen, 1988, no. 1936/94

£ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900



225

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

ERICH HECKEL

1883 - 1970

Lupinen und Glockenblumen (Lupins and Bell Flowers)

signed *Heckel*, dated 60 and titled (lower right)
watercolour and pencil on paper
65 by 49cm., 25½ by 19¼in.

Executed in 1960.

The authenticity of this work has been
confirmed by Renate Ebner at the Nachlass
Erich Heckel.

PROVENANCE

Estate of the Artist (until 1974)
Sale: Ketterer, Munich, 26th November 1979,
lot 716
Galerie Neher, Essen (acquired by 1982)
Galerie Am Brucher-Kotten, Haan
Private Collection, Germany (acquired from
the above in 1988)
Thence by descent to the present owner

EXHIBITED

Essen, Galerie Neher, *Herbstausstellung*, 1982,
no. 2

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



226

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

EMIL NOLDE

1867 - 1956

Bauernhof und Boote bei Rüttebüll (Farm and Boats by Ruttebull)

signed *Emil Nolde* and inscribed *Mit Dank für
Ihre Hilfe bei der Überschwemmung* (lower
right)

brush and ink on paper
31 by 45.5cm., 12¼ by 18 in.

Executed in Rüttebüll in July-September 1909.

The authenticity of this work has been
confirmed by Prof. Dr. Martin Urban.

PROVENANCE

Prof. Dr. J.W. Hedemann, Jena (a gift from the
artist)

Wolfgang Wittrock Kunsthandel, Düsseldorf
(acquired in 1987)

Private Collection, Germany (acquired from
the above in 1988)

Thence by descent to the present owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, GERMANY

OTTO MÜLLER

1874 - 1930

Flussufer mit blauem Baum or
Landschaft am Ufer eines Flusses
mit blauem Baum (Riverbank
with Blue Tree or Landscape by a
Riverbank with Blue Tree) - *recto*
Weiblicher Akt (Female Nude) - *verso*

signed by Erich Heckel and stamped with the
Nachlass stamp on the *verso*
watercolour, pastel and gouache on paper -
recto

coloured crayon on paper - *verso*
68.5 by 51.9cm., 27 by 20½in.

Recto executed *circa* 1924.

PROVENANCE

Estate of the Artist

Sale: Galerie Wolfgang Ketterer, Munich,
8th-10th June 1970, lot 1101

Sale: Galerie Kornfeld, Bern, 26th June 1981,
lot 564

Wolfgang Wittrock Kunsthandel, Dusseldorf
Private Collection, Germany (acquired from
the above in 1988)

Thence by descent to the present owner

EXHIBITED

Düsseldorf, Galerie Wilhelm Grosshennig,
Deutsche und Französische Meisterwerke,
1981-82, n.n., illustrated in colour in the
catalogue (dated *circa* 1922)

Düsseldorf, Kunsthandel Wolfgang Wittrock,
1987, no. 48

LITERATURE

Mario-Andreas von Lüttichau & Tanja Pirsig,
*Otto Mueller, Werkverzeichnis der Gemälde und
Zeichnungen*, Essen, 2007, CD-ROM, no. 349,
illustrated in colour, n.p.

⊕ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



recto



verso



228

GEORGE GROSZ

1893 - 1959

Liegende Nakte von hinten
(Resting Female Nude from behind)

stamped Grosz (lower right); bearing the
George Grosz Nachlass stamp and numbered 4

192 4 on the verso
charcoal on paper

48.1 by 63.4cm., 19 by 25in.

Executed in April 1924.

PROVENANCE

Estate of the Artist, Berlin

Ralph Jentsch, Rome

Acquired from the above by the present owner
in 2011

£ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



229

GEORGE GROSZ

1893 - 1959

Berliner Fleischerei (Berlin Butcher)

signed *Grosz*, dated 32 and inscribed *butcher shop* (lower right); bearing the *George Grosz Nachlass* stamp on the verso
watercolour, gouache, pen and ink on paper
60 by 46cm., 23⁵/₈ by 18¹/₂in.

Executed in 1932.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the Artist
Private Collection, New York
Sale: Sotheby's Parke Bernet, New York,
11th November 1970, lot 20
Private Collection (purchased at the above sale)
Mr & Mrs Jonathan P. Rosen, New York (by

descent from the above; sale: Sotheby's, New York, 13th September 2005, lot 121)
Private Collection, New York (purchased at the above sale; sale: Christie's, New York, 2nd November 2011, lot 145)
Purchased at the above sale by the present owner

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



230

GEORGE GROSZ

1893 - 1959

**Aufgestützt liegender weiblicher Akt
(Reclining Female Nude)**

bearing the *George Grosz Nachlass* stamp and
numbered 5 49 6 on the *verso*
pencil on paper
50 by 64.8cm., 19¾ by 25½in.

Executed in 1924.

PROVENANCE

Estate of the Artist, Berlin
Ralph Jentsch, Rome
Acquired from the above by the present owner
in 2011

EXHIBITED

Bern & Basel, Galerie Henze & Ketterer, *George
Grosz, Der Akt 1912-1948*, 2006, no. 64,
illustrated in the catalogue

£ 2,000-3,000
€ 2,250-3,350 US\$ 2,550-3,800



231

GEORGE GROSZ

1893 - 1959

Nackte mit Seidenstrümpfen
(Female Nude, dressed in stockings)

bearing the *George Grosz Nachlass* stamp and
numbered 4 183 3 on the verso
charcoal on paper
63.5 by 48.5cm., 25 $\frac{1}{8}$ by 19 $\frac{1}{4}$ in.

Executed in 1936.

PROVENANCE

Estate of the Artist, Berlin
Ralph Jentsch, Rome
Acquired from the above by the present owner
in 2011

£ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALBERT BIRKLE

1900 - 1986

Portrait eines Schauspielers I (Portrait of an Actor I) - recto Studie (Study) - verso

signed *Albert Birkle* (towards lower right) -
recto

signed *Albert Birkle* and dated *Juli 23* (lower
right) - verso

charcoal on paper

48 by 35cm., 18 $\frac{7}{8}$ by 13 $\frac{3}{4}$ in.

Executed in July 1923.

We would like to thank Roswita and Victor
Pontzen, Archive Albert Birkle, Salzburg, for
their assistance in the cataloguing of this lot.
This work will be included in their forthcoming
catalogue raisonné under the number 820.

PROVENANCE

Galerie Heinze, Salzburg (acquired directly
from the artist in 1985)
Private Collection, Europe

LITERATURE

Sylvia Kraker, *Albert Birkle 1900-1986* (PhD
dissertation), 1992, no. 410

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



recto



verso



233

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALBERT BIRKLE

1900 - 1986

Blick auf Passau (View of Passau)

signed *Albert Birkle* (lower left)
charcoal on paper
63 by 80cm., 23⁷/₈ by 31¹/₂in.

Executed *circa* 1925.

We would like to thank Roswita and Victor
Pontzen, Archive Albert Birkle, Salzburg, for
their assistance in the cataloguing of this lot.
This work will be included in their forthcoming
catalogue raisonné under the number 804.

PROVENANCE

Galerie Heinze, Salzburg (acquired directly
from the artist in 1985)
Private Collection, Europe

EXHIBITED

Salzburg, Museum Carolino Augusteum;
Kißlegg, Museum Expressiver Realismus &
Rottweil, Dominikanermuseum, *Albert Birkle*,
2001, n.n., illustrated in the catalogue

LITERATURE

Sylvia Kraker, *Albert Birkle 1900-1986* (PhD
dissertation), 1992, no. 207

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



234



235

234

PROPERTY FROM A PRIVATE GERMAN COLLECTION

MAX PECHSTEIN

1881 - 1955

Neujahrsglückwunsch
(Congratulations for New Year's Eve)

signed *M. Pechstein* and dedicated *Es gratuliert herzlichst Ihr ergebener* (lower centre)
pen and ink and brush on paper
28.5 by 22.5cm., 11¼ by 8⅞in.

Executed in 1912.

The authenticity of this work has been confirmed by Alexander Pechstein.

PROVENANCE

Dr. Ernest Rathenau (sale: Sotheby's, Munich, 28th October 1987, lot 57)
Klaus Peter Westenhoff, Hamburg (purchased at the above sale)
Galerie Vömel, Düsseldorf
Private Collection, Germany (a gift from the above)
Thence by descent from the above to the present owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200

235

PROPERTY FROM A PRIVATE GERMAN COLLECTION

JULIUS BISSIER

1893 - 1965

Sestri März 35 (Sestri March 35)

signed *Julius Bissier*, dated *März 35* and inscribed *Sestri* (lower left); signed *Julius Bissier*, dated *27.III.35* and inscribed *Frau am Landesteg* on the verso
pen and brush and ink on paper
17.5 by 26cm., 6⅞ by 10¼in.

Executed on 27th March 1935.

This work is recorded in the Archivio Bissier.

PROVENANCE

Sigurd Janssen, Germany (a gift from the artist on 17th February 1961)
Private Collection, Germany (by descent from the above)
Thence by descent to the present owner

⊕ £ 800-1,200

€ 900-1,350 US\$ 1,050-1,550

PROPERTY FROM THE ESTATE OF CHRISTOPH VOLL

CHRISTOPH VOLL

1897 - 1939

Frau mit Tuch (Woman with Cloth)

inscribed *C Voll*
Swedish granite
height: 55cm., 21 $\frac{5}{8}$ in.

Carved in 1927. This work is unique.

PROVENANCE

Estate of the Artist
Thence by descent to the present owner

EXHIBITED

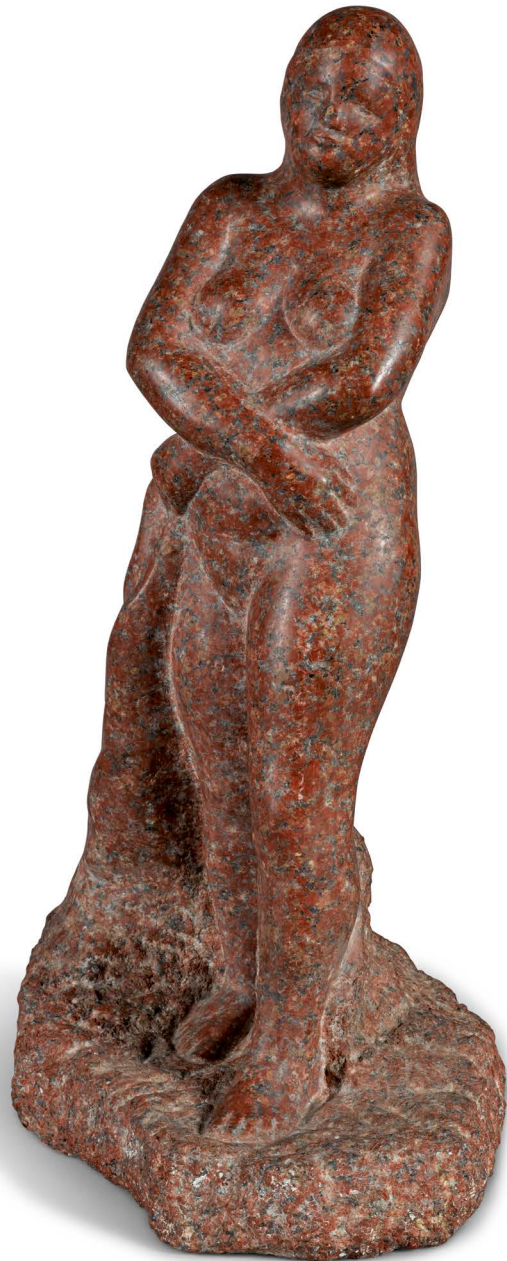
Bremen, Gerhard-Marcks-Haus, *Christoph Voll, Skulptur Zwischen Expressionismus und Realismus*, 2007, n.n., illustrated in colour

LITERATURE

Anne-Marie Kassay-Friedländer, *Der Bildhauer Christoph Voll 1897-1939. (Manuskripte zur Kunstwissenschaft 39)*, Worms, 1994, no. 74, illustrated fig. 90

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500





237

PROPERTY FROM A PRIVATE COLLECTION, LONDON

RAOUL DUFY

1877 - 1953

Portrait de Madame Dufy

stamped *Raoul Dufy* (lower left)
ink and wash and gouache on paper
66 by 51cm., 26 by 20½in.

Executed circa 1919.

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the catalogue raisonné of Watercolors, Gouaches and Pastels currently in preparation.

PROVENANCE

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

£ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



238

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MARIE LAURENCIN

1885 - 1956

Deux femmes et chiens

signed *Marie Laurencin* (lower right)
watercolour and pencil on paper
41 by 26cm., 12 $\frac{1}{8}$ by 10 $\frac{1}{4}$ in.

PROVENANCE

Marie Bevalaqua, New York
Private Collection, New York (acquired from
the above in 1951; sale: Sotheby's, New York,
23rd February 2001, lot 164)
Purchased at the above sale by the present
owner

⊕ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,800



239

PROPERTY FROM A PRIVATE COLLECTION

MOÏSE KISLING

1891 - 1953

Portrait d'Aïcha

oil on canvas

73 by 54cm., 28¾ by 21¼in.

Painted in 1925.

To be included in the *Volume IV et Additifs aux Tomes I, II, et III* of the *Catalogue Raisonné* de l'Oeuvre de Moïse Kisling currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Oscar Ghez, Geneva

Sale: Cheval Legers Enchères, Versailles, 5th December 1976, lot 58

Acquired by the present owner in 1981

EXHIBITED

Nice, Palais de la Méditerranée, *Kisling*, 1973, n.n.

LITERATURE

Joseph Kessel & Jean Kisling, *Kisling 1891-1953*, Turin, 1971, vol. I, no. 59, illustrated p. 154

£ 30,000-50,000
 € 33,400-56,000 US\$ 37,800-63,000



240

MOÏSE KISLING

1891 - 1953

Bouquet de fleurs dans un vase

signed *Kisling* (lower left)

oil on canvas

65 by 50cm., 25⁵/₈ by 19⁵/₈in.

Painted *circa* 1925.

This work will be included in the *Volume IV et Additifs aux Tomes I, II, et III* of the Catalogue Raisonné de l'œuvre de Moïse Kisling currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Private Collection, Japan

Acquired from the above by the present owner

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

PROPERTY FROM A PRIVATE BRITISH COLLECTION

AUGUSTE RODIN

1840 - 1917

**Torse féminin assis
(Torse Morhardt), petit modèle**

inscribed *A. Rodin*, stamped with the foundry mark *G. Rudier Fondateur Paris*, dated © *By Musée Rodin 1959* and numbered *No. 7*
 bronze
 height: 13.8cm., 5½in.

Conceived *circa* 1895 and cast in an edition of 12 between 1958 and 1959; this example cast by the Georges Rudier Foundry, Paris in 1959.

PROVENANCE

Musée Rodin, Paris
 Roland, Browse & Delbanco, London (acquired from the above in 1959)
 Acquired from the above by the parents of the present owners in 1972

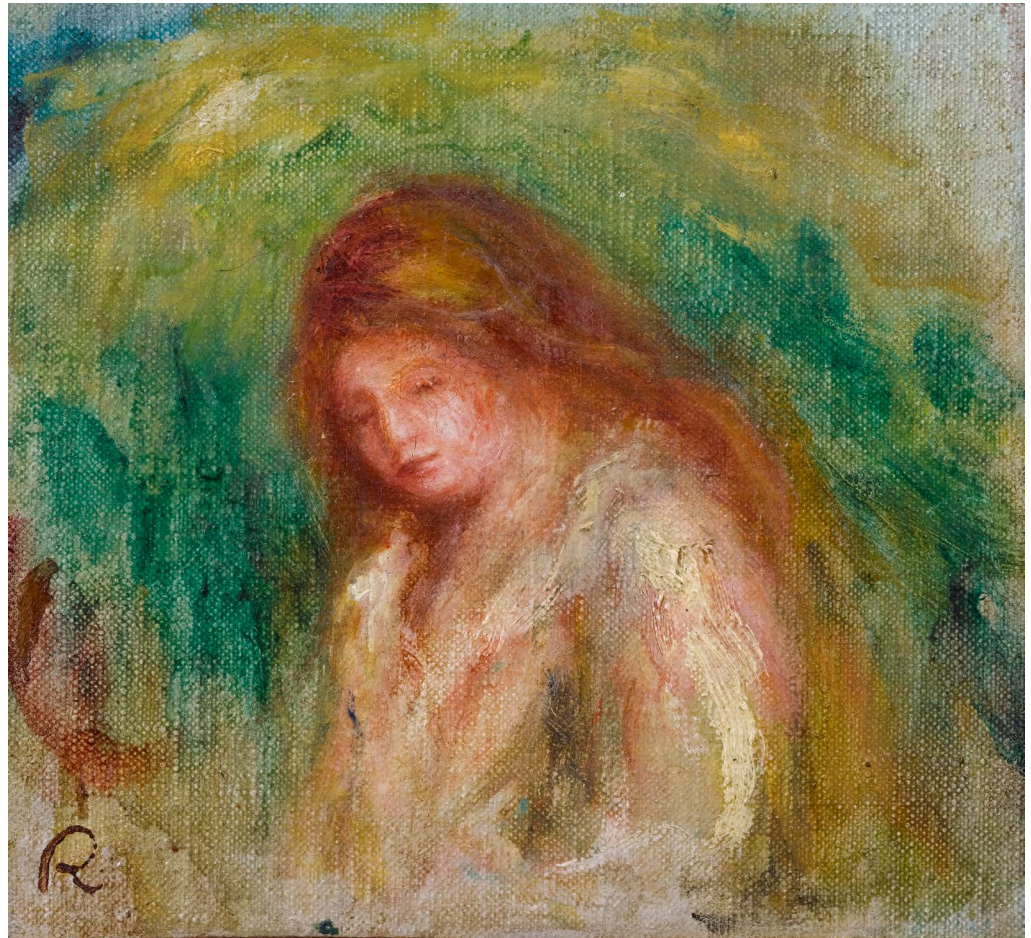
LITERATURE

Antoinette Le Normand-Romain, *Rodin et le bronze, Catalogue des œuvres conservées au Musée Rodin*, Paris, 2007, vol. II, S. 641, illustration of another cast p. 685

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200





242

PIERRE-AUGUSTE RENOIR

1841 - 1919

Buste de femme - fragment

stamped with the artist's monogram
(lower left)

oil on canvas

13.5 by 15cm., 5¼ by 5⅞in.

Painted in 1916.

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

Estate of the Artist

Galerie Barbazanges, Paris (acquired from the above in 1922-27)

Hammer Galleries, New York

Private Collection, New York (sale: Sotheby's, New York, 16th February 1989, lot 12)

Private Collection, Sweden (purchased at the above sale)

Acquired by the present owner by the mid-1990s

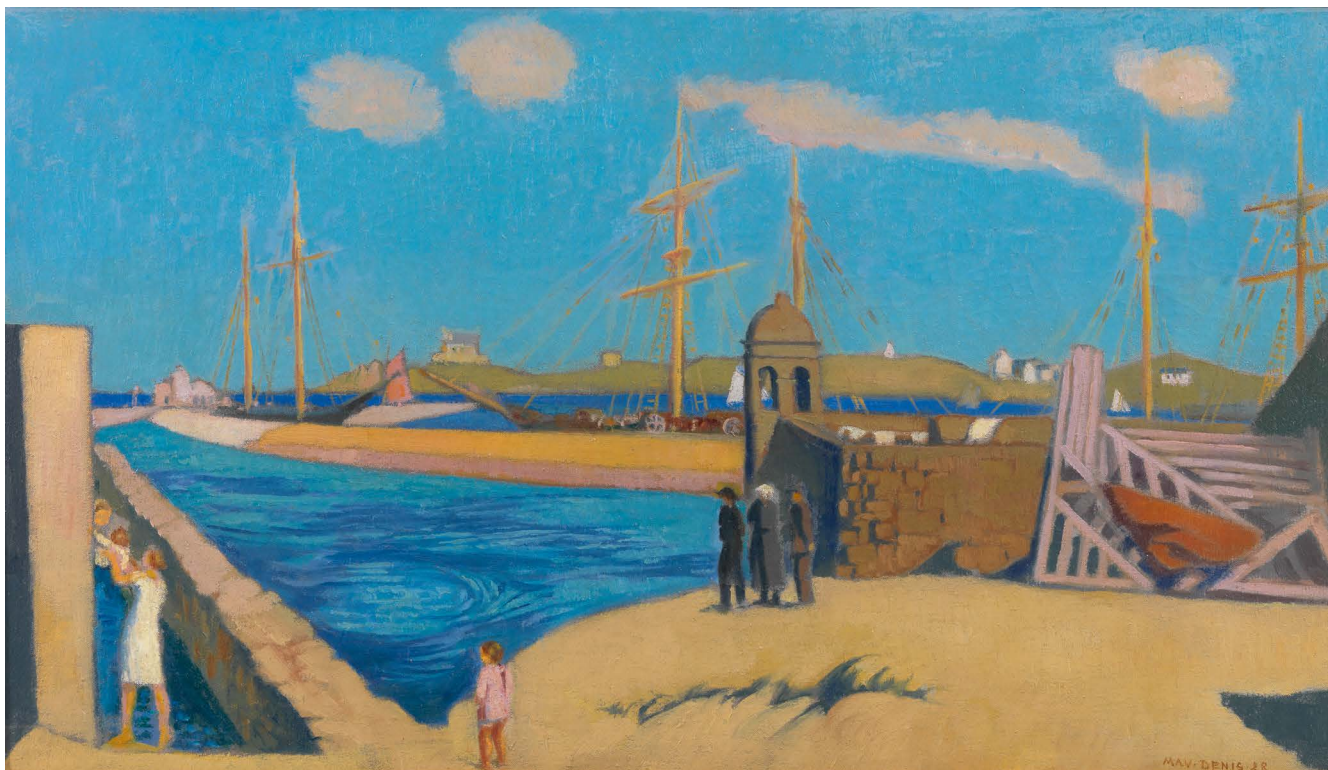
LITERATURE

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, Paris, 1931, no. 564, illustrated pl. 178

Guy-Patrice & Michel Dauberville, *Renoir Catalogue Raisonné des tableaux, pastels, dessins et aquarelles 1911-1919*, no. 4232, illustrated p. 349

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



243

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MAURICE DENIS

1870 - 1943

Vue de Roscoff

signed *Mau. Denis* and dated 28 (lower right)

oil on canvas

47.6 by 82.5cm.,

Painted in 1928.

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

PROVENANCE

Alfred Leblanc (possibly a gift from the artist)

Sale: Hôtel Georges V, Paris, 14th March 1974, lot 112

Sale: Philippe Fournier, Rouen, 23rd June 1975, lot 507

Private Collection, France

Sale: Sotheby's, London, 26th June 2008, lot 528

Purchased at the above sale by the present owner

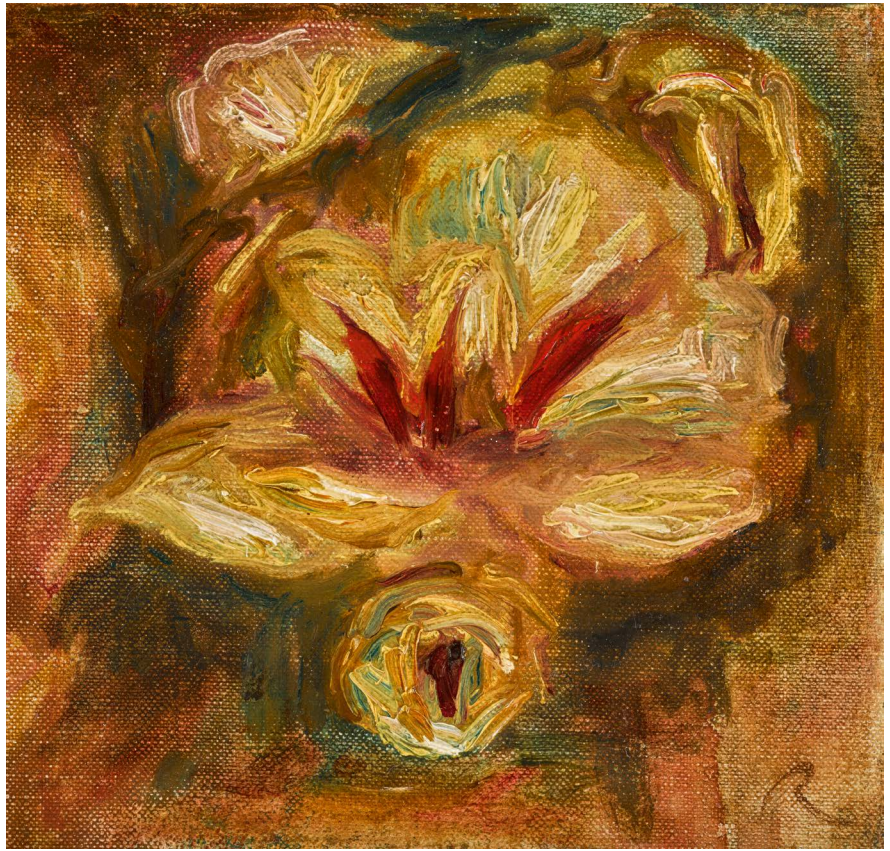
EXHIBITED

Paris, Galerie Druet, 1929, no. 41

Paris, Galerie Louis Carré, 1941, no. 29

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



244

PIERRE-AUGUSTE RENOIR

1841 - 1919

Roses - fragment

signed with the initial *R* (lower right)

oil on canvas

13.7 by 14.2cm., 5³/₈ by 5⁵/₈in.

Painted in 1916.

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 by 1919)

Sale: Drouot Montaigne, Paris, 13th April 1989, lot 41

Private Collection, Japan

Private Collection, Japan (acquired from the above)

Acquired from the above by the present owner

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, n.n. illustrated p. 118 (as part of a larger canvas)

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1989, no. 1369, illustrated p. 286 (as part of a larger canvas)

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, Paris, 2014, vol. V, no. 3631 B, illustrated p. 22

± £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



245

PROPERTY FROM A PRIVATE SWISS COLLECTION

ANDRÉ LHOTE

1885 - 1962

Lys et choux au jardin à Bordeaux

signed A. Lhote (lower left)

oil on canvas

60 by 73cm., 23½ by 28¾in.

Painted in 1907.

This work will be included in the forthcoming catalogue raisonné being prepared by Dominique Bermann Martin.

PROVENANCE

Estate of the Artist

Simone Lhote, Paris (the artist's wife;
by descent from the above)

Sale: Ferri Scp., Paris, 4th June 1999, lot 14
Private Collection, France (sale: Sotheby's,
London, 25th October 2000, lot 25)
Purchased at the above sale by the present
owner

The present work is related to a painting of the same title and date, signed A. Somoff, which is now in the Musée des Beaux-Arts, Bordeaux. André Lhote used this pseudonym to gain acceptance to the *Salon des Beaux-Arts* of Bordeaux from which he was regularly rejected for being too modern.

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



246

HENRI LE SIDANER

1862 - 1939

Automne à Versailles

signed *L. Sidaner* (lower left)
oil on panel
27 by 35.2cm., 10⁵/₈ by 13⁷/₈in.

Painted in Versailles *circa* 1917.

PROVENANCE

Joseph Verneuil
Private Collection, Argentina
Acquired from the above by the present owner
in 2018

EXHIBITED

Bruxelles, Galerie des Artistes Français,
*Exposition de l'œuvre du maître français Henri
Le Sidaner*, 1931, no. 74

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Œuvre
peint et gravé*, Paris, 1989, no. 1121, illustrated
p. 358

‡ £ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-76,000



247

247

LÉON DE SMET

1881 - 1966

Farmhouses

signed *Léon de Smet* (lower right)
oil on canvas
52.3 by 56.5cm., 20⁵/₈ by 22¹/₄in.

Painted circa 1935.

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

PROVENANCE

Private Collection (acquired directly from the artist)

Thence by descent to the present owner

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100

248

GUSTAVE CARIOT

1872 - 1950

Meules

signed *G. Cariot* and dated 1901 (lower right)
oil on canvas
22 by 33cm., 8³/₄ by 13in.

Painted in 1901.

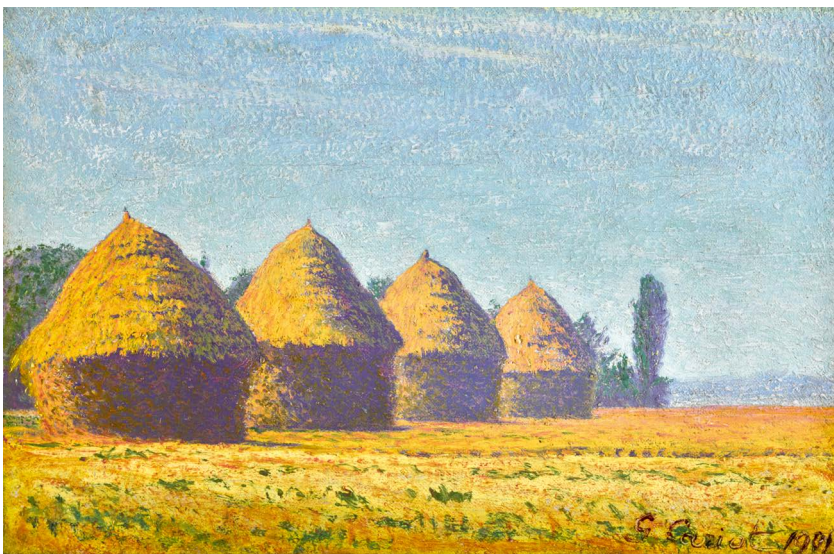
PROVENANCE

Sale: Anaf Arts Auction, Lyon, 17th October 1999, lot 54

Purchased at the above sale by the present owner

⊕ £ 7,000-10,000

€ 7,800-11,200 US\$ 8,900-12,600



248



249

ALBERT LEBOURG

1849 - 1928

Moulin à Vent à Rotterdam

signed *A Lebourg* and inscribed *Rotterdam*
(lower left)

oil on canvas
47 by 76.5cm.

Painted in Rotterdam.

The authenticity of this work has been
confirmed by François Lespinasse.

PROVENANCE

Private Collection, Paris (until 1913)
Acquired in France by the present owner

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200

250 no lot



251

MARCEL DYF

1899 - 1985

Les Tournesols

signed *Dyf* (lower left)

oil on canvas

73 by 92cm., 28¾ by 36½in.

Painted *circa* 1930.

This work is recorded in the Marcel Dyf Archives
under number 5160.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



252

MOÏSE KISLING

1891 - 1953

Saint Tropez

signed *Kisling* and dated 1918 (lower right)

oil on canvas

60 by 73cm., 23⁵/₈ by 28³/₄in.

Painted in 1918.

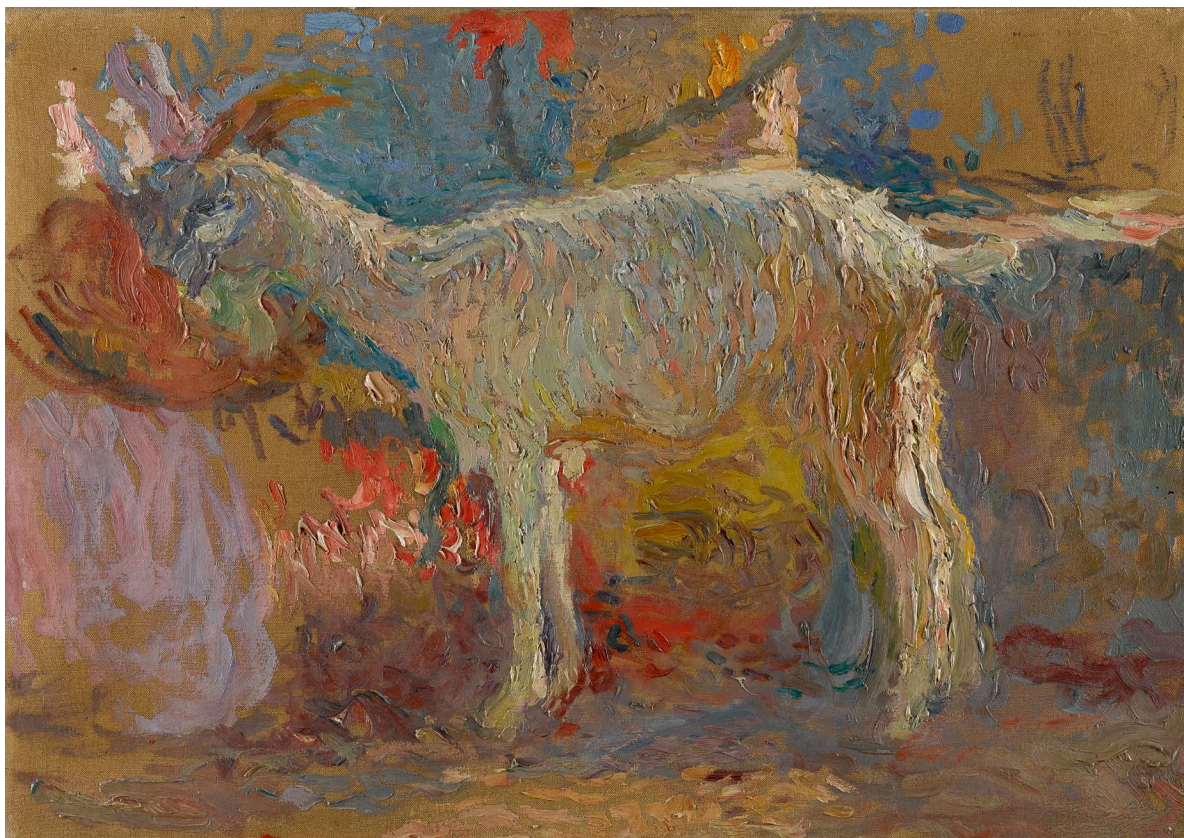
To be included in the *Volume IV et Additifs aux Tomes I, II, et III* of the *Catalogue Raisonné de l'Oeuvre de Moïse Kisling* currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Galerie D'Art du Faubourg Saint-Honoré, Paris
The Estate of Christine & Jim Mulligan, Agay
Acquired from the above by the present owner

£ 30,000-40,000

€ 33,400-44,600 US\$ 37,800-50,500



253

PROPERTY FROM A PRIVATE COLLECTION

HENRI MARTIN

1860 - 1943

Chèvre broutant dans un panier

indistinctly signed *Henri Martin* (upper right)
oil on canvas

46 by 65.5cm., 18 by 25³/₄in.

This work will be included in the forthcoming
catalogue raisonné currently being prepared by
Marie-Anne Destrebecq-Martin.

PROVENANCE

Private Collection, France (sale: Sotheby's
Olympia, London, 20th March 2002, lot 96)
Purchased at the above sale by the present
owner

£ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



254

PROPERTY FROM A PRIVATE COLLECTION

**PIERRE EUGÈNE
MONTEZIN**

1874 - 1946

Le Retour du troupeau

signed *Montezin* (lower right)

oil on canvas

60.2 by 73.2cm., 23 $\frac{5}{8}$ by 28 $\frac{7}{8}$ in.

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

PROVENANCE

Private Collection, Deauville

Private Collection, United Kingdom (acquired from the above; sale: Sotheby's, London, 25th June 2002, lot 239)

Purchased at the above sale by the present owner

£ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



255

MOÏSE KISLING

1891 - 1953

Bouquet varié

signed *Kisling* (upper right)
oil on canvas
55 by 38cm., 21⁵/₈ by 15in.

Painted in 1938.

To be included in the *Volume IV et Additifs aux Tomes I, II, et III* of the *Catalogue Raisonné de l'Oeuvre de Moïse Kisling* currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE

Howard Beilin, New York
Private Collection, Japan
Acquired from the above by the present owner

LITERATURE

Jean Kisling, *Kisling, 1891-1953*, Turin, 1982,
vol. II, no. 84, illustrated p. 211

£ 50,000-70,000
€ 56,000-78,000 US\$ 63,000-88,500



256

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JEAN-PIERRE CASSIGNEUL

b.1935

Le Ballon

signed *Cassigneul* (lower centre); signed, dated 1969, titled and inscribed *Cannes* on the reverse

oil on canvas
81 by 65cm., 32 by 25½ in.

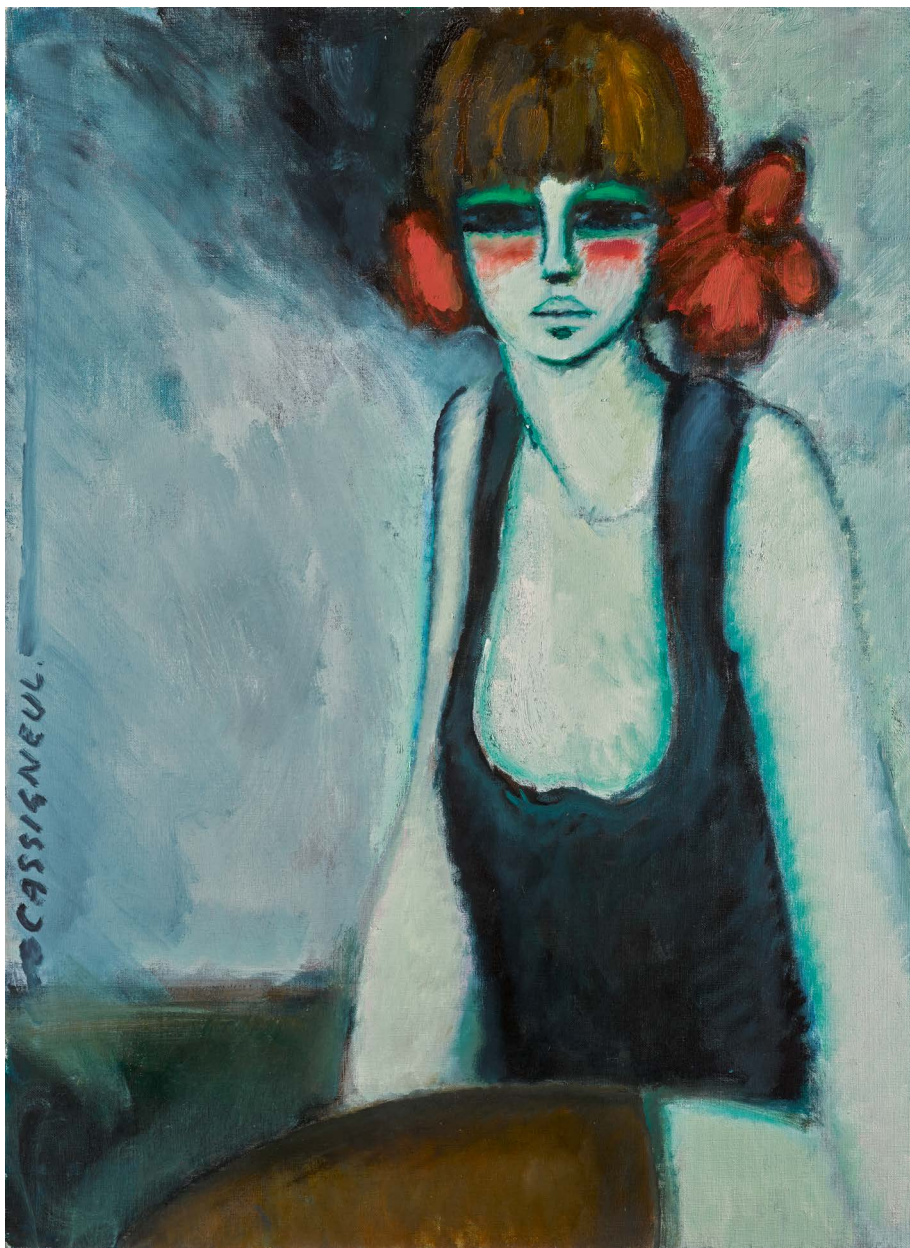
Painted in Cannes in 1969.
Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Wally Findlay Galleries, Palm Beach
Francis Leventhal, New York (acquired from

the above in 1969)
Sale: Christie's, New York, 26th September 2002, lot 589
Purchased at the above sale by the present owner

⊕ £ 35,000-45,000
€ 39,000-50,500 US\$ 44,100-57,000



257

**JEAN-PIERRE
CASSIGNEUL**

b.1935

Danseuse

signed *Cassigneul.* (towards the centre of the lower left edge)

oil on canvas

81 by 60cm., 31 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in.

Painted in 1968.

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Wally Findlay, New York

Sale: Christie's East, New York, 12th November 1996, lot 138

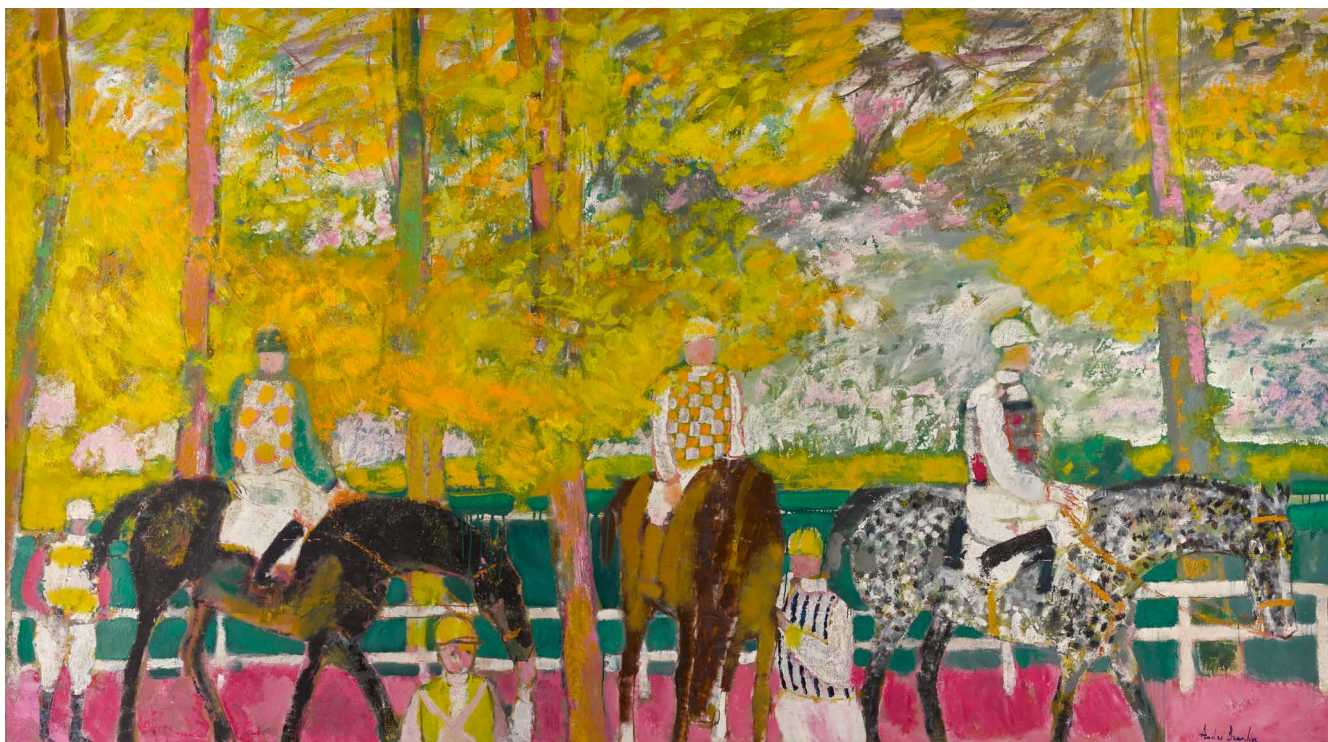
Private Collection (since *circa* 1996)

Sale: iArt, Tokyo, 13th October 2018, lot 53

Purchased at the above sale by the present owner

‡ ⊕ £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



258

ANDRÉ BRASILIER

b.1929

Avant la course

signed *André Brasilier* (lower right);
signed *André Brasilier* on the reverse
oil on canvas
168 by 295.2cm., 66 $\frac{1}{8}$ by 116 $\frac{1}{4}$ in.

Painted in 1962.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Sale: Christie's, London, 24th June 1997,
lot 304

Purchased at the above sale by the present
owner

£ 60,000-80,000
€ 67,000-89,500 US\$ 76,000-101,000



259

JEAN DUFY

1888 - 1964

Bouquet de Fleurs

signed *Jean Dufy* (lower right)
watercolour and gouache on paper
62 by 46.5cm., 24¼ by 18¾in.

This work will be included in the forthcoming
third volume of the catalogue raisonné being
prepared by Jacques Bailly.

PROVENANCE

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

⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,200



260

MAURICE UTRILLO

1883 - 1955

Square Saint-Pierre et Sacré-Cœur sous la neige, Montmartre

signed *Maurice Utrillo V* (lower right); and inscribed *-Montmartre-* (lower left)

oil on canvas

33 by 24.1cm., 13 by 9½in.

Painted *circa* 1948.

The authenticity of this work has been confirmed by Jean Fabris.

PROVENANCE

Marguerite Soyez, Paris

Sale: Torossian, Grenoble, 29th November 2004, lot 50

Purchased at the above sale by the present owner

LITERATURE

Paul Pétridès, *L'Œuvre complet de Maurice Utrillo*, Paris, 1974, vol. V, no. 2813, illustrated p. 285

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



261

**HENRI CHARLES
MANGUIN**

1874 - 1949

La Goélette à la Trinité

signed *Manguin* (lower right)

oil on canvas

55 by 65.5cm., 21 $\frac{1}{8}$ by 25 $\frac{3}{4}$ in.

Painted in 1931.

PROVENANCE

Private Collection, Switzerland

Sale: Beurret Bailly Widmer, Basel, 22nd June
2016, lot 77

Purchased at the above sale by the present
owner

EXHIBITED

Paris, Grand Palais de Champs-Élysées,
Salon d'automne, 1932, no. 1119

LITERATURE

Marie Caroline Sainsaulieu, *Henri Manguin*,
Catalogue raisonné, Neuchâtel, 1980, no. 1339,
illustrated p. 397

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



262

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**JEAN-PIERRE
CASSIGNEUL**

b.1935

Les Trois parapluies

signed *Cassigneul*. (lower right); signed
Cassigneul, dated 1969 and titled on the reverse

oil on canvas
80 by 61cm., 31½ by 24in.

Painted in 1969.
Jean-Pierre Cassigneul has kindly confirmed the
authenticity of this work.

PROVENANCE

Galerie Mido, Tokyo
Sale: Mallet Japan, Tokyo, 24th April, 2015,
lot 289

Sale: Christie's, New York, 13th November
2015, lot 1443

Purchased at the above sale by the present
owner

± £ 25,000-35,000
€ 27,900-39,000 US\$ 31,500-44,100



263

MARCEL DYF

1899 - 1985

Scène de port

signed Dyf (towards lower right)

oil on canvas

46 by 55cm., 18 by 21⁵/₈in.

Painted *circa* 1930.

This work is recorded in the Marcel Dyf Archives
under number 4153.

PROVENANCE

Private Collection

Acquired from the above by the present owner

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



264

ALBERT MARQUET

1875 - 1947

Le Bateau rouge à quai

signed *marquet* (lower right)
oil on canvasboard
32.5 by 40.7cm., 12¾ by 16in.

Painted in Algiers *circa* 1932-34.

PROVENANCE

Galerie Aktuarius, Zurich (probably acquired directly from the artist in 1936)

Private Collection, Europe (acquired from the above in 1936)

Private Collection, Paris (by descent from the above; sale: Sotheby's, London, 30th November 1988, lot 295)

Private Collection, Switzerland (purchased at the above sale)

Private Collection, Europe (sale: Sotheby's, London, 25th June 2002, lot 152)

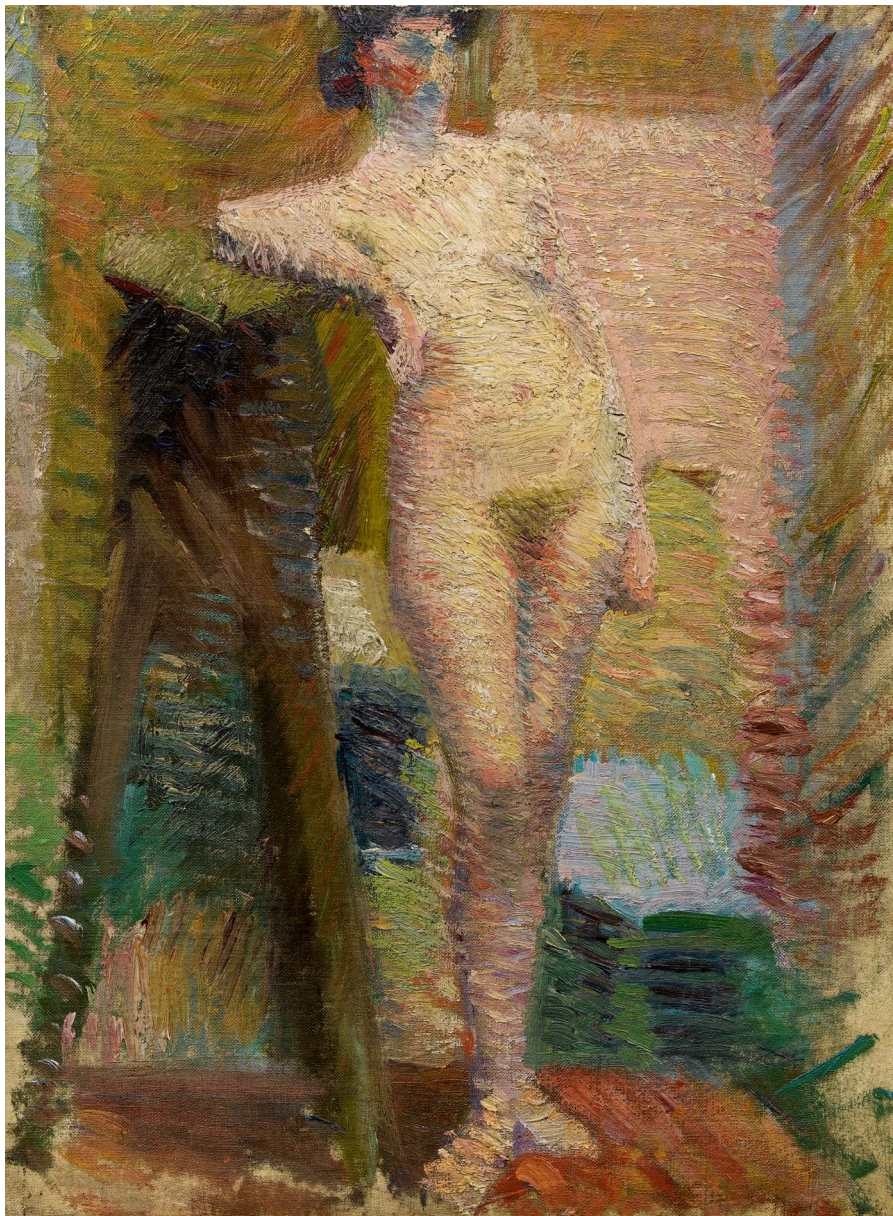
Purchased at the above sale by the present owner

LITERATURE

Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-156, illustrated in colour p. 173

± £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



265

PROPERTY FROM A PRIVATE FRENCH COLLECTION

GEORGES VALMIER

1885 - 1937

Nu debout

oil on canvas
40 by 31.4 cm., 15¾ by 12¾in.

Painted circa 1910.

PROVENANCE

Private Collection, France
Thence by descent to the present owner

LITERATURE

Denise Bazetoux, *Georges Valmier, Catalogue raisonné*, Paris, 1993, no. 13 bis, illustrated p. 260

£ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



266

PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

JAMES ENSOR

1860 - 1949

Palette de l'artiste

signed *James Ensor*, dated 1927 and dedicated *Pour Henri Van de Putte/ ma palette la plus jeune* (lower left); signed *James Ensor*, dated June 1927, dedicated *Pour Henri Van de Putte ma palette parce que elle porte les couleurs de mes oeuvres préférées/ La deliverance d'Andromède, Moïse et les oiseaux/ Jardin d'amour de rêve et musical/Squelettes et masques/ Squelettes fleuris/Lady Godiva/ Portrait de ma nièce (la petite chinoise) madame R.Daveluy*

oil on board

27 by 36.8cm., 10⁵/₈ by 14¹/₂in.

Painted in June 1927.

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

PROVENANCE

Henri van der Putte, Belgium (a gift from the artist)

Acquired from the above by the present owner

Henri van der Putte, born February 16th 1877 in Schaerbeek (Brussels), was writer, poet and close friend of James Ensor. Vanderputte led a peripatetic life, engaging in a variety of trades and businesses across Europe and the United States of America. Having returned from his travels in 1919 he established himself in Ostende, first as General Secretary of the Casino and subsequently as Director of Les Palaces d'Ostende. Through his involvement in the cultural scene of Ostende, Vanderputte accumulated numerous works by contemporary artists such as Leon Spilliaert, Constant Permeke and James Ensor.

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



267

PROPERTY FROM A PRIVATE COLLECTION

FERNAND PUIGAUDEAU

1864 - 1930

**Voilier sur le marais de la Grande
Brière**

signed *F. du Puigauveau* (lower right)

oil on canvas

60.4 by 73.4cm., 23⁷/₈ by 28⁷/₈in.

This work will be included in the second volume
of the catalogue raisonné of the artist's work
being prepared by Antoine Laurentin.

PROVENANCE

Private Collection, Paris

Sale: Sotheby's, London, 9th February 2012,

lot 129

Purchased at the above sale by the present
owner

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



268

MAXIMILIEN LUCE

1858 - 1941

Lucy-sur-Cure

signed *Luce* (lower left)
oil on canvas
50 by 65cm., 19⁵/₈ by 25⁵/₈in.

Painted *circa* 1906-08.

PROVENANCE

Estate of the Artist
Jean Bouin-Luce (the artist's great nephew;
by descent from the above)
Private Collection (by descent from the above;
sale: Artcurial, Paris, 30th May 2012, lot 4)
Purchased at the above sale by the present
owner

EXHIBITED

(Possibly) Paris, Galerie Bernheim-Jeune,
M. Luce, 1912, no. 26

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue
de l'œuvre peint*, Paris, 1986, vol. II, no. 1405,
illustrated p. 347

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



269

MARIE LAURENCIN

1885 - 1956

Femme aux deux biches

signed *Marie Laurencin* and dated indistinctly
1920 (lower centre)

oil on canvas

46 by 48cm., 18¼ by 15in.

Painted circa 1921.

PROVENANCE

Sale: Hôtel Drouot, Paris, 5th July 1950, lot 110
G. de Bragelogne, Paris

Sale: Delorme et Fraysse, Paris, 1st June 1994,
lot 55

Purchased at the above sale by the present
owner

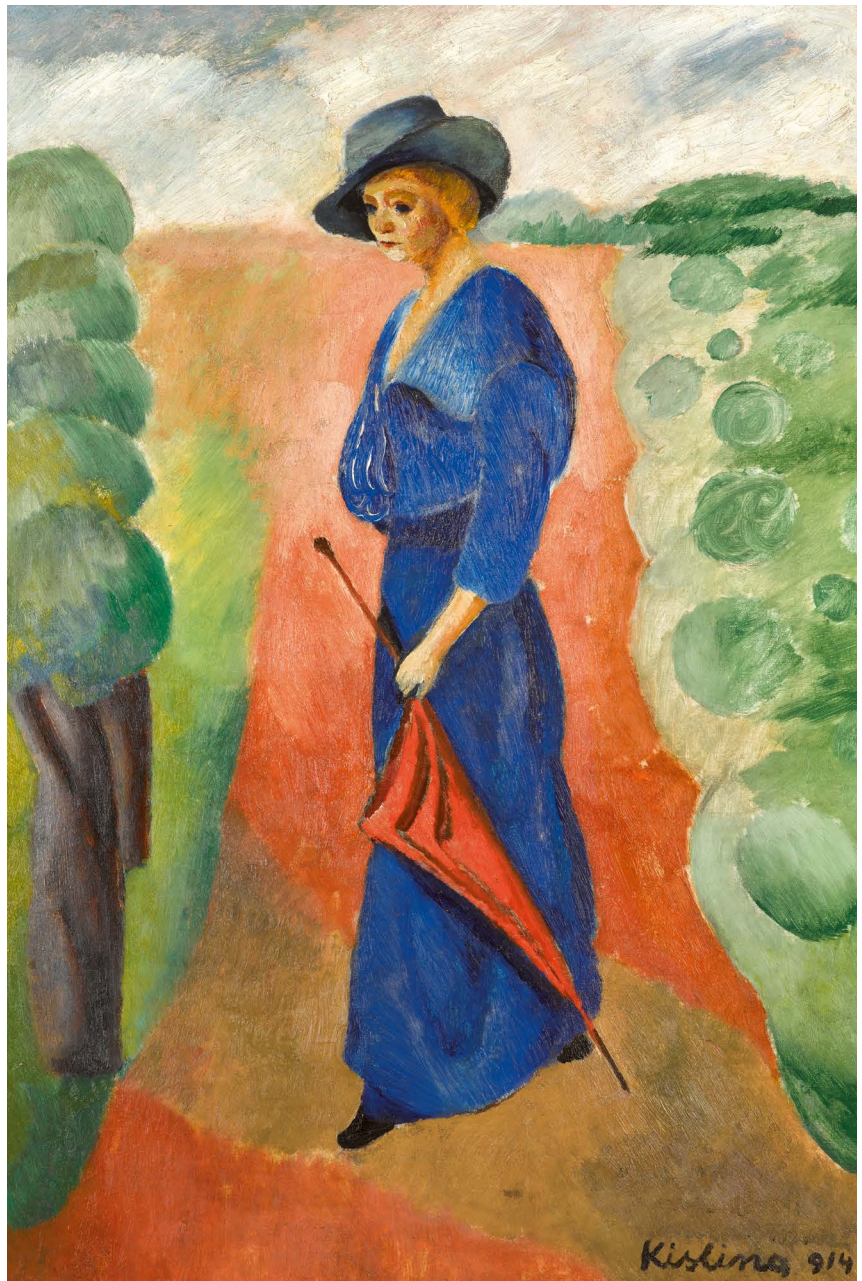
LITERATURE

Gazette de l'Hôtel Drouot, Paris, 20th May
1994, illustrated in colour n.p.

Daniel Marchesseau, *Marie Laurencin*,
Catalogue raisonné de l'œuvre: peintures,
céramiques, œuvres sur papier, Tokyo, 1999,
vol. I, no. 181, illustrated p. 116

Daniel Marchesseau, *Marie Laurencin*,
Catalogue raisonné de l'œuvre: peintures,
céramiques, œuvres sur papier, Tokyo, 1999,
vol. II, no. 181, illustrated p. 117

£ 30,000-50,000
€ 33,400-56,000 US\$ 37,800-63,000



270

MOÏSE KISLING

1891 - 1953

Femme au parasol rouge

signed *Kisling* and dated 914 (lower right)
oil on canvas
79 by 55cm., 31½ by 21½in.

Painted in 1914.

To be included in the *Volume IV et Additifs aux Tomes I, II, et III* of the *Catalogue Raisonné de l'Oeuvre de Moïse Kisling* currently being prepared by Jean Kisling and Marc Ottavi.

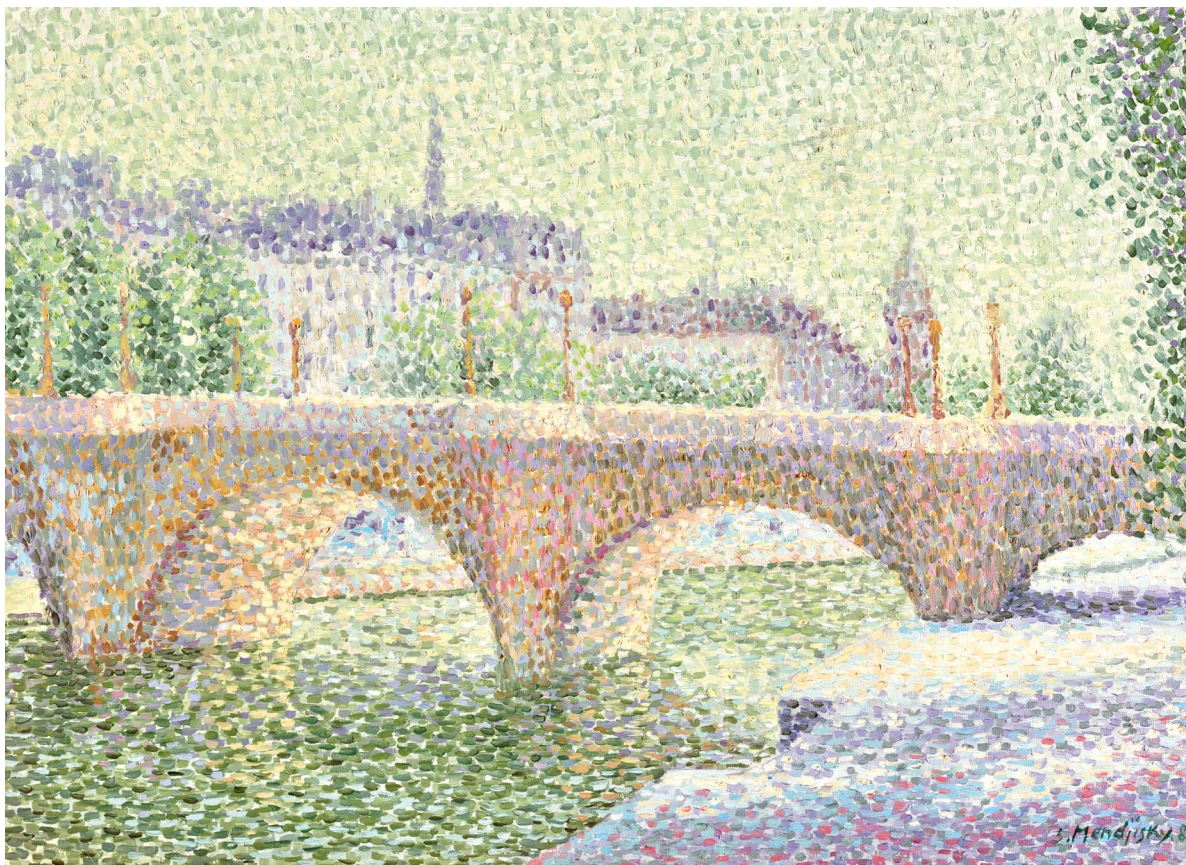
PROVENANCE

President & Fellows of Harvard College,
Massachusetts (sale: Sotheby's, New York,
10th May 1995, lot 350)
Purchased at the above sale by the present
owner

LITERATURE

Jean Kisling, *Kisling, 1891-1953*, Paris, 1982,
vol. III, no. 8, illustrated p. 119

£ 30,000-50,000
€ 33,400-56,000 US\$ 37,800-63,000



271

PROPERT FROM A PRIVATE COLLECTION, FRANCE

SERGE MENDJISKY

1929 - 2017

Quai à Paris sous la neige

signed *S. Mendjisky* and dated 86 (lower right)

oil on canvas

33 by 46cm., 13 by 18½in.

Painted in 1986.

Patricia Mendjisky has kindly confirmed the authenticity of this work.

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



272

GUSTAVE CARIOT

1872-1950

Le Poirier de La Fontaine

signed *G. Cariot* and dated 1903 (lower left)

oil on canvas

61 by 46.5cm., 24 by 18¼in.

Painted in 1903.

PROVENANCE

Galerie del Pierre, Paris

Acquired by the present owner in Switzerland

EXHIBITED

Paris, 159 Avenue d'Italie, *Exposition Posthume*, n.n.

± £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



273

273

ANDRÉ BRASILIER

b.1929

Petit marais de Loupeigne

signed *André Brasilier* (towards lower right);
signed with the artist's initials, dated 1990 and
titled on the reverse

oil on canvas
80 by 40.2cm., 31½ by 15¾in.

Painted in 1990.

PROVENANCE

Acquired by the present owner in the early
2000s

LITERATURE

Xavier de Coulanges, *André Brasilier
Monographie et catalogue raisonné 1982-2002*,
Paris, 2002, vol. I, no. 1990/38, illustrated in
colour p. 179

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200

274

ANDRÉ BRASILIER

b.1929

Les Chevaux de Neptune

signed *André Brasilier* (lower centre)
oil on canvas

92.2 by 60.2cm., 36¼ by 23¾in.

Painted in 1976.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Private Collection, Japan (sale: Shinwa, Tokyo,
17th November 2018, lot 54)

Acquired by the present owner in 2018

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000





275

GUSTAVE CARIOT

1872-1950

Paysage

signed *G Cariot* and dated *1911* (lower right)

oil on canvas

66 by 82cm., 26 by 32¼in.

Painted in 1911.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



276

GUSTAVE CARIOT

1872 - 1950

Schlangenbad en hiver, beau temps

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

oil on canvas

60.5 by 73.5cm., 23³/₄ by 28⁷/₈in.

Painted in 1932.

PROVENANCE

Frieda Cariot, Germany (the artist's wife, by descent from the artist)

Private Collection, Germany (by descent from the above)

Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200

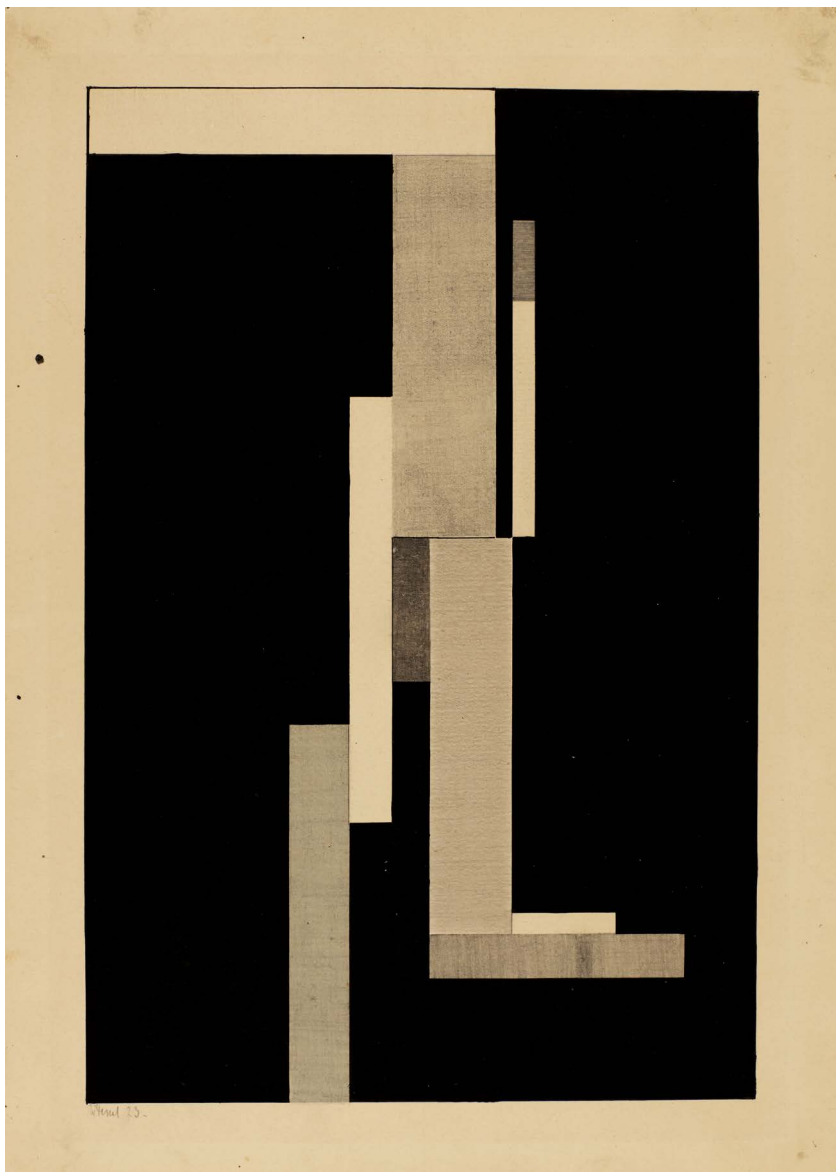




SESSION
TWO

LONDON
WEDNESDAY
27 FEBRUARY 2019
2.30 PM

LOTS 301-453



301

PROPERTY OF A PRIVATE GERMAN COLLECTOR

WALTER DEXEL

1890 - 1973

Ohne Titel (Untitled)

signed *W Dexel* and dated 23. (lower left)
brush and ink and pencil on paper
37.5 by 25.5cm., 14¾ by 10in.

Executed in 1923.

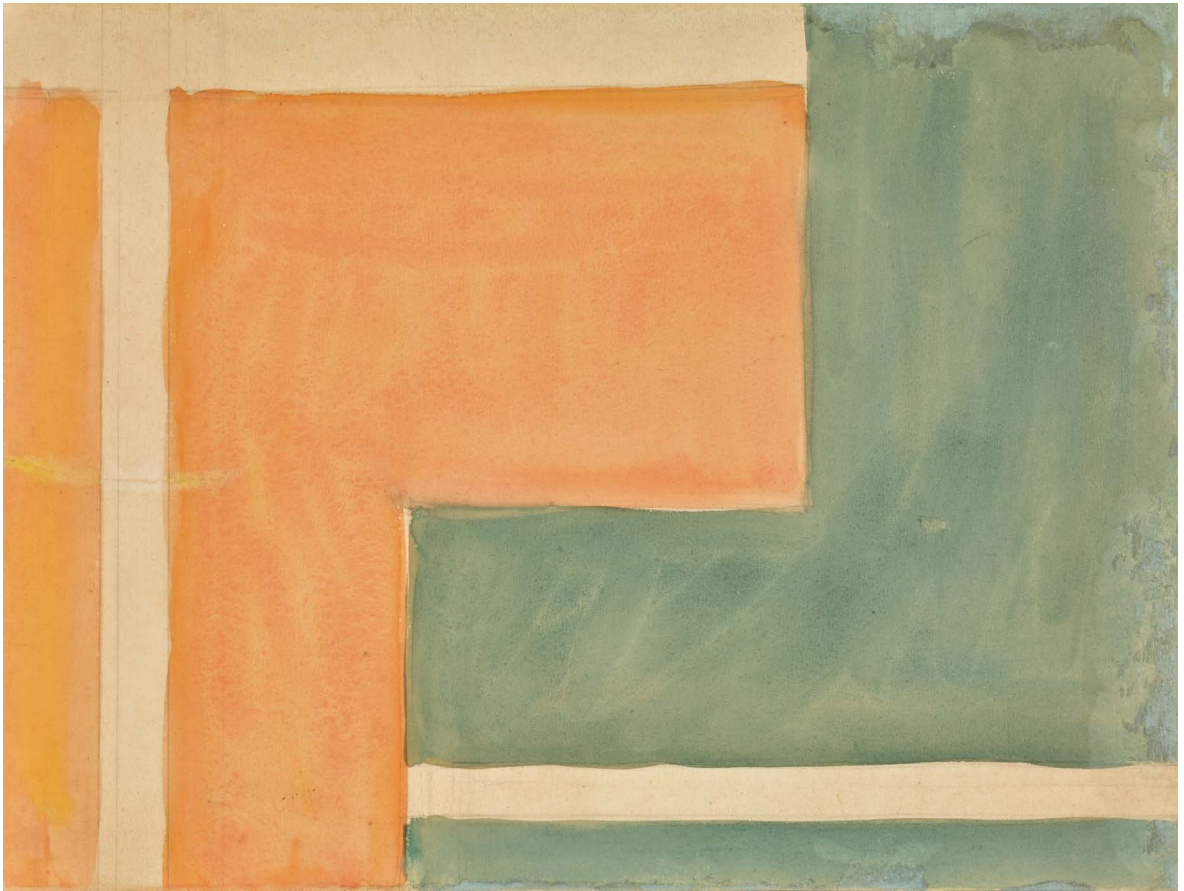
We would like to thank Dr. Ruth Wöbkemeier,
Bremen, for her assistance in the cataloguing
of this lot.

PROVENANCE

Galerie Stolz, Berlin
Galerie Gmurzynska, Cologne
Private Collection, Hamburg (acquired from
the above)
Thence by descent to the present owner

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



302

PROPERTY OF A PRIVATE GERMAN COLLECTOR

FRANTIŠEK KUPKA

1871-1957

Plans II

indistinctly signed *Kupka* (towards lower left)
watercolour and pencil on paper
26.4 by 34.6cm., 10³/₈ by 13⁵/₈in.

Executed *circa* 1932.

The authenticity of this work has been confirmed by Pierre Brullé.

PROVENANCE

Estate of the Artist
Eugénie Kupka (the artist's wife, by descent from the above)
Galerie Karl Flinker, Paris
Galerie Denise René, Paris (acquired by 1975)
Private Collection, Hamburg
Thence by descent to the present owner

LITERATURE

New York, The Solomon R. Guggenheim Museum, *František Kupka, 1871-1957, A Retrospective*, 1975, no. 174, illustrated in the catalogue

£ 7,000-10,000

€ 7,800-11,200 US\$ 8,900-12,600

303

PROPERTY OF A PRIVATE GERMAN COLLECTOR

LÁSZLÓ MOHOLY-NAGY

1895 - 1946

**Exzentrische Konstruktion
(Eccentric Construction)**

watercolour, brush and ink and pencil on paper
25.2 by 18.4cm., 10 by 7¼in.

Executed *circa* 1920.

The authenticity of this work has kindly been
confirmed by Hattula Moholy-Nagy.

PROVENANCE

Private Collection, New York (acquired by
1969)

Galerie Gmurzynska, Cologne

Private Collection, Hamburg (acquired from
the above)

Thence by descent to the present owner

EXHIBITED

Berlin, *Kunstaussstellung Der Sturm*, no. 116/18
(titled *Exzentrische Konstruktion*)

Chicago, Museum of Contemporary Art, *Laszlo
Moholy-Nagy*, 1969, no. 89

London, Annely Juda Fine Art, *The Non-
Objective World 1914-1955*, 1973, no. 101

London, Annely Juda Fine Art, *The Non
Objective World 1914-1939*, 1978, no. 113 (titled
Study for "Construction")

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200





304

PROPERTY OF A PRIVATE GERMAN COLLECTOR

GEORGES VALMIER

1885 - 1937

Paysage et forêt

signed G. Valmier (lower right)

gouache on board

visible: 24.5 by 32.5cm., 9½ by 12¾in.

Executed in 1924.

PROVENANCE

Private Collection, Paris (sale: Sotheby's,
London, 1st July 1981, lot 458b)

Private Collection, Hamburg (purchased at the
above sale)

Thence by descent to the present owner

LITERATURE

Denise Bazetoux, *Georges Valmier: Catalogue
raisonné*, Paris, 2003, no. 293, illustrated p.

103

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



305

PROPERTY OF A PRIVATE GERMAN COLLECTOR

KURT SCHWITTERS

1887 - 1948

Equisite

signed *Kurt Schwitters*, dated 1947 (lower left) and titled (lower right) on the artist's mount collage, wood, canvas and paper mounted on paper

image: 20.7 by 16.5cm., 8 by 6½in.
 mount: 32 by 28.5cm., 12⅝ by 11¼in.
 Executed in 1947.

PROVENANCE

Estate of the Artist
 Édith Thomas, London (acquired from the above in 1948)
 Sibyl Moholy-Nagy, New York (acquired by 1956)
 Sidney Janis Gallery, New York (acquired in 1956)
 William N. Copley, Paris & New York
 Barnett Hodes, Chicago (sale: Christie's, New York, 12th November 1984, lot 45)

Saidenberg Gallery, New York
 Private Collection, Hamburg (acquired from the above)

Thence by descent to the present owner

LITERATURE

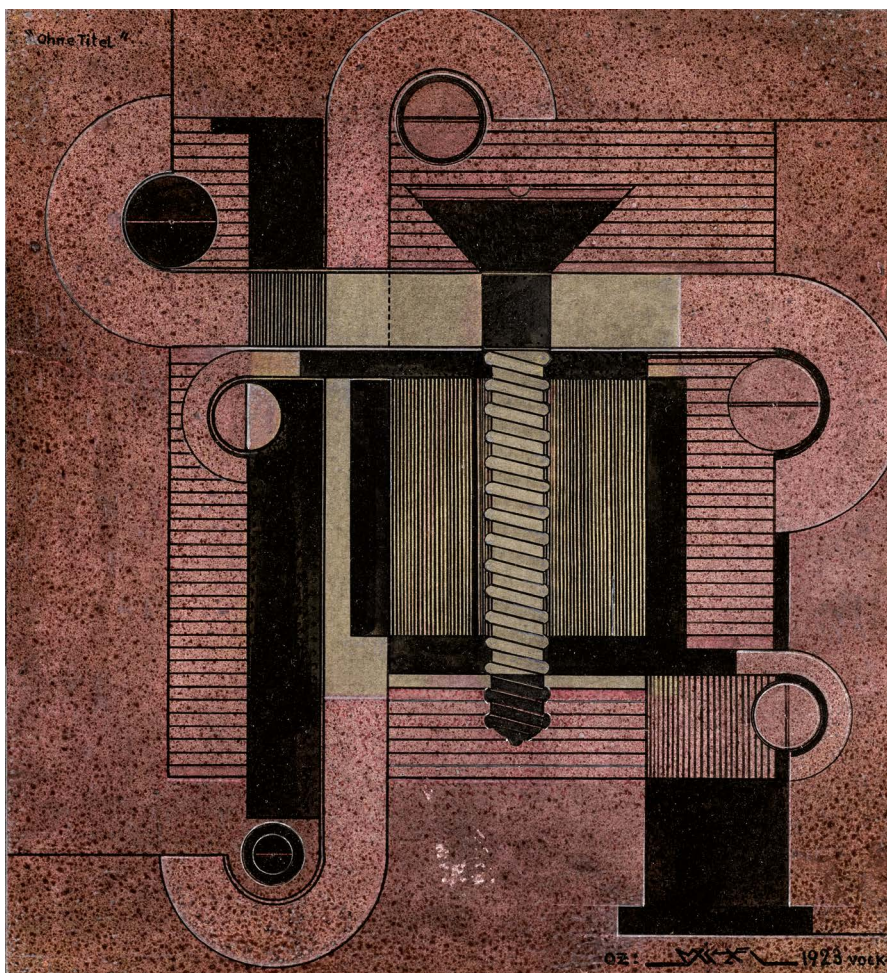
Letter from Sidney Janis to Édith Thomas, 27th September 1955, no. 12

'Liste Edith Thomas 2' in *Édith Thomas Papers*, Tate Archives, London

Karin Orchard & Isabel Schulz, *Kurt Schwitters, Catalogue raisonné, 1937-1948*, Hannover, 2003, vol. II, no. 3606, illustrated p. 647

The present work was formerly in the collection of Édith Thomas (23rd January 1909 - 7th December 1970), the celebrated French novelist, historian, resistance fighter, journalist and bisexual pioneer of feminism. Later the work was owned by Sibyl Moholy-Nagy, art historian and wife of the Bauhaus artist László Moholy-Nagy.

£ 40,000-60,000
 € 44,600-67,000 US\$ 50,500-76,000



recto

306

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

ROBERT MICHEL

1897 - 1983

“Ohne Titel” (“Untitled”)

signed *Michel*, dated 1923 and inscribed *oz. vock.* (lower right) and titled (upper left); signed *Robert Michel*, dated 1923, titled and inscribed *Oz. Vockenhausen. PAP. + Carton und Dämmplatten - Montage. Hö 48 x Br 45,5 cm insgesamt, aber als die "Schraube" ohne Ende (entrenous: Inflation'szeit!) bekannt gewesen.*

on the reverse
mixed media with collage on board
48 by 45.5cm., 18⁷/₈ by 17⁷/₈in.

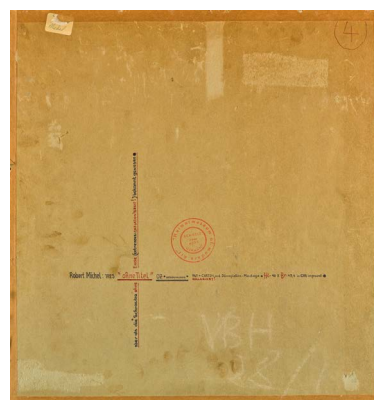
Executed in 1923.

PROVENANCE

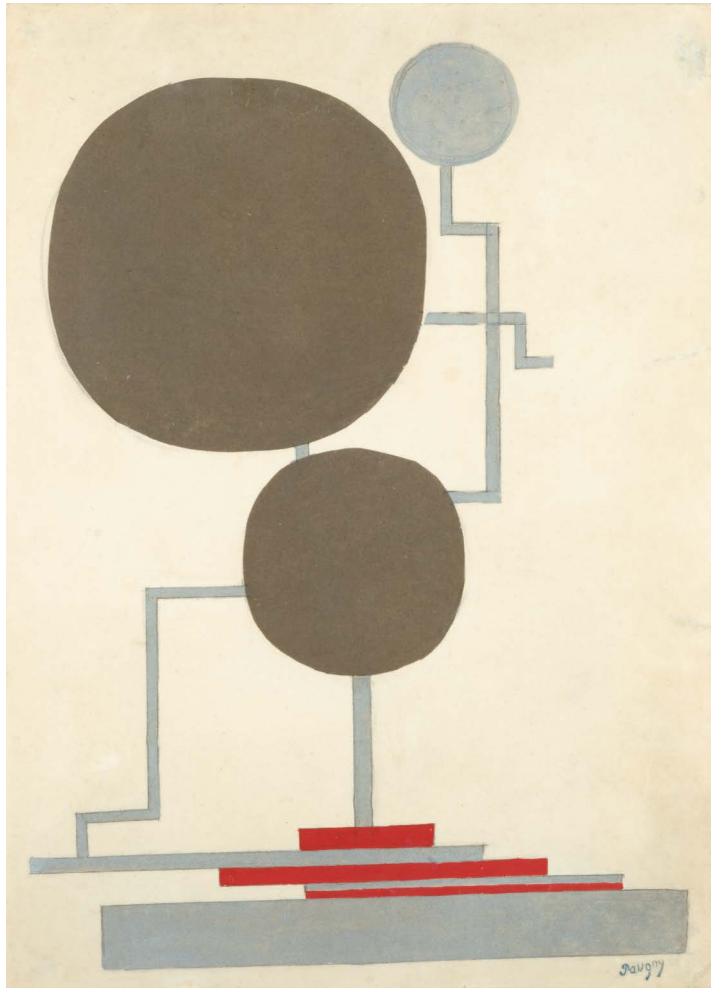
Sale: Doyle, New York, 18th November 2014, lot 7

Purchased at the above sale by the present owner

£ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,900



verso



307

JEAN PUGNY

1892 - 1956

Composition aux ronds

stamped *Pougny* (lower right)
gouache and collage on paper
40.2 by 29.2cm., 15⁷/₈ by 11¹/₂in.

PROVENANCE

Sale: Ader-Tajan, Paris, 8th April 1994, lot 78
Purchased at the above sale by the present
owner

£ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,900

308

KURT SCHWITTERS

1887 - 1948

Ohne Titel (Hindenburg)
Untitled (Hindenburg)

signed *Kurt Schwitters* and dated *15 4 23*
(lower centre) and inscribed *Hindenburg*
(upper right)
Stempelzeichnung and pen and ink on paper
33 by 20.8cm., 13 by 8in.

Executed on 15th April 1923.

PROVENANCE

Galerie Vömel, Düsseldorf (acquired by 1971)
Galerie Rosenbach, Hannover (acquired by
1971)
Galerie Tarica, Paris
Acquired by the present owner by 1990

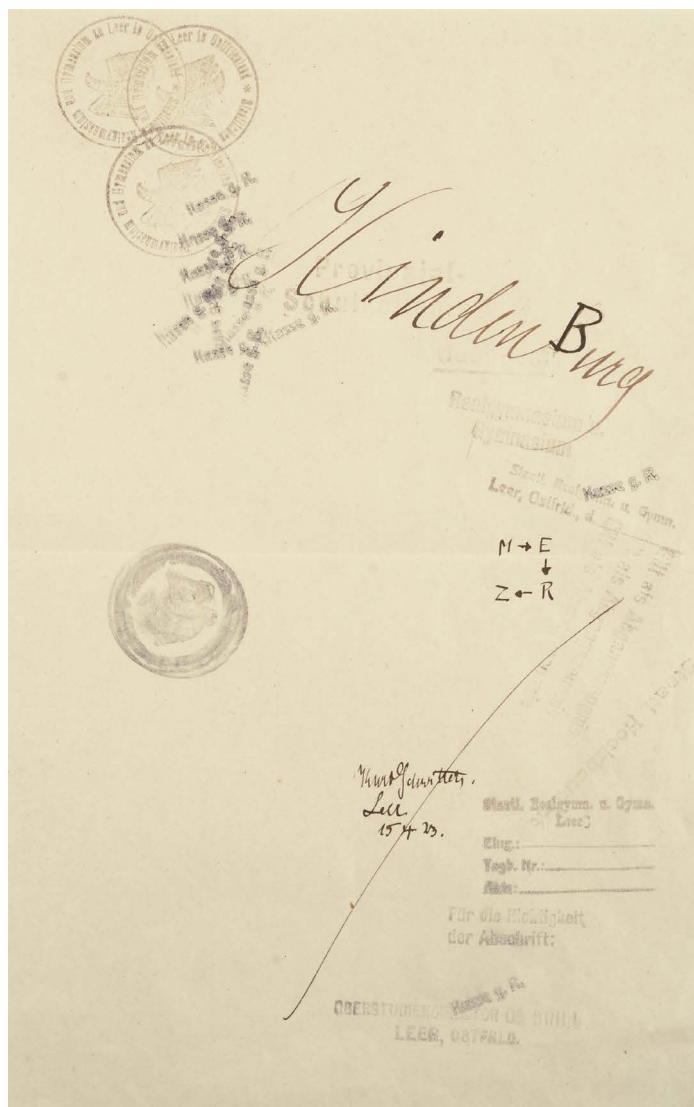
EXHIBITED

Düsseldorf, Galerie Vömel, *Kurt Schwitters*,
1971, no. 16

LITERATURE

Kunst des XX. Jahrhunderts. Katalog 9
(exhibition catalogue), Galerie Rosenbach,
Hannover, 1971, no. 505, illustrated in the
catalogue
Karin Orchard & Isabel Schulz, *Kurt Schwitters*,
Catalogue raisonné, Hanover, 2003, vol. II, no.
1183, illustrated p. 75

± £ 12,000-18,000
€ 13,400-20,100 US\$ 15,200-22,700





309

KURT SCHWITTERS

1887 - 1948

Zeichnung | 2 Doppelzeichnung (Drawing | 2 Double Drawing)

signed *K. Schwitters* and dated 1920 on the artist's mount (lower right); titled on the artist's mount (lower left)
print over photographic base
16.8 by 13.4cm., 6 $\frac{5}{8}$ by 5 $\frac{1}{4}$ in.
mount: 31.5 by 22.5cm., 12 $\frac{1}{2}$ by 8 $\frac{3}{4}$ in.
image: 16.8 by 13.4cm., 6 $\frac{5}{8}$ by 5 $\frac{1}{4}$ in.

Executed in 1920.

PROVENANCE

Estate of the Artist

Ernst Schwitters, Lysaker (the artist's son; by descent from the above & until at least 1961)

Sale: Koller, Zürich, 1980, lot 5759

Sale: Karl & Faber, Munich, June 1984, lot 1241

Acquired by the present owner by 1990

LITERATURE

Werner Schmalenbach, *Kurt Schwitters*, Cologne, 1967, illustrated p. 107

Karin Orchard & Isabel Schulz, *Kurt Schwitters, Catalogue raisonné*, Hanover, 2000, vol. I, no. 738, illustrated p. 358

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800

310

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

FRITZ STUCKENBERG

1881 - 1944

**Abstrakte Komposition IX 38
(Abstract Composition IX 38)**

signed *Stu*, dated 38 and numbered *IX* (on the
artist's mount)
gouache and pencil on card mounted on
cardboard

sheet: 27 by 12.5cm., 10½ by 5in.
mount: 42.5 by 26cm., 16¾ by 10¼in.

Executed in 1938.

PROVENANCE

Private Collection, South Germany
Sale: Ketterer Kunst, Munich, 3rd December
2008, lot 102

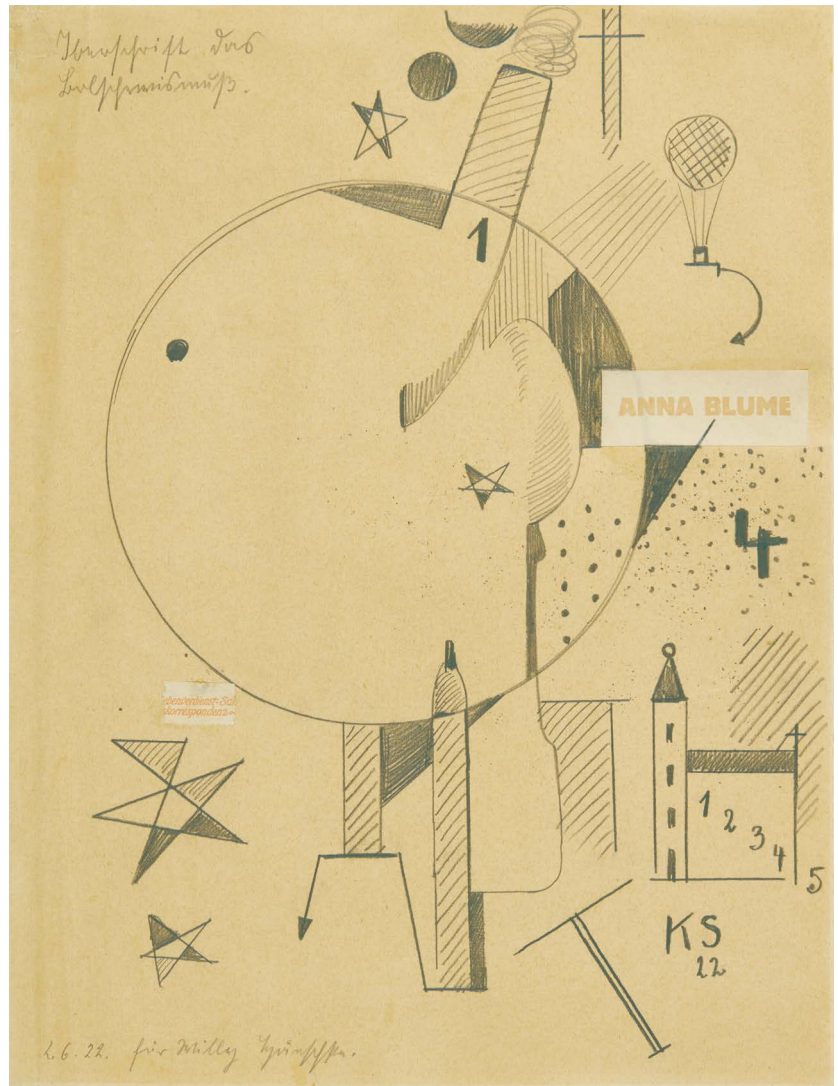
EXHIBITED

Oldenburg, Landesmuseum, *Fritz Stuckenberg*,
1961, no. 64 (with incorrect measurements)

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600





311

PROPERTY FROM A PRIVATE COLLECTION

KURT SCHWITTERS

1887 - 1948

Iberschrift des Bolschewismus

signed with the artist's initials KS and dated 22 (lower right); dated 2.6.22 and dedicated für Willy Hänschke (lower left); titled (upper left) pencil and collage on paper
29 by 22cm., 11³/₈ by 8⁵/₈in.

Executed in 1922.

PROVENANCE

Willy Hänschke, Berlin (a gift from the artist in 1922)
Galerie Gmurzynska, Cologne (acquired by 1978)
Acquired from the above by the present owner in 1980

EXHIBITED

Cologne, Galerie Gmurzynska, *Kurt Schwitters*, 1978, no. 16, illustrated in the catalogue
Duigsburg, Wilhelm-Lehmbruch-Museum; Hannover, Kunstverein Hannover & Wilhelmshaven, Kunsthalle Wilhelmshaven, *Verboten - Verfolgt. Kunstdiktatur im 3. Reich*, 1983, no. 159, illustrated in the catalogue (titled *Anna Blume/Das Bolschewismus*)
Hanover, Sprengel Museum Hannover, *Kurt Schwitters*, 1986-87, no. 52, illustrated in the catalogue

LITERATURE

Die Abstrakten Hannover - Internationale Avantgarde 1927-1935 (exhibition catalogue), Sprengel Museum Hannover & Wilhelm-Hack-Museum, Ludwigshafen (Rhein), Hannover, 1987, illustrated p. 110
Karin Orchard & Isabel Schulz, *Kurt Schwitters, Catalogue Raisonné 1905-1922*, Ostfildern-Ruit, 2000, vol. I, no. 1080, illustrated p. 518

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000

PROPERTY FROM A PRIVATE BRITISH COLLECTION

PAUL KLEE

1879 - 1940

**Junger Blaumond
(Young Blue-Moon)**

signed *Klee* (upper left); dated 1918, titled and numbered 13 on the artist's mount
gouache and watercolour on paper mounted on paper

image: 9.5 by 15cm., 3¾ by 5⅞in.

mount: 14.5 by 20cm., 5¾ by 8in.

Executed in 1918.

£ 70,000-100,000

€ 78,000-112,000 US\$ 88,500-126,000

PROVENANCE

Kestner Gesellschaft Galerie, Hanover
Dr Küppers, Hanover (acquired by March 1919)
Dr Kauth, Berlin
Achim Moeller, London
Conrad Dehn Q.C., London (probably acquired from the above)
Thence by descent to the present owner

EXHIBITED

Hanover, Kestner Gesellschaft Galerie, *Paul Klee*, 1919, no. 16

LITERATURE

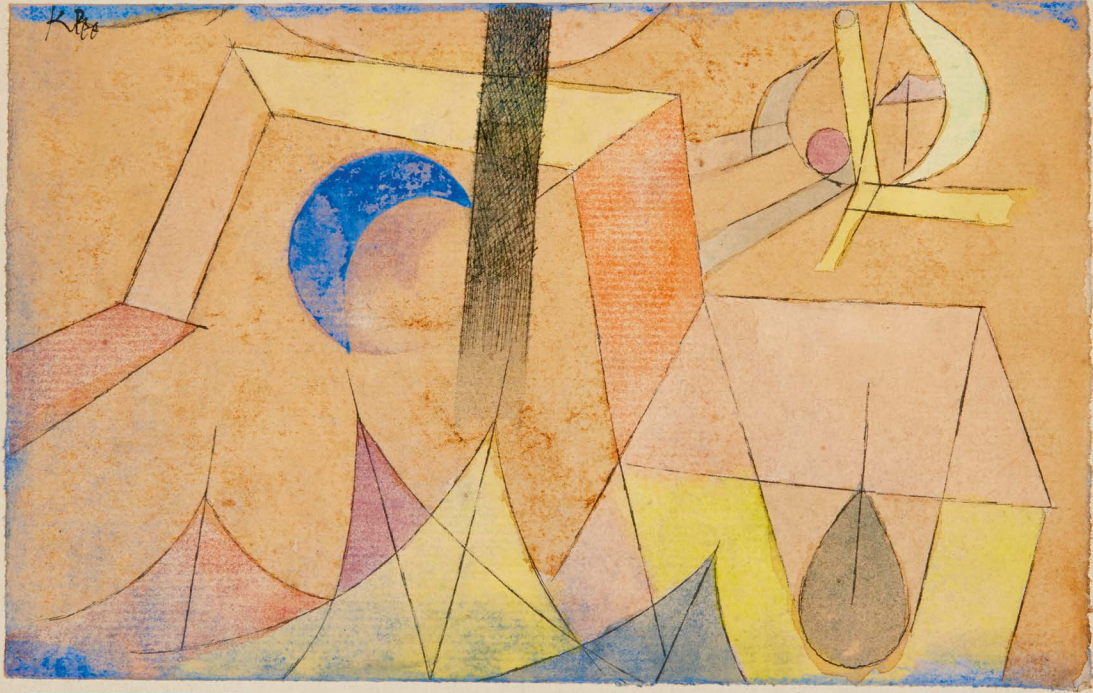
Paul Klee. Im Zeichen der Teilung (exhibition catalogue), Kunstsammlung Nordrhein-Westfalen, Düsseldorf & Staatsgalerie, Stuttgart, 1995, n.n., illustrated p. 334
Paul Klee Stiftung (ed.), *Paul Klee, Catalogue Raisonné*, Bern, 1999, vol. II, no. 1860, illustrated p. 438

The delicate watercolour *Junger Blaumond* (*Young blue-moon*) was originally created as part of a diptyque representing a seascape by night, but Klee eventually decided to separate the seascape into two independent works. The upper part of the diptyque was subsequently named *Fata Morgana*

zur See (*Mirage by the sea*). Compared to other nautical scenes created by the artist during World War I, the present work is particularly luminous. *Junger Blaumond* was created at a particular time in the artist's life when colour returned to the forefront of his *œuvre* for the first time since his celebrated series of Tunisian landscapes in 1914. Inspired by a Chagall exhibition in Berlin in 1917, Klee introduces a palette of tender and transparent washes of colour complementing the fine lines of his drawing. The vibrant blue colour of the moon can be associated with the search for the "spiritual in art" promoted by the Blaue Reiter group, of which Klee was a founding member. The motif of the moon appears to be of great importance to the artist, as stated in one of his notebooks: 'April 12. The evening is indescribable. On top of it all the full moon rises. L. is prodding me. He wants me to paint it. I say: it won't be any more than an exercise. In the face of such nature I am bound to fail. And yet I know something more than I did before. I know the road from my failure to nature. That is an internal affair to keep me busy for the next few years. It doesn't trouble me one bit. No use hurrying when you want so much. This evening is deep inside me – forever' (quoted in Christine Hopfengart & Michael Baumgartner, *Paul Klee, Life and work*, Zentrum Paul Klee, Bern, 2012, p. 66).

“Many a blond, northern moon rise, like a muted reflection, will softly remind me, and remind me again and again. It will be my bride, my alter ego. An incentive to find myself. I myself am the moonrise of the South”

quoted in Christine Hopfengart & Michael Baumgartner, *Paul Klee, Life and work*, Zentrum Paul Klee, Bern, 2012, p. 66



1978 73

Inger Blommond



312A

T. LUX FEININGER

1910-2011

Schiff im Golf von Siam (Ship in the Gulf of Siam)

signed *Lux.* (lower right); signed *T. Lux (F.)* on the reverse

oil on canvas

34.5 by 66.5cm., 13⁵/₈ by 26¹/₈in.

Painted in 1931.

PROVENANCE

Acquired from the family of the artist by the present owner

Schiff im Golf von Siam (*Ship in the Gulf of Siam*), 1931, is one of the earliest paintings by Theodore Lux (T. Lux) Feininger (1910-2011), the youngest son of Bauhaus Master Lyonel Feininger (1871–1956). T. Lux began painting in 1929 at the age of nineteen, after studying at the Bauhaus in Dessau from 1926 to 1929 under Josef Albers, Wassily Kandinsky, Paul Klee, Laszlo Moholy-Nagy, and Oskar Schlemmer. From the beginning, T. Lux was drawn to ships and seascapes – a passion

instilled in him by his father. Father and son spent many long summers together in Deep, on the Baltic Sea (present-day Mrzeżyno, Poland), swimming, sailing, and racing homemade model ships. T. Lux would frequently watch as his father sketched countless drawings and watercolors of seascapes, and at nineteen he himself took up pencil and crayons to make drawings of 'contemporary yachts and sailing boats, [and] historical ship types (Wolfgang Büche, 'T. Lux Feininger Weg zum Maler', in *Weltensegler: T. Lux Feininger zum 100. Geburtstag. Werke 1929-1942*, ed. by Ulrich Luckhardt and Peter Thurmann, exhibit. cat. Cologne: Hermann Krause Kunsthandel GmbH, 2010, pp. 8-15, p. 8).' These first artistic ventures did not go unnoticed by his parents, and in July 1930 his proud father wrote of his son's promise to his friend, the art historian Alois J. Schardt: 'Lux is very hard-working and made beautiful Marine-sheets with ink and colored pencil, which will lead to sounding and luminous paintings. The boy is divine. In his promise lies my joy [...]' (Letter from Lyonel Feininger to Alois J. Schardt, Deep, July 24, 1930, Moeller Fine Art Projects | The Lyonel Feininger Project, New York). Later that same year his mother, Julia, commented in a letter to Alfred

H. Barr, the founding director of The Museum of Modern Art, that 'Lux is developing into a 'new hope for American art,' as a painter, principally in marine subjects but of course not exclusively. His work is attracting attention among people interested in painting' (Letter from Julia Feininger to Alfred H. Barr, Dessau, October 10, 1930, copy at Moeller Fine Art Projects | The Lyonel Feininger Project, New York). Indeed, in 1930 the young artist had two of his paintings included in the exhibition 'Kunstblatt Ausstellung Junger Künstler' in Berlin.

Though *Schiff im Golf von Siam* is one of T. Lux's early paintings, it demonstrates a certain artistic maturity and a skilled attention to detail. The three-masted ship, with the checkered flag that signals the end of a race hoisted aloft, sails on a deep blue sea, silhouetted against the billowing black smoke of a yellow-striped tugboat that leads it in to port. The ship's sharp prow and masts contrast with the rounded forms of the smoke and white clouds, giving the work a dynamic tension.

£ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,200

PAUL KLEE

1879 - 1940

Dich Betrachtend (Looking At You)

signed *Klee* (towards lower left); dated 1931, titled and inscribed *h16* (on the artist's mount)
pen and ink on paper mounted on paper
sheet: 25.5 by 21cm., 10 by 8¹/₄in.
mount: 44.5 by 32.2cm., 17¹/₂ by 12³/₄in.

Executed in 1931.

PROVENANCE

Daniel-Henry Kahnweiler, Paris (1937-40)
Lily Klee, Bern (the artist's wife; from 1940)
James Goodman Gallery, New York (until 1968)
Serge Sabarsky, Inc., New York (acquired by 1972)

Krasner Gallery, New York

Sale: Christie's, New York, 15th November 1989, lot 44

Private Collection, Canada

EXHIBITED

Zurich, Graphische Sammlung ETH Zurich, *Gedächtnisausstellung Paul Klee 1879-1940*, 1940, no. 99

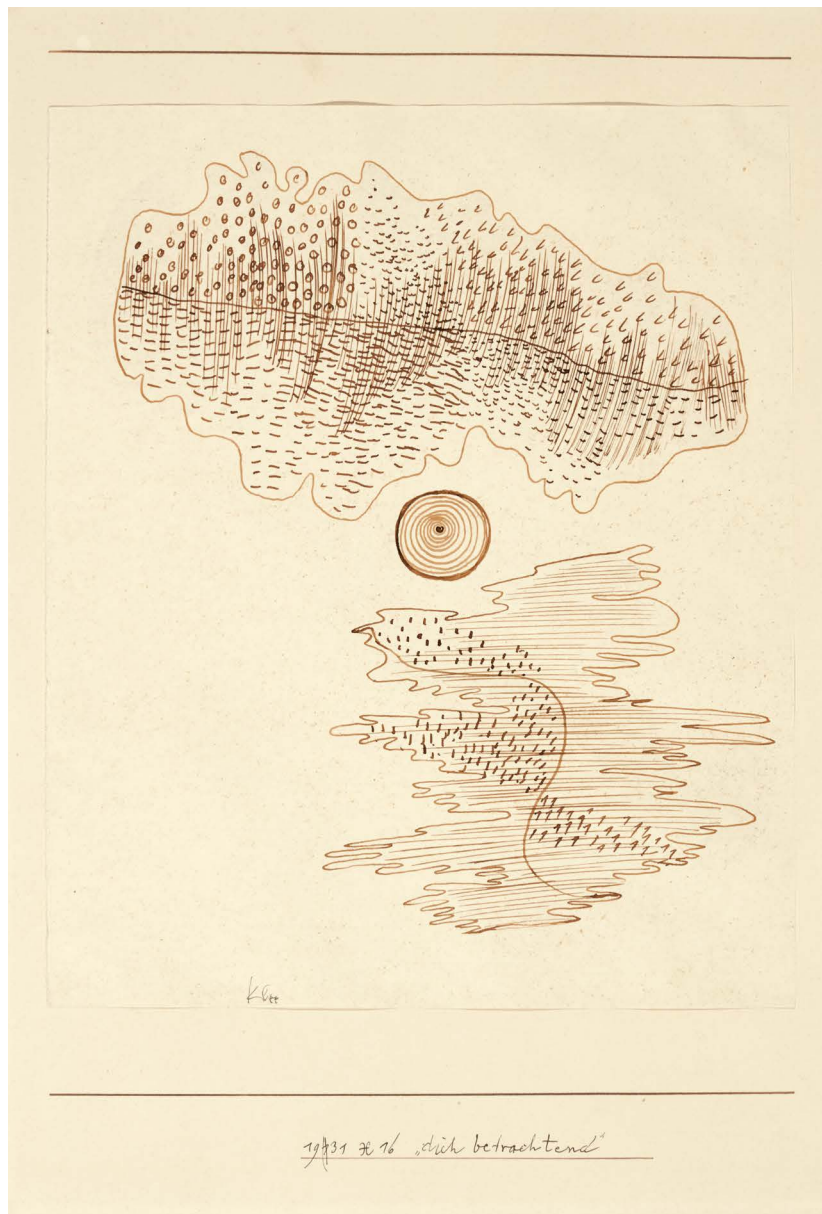
Frankfurt, Galerie Buchheim-Milton, *Paul Klee. Gemälde, Aquarelle, Zeichnungen, Graphik*, 1950-1951, no. 34, illustrated in the catalogue
New York, Serge Sabarsky Gallery, *Paul Klee Exhibition*, 1972, n.n.

LITERATURE

Paul Klee Foundation (ed.), *Paul Klee. Catalogue raisonné 1931-1933*, Bern, 2002, vol. 6, no. 5681, illustrated p. 156

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

LYONEL FEININGER

1871 - 1956

Wüste See (Desert Sea)

signed *Feininger* (upper right); signed *Lyonel Feininger*, dated *February 9, 1945* and titled *Desert-Sea* on the reverse
oil on canvas
35.5 by 66cm., 14 by 26in.

Painted on 9th February 1945.

Achim Moeller has confirmed the authenticity of this work. The work will be registered in the archives of The Lyonel Feininger Project LLC, New York–Berlin.

PROVENANCE

Buchholz Gallery, New York
Dr. Gustav Stolper, New York (acquired in 1946)
Toni Stolper, New York (by descent from the above *circa* 1980)
Max A. Stolper, Alexandria, Virginia (by descent from the above)
Private Collection, New York (by descent from the above)

EXHIBITED

New York, Buchholz Gallery, *Lyonel Feininger: Recent Paintings, Watercolors*, 1946, no. 10

LITERATURE

Hans Hess, *Lyonel Feininger*, Stuttgart, 1959, no. 452, illustrated pp. 54 & 292

'People who know longing understand me. Longing never wants to be amused' (Lyonel Feininger to Adolf Knohlauch, 1917, "Open Letters; Dialogue with Adolf Knohlauch," 1917, cit. after June Ness (ed.), *Lyonel Feininger*, New York, 1974, p. 28).

Capturing a fleeting image of time and space, a memory, a sentiment of the past, is at the core of Lyonel Feininger's creative process. He did not create art for purely aesthetic reasons, but rather because of an urge to bring his innermost memories to life. When Feininger moved back to New York in 1937 after almost 50 years in Germany, he found himself longing for the Baltic Sea, which he first fell in love with during a visit to the island of Rügen in 1892. His longing found an outlet in a series of watercolours and paintings depicting his beloved seaside, and in 1951 he wrote to his friend and fellow Bauhaus Master, Georg Muche: 'We often long for our old, months' long vacations in Deep... But what good is longing for the past; at least we lived it happily and in peace and can think back on it! Reminiscence, for which I, like all of us, possess an unusual talent, is the most common source for the best in my work. The memory of our life in Germany represents more than half of my life, and nothing should destroy it for me' (Letter from Lyonel Feininger to Georg Muche, New Haven, 27th August 1951, Bauhaus-Archive, Berlin (Translation from German by the author).

Desert Sea, 1945 is very much an expression of those joyous memories of summers on the Baltic Sea spent swimming, sailing, and fishing. The composition, with two small figures looking

out towards the vast sky and sea, a tiny ship just visible on the horizon, is reminiscent of Feininger's early cloud pictures of 1923. The bold lines and broad swaths of colour, however, mark *Desert Sea* as emblematic of the graphic style of Feininger's late period in which it is line, and not colour, that structures the composition. The rich reds and ochers, rather than the tranquil blues typical of Feininger's other seascapes, reference the striking rock formations of the California desert, which Feininger first saw in 1937.

Completed on February 9th, only two months before the end of World War II, *Desert Sea* is a reflection of both blissful and melancholy memories. Though Feininger managed to leave Germany, he worried about his friends who remained behind, and mourned the destruction of his adopted country. He realised that, even if he should return, his 'beloved Baltic Sea' would never be the same. The deep dark colours and almost violent black slashes of *Desert Sea* are in stark contrast to earlier brighter and more tranquil depictions of the motif. In the haziness of the exposed grey canvas one senses the passage of time and the fading of memories. There is a sense of melancholy as the two lonely figures cling to each other against the immense red sky, revealing 'the ghostly, unearthly loneliness which now in my mind is associated with this stretch of coast' (Letter from Lyonel Feininger to Bernard Frazier, director of the Philbrook Art Center in Tulsa, New York, January 4, 1947, copy at Moeller Fine Art Projects | The Lyonel Feininger Project, New York).

‡ £ 140,000-180,000
€ 156,000-201,000 US\$ 177,000-227,000



PROPERTY FROM A PRIVATE GERMAN COLLECTION

EMIL NOLDE

1867 - 1956

Bewegtes blaues Meer bei Sonnenuntergang (mit Felsen und Burg) (Raging Blue Sea at Sunset (with Rocks and Fort))

signed *Nolde* (lower left)
watercolour, gouache and pen and ink on
paper
17 by 15.5cm., 6⁵/₈ by 6¹/₈in.

Executed *circa* 1940-45.
The authenticity of this work has been
confirmed by Dr Manfred Reuther.

PROVENANCE

Private Collection, Germany (acquired by 1963)
Thence by descent to the present owner

Executed between 1940 and 1945, Emil Nolde's *Bewegtes blaues Meer bei Sonnenuntergang (mit Felsen und Burg)* is a wonderful example of the artist's so-called *ungemalte Bilder* (unpainted images), which he created in secrecy in the seclusion of Seebüll, during the working ban which had been imposed upon him by the Nazis. The name *unpainted images* refers both to the fact that these works were created despite the artist's working ban as well as the fact that the artist intended to execute the works on a large scale once possible. Works from this group are known for their striking intensity of colour and their small scale, which made them easy to hide.

Nolde also worked the sheet of *Bewegtes blaues Meer bei Sonnenuntergang (mit Felsen und Burg)* in places on the *verso*, in order to maximise the intensity and depth of the colours.

⊕ £ 70,000-100,000
€ 78,000-112,000 US\$ 88,500-126,000



PROPERTY FROM A PRIVATE COLLECTION, LONDON

EMIL NOLDE

1867 - 1956

**Frauenportrait mit rotem Hut
(Portrait of a Lady with Red Hat)**

signed *Nolde*. (lower left)

gouache, watercolour and pen and brush and
ink on paper

32.8 by 24.3cm., 12⁷/₈ by 9¹/₂in.

Executed *circa* 1918-19.

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

PROVENANCE

E. J. Norton, London (probably acquired *circa*
1950s)

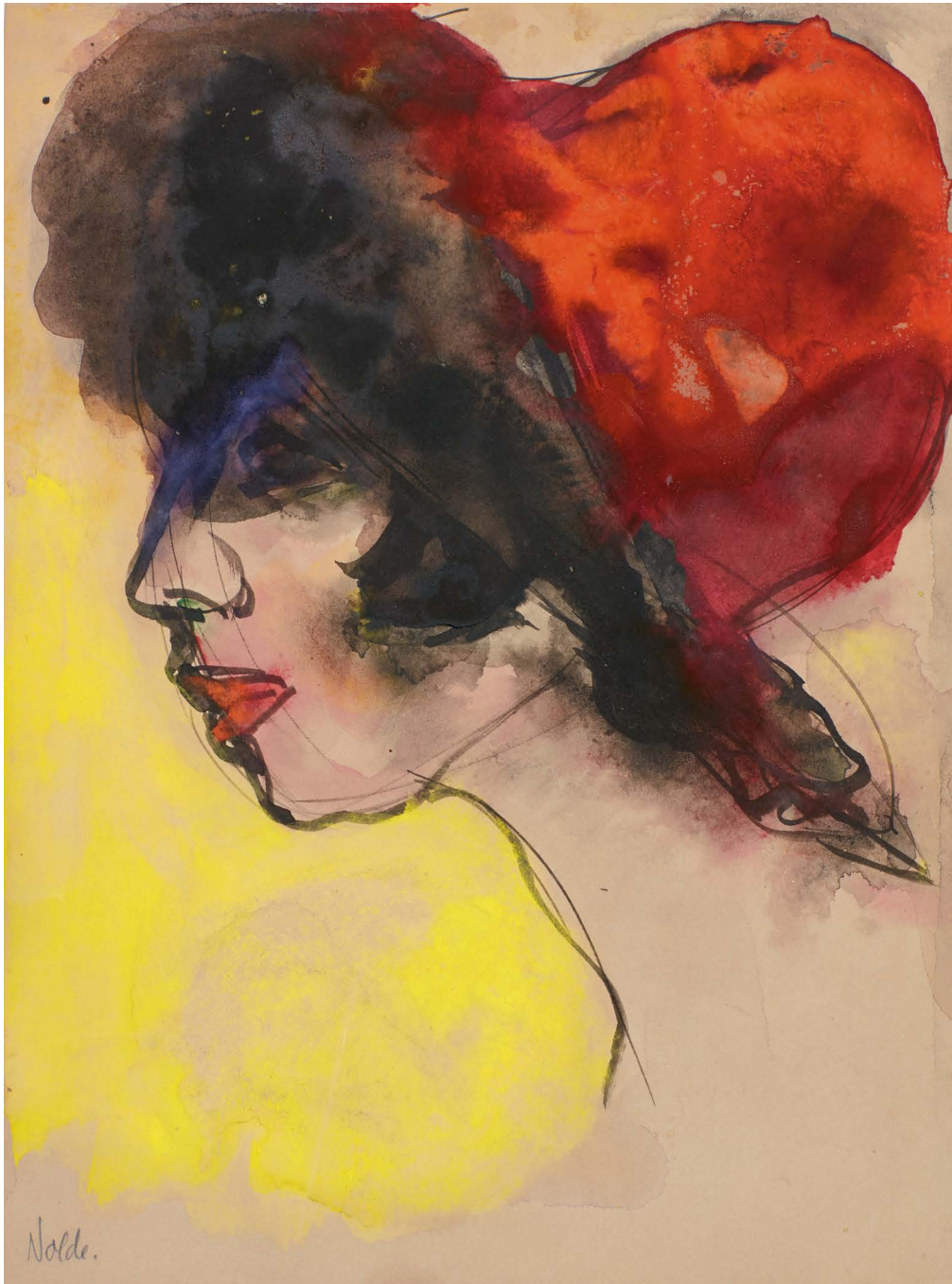
Thence by descent to the present owner

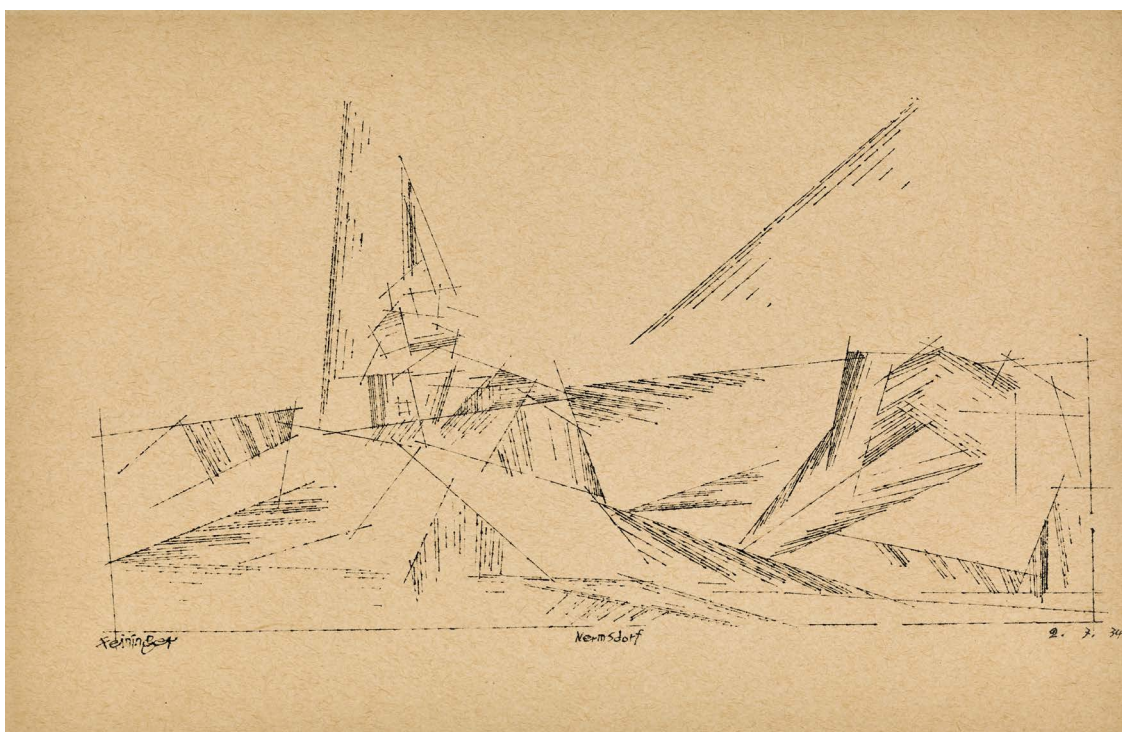
⊕ £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

“Art itself is my language, and
the only one in which I can say
in full what drives and moves
me.”

Emil Nolde in Felix Krämer, 'Emil Nolde, Demon of
this Region' in *Emil Nolde, Retrospective* (exhibition
catalogue), Städel Museum, Frankfurt, 2014, p. 14





317

PROPERTY FROM A PRIVATE COLLECTION, UNITED KINGDOM

LYONEL FEININGER

1871 - 1956

Nermsdorf

signed *Feininger* (lower left), dated 2.7.34.

(lower right) and titled (lower centre)

pen and ink on paper

23.5 by 35.5cm., 9¼ by 14in.

Executed on 2nd July 1934.

Achim Moeller confirmed the authenticity of this work. The work will be registered in the archives of The Lyonel Feininger Project LLC, New York – Berlin under the no. 1222-08-22-13.

PROVENANCE

Achim Moeller Fine Art, Ltd., New York

Leinster Fine Art, London

Private Collection, Germany (acquired from the above in May 1988; sale: Sotheby's, New York, 9th October 2013, lot 55)

Private Collection, New York (purchased at the above sale; sale: Ketterer Kunst, Munich, 6th December 2013, lot 346)

Purchased at the above sale by the present owner

EXHIBITED

New York, Achim Moeller Fine Art, Ltd., *Lyonel Feininger: Visions of City and Sea II: A Small Retrospective Exhibition of Drawings and Watercolors*, 1985-86, no. 35

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



318

EMIL NOLDE

1867 - 1956

**Dschunken in bewegter See
(Boats in Choppy Seas)**

signed *Nolde* (lower right)
watercolor and brush and ink on paper
28 by 40.2cm., 11 by 15 7/8 in.

Executed in 1913.

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

PROVENANCE

Sale: Grisebach GmbH, Berlin, 31st May 2008, lot 187

Purchased at the above sale by the present owner

EXHIBITED

Hamburg, Hamburger Kunsthalle, *Nolde in Hamburg*, 2015-16, n.n., illustrated in the catalogue (titled *Dschunken vor Hongkong*)

Dschunken in bewegter See was executed in 1913 during Emil Nolde's sojourn in China and his travels around the South Pacific.

⊕ £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

PABLO PICASSO

1881 - 1973

Deux têtes

signed *Picasso*, dated 20.6.70. and numbered VI (lower right)
brush and pen and ink on paper
21.5 by 27.5cm., 8½ by 10⅞in.

Executed on 20th June 1970.

PROVENANCE

Acquired by the present owner *circa* 1980 in Japan

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1970*, Paris, 1976, vol. XXXII, no. 152, illustrated p. 57 (as the verso of no. 151)

£ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

Picasso seldom depicted himself directly, choosing instead to personify himself through thematic characters. In this case, he chooses the musketeer to serve serves as his alter-ego alongside his beloved wife Jacqueline Roque, recognisable through her unmistakable almond eyes. As Picasso developed his visual lexicon throughout the 1960s and into the 1970s, the musketeer became a multi-dimensional figure within a series of engravings and works on paper dedicated to the motif. Exhibiting a range of personalities including card players, musicians and pipe smokers, they illustrate the imagined adventures of a bon vivant. For Picasso, the musketeer signified the golden age of painting, and allowed him to escape the limitations of contemporary subject matter and explore the spirit of a past age. Picasso had devoted a large portion of his production throughout the 1960s to the reinterpretation of the old masters, an experience in which he reaffirmed his place among the greatest painters in the history of art. A character who embodied the courtly mannerisms of the Renaissance gentleman, Picasso's musketeers are tributes to the work of two painters he adored throughout his life - Velázquez and Rembrandt.



Roland Dumas, *Pablo Picasso and his wife Jacqueline at Nice Côte D'Azur Airport*, France, 29th April, 1971, Photo © AGIP, Bridgeman Images



320

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PABLO PICASSO

1881 - 1973

Tête d'homme

signed *Picasso*, dated 16.7.69 and numbered III
(upper left)

oil on paper

66.5 by 50cm., 26¹/₈ by 19³/₄in.

Painted on 16th July 1969.

PROVENANCE

Private Collection

Sale: Finarte, Milan, 29th March 1990, lot 286

Galerie Gianna Sistu, Paris

Private Collection (acquired from the above;

sale: Sotheby's, London, 11th March 2015,

lot 234)

Purchased at the above sale by the present

owner

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de
1969*, Paris, 1976, vol. XXXI, no. 320, illustrated
p. 95

⊕ £ 350,000-450,000

€ 390,000-505,000 US\$ 441,000-570,000

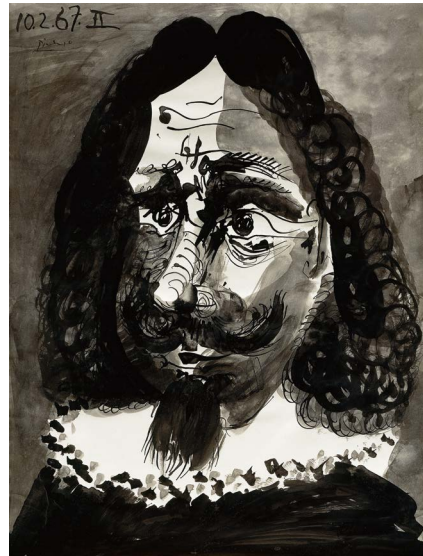
16.7.69:

III





Rembrandt Harmenszoon van Rijn, *The Nightwatch*, 1642, oil on canvas, Rijksmuseum, Amsterdam, The Netherlands, Bridgeman Images



Pablo Picasso, *Tete de Mousquetaire*, 1967, black wash and ink on paper, Private Collection, Photo © Bridgeman Images

In Picasso's late *œuvre*, the artist recurrently depicted himself in the guise of the virile and adventurous musketeer. Executed in passionately applied brush strokes, *Tête d'homme* is a triumphant representation of this celebrated theme, exhibiting Picasso's talent for using iconography shared by Old Master painters but rendering it in a strikingly fresh and gestural way. When Picasso was recuperating after surgery in late 1965, in his home in Notre-Dame-de-Vie in Mougins, he immersed himself in classical literature, devouring the works of Shakespeare and novelists such as Alexandre Dumas, Charles Dickens and Honoré de Balzac. Picasso produced an astonishing number of paintings and drawings in his final years, assuming a sense of urgency almost as if he was trying to beat the passage of time; the subject of the musketeer allowed the artist to project different aspects of Picasso's identity.

The figure of the musketeer has a long history in visual art, represented in works by Frans Hals, Rembrandt Harmenszoon van Rijn, El Greco, Diego Velázquez and Francisco Goya. The subject of the Musketeer is a pointed reference to the revered artists of the past, an affirmation from Picasso that he belonged to this lineage of great masters. More than any other artistic hero of the past, it was the work of Rembrandt that Picasso most identified with, yet the speed and

spontaneity with which he painted his late works were reminiscent of the Abstract Expressionists. Rather than dwelling on the human anatomy and perspective, Picasso focussed on the elements of his subject that fascinated him and employed a contemporary style and sense of humour entirely of his own. The process of creating a picture was more important for him than the finished result: 'I am down to the stage when the movement of my thought is of more interest to me than the thought itself' (quoted in K. Gallwitz, *Picasso Laureatus*, Paris, 1971, p. 166). Brilliantly demonstrated by *Tête d'homme*, it is desire that radiates from Picasso's late work; the desire to paint without restraint, thought or impairment. Aware of his advancing age, waning energies and unavoidable mortality, Picasso's thirst for life is manifested in his musketeers, which have a vital and immediate power.

The swashbuckling character of the musketeer leaps from the page of Dumas' novel into a new modern life on the canvas. Within the decade of the 1960s, America's war in Vietnam was becoming increasingly desperate and Soviet forces had invaded Czechoslovakia, ending the Prague Spring, while Picasso was retreating in a world of 'backward-looking romanticism and nostalgic dreamers' (M-L Bernadac, *Late Picasso*, exh. Cat., The Tate Gallery, London, 1988, p.82).

As seen in the facial expression of the musketeer - one of comic confusion and shock - the work is invariably mock-heroic, with the man's grandiose self-confidence called into question. Moreover, Picasso is arguably translating his staunch pacifism into his work by portraying a musketeer who is ordinarily inclined to bellicose behaviour but, with no sword in sight, actually looks harmless and congenial. His anachronistic attire, curled hair and beard are a fitting allusion to war itself being outdated and futile.

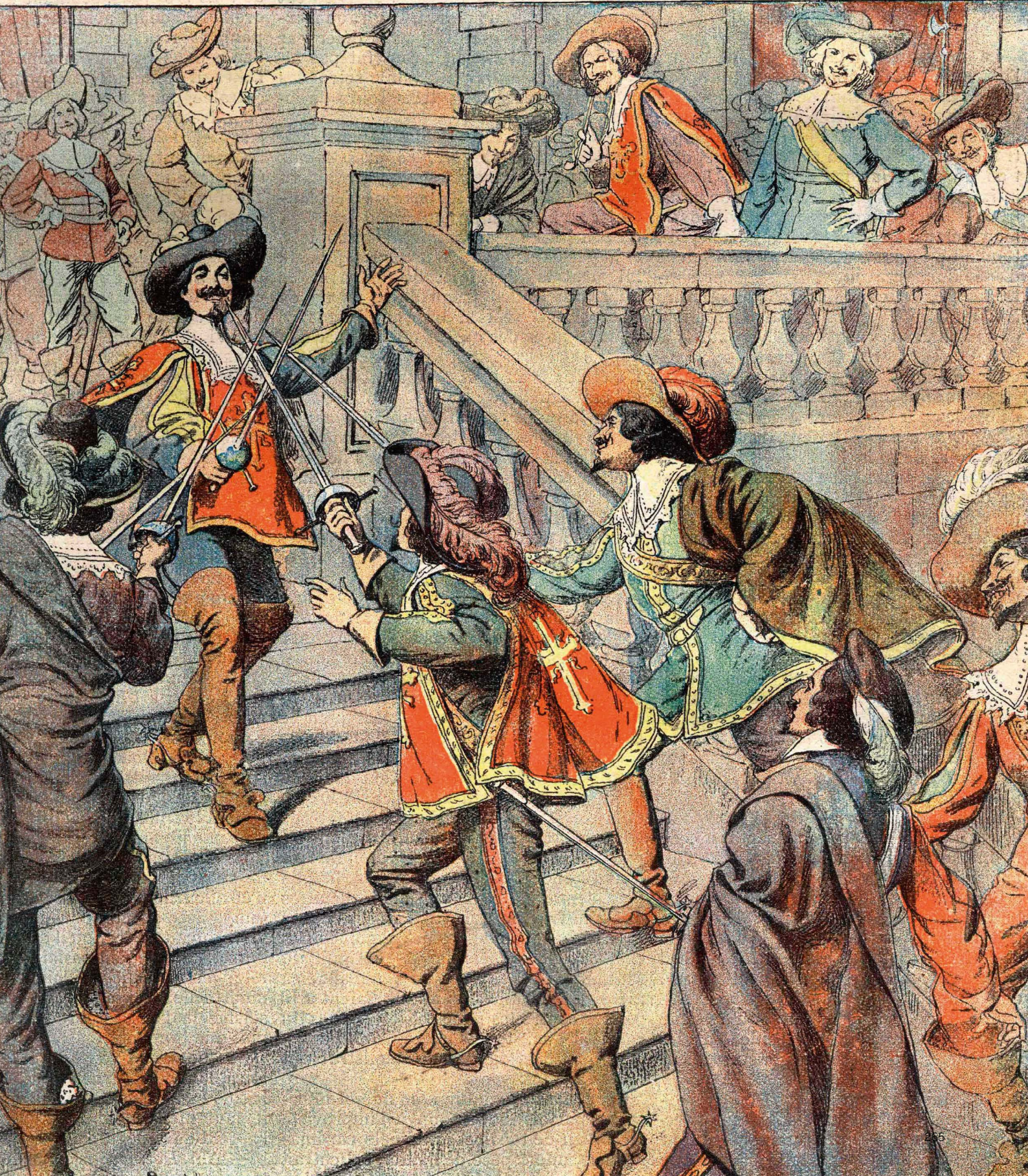
Picasso's appropriations of musketeers provide a tantalising insight into his personality. Hélène Parmelin recalled how Picasso would play games in front of the canvases with her and her husband, the painter and sculptor Edouard Pignon. Picasso would point to various musketeers and remark 'With this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one, look how sad he is, the poor guy. He must be a painter' (quoted in *Picasso: Tradition and Avant-garde*, exh. Cat., Museo del Prado, Madrid, 2006, p. 340). The theme of the musketeer withholds personal qualities of the artist and was a last effort to reclaim a heroic stance in life, to affirm his ability, through skill and wit, and to ultimately remain in control of his fate during the final stage of his long life.

Opposite: *Les trois Mousquetaires*, d'Alexandre Dumas, père, illustration du début du 20ème siècle - in 'Journal des romans populaires illustrés', © S. Bianchetti, Leemage, Bridgeman Images

La Cape
et l'Épée

LES TROIS MOUSQUETAIRES

Par
Alex. Dumas





recto



verso

321

PROPERTY FROM A PRIVATE COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Fleurs d'Automne dans un vase - recto
Cinq pommes dans un plat - verso

signed *Alberto Giacometti* and dated 1958

(lower right) - *recto*

pencil on paper - *recto* & *verso*

50.1 by 32.5cm., 18³/₈ by 12³/₄in.

Executed in 1958.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as 3641.

PROVENANCE

Galerie Kornfeld, Bern

Acquired from the above by the present owner in 1964

EXHIBITED

Bern, Klipstein & Kornfeld, *Alberto Giacometti*, 1959, no. 23

Hamburg, Kunsthalle, *Französische Zeichnungen des XX. Jahrhunderts*, 1959, no. 81

Bern, Kornfeld & Klipstein, *Zeichnungen-Aquarelle 1864-1964*, 1964, no. 76

± £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



322

PROPERTY FROM A PRIVATE COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Portrait de Pierre Reverdy

pen and ink on paper
28.1 by 22.6cm., 11 $\frac{1}{8}$ by 8 $\frac{7}{8}$ in.

Executed in 1962.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti Database under number 2895.

PROVENANCE

Madame Tériade, Paris
Jan Krugier (acquired from the above in 1989; sale: Sotheby's, London, 24th June 2014, lot 313)
Purchased at the above sale by the present owner

EXHIBITED

Shanghai, Museum of Contemporary Art, *Culture Chanel*, 2011, n.n., illustrated in colour in the catalogue

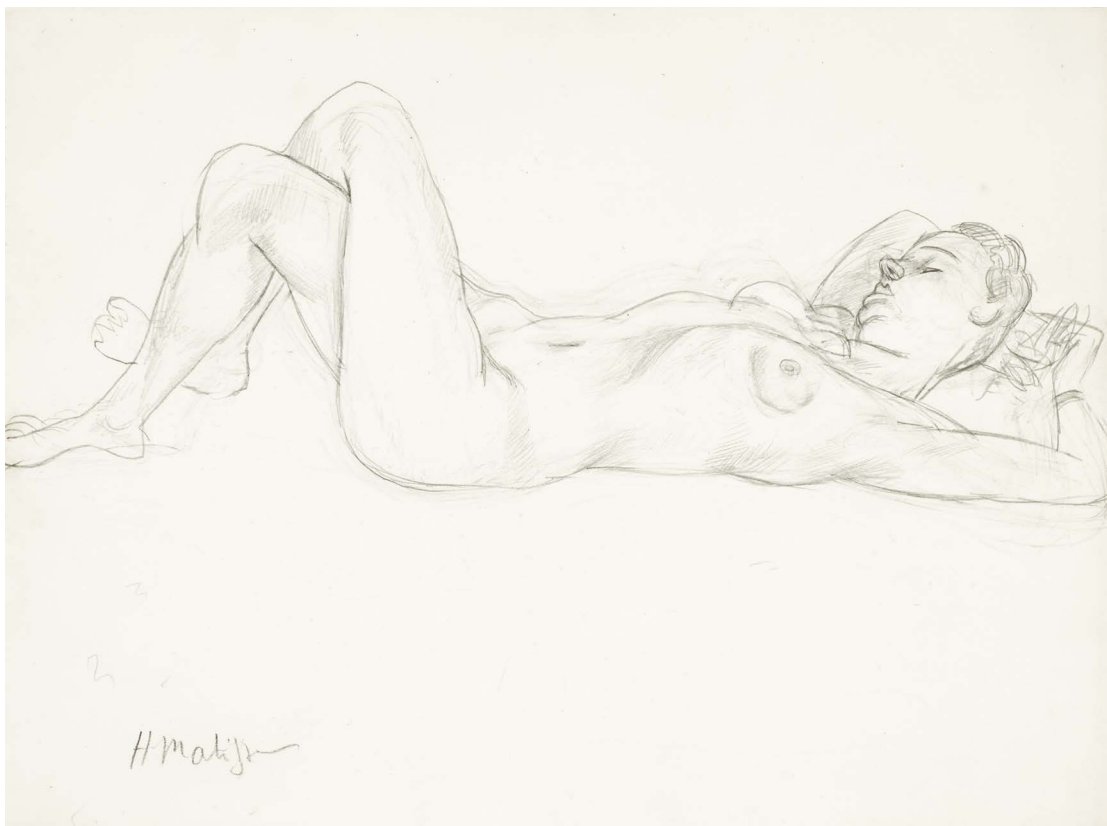
LITERATURE

Linie, Licht und Schatten, Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski (exhibition catalogue), Berlin, 1999, illustrated p. 403
The Timeless Eye, Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection (exhibition catalogue), Peggy Guggenheim Collection, Venice, 1999, illustrated p. 403

Pierre Reverdy (1889-1960) was a French poet whose writing was inspired by and subsequently proceeded to influence the art movements of Surrealism, Dadaism and Cubism. He interacted and collaborated with many of his *avant-garde* contemporaries, including Pablo Picasso, Juan Gris and Georges Braque but his work was most admired by the Surrealists due to the

sense of isolation and spiritual apprehension that underlined his work, and which appealed to the Surrealist credo. Giacometti, who greatly admired Reverdy's key ideas and wrote down in his notebook reminders to regularly re-read his writing, captures the poet's self-assuredness and intellect with his contemplative expression. The present work speaks of the complex relationships between the different artists and ideas that characterised the time in which Reverdy and Giacometti were working. The work was also part of the legendary collection of dealer Jan Krugier, who was known for owning exquisite works on paper from many of the great masters of this medium. Displaying Giacometti's distinctive formal technique which extracts much of the sparse vigour as his sculpture, this posthumous portrait demonstrates the artist's obsessive exploration of the human guise.

£ 14,000-18,000
€ 15,600-20,100 US\$ 17,700-22,700



323

PROPERTY OF A PRIVATE GERMAN COLLECTOR

HENRI MATISSE

1869 - 1954

Nu allongé

signed *H Matisse* (lower left);
pencil on paper
28.2 by 38cm., 11 by 15in.

Executed in Nice in 1926-27.

The authenticity of this work has been confirmed by Madame Marguerite Duthuit-Matisse.

PROVENANCE

Saidenberg Gallery, New York
Private Collection, Hamburg (acquired from
the above)
Thence by descent to the present owner

⊕ £ 35,000-45,000

€ 39,000-50,500 US\$ 44,100-57,000



324

PROPERTY FROM A PRIVATE GERMAN COLLECTION

HENRI MATISSE

1869 - 1954

Visage reposant sur la main gauche

signed *Henri Matisse*. (lower right)

pen and ink on paper

36.8 by 26.7cm., 14½ by 10½in.

Executed in 1919.

The authenticity of this work has been confirmed by Marguerite Duthuit.

PROVENANCE

Hester van Royen Gallery, London

Private Collection, Germany (acquired from the above in July 1972)

Thence by descent to the present owner

EXHIBITED

London, Hester van Royen Gallery, *Henri Matisse*, 1972, no. 1, illustrated in the catalogue

LITERATURE

Guy Patrice & Michel Dauberville, *Matisse*, Paris, 1995, vol. II, no. 293, illustrated p. 751

⊕ £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

324A

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

L'Étreinte

signed *Picasso*, dated 26.11.69. and numbered IX (lower right)

pen and ink on paper
24.1 by 31.5cm., 9½ by 12¾in.

Executed on 26th November 1969.

PROVENANCE

Private Collection, Switzerland
Galerie Gmurzynska, Switzerland
Private Collection, Switzerland

EXHIBITED

Avignon, Palais des Papes, *Pablo Picasso 1969-70*, no. 31, illustrated in the catalogue (titled *Encre*)

LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1969*, Paris, 1973, vol. XXXI, no. 518, illustrated p. 159
Rafael Alberti, *Picasso En Avignon. Commentaires à une peinture en mouvement*, Paris, 1971, no. 133, illustrated n.p. (titled *Encre X*)

‡ ⊕ £ 150,000-200,000

€ 167,000-223,000 US\$ 189,000-252,000

L'Étreinte is a powerful example of Pablo Picasso's mature draughtsmanship. Imbued with a sensuality and eroticism, the present work is an exquisite line drawing that depicts the embrace of a man and woman. Executed in 1969, a few years after the artist married his second wife Jacqueline Roque, and included in the landmark exhibition at the Palais des Papes in Avignon that year, the drawing is uninhibited, radical and expressive. Characteristic of Picasso's art during this decade, *L'Étreinte* gives resonance to the words of the artist's granddaughter, Diana Widmaier Picasso: 'What underlies Picasso's entire work – the only thing – is an erotic drive transformed into artistic desire. One is an extension of the other' (Diana Widmaier Picasso, *Picasso, 'Art Can Only Be Erotic'*, Munich, 2005, p. 7).

Preoccupied with fecundity and virility, the female reclining nude is fully exposed, while the male holds her body in an engulfing embrace. The figures are rendered with dramatically simplified contour lines that emphasise their gentle curves and rendering their writhing bodies indistinguishable from one another. An image charged with energy and tension, with underlying ripples of sexual frustration and indications of

the physical hardships that faced the ageing painter. As Hoffeld notes, 'contortionist sexual gymnastics, if only portrayed rather than actually lived, vicariously restore confidence, relieve despair, and provide recollected moments of orgasmic oblivion' (Jeffrey Hoffeld, *Picasso, The Late Drawings*, New York, 1988, p. 13). The female body is intertwined with that of her male companion and her erotic pleasure is evidenced by her closed eyes and thrown back head. The man's face has similar features to Picasso's many male portraits during this period, most of which are bearded and crowned with flowing looped lines of hair. While this work exemplifies the quality and drama of Picasso's draughtsmanship, the freedom and spontaneity of his line reflects both a growing awareness of his mortality and conscious decision to be totally liberated in terms of style and subject matter. Picasso said himself that 'if a given subject calls for certain means of expression, I make use of those means without hesitation. I never have experimented. Every time I have something to say, I have said it in the way which I myself have felt to be best' (quoted in R. Stanley Johnson, *Pablo Picasso Works on Paper*, Chicago, 2004, p. 6).





325

PROPERTY FROM A PRIVATE COLLECTION

SONIA DELAUNAY-TERK

1885 - 1979

Rythme coloré

signed *Sonia Delaunay*, dated 1942, numbered No. 2 and inscribed 285 (lower right); signed with the artist's initials *SD*, dated 1942 and numbered on the verso
gouache on paper
27 by 22cm., 10⁵/₈ by 8⁵/₈in.

Executed in Grasse in 1942.

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

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

€ 13,400-20,100 US\$ 15,200-22,700



325A

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

AMÉDÉE OZENFANT

1886 - 1966

Nature morte puriste

signed *Ozenfant* and dated 1921-1922 (lower right)

pastel and pencil on paper
30 by 38.5cm. 11¾ by 15¼in.

Executed in 1921-22.

This work will be registered in the supplement to the catalogue raisonné of works on paper and paintings, currently being prepared by Mr. Pierre Guénégan.

PROVENANCE

Galerie Berri-Argenson, Paris

Galerie Berri-Landy, Paris

Acquired from the above by the present owner in 1974

£ 45,000-65,000

€ 50,500-72,500 US\$ 57,000-82,000

PROPERTY FROM A PRIVATE COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Nature morte aux carafes, aux
pichets et à la guitare

signed *Ozenfant* (lower right)
gouache on paper
56.5 by 42cm., 22¼ by 16½in.

Executed in 1921.

PROVENANCE

Sale: Yves de Cogny, Paris, 22nd June 1990,
lot 111
Purchased at the above sale by the present
owner

LITERATURE

Pierre Guénégan, *Amédée Ozenfant 1886-
1966, Catalogue raisonné des œuvres sur
papier*, Paris, 2016, no. 1921/OP-005,
illustrated p. 226

£ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

“Ozenfant's themed-objects, arranged in subtle and complex relationships within a shallow space, are seen from a variety of viewpoints. This 'simultaneity of vision' is suggestive of the sense of tactile familiarity and phenomenal constancy which one experiences with respect to things one handles in daily life.”

Iain Boyd White, *Modernism and the Spirit of the City*, Oxford, 2003, p. 154



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MARÍA BLANCHARD

1881 - 1932

Le Monogramme

signed *María Gutierrez Blanchard*, dated 1916
and titled on the reverse
mixed media and collage laid down on board
46.6 by 26.6cm., 18¾ by 10½in.

Executed in 1916.

PROVENANCE

Private Collection

Galería Manel Mayoral, Barcelona

Private Collection, Spain (sale: Sotheby's,
London, 20th June 2013, lot 140)

Purchased at the above sale by the present
owner

EXHIBITED

Barcelona, Galería Manel Mayoral, *El talante y
la esencia de Paris*, 2002, n.n.

Madrid, Museo Nacional Centro de Arte Reina
Sofía, *Blanchard*, 2012-13, n.n., illustrated in
colour in the catalogue

LITERATURE

María José Salazar, *María Blanchard 1889-
1932*, *Catalogue raisonné*, Madrid, 2004, no.
31, illustrated in colour p. 97

£ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000

Le Monogramme dates from a pivotal period in María Blanchard's career. Embracing the tenets of Cubism whilst living in Paris and creating some of her most significant works. Blanchard was inspired by the example of Juan Gris, whom she had first met in Montparnasse in 1915. However, it was Léonce Rosenberg who, in 1916, recognised Blanchard's talent and secured her financial future. In the artist's own words, 'he was one of the famous art dealers, such as Durand-Ruel, Vollard, Kahnweiler, etc. He either gave me monthly arrears, or bought my paintings in advance, i.e. virtually the totality of my production. Don't forget that I worked slowly. The American buyers, such as Gertrude Stein and her brother, or Germans like Wilhelm Uhde, Russians like Tchoukine, and the often omitted Zborowski, Modigliani and Soutine's dealer, or again the Swiss Herman Ruff, did not visit my studio, which my painter friends were cautious not to tell him, i.e. Gris, Rivera, Picasso and even Lhote' (María Blanchard quoted in, Liliane Caffin Madaule, *Catalogue raisonné des œuvres de María Blanchard*, France, 2007, p. 49).

The present work displays several of the primary concerns of Cubism to striking effect. The choice of subject-matter, collage still life, was of abiding interest to artists such as Georges Braque and Pablo Picasso who pioneered the movement, since still life objects served as useful vehicles for the effective fragmentation of form. The striking distortion of perspective within *Le Monogramme* acts as an intriguing visual challenge for the viewer, whilst the inclusion of scraps of words within the composition adds another element of complexity to the scene. The result reveals Blanchard's total mastery of the Cubist form.



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

LOUIS MARCOUSSIS

1883 - 1941

Nature morte au damier/rhum/ bass

signed *Marcoussis* and dated 1912 (towards
lower centre); signed *Marcoussis* and dated
1912 on the reverse
oil on card laid down on canvas
55.9 by 47.3cm., 22 by 18 $\frac{5}{8}$ in.

Painted in 1912.

This work is recorded in the archives of Solange
Milet.

PROVENANCE

Private Collection, Italy

Private Collection, Italy (by descent from the
above; sale: Sotheby's, London, 6th February
2014, lot 235)

Purchased at the above sale by the present
owner

£ 200,000-300,000

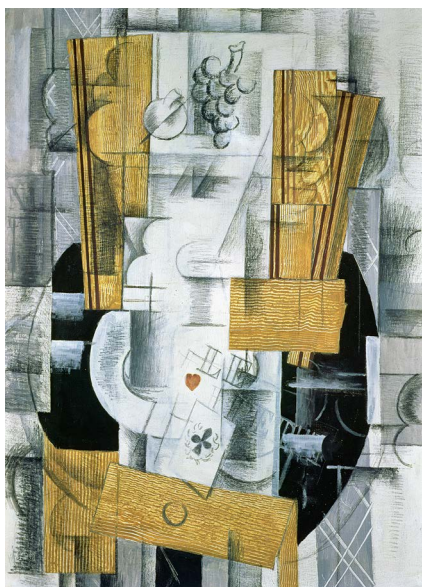
€ 223,000-334,000 US\$ 252,000-378,000

A significant member of the Parisian cultural and artistic milieu that reached a peak of creativity in the years directly preceding the First World War, Louis Marcoussis embraced the language of Cubism alongside Pablo Picasso and Georges Braque. Originally from Poland and christened Ludwig Markous, the artist moved to Paris in 1903 to study at the Académie Julian, adopting the French version of his name as a measure of his commitment to a new life in France. His earliest works were inspired by the example of Impressionism, but a chance encounter with Braque and the poet Guillaume Apollinaire at the circus in 1910 galvanised Marcoussis into experimenting with an entirely new and pioneering artistic vocabulary.

Executed in 1912, *Nature morte au damier/rhum/bass* reveals the artist's full mastery of the Cubist idiom. The early years of Cubism were centred on the graphic deconstruction of an object and its re-presentation from multiple viewpoints, typically in a limited, monochrome, grey or brown

palette with a distinctive focus on still life motifs. In 1912, Braque introduced another component that would become distinctive to Cubism: typography – brandishing letters or words across his canvases.

The present work exhibits these characteristic signifiers of Cubism to impressive effect. A chess board can be glimpsed in the background alongside glasses and playing cards, each object seemingly suspended within the fantastical distortion of the picture plane. The words *rhum* and *bass* hover over the scene, with corresponding connotations of musical innovation and discovery; the language of musical harmony was being re-interpreted in entirely new ways by composers such as Debussy, Ravel and Satie alongside their artistic counterparts during the first decades of the twentieth century. Ultimately *Nature morte au damier/rhum/bass* is a superb example of Marcoussis' Cubist *œuvre*, indicating the artist's mastery of this new and ground-breaking style of painting.



Georges Braque, *Fruit, plat et cartes*, 1913, Musée
National d'Art Moderne, Centre Pompidou, Paris, France,
Bridgeman Images



TABAC

LÉONARD TSUGUHARU FOUJITA:

Mes Vices

Leonard Tsuguharu Foujita's *Mes Vices* is a humorous portrayal of the artist's perception of his own deadly sins, capturing his whimsical and eccentric character through a signature *avante-garde* wit. Reimagining the traditional seven deadly sins of pride, greed, lust, envy, gluttony, wrath and sloth; Foujita confesses to his own faults portraying himself as a gambler (*jeu*), a glutton (*gourmandise*), a thief (*vol*), a smoker (*tabac*), a parsimonious peniless artist (*avarice*), an alcoholic (*alcool*) and a Casanova (*amour*).

Seduced by the roaring twenties of Paris' Montparnasse, Foujita found himself intoxicated by the excesses of the arts scene. He surrounded himself with poets, artists and intellectuals alike, the latter of whom marvelled at his flamboyance and virtuosic artistry, so much so that art critic Fritz-René Vanderpyl knighted him, 'Foujita, the lucky Japanese artist who was able to take from the Europeans a

colourful and moral vision with which he widens the eastern vision,' (quoted in *Petit Parisien*, October 1920, n.p.)

At a time of cross-cultural exchange, Foujita brought boundless Eastern colour to the Parisian School by underpinning his work with a Japanese sense of refinement, evident through the intricate details of his paintings. In turn, Foujita influenced a new wave of admiration for Japanese culture, as the West became fascinated by a country, which for centuries had been isolated from the world. Delicate yet uncommonly strong, Foujita's sinuous lines, brilliantly typified in *Mes Vices*, are reminiscent of the traditional Japanese *sumi-e* (ink brush painting). Mixing watercolour with ink, his interpretation of his prodigal ventures are freely articulated through exquisite strokes, successfully executed through the employment of Japanese materials such as *menso* (fine brushes). In the artist's

own words, this marriage of Eastern style with Western taste bore a 'cosmopolitan person with two homelands [...] In France, I behave like a Japanese person; I want to live that way in the whole world, that is to say, live in Japan like a cosmopolitan' (quoted in Sylvie Buisson, 'Life and work of Tsuguharu-Leonard Foujita' in *Foujita, Entre oriente y occidente* (exhibition catalogue), Centro Cultural Bancaja, Valencia & Museu Diocesà de Barcelona, Barcelona, 2005, p. 36).

Pouring his wisdom and experience into his painting, the present work illustrates the introspective aspect of Foujita's oeuvre. In an iconic self-propaganda, he portrays himself in such absurdity, that the message of the work itself appears paradoxical: are his excesses to be praised or condemned? A fitting question at a time when the artist's overindulgence had entangled him in a web of financial debt and insecurity.



It was after all in 1928, at the time of the present work's execution, that the French government demanded a hefty tax sum from Foujita, crippling his finances such that he saw no further option than to return to Japan, hoping to exhibit his works and make a fortune.

A cautionary tale or the adventures of a flâneur? The message of *Mes Vices* is far from one-dimensional, still it elucidates Foujita's free-spiritedness, one which he wished to impart to his friends. Indeed, the present folio boasts a colourful provenance. It was gifted to his friend Chilean illustrator and caricaturist Oscar Fabrès on his 34th birthday, who like Foujita, was part of the artistic crowd that often frequented the Montparnasse scene. Later, the work passed through the hands of Paul Pétridès, the famous Parisian tailor who would become an esteemed art collector and art dealer.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

LÉONARD TSUGUHARU
FOUJITA

1886 - 1968

Mes Vices

each: signed *Foujita* (and in Japanese), dated 1928 and titled; dedicated *à mon ami Fabrès pour son 34ème anniversaire* on the title page
A folio of seven watercolour and pen and ink drawings on card with a title page
each: 27 by 36cm., 10 $\frac{5}{8}$ by $\frac{1}{2}$ in.

Executed in 1928.

PROVENANCE

Oscar Fabrès, Chile (a gift from the artist)
Galerie Paul Pétridès, Paris
Collection E. Lampe, Amsterdam
Private Collection, Amsterdam (sale: Sotheby's, New York, 14th November 1985, lot 189)
Purchased at the above sale by the present owner

£ 100,000-150,000
€ 112,000-167,000 US\$ 126,000-189,000

LITERATURE

Sylvie & Dominique Buisson, *Léonard-Tsuguharu Foujita*, Paris, 2001, vol. I, nos. 28.66 - 28.73, illustrated p. 404

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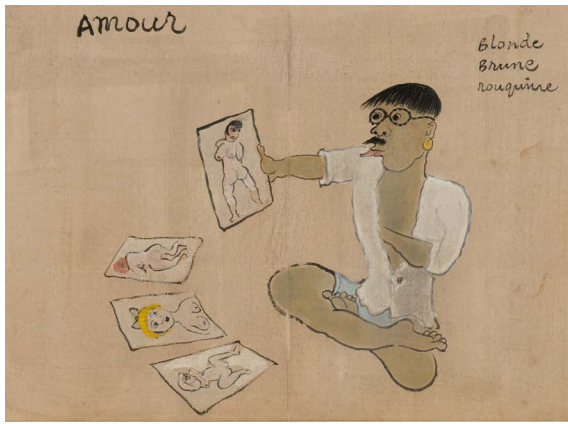
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I



II



III



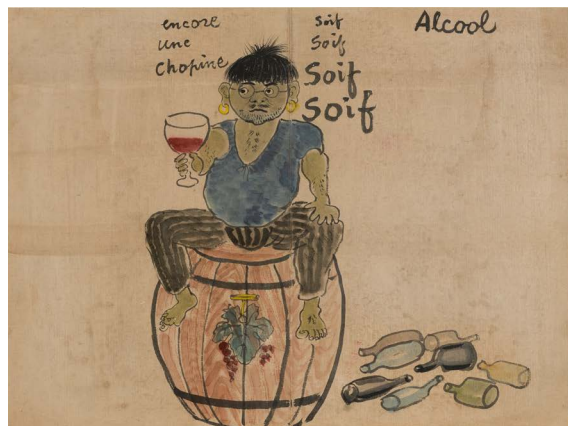
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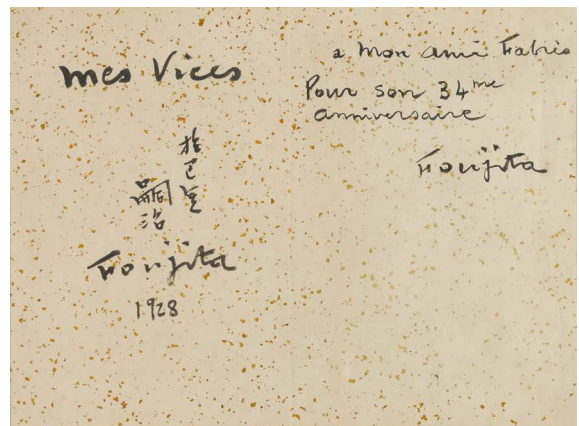
V



VI



VII



VIII



330

GEORGE GROSZ

1893 - 1959

Weiblicher Halbakt (Female Semi Nude)

stamped with the date *10 Dez 24* (lower right); bearing the *George Grosz Nachlass* stamp and numbered *5 50 7* on the verso

pencil on paper

60.2 by 46.4cm., 23¾ by 18¼in.

Drawn on 10th December 1924.

PROVENANCE

Estate of the Artist, Berlin

Ralph Jentsch, Rome

Acquired from the above by the present owner in 2011

EXHIBITED

New York, Peter Deitsch Fine Arts, *George Grosz*, 1970, no. 46, illustrated in the catalogue
Hamburg, Hamburger Kunsthalle, *George Grosz, Die Berliner Jahre*, 1986, no. 141, illustrated in the catalogue
Bern & Basel, Galerie Henze & Ketterer (& travelling), *George Grosz Der Akt 1912-1948*, 2006, no. 66, illustrated in the catalogue

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



331

KÄTHE KOLLWITZ

1867 - 1945

Sitzende Mütter mit Kindern (Sitting Mother with Children)

signed twice Käthe Kollwitz (at the centre & towards lower left)

pen and ink, charcoal, pencil and coloured pencil on paper

46.5 by 70cm., 18³/₈ by 27¹/₂in.

Executed in 1920.

PROVENANCE

Erich Cohn, New York

Mrs Pola Pasvolsky, Cape Town (sale: Christie's, London, 7th October 1999, lot 149)
Sale: Galerie Kornfeld, Bern, 17th June 2010, lot 411

LITERATURE

Carl Zigrosser, *Käthe Kollwitz*, New York, 1946, illustrated p.32

Werner Schumann, *Ein Herz schlägt für die Mütter. 100 Handzeichnungen von Käthe Kollwitz*, Hanover, 1953, no. 84

Herbert Bittner, *Käthe Kollwitz. Drawings*, New York and London, 1959, no. 80, illustrated
Otto Nagel & Werner Timm (ed.), *Käthe Kollwitz. Die Handzeichnungen*, Berlin, 1980, no. 875, illustrated p. 365

Sitzende Mütter mit Kindern are preparatory drawings for the prints *In der Sprechstunde des Kinderarztes* and for *Beim Arzt*, each published in 1920.

The present work was formerly in the collection of Erich Cohn who emigrated from Germany to New York in 1912. He befriended Käthe Kollwitz in the 1920s and became an avid collector of her art. In the 1930s, he tried to secure Kollwitz' safe passage to America but she gratefully refused, fearing reprisals against her family.

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

FROM MIRO TO MOORE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

LOTS 332–337

From a distinguished private European collection, the following seven lots represent a tantalising array of works on paper by some of the most celebrated artists of the twentieth century. Signifying the impeccable eye of a true connoisseur, they range from Surrealism to the British *avant-garde* and are demonstrative of an extraordinary appreciation and understanding of the power and beauty of modernist draughtsmanship.

The collection is led by Henry Moore's remarkable 1942 work *Two People Looking at a Sculpture*. During the war, when Moore could not focus on

Sculpture, he became immersed in the pursuit of drawing, investigating new forms and subject matter that charted the themes that would come to define his later works. The four works by Moore highlight the artist's exceptional talent as a draughtsman; the artist considered the use of drawing as a tool to study natural forms, for the development of his sculpture and importantly as finished artworks in their own right.

Alexej von Jawlensky's *Abstrakter Head*, meanwhile, is a vibrant product of German Expressionism, of which Jawlensky was a pioneer, alongside his

friend Wassily Kandinsky. With the aim of liberating painting from figuration, Jawlensky and the *Der Blaue Reiter* group explored the effects of abstraction, resulting in a spiritual dimension on the canvas which harmoniously unites humanity and nature. *Abstrakter Kopf* is a highly accomplished expression of the impact of colour and line. It is accompanied here by George Grosz's *Die Strasse*, undoubtedly an example of the artist's best drawings from the 1910s and reflective of the *Neue Sachlichkeit*, the German modern realist movement that came to fruition in the 1920s. The collection also includes one of the most important masters of Bauhaus Modernism, Lyonel Feininger, who along with Kandinsky and Klee, managed the innovative art school that flourished in Germany during the short-lived Weimar Republic. Feininger's *Regatta*, portrayed in prisms of luminous and nearly transparent colours, achieves a mixture of delicacy and monumentality, and is among the finest of the artist's romantic, crystalline seascapes.

The diversity of the group reflects their collector's artistic outlook, one that disregards geographical borders and holds quality and refinement in the highest esteem. Each was produced in the period for which the respective artist is most renowned. They are joined by a 1935 gouache, watercolour and ink drawing intitled *La Dormeuse* by Joan Miró which encapsulates the artist's angst-ridden imagination, sparked by the Spanish Civil War and will be offered in Sotheby's Surrealist Sale on February 26th, 2019.



Joan Miró, *La Dormeuse*, 1935, gouache, watercolour and pen and ink on paper to be offered in Sotheby's Surrealist Art Evening Sale in London on 26th February 2019.



332

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

GEORGE GROSZ

1893 - 1959

Die Strasse (The Street)

inscribed *Straße* (lower right)
pen and ink, pencil and coloured pencils on
paper
20.7 by 31cm., 8¼ by 12¼in.

Executed in 1916.

PROVENANCE

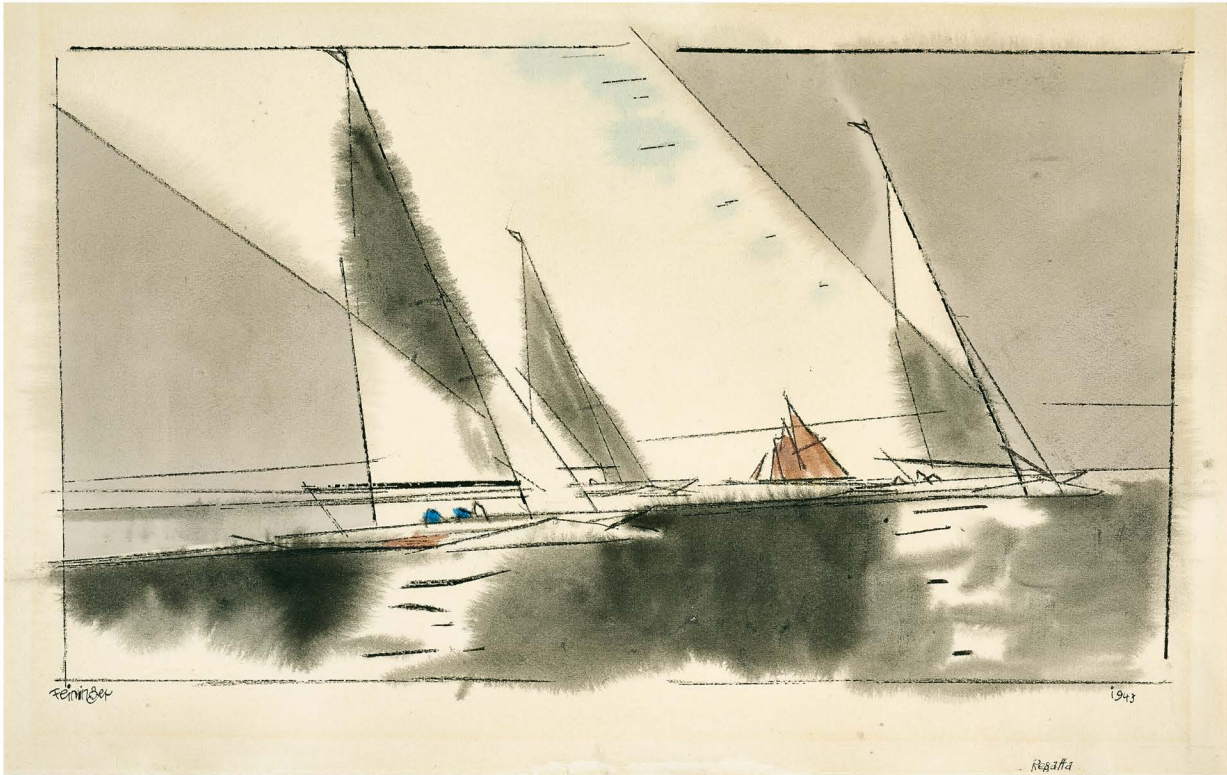
Sale: Ketterer Kunst GmbH & Co., Munich,
17th May 2000, lot 66
Piccadilly Gallery, London
Acquired by the present owner in 2004

EXHIBITED

Berlin, Galerie Meta Nierendorf, *Ohne
Hemmung. Gesicht ohne Kehrseite der Jahre
1914-1924. Schonungslos enthüllt von George
Grosz*, 1962-63, no. 48, illustrated in the
catalogue

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



333

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

LYONEL FEININGER

1871 - 1956

Regatta

signed *Feininger* (lower left), dated 1943 and
titled (lower right)
watercolour, pen and ink and wash on paper
28.5 by 48cm., 11¼ by 19in.

Executed in 1943.

Achim Moeller confirmed the authenticity of this
work. The work will be registered in the archives
of The Lyonel Feininger Project LLC, New York–
Berlin.

PROVENANCE

Dalzell Hatfield Gallery, Los Angeles
Private Collection, Houston (sale: Sotheby's,
New York, 30th September 1999, lot 78)
Sale: Hauswedell & Nolte, Hamburg, 8th
December 2001, lot 573
Galerie Stefan Roepke, Cologne
Acquired by the present owner in 2002

£ 30,000-40,000

€ 33,400-44,600 US\$ 37,800-50,500



334

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

ALEXEJ VON JAWLENSKY

1864 - 1941

Abstrakter Kopf (Abstract Head)

signed A.J. (lower left) and inscribed *Dieser Kopf ist sehr gut* (lower right); inscribed small watercolour by Galka Scheyer on the verso watercolour and pen and ink on paper
image: 11.5 by 9.2cm., 4½ by 3⅞in.
sheet: 20.2 by 13.2cm., 8 by 5¼in.

Executed in 1920-25.

PROVENANCE

Galka Scheyer, Hollywood (acquired directly from the artist)

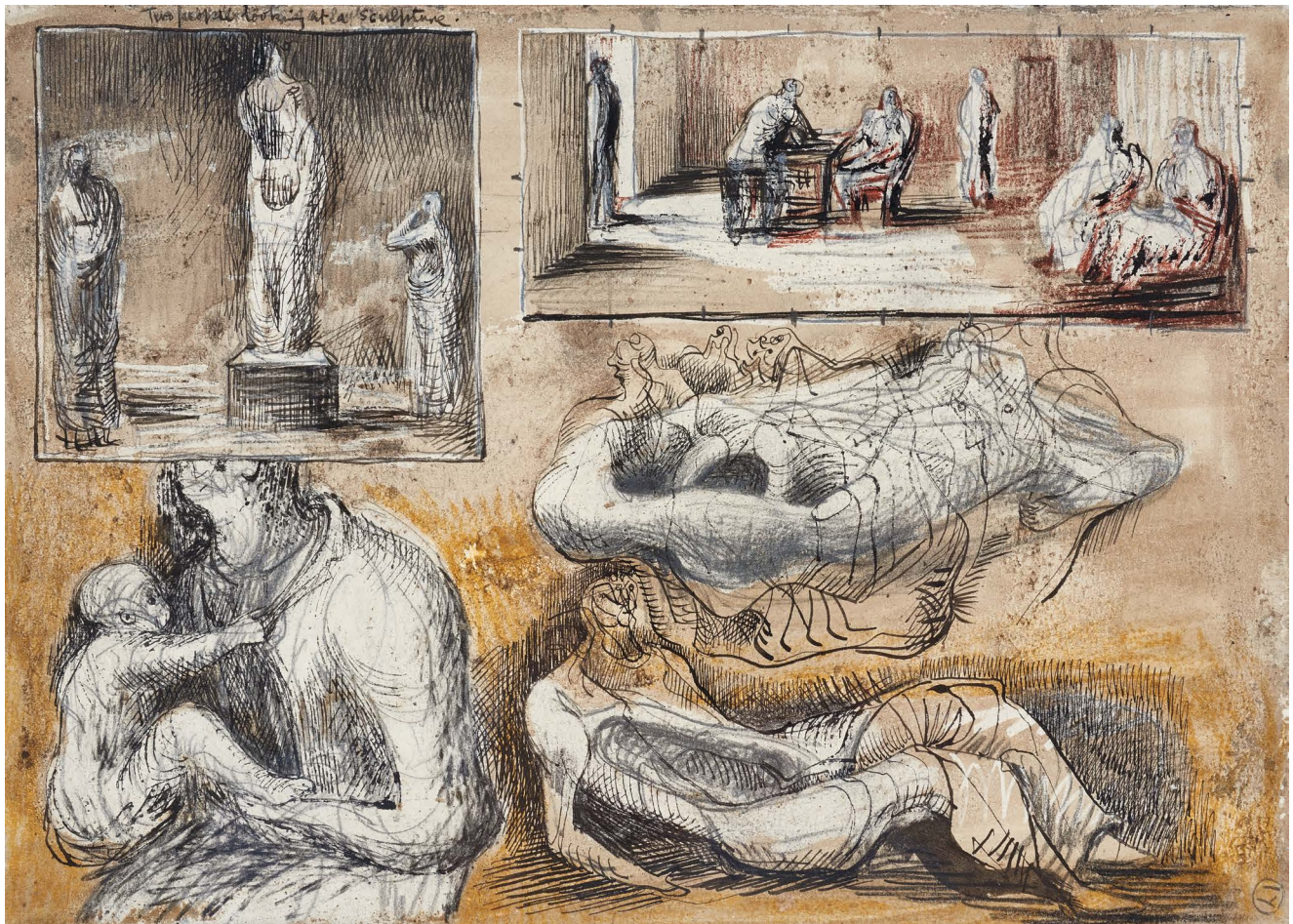
Milton Wichner, Los Angeles
Private Collection, California (sale: Sotheby's, New York, 7th October 1987, lot 78)
Private Collection, France (purchased at the above sale)
Galerie de France, Paris
Acquired by the present owner in 2004

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. 424, illustrated in colour p. 174

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



recto

335

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

HENRY MOORE

1898 - 1986

Two People Looking at a Sculpture - recto

Figure Studies - verso

titled (upper left) - recto
watercolour, pen and ink, wax crayon and pencil on paper - recto
pen and ink and wash on paper - verso
18.2 by 25.2cm., 7 $\frac{1}{8}$ by 9 $\frac{7}{8}$ in.

Executed in 1942.

PROVENANCE

Curt Valentin, New York (acquired by 1946)
George E. Dix
Private Collection, Austria
Berkeley Square Gallery, London (acquired by 1997)
Frans Jacobs Fine Arts, Amsterdam
Acquired by the present owner in 2005

LITERATURE

Curt Valentin, *The Drawings of Henry Moore*, New York, 1946, illustrated pl. 20
Ann Garrould (ed.), *Henry Moore: Complete Drawings*, London, 2001, vol. 3, no. AG 42.117, illustrated p. 146

⊕ £ 120,000-180,000
€ 134,000-201,000 US\$ 152,000-227,000

As a consummate and innovative draughtsman, Henry Moore used his drawings, especially during the war years when he could not sculpt, to study the structure of objects and investigate the nature of their forms, charting various possibilities and investigating new shapes. As Moore himself explained: 'Drawing is the expression and the explanation of the shape of a solid object ... an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper' (quoted in Alan Wilkinson, *The Drawings of Henry Moore*,



verso

1977, p. 12). As such, many of his drawings were preliminary to sculptures, used as 'a means of generating ideas for sculptures, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them' (Henry Moore, 'The Sculptor Speaks', *The Listener*, 18th August 1937).

The present double-sided work exemplifies the highly important technical and stylistic developments Moore achieved as result of his expanded drawing practice. During the Second World War, Moore executed some of his most celebrated and certainly his most publicly

recognized achievements as a draughtsman: the Shelter and Coal-Mine drawings executed in the London Underground and the pits at Castleford in Yorkshire. In the present work, we see a combination of extraordinarily detailed studies of Moore's most celebrated themes; reclining forms are juxtaposed with a study of a mother and child and in the upper right groups of spectators examine sculptures in various positions in an internal setting reminiscent of the narrow tunneled alleys of the underground. The combined scenes of sculptures and people, explore the relationship between internal and

external forms. Moore's hollow forms are at once both abstract and figurative.

The first owner of this drawing was Curt Valentin, the German art dealer known for representing some of the most important modern artists including Alexander Calder, Marino Marini and Jacques Lipchitz in addition to representing Moore. As a German-Jewish art dealer, Valentin fled war-torn Germany and in 1937 emigrated to the United States where he opened Buchholz Gallery in New York City.



336

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

HENRY MOORE

1898 - 1986

Two Standing Figures XV

signed *Moore* and dated *70* (lower right)
pen and ink, brush and ink and watercolour on
paper
25.4 by 16.8cm., 10 by 6 $\frac{5}{8}$ in.

Executed in 1970-71.

PROVENANCE

Alberto Pocchini (a gift from the artist)
Cappellini Pocchini, Milan
Acquired from the above by the present owner
in 2001

EXHIBITED

Munich, Staatsgalerie Moderner Kunst, *Henry
Moore 1961-1971*, 1971, no. 141
Florence, Forte di Belvedere, *Mostra di Henry
Moore*, 1972, no. 274a

LITERATURE

David Mitchinson, *Henry Moore: Unpublished
Drawings*, Turin, 1971, illustrated pl. 212
Kenneth Clark, *Henry Moore Drawings*,
London, 1974, pl. 263
Ann Garrould (ed.), *Henry Moore, Complete
Drawings 1950-76*, London, 2003, vol. IV, no.
AG 70-71.54, illustrated p. 221

⊕ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



337

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

HENRY MOORE

1898 - 1986

Two Standing Figures IX

signed *Moore* and dated *70* (lower left)
pen and ink, brush and ink and watercolour on
paper
25.4 by 16.8cm., 10 by 6 $\frac{5}{8}$ in.

Executed in 1970-71.

PROVENANCE

Alberto Pocchini (a gift from the artist)
Cappellini Pocchini, Milan
Acquired from the above by the present owner
in 2001

EXHIBITED

Munich, Staatsgalerie Moderner Kunst, *Henry
Moore 1961-1971*, 1971, no. 141
Florence, Forte di Belvedere, *Mostra di Henry
Moore*, 1972, no. 274

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete
Drawings 1950-76*, London, 2003, vol. IV, no.
AG 70-71.48, illustrated p. 221

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

ARTHUR SEGAL

1875 - 1944

Still Life with Tinwaresigned *A. Segal* (lower left) and dated *1943*
(lower right)

oil on panel

41 by 56.5cm., 16 by 22¼in.

Painted in 1943.

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

Private Collection, Netherlands

A M de Vries, Netherlands

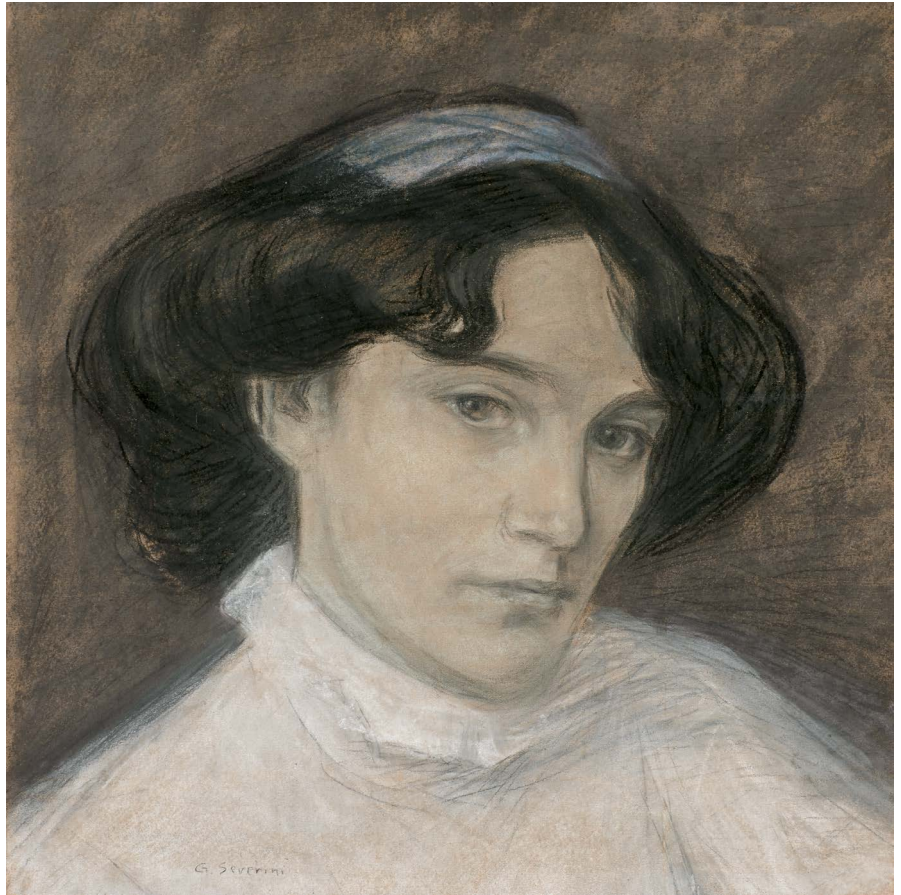
Private Collection, Netherlands (by descent
from the above in 2003)

Thence by descent to the present owner

£ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100





339

GINO SEVERINI

1883 - 1966

Portrait de jeune femme

signed *G. Severini* (lower left)
charcoal, pastel and crayon on board
28.5 by 29.5cm., 11¼ by 11½in.

Executed *circa* 1908.

This work will be included in the additional volume to the *Catalogo Ragionato dell'Opera pittorica di Gino Severini*, currently being prepared by Daniela Fonti and Romana Severini Brunori.

PROVENANCE

Sale: Fraysee et Associés, Paris, 7th December 2012, lot 34

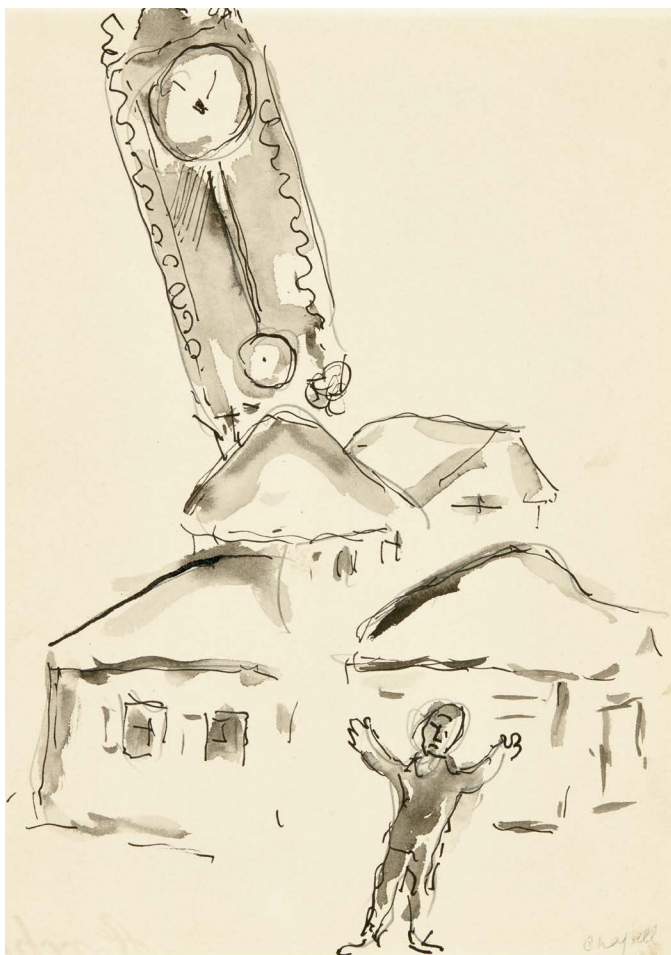
Purchased at the above sale by the present owner

EXHIBITED

Mamiano di Traversetolo, Fondazione Magnani Rocca, *Severini, l'emozione e la regola*, 2016, no. 5, illustrated in the catalogue

± £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



340

PROPERTY FROM A PRIVATE COLLECTION, LONDON

MARC CHAGALL

1887 - 1985

La Pendule et le village
(Illustration pour le livre
'The Fiddle Rose' d'Abraham
Sutzkever)

signed *Chagall* (lower right); signed in Hebrew
on the verso
pen and ink and wash on paper
26.5 by 20cm., 10½ by 8in.

Executed circa 1972.

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

PROVENANCE

Abraham Sutzkever, Tel Aviv (a gift from the
artist)
Rina Sutzkever, Tel Aviv (by descent from the
above)
Acquired from the above by the present owner

LITERATURE

Abraham Sutzkever, *The Fiddle Rose, Poems:*
1970-1972, Detroit, 1990, illustrated p. 19

La Pendule et le village is an original illustration
for the book *The Fiddle Rose* by the renowned
Yiddish poet, and close friend of Marc Chagall,
Abraham Sutzkever. This work is accompanied
by an envelope addressed to Sutzkever signed by
Marc Chagall twice, once in English and once in
Hebrew (see Fig. 1).

⊕ £ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



Fig. 1

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Peintre au village

stamped *Marc Chagall* (lower right)
oil on canvasboard
22 by 14cm., 8⁵/₈ by 5¹/₂in.

Painted in 1980-82.

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

PROVENANCE

Estate of the Artist

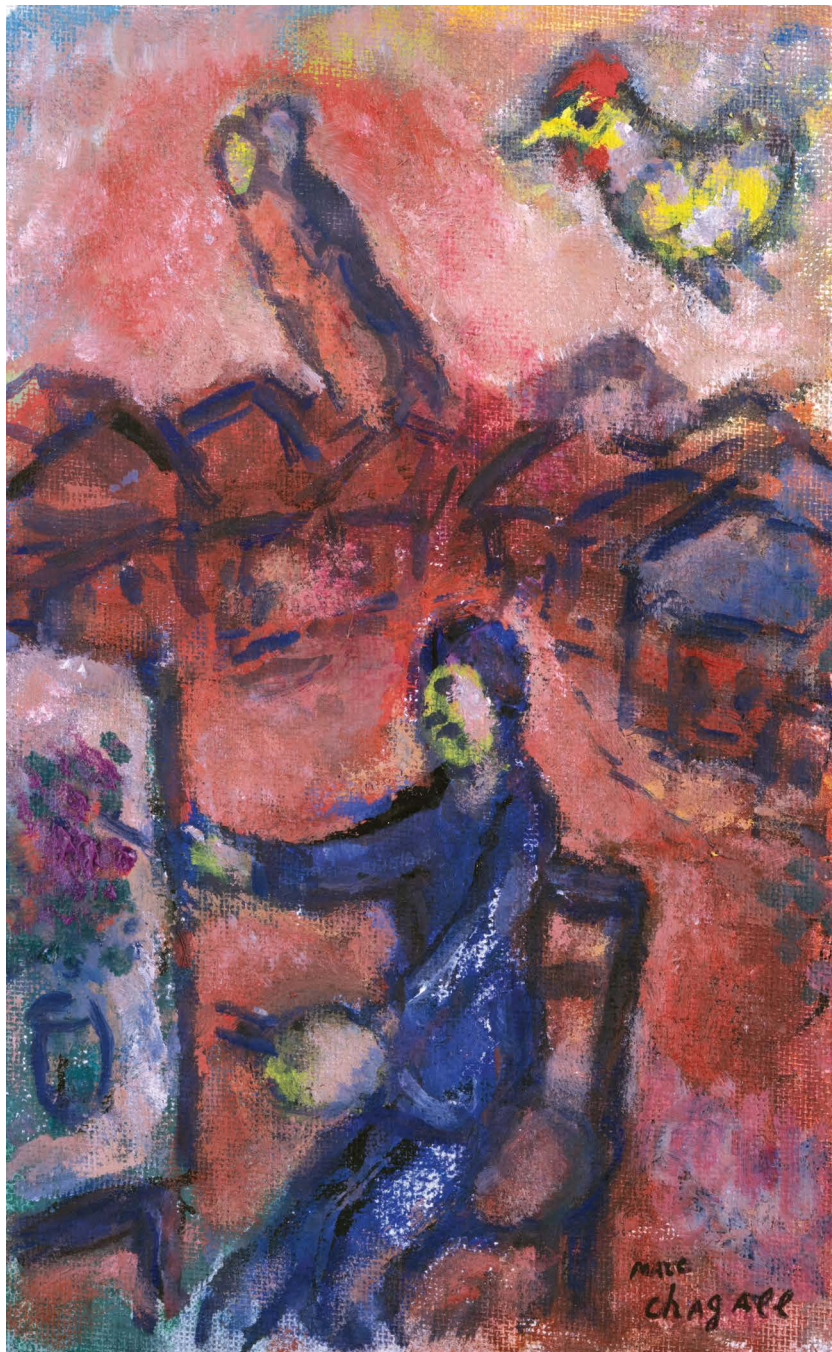
Private Collection

Acquired from the above by the present owner in 1996

A recurring motif of Chagall's fantastical art is the depiction of him at his easel, paint brush in hand. Within his deceptively complex fanciful compositions, representative of a dream, this motif provides an insight into the artist's understanding of his role and purpose in this mysterious world. Elusive in its interpretation, Chagall himself said he was a dreamer who never woke up and his choice to depict himself at his easel reflects how he was searching for answers about his existence. Chagall's works are full of personal metaphor and sentimentality, encapsulating his vision of a warm and pictorial universe; he continually referenced his home and childhood and as this present work demonstrates, his life as a painter.

± ⊕ £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MARC CHAGALL

1887 - 1985

La Traversée de la Mer Rouge

stamped *Marc Chagall* (towards lower left)
oil on canvas

48.5 by 36cm., 19 by 14¼in.

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

PROVENANCE

Estate of the Artist

Acquired by the present owner circa 2000

£ 300,000-500,000

€ 334,000-560,000 US\$ 378,000-630,000

EXHIBITED

St Paul de Vence, Foundation Maeght, *10
Ans d'Art vivant 1955-1965, Hommage à Marc
Chagall*, 1967,
n. 39, illustrated in the catalogue

In a dramatic retelling of a passage from the book of Exodus, Marc Chagall's *La Traversée de la Mer Rouge* remarkably portrays the Israelites crossing the Red Sea amidst a sombre and nocturnal backdrop of blue; a colour imbued with a reflective power that brings to life the sacred nature of the flight from Egypt. Epitomising his strength as a colourist, Chagall plays with the musicality of his palette, foregrounding the conflict between light and dark, good and evil, which are swept together in a skilfully executed and harmonious composition to create a Biblical message of hope and salvation. As the pharaoh's men are engulfed by the fiery walls of the Red Sea, the immediacy of the artist's brushwork impregnates the canvas with pulsing intensity, in contrast to the serenity of air that surrounds the liberated Jews, who are bathed in tranquil green. Chagall's symbolist universe, ultimately dominates the scene, as Moses - portrayed in bright yellow - is transfigured into a prophetic symbol of hope, whilst the Chagallian image of an angel in a sweeping gown of luminous white watches above.

Growing up in Vitebsk, the poetic nature of Biblical narratives had surrounded Chagall since childhood, and in 1930, he happily accepted commissions for painted scenes from the Old Testament from the art dealer and writer, Ambroise Vollard. Painted in 1957, the present work echoes Chagall's continued search for

profound reflection in life and in art, which he revisited from the mid-1950s until 1966 through a series of large paintings, which comprised his *Biblical Message*. In the artist's own words: 'For me perfection in art and in life comes from this Biblical source. Without this spirit, the mechanics of logic and constructivity in art, as in life, cannot bear fruit,' (quoted in 'The Biblical Message' in *Chagall: A Retrospective* (exhibition catalogue), Museum of Modern Art, New York, 1995, p. 295).

Interrogating the metaphysical potential of paint, Chagall creates a unique iconography that elucidates a Heideggerian philosophy, presenting the ordinary and the extraordinary as intrinsically aligned. That is to say that the Biblical message of extraordinary miracles are brought into being in the sphere of the everyday. Chagall's work seeks to transcend modern aesthetics as the artist infuses this paintings with poetic and religious insight that tests the bounds of paint as a medium, elevating it to a realm in which the meaning of the work comes from the viewer's personal engagement. Chagall wrote: 'I was born, one might say, between heaven and earth, that the world is for me a great desert in which my soul wanders like a torch, I did these paintings in unison with this distant dream.' (quoted in *Ibid.* p. 295).

Through his radical modernist aesthetic and iconic symbolism, *La Traversée de la Mer Rouge* is a powerfully evocative composition that reveals the psychological and spiritual needs of his time.

This work is most likely a study of the large-scale oeuvre, *La Traversée de la Mer Rouge* (1955), which is in the collection of the Centre Pompidou in Paris.



Marc Chagall, *La traversée de la mer Rouge*, 1955,
oil on canvas, Centre Pompidou, © Philippe Migeat -
Centre Pompidou, MNAM-CCI Dist.
RMN-GP © Adagp, Paris





343

344

GUSTAV KLIMT

1862 - 1918

Zurückgelehnt liegender Frauenakt nach links (Reclining Nude Turned to the Left)

stamped with the *Nachlass* stamp (lower right)
red chalk on paper
30.8 by 44.7cm., 12 $\frac{1}{8}$ by 17 $\frac{5}{8}$ in.

Executed in 1903.

PROVENANCE

Rudolf Staechelin Collection, Basel
Galerie Würthle, Vienna
Private Collection, United Kingdom (acquired
from the above *circa* 1975-80)
Sale: Bonhams, London, 22nd June 2017, lot 21
Acquired at the above sale by the present
owner

EXHIBITED

Vienna, Graphische Sammlung Albertina,
*Gustav Klimt, Egon Schiele - Zum Gedächtnis
ihres Todes vor 50 Jahren, Zeichnungen und
Aquarelle*, 1968, no. 44 (titled *Liegender
weiblicher Akt mit angezogenen Schenkeln*)
Darmstadt, Institut Mathildenhöhe,
*Internationale der Zeichnung:
Sonderausstellung Gustav Klimt, Henri Matisse*,
1970, no. 62 (titled *Liegender weiblicher Akt
nach rechts, mit angezogenen Schenkeln*)
Lucerne, Kunstmuseum Luzern, *Kunst in
Österreich, 1900-1930*, 1974, no. 75 (titled
Studie zur 'Danae')
Vienna, Galerie Würthle, *Gustav Klimt
Zeichnungen*, 1978, no. 17
Klagenfurt, Galerie im Stadthaus; Graz,
Kulturhaus der Stadt Graz; Salzburg,
Museumspavillon im Mirabellgarten; and
Linz, Neue Galerie der Stadt Linz, *Klimt-
Ausstellungen*, 1978, n.n.
Vienna, Galerie Würthle, *Wiener Jugendstil aus
Privatbesitz*, 1983, n.n.
Zürich, M. Knoedler AG, *Gustav Klimt 1862 -
1918, Egon Schiele 1890 - 1918, James Ensor
1860 - 1949, Alfred Kubin 1877 - 1959. Künstler
der Jahrhundertwende*, 1983, no. 2
Tokyo, Tokyu Art Gallery, *Gustav Klimt und
Egon Schiele mit Werken von Alfred Kubin.
Künstler der Jahrhundertwende*, 1985, n.n. (&
travelling in Japan)

LITERATURE

Arnold Krieger, *Du in der Welt. Gesammelte
Liebesgedichte mit 20 Zeichnungen von Gustav
Klimt*, Darmstadt, 1974, illustrated p. 139
Alice Strobl, *Gustav Klimt. Die Zeichnungen
1878 - 1903*, Salzburg, 1980, vol. I, no. 1015,
illustrated p. 291

343

PROPERTY OF A PRIVATE GERMAN COLLECTOR

GUSTAV KLIMT

1862 - 1918

Mädchen nach links, das Gesicht im Dreiviertelprofil zum Betrachter (Girl Turned to the Left, her Face in a Three-Quarter Profile to the Viewer)

stamped with the *Nachlass* Stamp (lower right)
black crayon on paper
44.4 by 32.5cm., 17 $\frac{3}{4}$ by 12 $\frac{3}{4}$ in.

Executed in 1898.

PROVENANCE

Erich Lederer
Piccadilly Gallery, London
Private Collection, London (acquired from the
above in 1973)
Private Collection, Hamburg
Thence by descent to the present owner

EXHIBITED

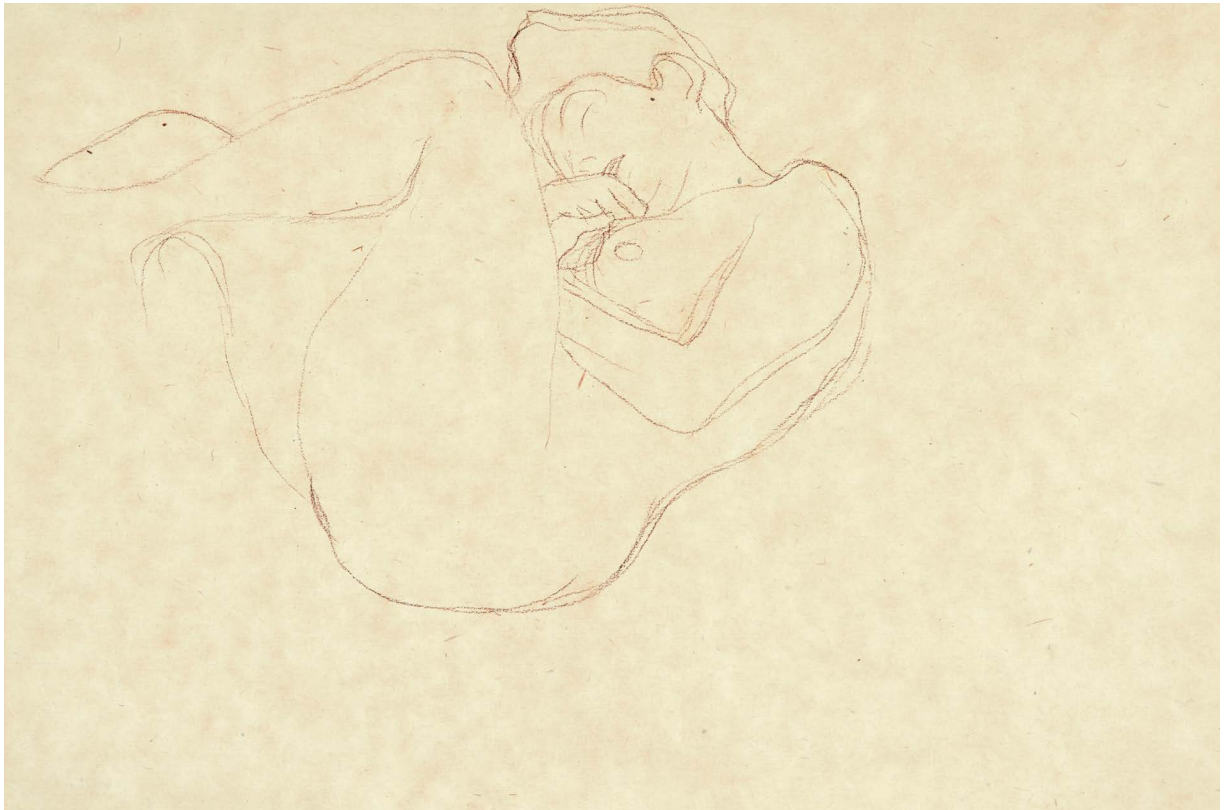
London, Piccadilly Gallery, *Gustav Klimt*, 1973,
no. 1, illustrated in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen,
1878-1903*, Salzburg, 1980, vol. I, no. 365,
illustrated p. 121

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



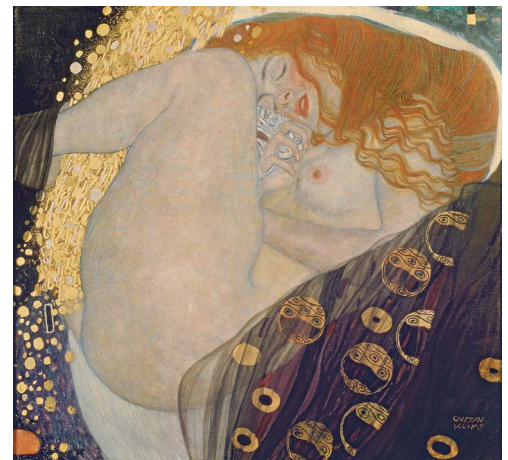
344

The present work is one of the most closely related studies for Gustav Klimt's painting, *Danaë*, a seminal work for the artist which was executed in 1907 (fig. 1). Displaying Klimt's mastery of perspective, this intimate drawing of 1903 reflects the same figure as *Danaë*. The woman has her head and arms tightly tucked into her chest and her thigh is raised high, providing a seductive focal point for the viewer. Klimt employs delicate meandering lines to tenderly depict the form of his sleeping model.

The figure of Danaë was the last subject that Klimt would draw from Greek mythology. In the painting, it depicts the moment of Danaë's impregnation by Zeus, represented by a shower of golden rain that falls from above to between the figure's legs.

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



Gustav Klimt, *Danaë*, 1907-08, oil on canvas, Galerie Wurthle, Vienna, Austria, Bridgeman Images

DAPHNIS ET CHLOÉ

BY MARC CHAGALL

A legendary love story, Longus' *Daphnis et Chloé* has captivated romantic imaginations for centuries, though no artist has responded to the tale as ardently as Marc Chagall. His magnificent portfolio of 42 prints illustrating the early Greek novel is widely considered his greatest graphic achievement. Each kaleidoscopic lithograph is rife with romantic symbolism, dazzling with the vivid colours and bold lines for which the painter-printmaker is best known.

Chagall initially set to work reinterpreting Longus' story in 1952 at the

suggestion of his dear friend, the famed publisher Tériade. A native of Lesbos, Tériade, born Stratis Eleftheriades, encouraged Chagall to visit Greece, where he sourced inspiration for the project firsthand. With his new wife Vava in tow, the artist explored the best of Athens, Poros, Delphi, Olympia and their environs. Enchanted by the colours of Greece's ancient ruins and coastlines, he sketched endless landscapes in gouache and pastel.

Upon returning to Paris, Chagall spent three years painstakingly re-inventing his preparatory sketches

as lithographs. With guidance and assistance from colourist Charles Sorlier, he gained command of the fluid, transparent medium of lithographic ink, sometimes employing as many as 25 different hues to achieve a desired composition. Remarkably vibrant and in pristine condition, the present *Daphnis et Chloé* set from the sought-after edition of 60 best displays this mastery of colour. Acquired directly from Tériade, this complete set is not only an aesthetic and technical masterpiece, but a rare relic of 20th century print history.

345

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION, PARIS

MARC CHAGALL

1887 - 1985

Daphnis et Chloé (Mourlot 308-349;
Cramer books 46)

The complete portfolio from the deluxe edition of 60, comprising 42 lithographs printed in colours, in 1961, each sheet signed in pencil, numbered 6/60, with the title-page and list of plates, on Arches wove paper, loose (as issued), printed by Mourlot, published by Tériade, Paris, contained in the original imitation parchment paper-covered boards
small-format sheets: approx. 541 by 378mm
21¼ by 14¾in
large-format sheets: approx. 540 by 755mm
22½ by 30½in
overall: 800 by 590mm
31½ by 23¼in

PROVENANCE

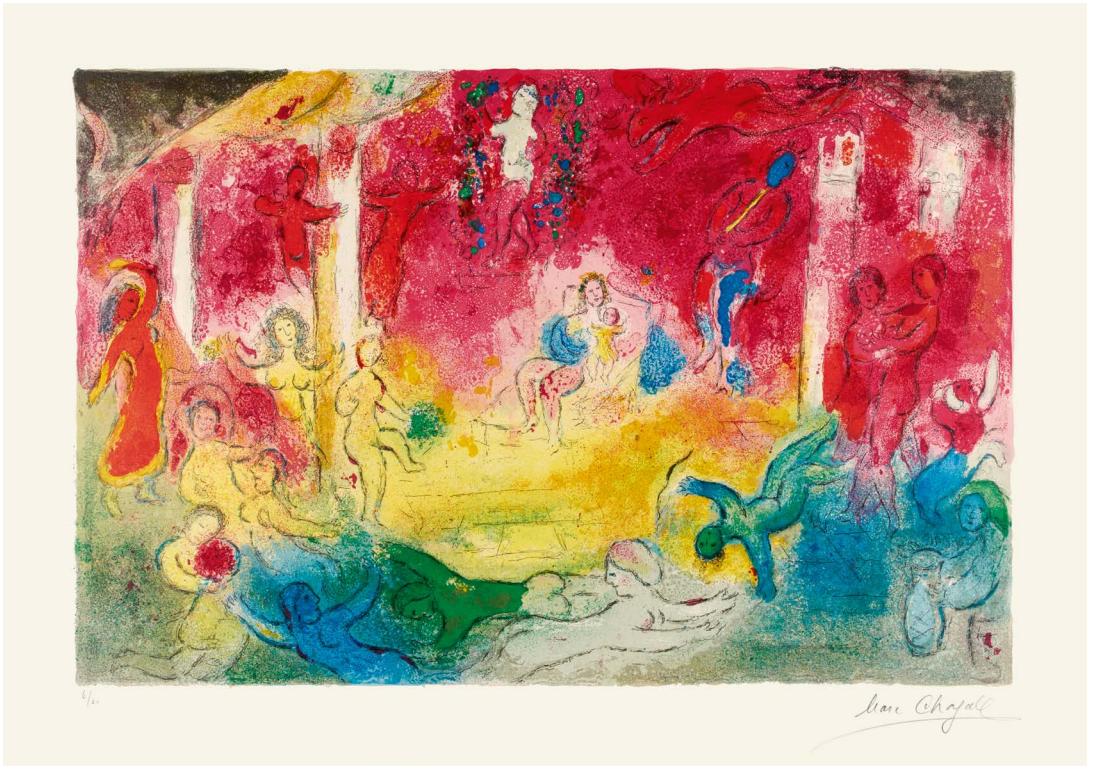
Tériade (Stratis Eleftheriades), Paris
Acquired from Alice Tériade, widow of the
above, by the present owner in 1995

⊕ £ 400,000-600,000

€ 446,000-670,000 US\$ 505,000-760,000

“Chagall uses the Greek myth
as a structure for the real
subject of this portfolio:
colour.”







1/60

Marc Chagall



1/60

Marc Chagall

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

AUGUSTE RODIN

1840 - 1917

Le Baiser, 2ème réduction dit aussi no. 4

inscribed *Rodin* and with the foundry mark
F. Barbedienne. Fondateur; numbered *12* and
inscribed with the letter *K* (on the interior)
bronze
height: 59.8cm., 23½in.

Conceived in 1886; this reduction conceived in
1904 and this example cast by the Barbedienne
Foundry between 1914-18.

This work will be included in the forthcoming
*Catalogue Critique de l'œuvre sculpté
d'Auguste Rodin* being currently prepared
by Galerie Brame & Lorenceau under the
direction of Jérôme Le Blay under the archive
number 2010-3232B.

PROVENANCE

Iris & B. Gerald Cantor, New York
Acquired from the above by the present
owner in the 1970s

± £ 300,000-400,000
€ 334,000-446,000 US\$ 378,000-
505,000

LITERATURE

Georges Grappe, *Catalogue du Musée
Rodin*, Paris, 1927, illustration of the marble
version p. 47

Georges Grappe, *Le Musée Rodin*, Paris,
1947, illustration of the marble version pl. 71
Cécile Goldscheider, *Rodin, sa vie, son
œuvre, son héritage*, Paris, 1962, illustration
of the marble version n.p.

Albert E. Elsen, *Rodin*, London, 1963,
illustration of another cast p. 63

Bernard Champigneulle, *Rodin*, London,
1967, illustration of the marble version pp.
162-63

Robert Descharnes & Jean François
Chabrun, *Auguste Rodin*, Lausanne, 1967,
illustration of the marble version pls. 54-55
Ionel Jianou & Cécile Goldscheider, *Rodin*,
Paris, 1967, illustration of the marble version
pls. 54-55

Ludwig Goldscheider, *Rodin Sculptures*,
London, 1970, illustration of the marble
version p. 121

John L. Tancock, *The Sculpture of Auguste
Rodin*, Philadelphia, 1976, illustration of the
marble version p. 77

Jacques de Caso & Patricia Sanders,
*Rodin's Sculpture, A Critical Study of the
Spreckels Collection, California Palace of
the Legion of Honor*, San Francisco, 1977,
illustration of another cast p. 150
Nicole Barbier, *Marbres de Rodin, collection
du musée*, Paris, 1987, illustrations of the
marble version pp. 185 & 187

Antoinette Le Normand-Romain, *Le Baiser
de Rodin/The Kiss by Rodin*, Paris, 1995,
illustration of another cast fig. 3

Antoinette Le Normand-Romain, *Rodin*,
Paris, 1997, illustration of the terracotta
version p. 48

Albert E. Elsen, *Rodin's Art, The Rodin
Collection of the Iris & B. Gerald Cantor
Center for the Visual Arts at Stanford
University*, New York, 2003, illustration of
another cast pp. 214-15

Antoinette Le Normand-Romain, *The*

*Bronzes of Rodin, Catalogue of Works in the
Musée Rodin*, vol. 1, Paris, 2007, no. S.2393,
illustrations of other casts pp. 158-63

Le Baiser is one of Rodin's best-known and
most highly regarded sculptures. Originally
intended for the left side of *Portes de l'enfer*,
the present work portrays a scene from Dante's
La Commedia. These are the ill-fated lovers,
Paolo and Francesca, who were murdered by
Francesca's husband and Paolo's brother,
Vanni Malatesta. Banished for their adulterous
passion, the two lovers were doomed to spend
eternity in an embrace. Among all the love
stories in Dante's *La Commedia*, this forbidden
liaison, so reminiscent of courtly love, had
the greatest resonance for a late nineteenth-
century audience and appeared in seminal
works by artists such as Gustave Doré. Unlike
more austere, contemporaneous variations of
this subject, *Le Baiser* depicts the lovers in the
throws of a passionate kiss. The sensuality of
this work, enhanced by the tenderness of the
figures' kiss, has made *Le Baiser* one of the
most celebrated images in Western art. Albert E.
Elsen describes the novel gesture of Rodin's *Le
Baiser*, 'In *The Kiss* Rodin was still trying to show
the official art world that he could compose with
the best of the Prix de Rome winners. In fact,
he not only outdid them in the sincerity of the
lovers' expressions of mutual awareness and
love, he even revived an old gesture of sexual
appropriation by having the more assertive
Francesca sling her leg over that of the hesitant
Paolo' (Albert E. Elsen, *The Gates of Hell by
Auguste Rodin*, Palo Alto, 1985, p. 78).

The poet Rainer Maria Rilke once wrote of this
work, 'The spell of the great group of the girl
and the man that is named 'The Kiss' lies in this
understanding distribution of life. In this group
waves flow through the bodies, a shuddering
ripple, a thrill of strength, and a presaging of
beauty. This is the reason why one beholds
everywhere on these bodies the ecstasy of this
kiss. It is like a sun that rises and floods all with
its light' (Rainer Maria Rilke, *Rodin*, London,
1946, p. 26).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Nature morte aux pommes et mandarines

signed *Renoir* (lower left)

oil on canvas

23.4 by 49.3cm., 9¼ by 19¾in.

Painted *circa* 1907.

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

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir* being prepared by Guy Patrice Dauberville and Floriane Dauberville, published by Bernheim-Jeune.

± £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist by 1919)

Galerie Daber, Paris (by 1954)

Private Collection, France (sale: Sotheby Parke-Bernet & Co., London, 31st March 1982, lot 77)

Private Collection, Switzerland (purchased at the above sale; sale: Sotheby's, London, 3rd December 1986, lot 162)

Private Collection, New York (purchased at the above sale)

Gallery Sakai, Tokyo

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Alfred Daber, *Pour mon plaisir, Tableaux, aquarelles, dessins d'Ingres à Vuillard*, 1954, no. 21

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

Renoir's still-lifes are some of the most sensually appealing compositions of Impressionist art. Rendered with the artist's characteristic light touch of the brush and soft palette, his compositions encapsulate the aromatic beauty of each succulent piece of fruit. Renoir ingeniously drew upon his own creative talent to convey still-lifes with an extraordinary freshness and

sensitivity, departing from the *trompe l'oeil* technique that had been used for still-lifes by artists for centuries. The present work is a brilliant example of Renoir's deceptively simple still-lifes, revitalizing this age-old subject with an Impressionist flair.

The artist painted and sold many small still-life paintings during the later years of his life. At this stage in his career, Renoir could paint at leisure, no longer having to depend on client commissions or the expectations of his dealers. *Nature Morte aux Pommes* has a charmingly informal composition, imbuing a sense of invigorated freedom and spontaneity as the subject matter allows the experimentation of light and colour. Short, yet slightly feathery brushstrokes enhance the tactile nature of the pieces of fruit, animated by the vibrant colours and illuminating light which create dynamic shadows around the outline of the fruit arrangement. Renoir's still-lifes inspired Paul Cézanne's investigation of this theme, whose exploration of geometry and spatial perspective would change the direction of modern art. The present work exhibits Renoir's enjoyment and appreciation for the still-life; he once told Albert André that it was in these small works that 'he put the whole of himself, that he took every risk' (Albert André, *Renoir*, Paris, 1928, p. 49). *Nature Morte aux Pommes* wonderfully displays how the pursuit of beauty was first and foremost Renoir's artistic priority.



Paul Cézanne, *Fruit sur une toile*, c.1890, Private Collection, Bridgeman Images



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

EDGAR DEGAS

1834 - 1917

Groupe de quatre danseuses

inscribed *Degas* possibly by another hand
(lower right)

charcoal on paper

61 by 48.2cm., 24 by 19in.

Executed *circa* 1905-08..

Brame & Lorenceau has confirmed the authenticity of this work, it is now included in their archives of the artist.

PROVENANCE

Private Collection, New York

Private Collection, New York (by descent from the above)

R. M. Thune, Greenwich, Connecticut

Acquired from the above by the present owner in 1996

‡ £ 250,000-350,000

€ 279,000-390,000 US\$ 315,000-441,000

Groupe de Quatre Danseuses is a wonderful example of the theme that came to be the signature motif of Edgar Degas' career. The artist's lifelong interest in dancing developed in the 1860s when he regularly attended the ballet, opera and café-concerts. Degas was inspired by the informality of the dancers behind-the-scene, capturing the preparation and tension prior to performance or the more relaxed moments that followed. Degas paradoxically preferred to portray the art of ballet by stripping away the poetry and illusion achieved on stage and to explore the hard work, ennui, and more spontaneous beauty that occurs behind the curtain.

Degas's fascination with the subject prompted him to create countless studies and finished works of dancers at rest or in motion, both on and off-stage, in a variety of media. In *Groupe de Quatre Danseuses*, the impromptu, unguarded moment of the girl bending down to tie her *pointe* shoes contrasts with the stylised positions of the two figures behind, who are elegantly practicing the classical movements. Degas was drawn to the ballet as a form of physical expression because of its ever-changing nature; the ideal subject matter for his obsession of rendering the human body in movement from every conceivable angle and level. Broadly and rapidly executed in charcoal, with the immediacy of a snapshot, this drawing encapsulates each dancer's immersion in their individual preparation.

As an upper class Parisian, Degas was a member of an elite, all-male club called the *abonnés*, who enjoyed the privilege of having a free run of the performances at the Palais Garnier, including access to the backstage areas, which allowed him to record details of the dancers' practices that were unseen by the general public. By the late 1870s and into the 1880s, he was well-known among the members of the company as he consorted, in the wings and classrooms, with some of the city's poorest girls who were transformed into the fairies, nymphs and queens of the stage. He often sketched them while they stretched or collapsed with exhaustion. In his later years, he would invite dancers to his studio, making them pose for long periods of time and sometimes repositioning them in accordance with the eccentricities of his compositions. At the ballet, Degas found a world that excited both his taste for classical beauty and his eye for modern realism. No other painter of his time was able to present the exclusive atmosphere of ballet so compellingly or to imbue the often overlooked beauty and spontaneity of its informality.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Fillette portant des fleurs dans son tablier

stamped *Degas* (lower right)
oil on canvas

73.3 by 55.7cm., 28 $\frac{7}{8}$ by 22in.

Painted *circa* 1860-62.

PROVENANCE

Atelier Degas (sale: Galeries Georges Petit, Paris, 1ere vente, 6th May 1918, no 94)

Max Dearly, Paris

Gutzwiller Collection (sale: Sotheby's, London, 24th June 1996, lot 1)

Private Collection, Switzerland (acquired at the above sale)

Thence by descent to the present owner

‡ £ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

EXHIBITED

Paris, Galerie Schmit, *Degas*, 1975, p. 9, no. 4, illustrated in colour in the catalogue

LITERATURE

Paul-Andr  Lemoisne, *Degas et son  uvre*, Paris, 1946, vol. II, p. 42, no 81, illustrated
Jacques Lassaingne & Fiorella Minervino, *Degas*, Paris, 1990, p. 88, no. 52, illustrated

Fillette portant des fleurs dans son tablier, painted *circa* 1860-62 is an endearing work based on Sir Thomas Lawrence's celebrated portrait of Louisa Georgina Murray (1822-1891), the god-daughter of the Duke of Wellington. Lawrence's original, painted between 1825 and 1827 hangs in the Green Room at Kenwood House in London.

This painting dates from a period in which Degas created numerous works based on well-known paintings; this personal exploration of the past, whose value had already been evident earlier to independent artists like Delacroix, was most characteristic of the 1860s. In fact, Degas is reported to have met Manet for the first time

when both were etching copies of Velazquez's *Infanta Margarita* in 1860. The subject of the present work, namely that of a delicate postured girl, dressed in a ballet costume, anticipates a theme which came to dominate a large proportion of Degas'  uvre. A product of Degas' desire to artistically develop his skill by learning through looking to the past, *Fillette portant des fleurs dans son tablier* suggests the colour and luminosity of Lawrence's original yet reflects Degas's innate virtuosity in imbuing the character of the individual. The majority of the other works from the series during this time are of historical or biblical subjects, inspired by artists such as Titian, Bellini, Poussin and Mantenga and while Degas acknowledged the importance of history painting as the apex of artistic achievement, this work epitomises the more relaxed, contemporary subject matter which profoundly distinguishes Degas' artistic corpus. This work has been part of the eminent Gutzwiller Collection.



Thomas Lawrence, *Miss Murray*, 1825-27, oil on canvas, The Iveagh Bequest, Kenwood House, London, UK   Historic England, Bridgeman Images



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

BERTHE MORISOT

1841 - 1895

Fillette jouant avec un chien

stamped with monogram *B.M.* (lower right)

oil on canvas

27.2 by 35.3cm., 10¾ by 13 9/8 in.

Painted in 1892.

PROVENANCE

Estate of the artist

Monsieur & Madame Ernest Rouart, Paris (the artist's son-in-law and daughter; by descent from the above)

A. E. Pleydell-Bouverie, London

Arthur Tooth & Sons, London

Eric Putnam, Parkstone, Bournemouth

(acquired by 1953)

Sale: Christie's, London, 3rd December 1974, lot 42

Sale: Christie's, London, 6th April 1976, lot 14

Waddington Galleries, London

Waddington Galleries, Montreal

Sale: Christie's, London, 29th November 1988, lot 122A

Noortman Gallery, Maastricht

Acquired from the above by the present owner in April 2001

EXHIBITED

Paris, Galerie Marcel Bernheim, *Réunion d'œuvres par Berthe Morisot (1841-1895)*, 1922, no. 57

Bournemouth, Russell-Cotes Art Gallery, *French Pictures 125th Loan Exhibition*, 1960, no. 40

£ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

LITERATURE

Marie-Louise Bataille & Guy Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles*, Paris, 1916, no. 306, illustrated n.p.

Alain Clairet, Delphine Montalant & Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'œuvre peint*, Paris, 1997, no. 310, illustrated p. 265

Rendered in elongated and undulating brushstrokes that are beautifully expressed through a vibrant colour palette, *Fillette jouant avec un chien (Julie Manet)* marks a pivotal point in Berthe Morisot's career. Likely painted in the summer of 1892, shortly after her husband's death, the work beautifully depicts the artist's daughter, Julie Manet. Capturing the intimate relationship between mother and daughter, *Fillette jouant avec un chien (Julie Manet)* gives testimony to Morisot's deep love and affection for Julie.

With a mastery and technicality that rightfully ranked her as one of *les trois grandes dames* of Impressionism, Morisot draws out the illuminations of everyday life, refusing to give into the mundane through a work that is both spontaneous and playful, yet profoundly intimate. The artist herself declared, 'My own ambition was limited to wanting to capture something of what goes by, just something, the smallest thing. Well, even that ambition is still excessive. An attitude of Julie's, a smile, a flower, a fruit. The branch of a tree, any of these alone would be enough for me' (quoted in Alain Clairet, Delphine Montalant & Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'œuvre peint*, Paris, 1997, p. 10).

Rendering the ordinary extraordinary, her work is bathed in the light of her daughter's presence, and serves as a unique photographic album of

Julie's being, capturing her childish innocence in a moment suspended above the tribulations of life. Through delicate and moving brushworks that infuse the œuvre with sketch-like elements, Morisot fixes forever the passing instant in this exquisite portrayal of Julie at age fourteen. Documenting her daughter's transformation into a woman, Morisot's art reveals an essential familial bond between the artist and her daughter evident in the simultaneous cultivation of Julie and the construction of Morisot's artistic identity. Delphine Montalant remarks that: 'This maternal tenderness never spilled over into the maudlin. She did not paint Julie only because she loved her. Her daughter became the framework, the very architecture of the whole of her artistic production' (quoted in Delphine Montalant, 'Berthe Morisot: Through the Eyes of a Mother' in Alain Clairet, Delphine Montalant & Yves Rouart, *Berthe Morisot 1841-1895, Catalogue raisonné de l'œuvre peint*, Paris, 1997, p. 17). A poignant reflection on the carefree tranquillity of youth amidst the bitterness of death and adult life, the present work reveals the artist's overwhelming affection for her daughter, one she proclaims, even in her deathbed: 'My little Julie, I love you as I die; I shall still love you even when I am dead' (quoted in *Ibid.*).

Typifying the artist's skilful mastery of oil paint, *Fillette jouant avec un chien (Julie Manet)* is an important exemplar of Morisot's œuvre that attests to the artist's lasting influence on Impressionism, compelling art critic Camille Mauclair to declare, 'What the public will retain of [Morisot] is in her paintings: the lively colours, the very sure yet very free composition, the ever-varied aspects of her figures and landscapes, the airy watercolours. These characterised her painting all along, through both hard times and times of triumph and recognition [...] and allow her to figure brilliantly in modern art, side by side with Manet, Renoir and Degas' (quoted in *Ibid.*, p. 104).



PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Paysage à Cagnes - fragment

stamped *Renoir* (lower left)

oil on canvas

24.5 by 38.6cm., 9⁵/₈ by 15¹/₈in.

Painted *circa* 1916.

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

Estate of the Artist

Bernheim-Jeune, Paris (acquired from the above after 1919)

Galerie Dr. Raeber, Basel

Dr & Mrs. Albert Seltzer (sale: Sotheby's Parke

Bernet, New York, 19th May 1978, lot 314)

Harry Krampf, Paris (purchased at the above sale)

Ryuzaburo Umehara, Japan

Thence by descent to the present owner

EXHIBITED

Tokyo, The Seibu Museum of Art, *Exposition Renoir*, 1980, no. 18 (titled *Paysage*)

‡ £ 150,000-200,000

€ 167,000-223,000 US\$ 189,000-252,000

LITERATURE

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, Paris, 1931, vol. II, no 521, illustrated pl. 163 (titled *Paysage* and dated 1914-19)

Guy-Patrice & Michel Dauberville, *Renoir Catalogue raisonné des tableaux, pastels, dessins et aquarelles 1895-1902*, Paris, 2014, vol. v, no. 3803, illustrated p. 116 (illustration of the larger canvas)

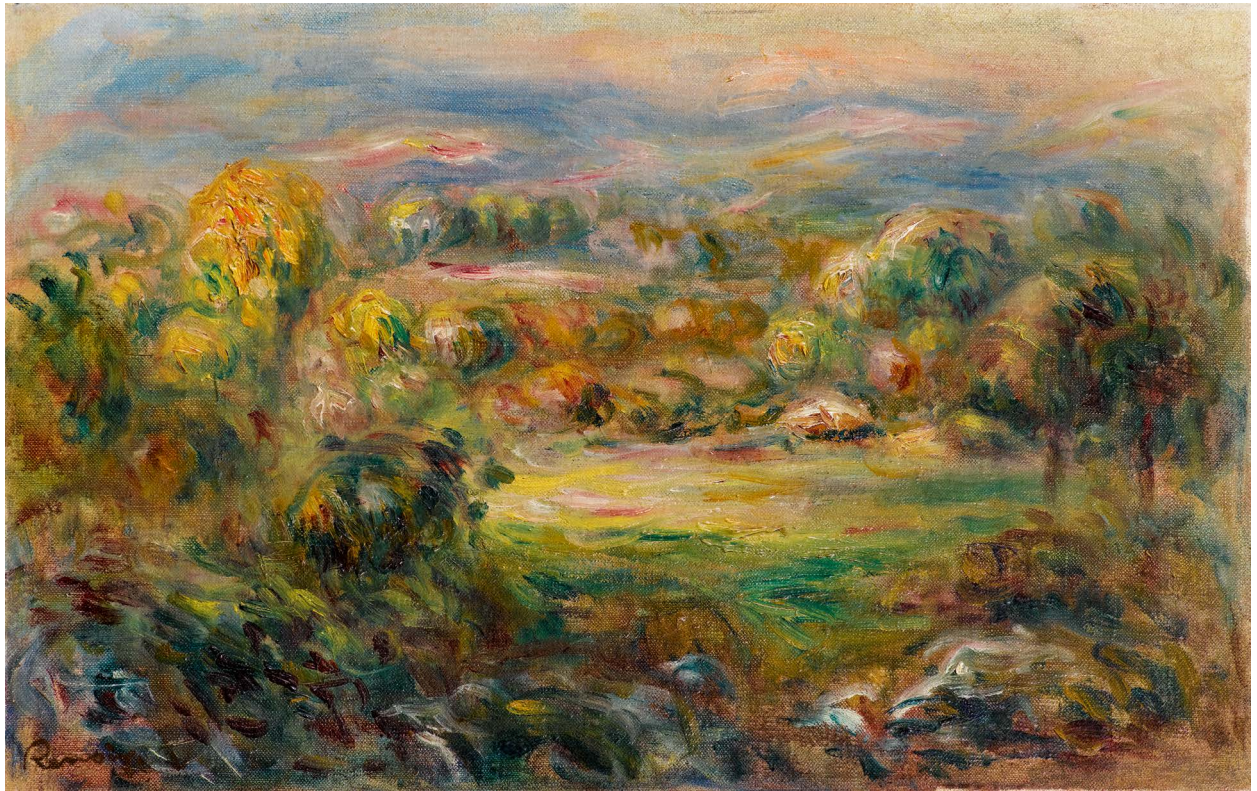
Paysage à Cagnes, with its expressive brushstrokes and colourful palette, is a wonderful example of the artist's southern landscapes.

Although Renoir is often considered first and foremost a figure painter, landscape represents a major component of his *œuvre* and it was in this genre 'that he often felt able to parade the most informal and improvisatory aspects of his art' (*Renoir Landscapes, 1865-1883* (exhibition catalogue), National Gallery, London, 2007, p. 16).

In 1907, Renoir and his family settled in Cagnes due to the artist's declining health, living in the charming stone farmhouse 'Les Collettes' where he remained for the rest of his life. Residing among scented olive and citrus groves with Mediterranean views and mountainous vistas, the countryside provided an infinite source of inspiration for the artist's final years. The warmth of tone and radiance of light that emanate from the present work is evocative of Renoir's love

for his home. Tangible forms of nature rendered through vibrant colours and lively brushwork imbue the Impressionist effects of atmosphere, movement and joyfulness. Renoir increasingly liked his canvases to be full and sonorous, with every corner of the painting embellished with fertile trees, sumptuous foliage and a sparkling sky, brought to life by a brilliant palette. Natural and unspoiled, this view is devoid of any sign of industry or modern life. While Renoir was drawn to an Arcadian ideal of Mediterranean classicism, he adopted a sincere approach to nature as he did not attempt to tame it but instead revelled in its irregularity. 'Renoir could paint the very same spot of landscape a number of times and each version would reveal an essentially different ramification of his spirit and feelings' (Albert Barnes & Violette de Mazia, *Renoir, A Retrospective* (exhibition catalogue), New York, 1987, p. 339).

Not restrained by the demands of portraiture, landscapes offered Renoir the freedom to experiment outside the constraints of conventional notions of composition and finish. Commenting on the South of France, Renoir remarked: 'In this marvelous country, it seems as if misfortune cannot befall one; one is cosseted by the atmosphere' (*Renoir*, exhibition catalogue., Hayward Gallery, London, 1985-86, p.286).





351

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

CAMILLE PISSARRO

1830 - 1903

Paysage

signed *C. Pissarro* (lower right)
charcoal on paper
29 by 22.7cm., 11³/₈ by 8⁷/₈in.

Executed *circa* 1884-89.

Dr. Joachim Pissarro has confirmed that this work will be included in the forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

PROVENANCE

Private Collection (acquired in Paris in 1958)
Thence by descent to the present owner

‡ £ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,900



352

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

CAMILLE PISSARRO

1830 - 1903

Paysanne

stamped with the artist's initials *C.P.* (lower left)

pen and ink on silk
33 by 24cm., 13 by 9½in.

Executed in the 1880s.

Dr. Joachim Pissarro has confirmed that this work will be included in the forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

PROVENANCE

A. Bonin, France (sale: Hotel Drouot, Paris, 26th June 1931, lot 67)
Private Collection (acquired in Paris in 1958)
Thence by descent to the present owner

± £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

CAMILLE PISSARRO

1830-1903

Effet de pluie au Valhermeil, Auvers-sur-Oise

signed *C. Pissarro* and dated *81* (lower left)
oil on canvas
38.1 by 46.4cm., 15 by 18¼in.

Painted in 1881.

PROVENANCE

Durand-Ruel, Paris (acquired directly from the
artist in April 1888)

Mme de La Chapelle, Paris (acquired from the
above in April 1937)

Dr Alfred Gold, Paris (acquired *circa* May 1937)
Sam Salz, New York (acquired *circa* September
1937)

Sale: Hôtel Drouot, Paris, 30th March 1938,
lot 26

Galerie Max Kaganovitch, Paris (purchased at
the above sale)

George Bigar, New York (acquired *circa* 1950)

David B. Findlay, New York

Douglass Boshkoff, Bloomington, Indiana
(acquired from the above in 1965)

Peter Findlay Gallery, New York (acquired from
the above *circa* 1993)

Simon Capstick-Dale, New York (acquired from
the above)

Private Collection (acquired from the above
in 1998; sale: Sotheby's, London, 25th June
2009, lot 226)

Purchased at the above sale by the present
owner

£ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

EXHIBITED

Paris, Galerie Max Kaganovitch, *Œuvres
choisies des XIXe et XXe siècles*, 1938, no. 31

LITERATURE

Ludovic Rodo-Pissarro & Lionello Pissarro,
Camille Pissarro, son art - son œuvre, Paris,
1939, vol. I, no. 533, p. 156; vol. II, no. 533,
illustrated pl. 109

Joachim Pissarro & Claire Durand-Ruel
Snollaerts, *Pissarro, Catalogue critique
des peintures*, Paris, 2005, vol. II, no. 668,
illustrated in colour p. 447

DESIGN QUOTE: 'Pissarro was particularly
fascinated by the transitions between the
seasons and the times of day, and his palette
included endless pastel shades reminiscent
of the iridescent hues of a piece of mother-of-
pearl' (Christoph Becker, "Camille Pissarro,
Impressionist Artist", *Camille Pissarro*, Stuttgart,
1999, p.110).

"Pissarro was particularly fascinated
by the transitions between the
seasons and the times of day, and his
palette included endless pastel
shades reminiscent of the iridescent
hues of a piece of mother-of-pearl"

Christoph Becker, "Camille Pissarro, Impressionist Artist", *Camille
Pissarro*, Stuttgart, 1999, p.110





354

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

ÉDOUARD VUILLARD

1868 - 1940

Nature morte aux fleurs

signed *E Vuillard* (lower right)

pastel on paper

19 by 22.2cm., 7½ by 8¾in.

Executed circa 1910.

PROVENANCE

Samuel G. Archibald, Paris
M. Knoedler & Co., Inc., New York
Private Collection, New York (sale: Christie's,
New York, 3rd November 1993, lot 192)
Purchased at the above sale by the present
owner

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The
Inexhaustible Glance, Critical Catalogue of
Paintings and Pastels*, Milan, 2003, vol. II, no.
IX-149, illustrated in colour p. 1093

‡ £ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



355

HENRI LE SIDANER

1862 - 1939

Maison rose et pont, Moret

oil on panel
27 by 35.2cm., 10⁵/₈ by 13⁷/₈in.

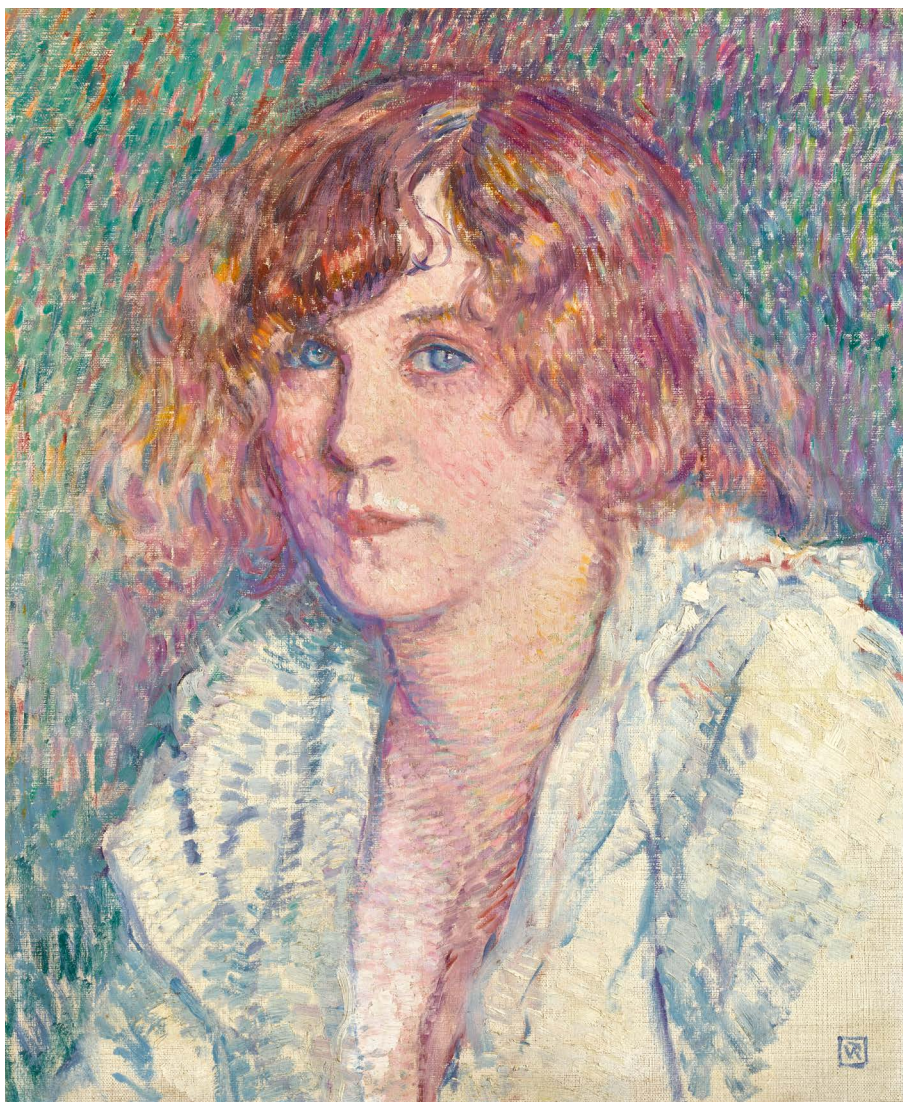
Painted in Moret and Versailles in October 1917.

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

PROVENANCE

Joseph Verneuil, France
Private Collection, Argentina
Acquired from the above by the present owner
in 2018

± £ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-76,000



356

**THÉO VAN
RYSSELBERGHE**

1862 - 1926

Miss Gertrude

signed with the artist's monogram (lower right)

oil on canvasboard

45.7 by 37.5cm., 18 by 14¾in.

Painted circa 1901.

To be included in the forthcoming *van Rysselberghe online Catalogue raisonné* being prepared by Ronald Feltkamp.

We thank Olivier Bertrand for providing additional information on this painting which will be included in his *Théo van Rysselberghe Catalogue raisonné*.

PROVENANCE

Pogu Collection, Paris

Dana Eagleton (by 1975)

Rios Fine Arts (acquired from the above in

1975)

William Sigsworth (acquired from the above in

1981)

Nacib Lechin, Venezuela

R. Sheridan (acquired from the above in 1982)

Private Collection, Paris

LITERATURE

Gustave Van Zype, *Annuaire de l'Academie Royale de Belgique*, Brussels, 1932, p. 36

Patrick & Viviane Berko, *Dictionary of Belgian Painters Born Between 1750 and 1875*, Knokke-le-Zoute, 1981, n.n., p. 719-721, illustrated (titled *The Beautiful Gertrude*)

Ronald Feltkamp, *Théo van Rysselberghe, 1862-1926*, Brussels, 1993, no. 1904-009, illustrated p. 346

± £ 35,000-45,000

€ 39,000-50,500 US\$ 44,100-57,000



357

PROPERTY OF A DUTCH NOBLE FAMILY

EDOUARD VUILLARD

1868 - 1940

Le Dîner aux deux lampes, rue de Calais

signed *E. Vuillard* (lower right)

gouache and watercolour on paper laid down on canvas

66 by 64.8cm., 26 by 25½in.

Executed circa 1909.

PROVENANCE

Charles-Auguste Girard, Paris

Robert E. Ricksen, Palm Beach

Sale: Christie's, New York, 21st May 1981, lot 618

J.L.P. Fine Arts, London

Royal Fine Arts, Geneva

Kunsthandel E.J. van Wisselingh & Co,

Amsterdam

Acquired from the above by the present owner

EXHIBITED

Melbourne, Tolarno Galleries, *E. Vuillard*, 1981, no. 1, illustrated in the catalogue

Johannesburg, Goodman Gallery, *Major 19th and 20th Century Watercolours and Drawings*, 1981, n.n., illustrated in the catalogue

Sydney, Stadia Graphics Gallery, *E. Vuillard*,

1981, no. 3

London, JPL Fine Arts, *Edouard Vuillard, Paintings, Pastels and Drawings*, 1985, no. 8, illustrated in the catalogue

Salzburg, Galerie Salis, *Bonnard, Vuillard*,

1985, no. 29, illustrated in the catalogue

Amsterdam, Rijksmuseum, *Edouard Vuillard*, 1992, n.n.

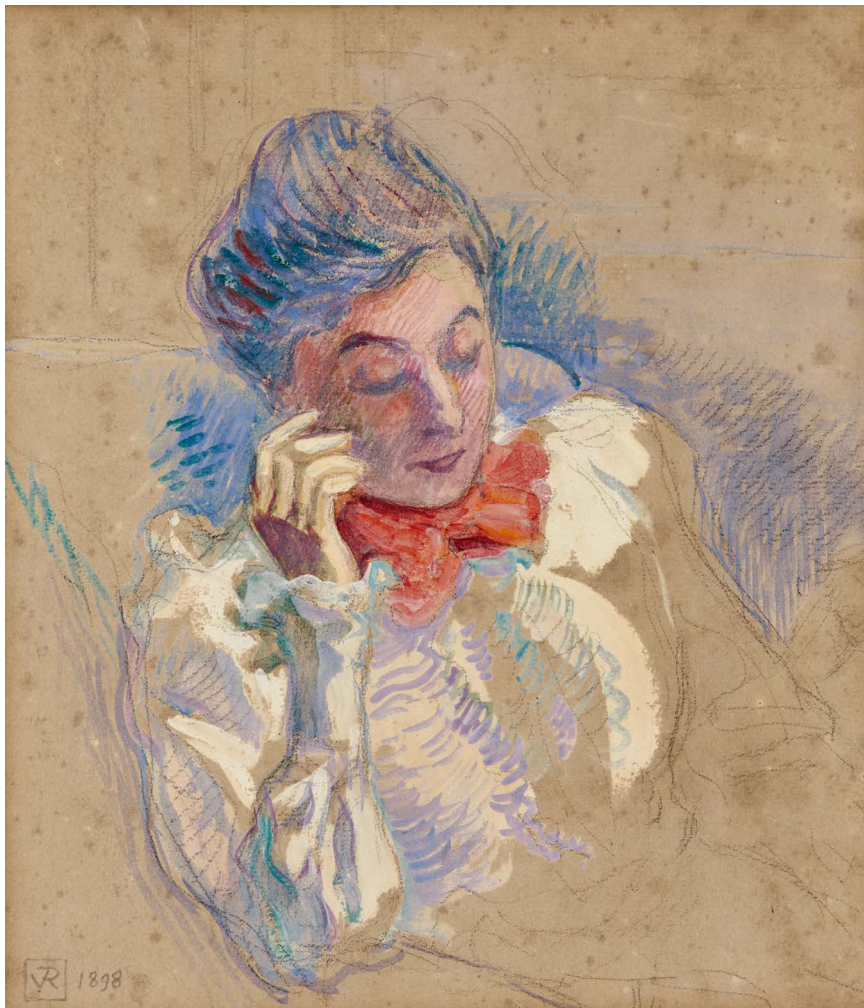
LITERATURE

Antoine Saloman & Guy Cogeval, *Critical Catalogue of Paintings and Pastels*, Paris,

2003, vol. II, no. IX-23, illustrated p. 1042 (titled *Dinner by Lamplight, rue de Calais*)

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



358

PROPERTY OF A DUTCH NOBLE FAMILY

**THÉO VAN
RYSSELBERGHE**

1862 - 1926

Maria van Rysselberghe

signed with the artist's monogram and dated
1898 (lower left)
watercolour, gouache and chalk on paper
27 by 24cm., 10¼ by 9½in.

Executed in 1898.

To be included in the forthcoming *van
Rysselberghe online Catalogue raisonné* being
prepared by Ronald Feltkamp.

This work will be included in the *Theo Van
Rysselberghe catalogue raisonnée* being prepared
by Olivier Bertrand.

PROVENANCE

Kunsthandel E.J. van Wisselingh & Co,
Amsterdam
Acquired from the above by the present owner
circa 1970

LITERATURE

Tableau, June 1992, vol. XIV
Ronald Feltkamp, *Théo Van Rysselberghe 1862-
1926*, Brussels, 1993, no. 1898-020, illustrated
p. 320

This work is a sketch for the artist's portrait *Mme
Théo Van Rysselberghe et sa fille Élisabeth*.

£ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



359

JAN TOOROP

1858 - 1928

Portret van mevrouw Stiphout
met profiel naar links (Portrait of
Mrs Stiphout in Profile Looking
Left)

signed *J. Toorop*, dated 1903 and inscribed
Mevrouw Stiphout (lower right)
chalk and pencil on paper
24.5 by 18.5 cm.

Executed in 1903.

The authenticity of this work was confirmed by
G.W.C. Van Wezel in February 2014 on the basis
of photographs.

PROVENANCE

Sale: Sotheby's Mak van Waay, Amsterdam,
21st March 1967, lot 232
Private Collection, Netherlands (probably
purchased at the above sale)
Thence by descent to the present owner

£ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



360

360

PROPERTY FROM A PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Scène de plage

signed with the artist's initials *E.B.* (lower left)
watercolour and pencil on paper
12.8 by 19.2cm., 5 by 7⁵/₈in.

To be included in the forthcoming *Catalogue(i) raisonné(i) of(i) the(i) Works(i) on(i) Paper(i) of(i) Eugène(i) Boudin(i)* being prepared by Manuel Schmit.

Executed *circa* 1863-66.

To be included in the forthcoming *Catalogue Raisonné of the Works on Paper of Eugène Boudin* being prepared by Manuel Schmit.

PROVENANCE

Sale: Christie's, New York, 15th November 1990, lot 101

Browse & Darby, Ltd., London

Acquired from the above by the present owner in 1991

± £ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



361

361

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Scène de plage

stamped with the artist's initials *E.B.* (lower right) and dated *1864*. (lower left)
pastel on paper
19.5 by 30cm., 7⁵/₈ by 11⁷/₈in.

Executed in 1864.

This work will be included in the forthcoming *Catalogue Raisonné of the Works on Paper of Eugène Boudin* being prepared by Manuel Schmit.

PROVENANCE

Galerie Durand-Ruel, New York

De Jonquire, Paris

Camerons, London

The Estate of Lady Baillie, Sussex (sale: Sotheby's, London, 4th December 1974, lot 153)

Purchased at the above sale by the present owner

± £ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



362

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

**JOHAN BARTHOLD
JONGKIND**

1819 - 1891

Voiliers sur l'escaut près d'Anvers

signed *Jongkind* and dated 1862 (lower right)
oil on canvas

42.3 by 55.9cm., 16⁵/₈ by 22in.

Painted in 1862.

PROVENANCE

Alexander Cochrane (acquired by 1919)
Private Collection (by descent from the above;
sale: Christie's, London, 6th December 1977,
lot 10)
Galerie Schmit, Paris
Kunsthandel Ivo Bouwman, The Hague
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Schmit, *Aspects de la peinture
française du XIXe e XXe siècles*, 1978, no. 32,
illustrated in colour in the catalogue
London, Stoppenach & Delestre, *French XIXth
Century Paintings*, 1994, no. 14, illustrated in
colour in the catalogue
Paris, Musée d'Orsay, Cologne, Wallraf-
Richartz-Museum & The Hague,
Gemeentemuseum, *Jongkind 1819 - 1891*,
2004, no. 51, illustrated in colour in the
catalogue

LITERATURE

Adolphe Stein, Sylvie Brame, François
Lorenceau & Janine Sinizergues, *Jongkind,
Catalogue critique de l'œuvre*, Paris, 2003, vol.
I, no. 268, illustrated p. 141

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



363

PAUL SIGNAC

1863 - 1935

Saint-Tropez

signed *P. Signac*, dated 1905 and inscribed *souvenir de San-Tropez* (lower right)
 watercolour and pencil on paper
 42.1 by 27.2cm., 16½ by 10⅞ in.

Executed in Saint-Tropez in 1905.
 The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Herbert Melbye, Copenhagen (sale: Sotheby's, London, 8th July 1971, lot 46)
 A. Kauffmann (purchased at the above sale)
 Private Collection, United Kingdom
 Thence by descent from the above to the present owner

£ 15,000-20,000
 € 16,700-22,300 US\$ 18,900-25,200



364

PAUL SIGNAC

1863 - 1935

Bourg-Saint-Andéol, les quais du Rhône

signed *P. Signac* (lower right)
watercolour on paper
30 by 43.5cm., 11 $\frac{7}{8}$ by 17 $\frac{1}{8}$ in.

Executed *circa* 1925.
The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Georg Wertheim, Germany
Lotte Wertheim, U.S.A. (by descent from the above)
Private Collection, Virginia
Acquired from the above by the present owner

‡ £ 18,000-25,000
€ 20,100-27,900 US\$ 22,700-31,500

365

GUSTAVE LOISEAU

1865 - 1935

La Pointe du Décollé à Saint Lunaire

signed *G. Loiseau* and dated 04 (lower left)

oil on canvas

60.5 by 81cm., 23⁷/₈ by 32in.

Painted in 1904.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Durand-Ruel, Paris (inv. 7928)

Private Collection, France

Private Collection, Switzerland

Acquired from the above by the present owner

EXHIBITED

Pont-Aven, Musée des Beaux-Arts, *Gustave Loiseau et la Bretagne*, 2001, no.7, illustrated in the catalogue

± £ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

“I work in my little corner as much as I can and try to translate my impression of nature to the best of my ability... it's my instinct alone that guides me”

quoted in Christophe Duvivier, *Gustave Loiseau 1865-1935*, *Paysages de l'Île-de-France et de Normandie*, Paris, 2001



PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

LOUIS VALTAT

1869 - 1952

Grand bouquet au pichet vert

signed with the artist's initials *L.V.* (lower right)

oil on canvas

81 by 65cm., 31 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.

Painted *circa* 1895.

This work is recorded in the archives of

"l'Association Les amis de Louis Valtat."

PROVENANCE

Private Collection, Europe (sale: Sotheby's,
London, 2nd December 1982, lot 416)

Private Collection, London (purchased at the
above sale)

‡ ⊕ £ 70,000-90,000

€ 78,000-101,000 US\$ 88,500-114,000

“One cannot escape from Valtat’s warm
and nurturing seductions, from the
eloquence of his sinuous lines and the
radiance of his vibrant colours that
transform nature into a perpetually
dazzling and sonorous celebration.”

Translated from George Besson, 'Préface' in *Valtat et ses Amis*, Albert
André, Charles Camoin, Henri Manguin, Jean Puy (exhibition catalogue),
Musée de Beaux-Arts, Besançon, 1964, p. 7



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PIERRE BONNARD

1867 - 1947

Arbres en fleurs, maison blanche

stamped *Bonnard* (lower left)
oil on canvas
37.3 by 47.3cm., 14 $\frac{5}{8}$ by 18 $\frac{5}{16}$ in.

Painted *circa* 1909.

PROVENANCE

Estate of the Artist
Wildenstein & Co., New York
Roy F. Huffington, Houston (acquired from the above in October 1985; sale: Christie's, New York, 4th November 2010, lot 301)
Private Collection (purchased at the above sale; sale: Christie's, New York, 13th November 2015, lot 1400)
Purchased at the above sale by the present owner

LITERATURE

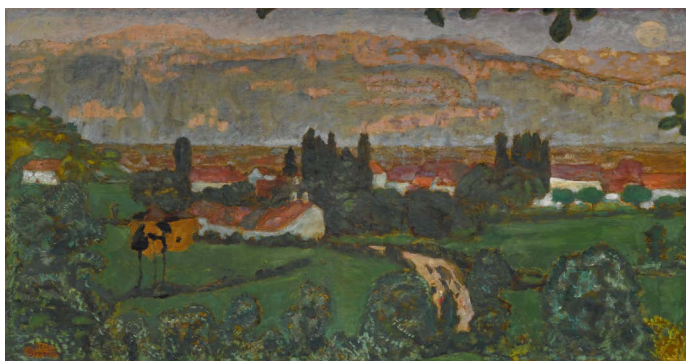
Jean & Henry Dauberville, *Bonnard. Catalogue raisonné de l'œuvre peint*, Paris, 1974, vol. IV, no. 01950, illustrated p. 285

‡ £ 150,000-200,000
€ 167,000-223,000 US\$ 189,000-252,000

In the last decade of the nineteenth century, Bonnard sought inspiration in the day-to-day life of the Parisian bourgeoisie. He and his Nabis colleagues employed these settings—cafés, theatres, and the like—to explore the concept and psyche of the modern city-dweller. After the turn of the century, however, Bonnard's work began to increasingly favour more rural motifs, focusing in particular on the landscape of the countryside, as seen in the present work. It was around this time that he began to rent a summer house in the Seine valley north of Paris. The move was in part precipitated by his companion, Marthe, who disapproved of the constant social gatherings with Bonnard's compatriots and sought seclusion.

Light and modulated colour are core elements of *Arbres en fleurs, maison blanche*. The composition demonstrates Bonnard's inherited artistic affinity with the Impressionist style; the lively brushstrokes evoke Monet's landscapes.

Yet, Jean-Louis Prat notes: 'Bonnard always developed his own visual language, firmly rooted in reality. He did not, like Monet, virtually do away with the subject itself. He always used forms, without experimenting with abstraction, or even contemplating it' (Jean-Louis Prat, 'Pierre Bonnard or An Enduring Painter', in *Bonnard* (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1999, p. 19). This work precedes the final stage in Bonnard's artistic maturation to a post-impressionist rejection of traditional perspective. Reflecting on his career in 1935, Bonnard stated: 'I have become a painter of landscapes, not because I have painted landscapes—I have done only a few—but because I have acquired the soul of a landscape painter insofar as I have been able to free myself of everything picturesque, aesthetical or any other convention that has been poisoning me' (quoted in Antoine Terrasse, 'Some Thoughts on Pierre Bonnard', in *Bonnard* (exhibition catalogue), Galerie Salis, Salzburg, 1991, n.p.).



Pierre Bonnard, *Paysage d'automne (Environs de Vernon)*, 1915, oil on canvas, sold: Sotheby's, Paris, 19th October, sold for £391,230





368

PROPERTY FROM A PRIVATE SWEDISH COLLECTION

WILLY SCHLOBACH

1865 - 1951

Les Pommiers

signed with the artist's monogram and dated 1904 (lower right); signed *Willy Schlobach*, titled and inscribed *Brabant* on the reverse
oil on canvas

76 by 79.5cm., 30 by 31¼in.

Painted in Brabant in 1904.

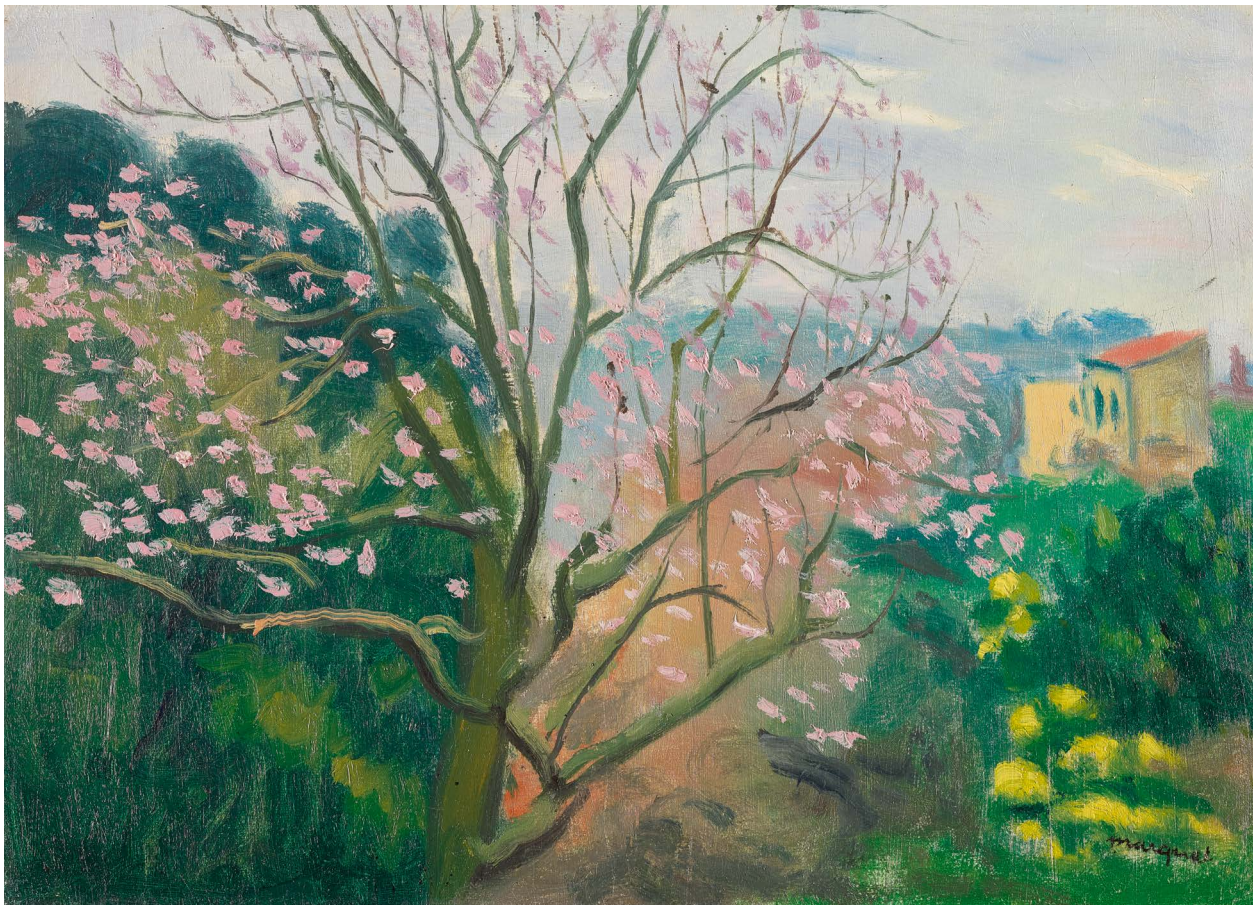
PROVENANCE

Private Collection, Västragötaland

Acquired from the above by the present owner

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



369

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

ALBERT MARQUET

1875 - 1947

Pêcher fleuri

signed *Marquet* (lower right)
oil on canvas
24.5 by 33.5cm., 9 $\frac{5}{8}$ by 13 $\frac{1}{8}$ in.
Painted circa 1944-45.

PROVENANCE

Madame Albert Marquet, Paris (until 1954)
Alex Maguy, Paris (acquired by 1965)
Private Collection (sale: Sotheby's, London, 1st
December 1976, lot 123)
Private Collection (purchased at the above
sale)
Galerie Tamenaga, Paris & Osaka (acquired by
1989)
Sale: Shinwa Auction, Tokyo, 28th March 2015,
lot 159
Acquired by the present owner after 2015

LITERATURE

Jean-Claude Martinet & Guy Wildenstein,
*Marquet, l'Afrique du Nord, Catalogue de
l'œuvre peint*, Paris, 2001, no. I-482, illustrated
in colour p. 356

± £ 25,000-30,000
€ 27,900-33,400 US\$ 31,500-37,800

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MAURICE DENIS

1870 - 1943

Jardin du couvent

signed with the artist's monogram and dated
92 (lower left)
oil on board
50 by 31cm., 19 $\frac{5}{8}$ by 12 $\frac{1}{4}$ in.

Painted in 1892.

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

PROVENANCE

Estate of the Artist

Dominique Denis, Paris (the artist's son, by
descent from the above)

Claire Denis, Paris (the artist's granddaughter,
by descent from the above by 1984)

Galerie Berès, Paris (acquired by 2001)

Private Collection (acquired from the above;
sale: Christie's, New York, 13th November
2015, lot 1290)

Purchased at the above sale by the present
owner

EXHIBITED

(Possibly) Paris, Le Barc de Boutteville,
Peintres impressionnistes et symbolistes,
9e Exposition, 1895, no. 39 (titled *Jardin du*
couvent sous la neige)

Rome, Académie de France, Villa Medici,

Debussy e il simbolismo, 1984, no. 58

Marcq-en-Baroeul, Fondation Septentrion,
Autour de Gauguin à Pont Aven, 1985, no. 22,
illustrated in the catalogue

Ghent, Museum voor Schone Kunsten;

Museum van Deinze en de Leiestreek &

Deurle, Museum Dhondt-Dhaenens, *Une rare*
plénitude, les artistes de Laethem-Saint-Martin
1900-1930, 2001, no. 73, illustrated in colour in
the catalogue (titled *Le Jardin du couvent sous*
la neige)

LITERATURE

Michael Komanecky & Virginia Fabbri Butera,
The Folding Image. Screens by Western Artists
of the Nineteenth and Twentieth Centuries
(exhibition catalogue), National Gallery of Art,
Washington D.C., 1984, illustrated p. 150

‡ £ 70,000-100,000

€ 78,000-112,000 US\$ 88,500-126,000

“Gauguin had said that ‘working from
vision, we search for the mysterious
centre of thought’. Art, wrote Denis, is
‘a creation of our spirit which nature
provokes.”

Michael Ridgwell Austin, *Explorations in Art, Theology and*
Imagination, London, 2016 p.111



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

PAUL ÉLIE RANSON

1861 - 1909

Nu se coiffant au bord de l'étang

signed *P. Ranson* (lower right)
oil on canvas
92 by 72.6cm., 36¼ by 28⅝in.

Painted *circa* 1897.

PROVENANCE

Private Collection, France (acquired *circa*
1897)
Silvio Bitker, Trouville-sur-Mer (by descent
from the above; sale: Christie's, Paris, 31st
March 2016, lot 217)
Purchased at the above sale by the present
owner

± £ 300,000-500,000

€ 334,000-560,000 US\$ 378,000-630,000

EXHIBITED

New York, Wildenstein Gallery, *La
revue blanche, Paris in the days of Post-
Impressionism and Symbolism*, 1983,
n.n., illustrated in colour in the catalogue
(erroneously dated 1899)
Saint-Germain-en-Laye, Musée départemental
Maurice Denis-Le Prieuré, *Paul Élie Ranson:
du symbolisme à l'art nouveau*, 1997-1998,
no. 100, illustrated in colour in the catalogue
(erroneously dated *circa* 1900)
Budapest, Magyar Nemzeti Galéria, *Francia
Szimbolisták, Gauguin, Pont-Aven, Nabis*,
1998-1999, no. 156, illustrated in colour in the
catalogue
Tokyo, Shimane Art Museum & Kamakura,
Musée d'art moderne, *Water, Myth and
Symbolism in Occidental Art*, 1999, no. 8,
illustrated in colour in the catalogue
Valence, Musée de Valence, *Paul Ranson*,
2004, no. 56, illustrated in colour in the
catalogue

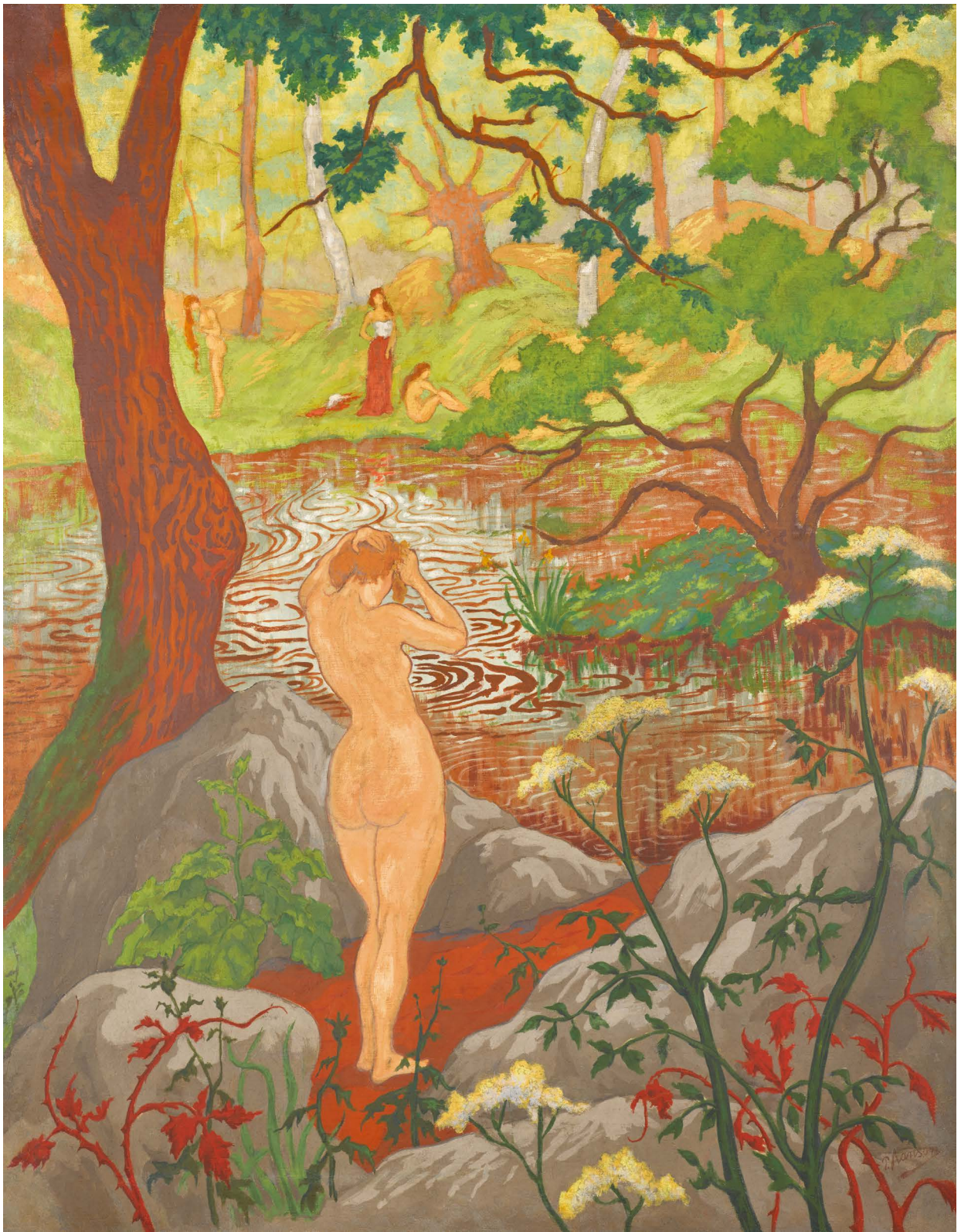
Saint-Germain-en-Laye, Musée départemental
Maurice Denis-Le Prieuré & Pont-Aven, Musée
des Beaux-Arts, *Paul Ranson, fantasmés et
sortilèges*, 2009-10, no. 95, illustrated in colour
in the catalogue
Essen, Musée Folkwang & Zurich, Kunsthaus,
*Monet, Gauguin, Van Gogh... Japanese
inspirations*, 2014-2015, no. 60, illustrated in
colour in the catalogue

LITERATURE

Brigitte Ranson Bitker & Gilles Genty, *Paul
Ranson 1861-1909 Catalogue raisonné
Japonisme, Symbolisme, Art Nouveau*, Paris,
1999, no. 357, illustrated in colour p. 240



Sandro Botticelli, *The Birth of Venus*, 1485, tempera on canvas,
Galleria degli Uffizi, Florence, Bridgeman Images





Paul Gauguin, *Matamua* (*Olden Times*), 1892, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid, Spain, Bridgeman Images



Paul Sérusier, *Madeline Bretonne*, 1892, oil on canvas, sold: Sotheby's, New York, May 10, 2016, for £822,241

In *Nu se coiffant au bord de l'étang*, a masterpiece from Ranson's mature period, the artist has employed to masterful effect the flat planes of colour and simplified forms the Nabis believed were a means of attaining a greater level of spirituality through art. Ranson sought to express spiritual and abstract ideals within his art through a new style of decorative painting which championed elegance of line and form alongside strong washes of colour. Using distinct levels of depth of each element in the foreground, middle ground and background, Ranson creates an innovative structure without relying on traditional perspective techniques.

Ranson studied at the Academie Julian in Paris, finding among his earnest contemporaries a group of artists who formed the brotherhood that became the Nabis including Ker-Xavier Roussel, Edouard Vuillard, Maurice Denis, Pierre Bonnard and Paul Sérusier. Sérusier travelled to Pont-Aven in the summer of 1888 and returned to Paris with his seminal work *Le Talisman*, executed under the close supervision of Paul Gauguin and today in the collection of the Musée d'Orsay. This near abstract exercise in Cloisonnism initiated the formation of the group that became known as 'Les Nabis' or 'the Prophets' in both Hebrew and Arabic.

Influenced by the incalculable effect of what art critic Philippe Burty termed *Japonisme*, the Nabis developed a style inspired by the thick outlines, brilliant colour and highly stylised patterns that characterised Japanese woodcuts. Dubbed 'more Nabis than the Japanese Nabis' by Pierre Bonnard, Ranson was a leader of the group and would eventually set up a school with his wife to further their ideals and techniques. While they shared an unusual sense of humour and were known for often playing pranks, these young artists were united in their shared admiration for the work of Paul Gauguin and an aspiration to develop a universally expressive pictorial language. Interested in esotericism and the diversity of religion, they would regularly meet for 'ceremonies' at Ranson's house, nicknamed 'The Temple'. The rituals they performed bordered on the occult, and Ranson was known in particular to explore the satanic and mystical through his art.

Nu se coiffant au bord de l'étang's flattened tonal planes and swirling water, rendered in the characteristic *cloisonné* technique, echo the pattern of the wood blocks used to create the Japanese *ukiyo-e* prints that inspired the Nabis movement. This work shows the overwhelming impact of Japanese art on the visual appearance of fine and decorative art in Europe at the time.

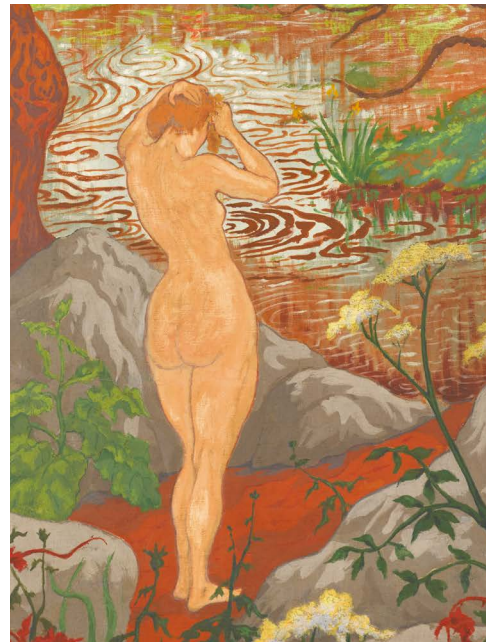
Ranson not only uses Japanese compositional techniques and subjects but, as with many of the other Nabis, he adopts characteristic stylisations of form and colour. The accentuated shapes and sinuous lines, the lavish use of patterns and arabesques and the flatness of the pictorial surface are all elements derived from his knowledge of Japanese prints.

The arabesques of the water and the flower filled foreground recall the predominant patterning of the decorative panels produced at the height of the Art Nouveau movement, alluding to the Nabis' shared interest in breaking down the divide between the visual arts, crafts, and design. The present work evokes an atmosphere of meditative mysticism which was a fundamental objective for Ranson while combining his two paramount motifs: the woman and the forest.

The forest, the subject of *Nu se coiffant au bord de l'étang*, was a prime source of inspiration throughout his lifetime, with entwined branch-like forms and organic forms figures prominently in his most successful compositions. Simultaneously peaceful and disquieting, the forest was full of the imaginary mysticism central to the Nabis visual lexicon. During his childhood, Ranson's maternal grandfather encouraged him to sketch the tree-filled forests of his native



Paul Élie Ranson, *Les princesses à la terrasse*, 1894, encaustic on canvas, sold: Sotheby's, Paris, November 21, 2017, for £417,000



The present work (detail)

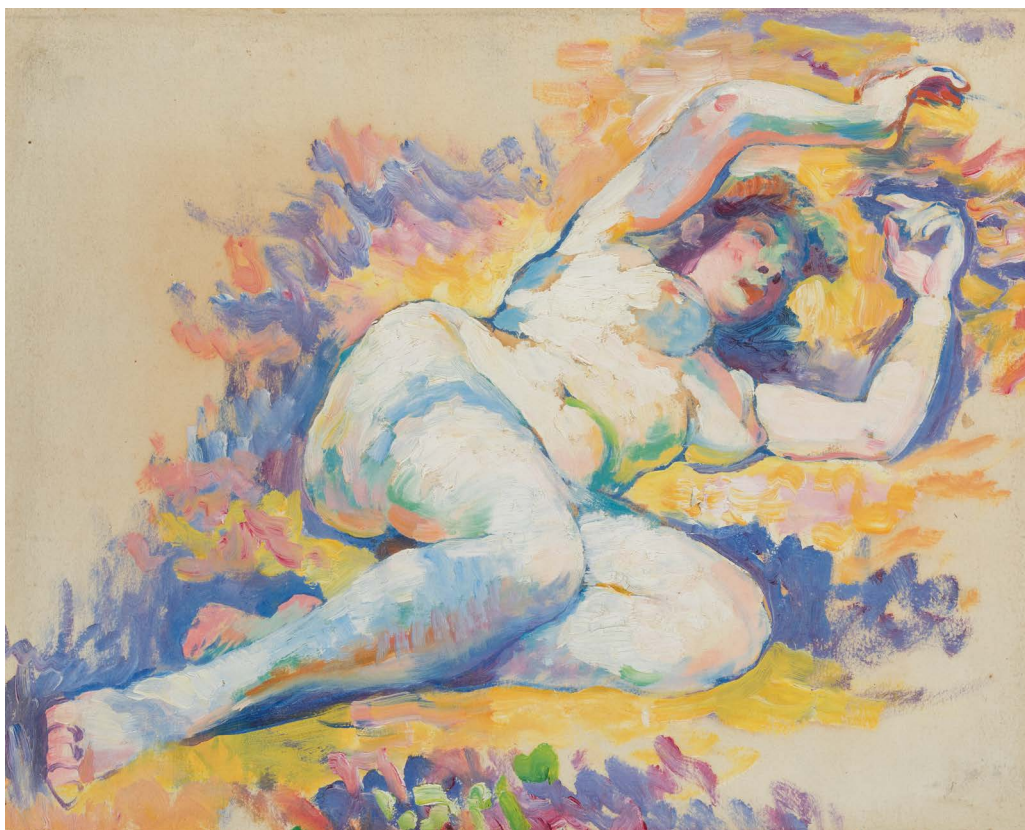
Limoges in western France. Many years later following the birth of his son, Ranson spent many hours at the Ermitage, in the forest of Écouves, with fellow artist Georges Lacombe, studying the trees that Lacombe would later turn into his fantastical sculptures. The forest, and likely Lacombe's work, would inspire Ranson's majestic forest scenes full of magical nudes and nymphs by the edges of sylvan pools, as exemplified in the present work.

Drawing upon his personal experience, Ranson's compositions explore the pervasive spirits of women and the overwhelming awareness felt in their absence. Varying widely, Ranson's women range from industrious peasants and tender mothers to beguiling seductresses and enigmatic enchantresses. Having lost his mother during childbirth, Ranson never ceased grieving her death. Perhaps as a result, he and his wife France had an incredibly close relationship. France was Ranson's preferred model, and she has been identified as the central figure of the present work by the artist's granddaughter.

Having tragically died young at the age of 45, the artist created a relatively limited output, much of which is held by public institutions including the Musée d'Orsay in Paris and The Metropolitan Museum of Art in New York.



Georges Lacombe, *L'Aurore*, mahogany, Private Collection



372

HENRI EDMOND CROSS

1856 - 1910

Étude pour 'Napées'

oil on paper laid down on canvas
23.7 by 29.5cm., 9 $\frac{3}{8}$ by 11 $\frac{5}{8}$ in.

Painted in 1908.

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

PROVENANCE

Théo van Rysselberghe, Paris
Private Collection, Paris (by descent from the above)

Acquired from the above by the family of the present owner

EXHIBITED

Paris, Galerie Bernheim-Jeune, *H.E. Cross*, 1913, no. 59

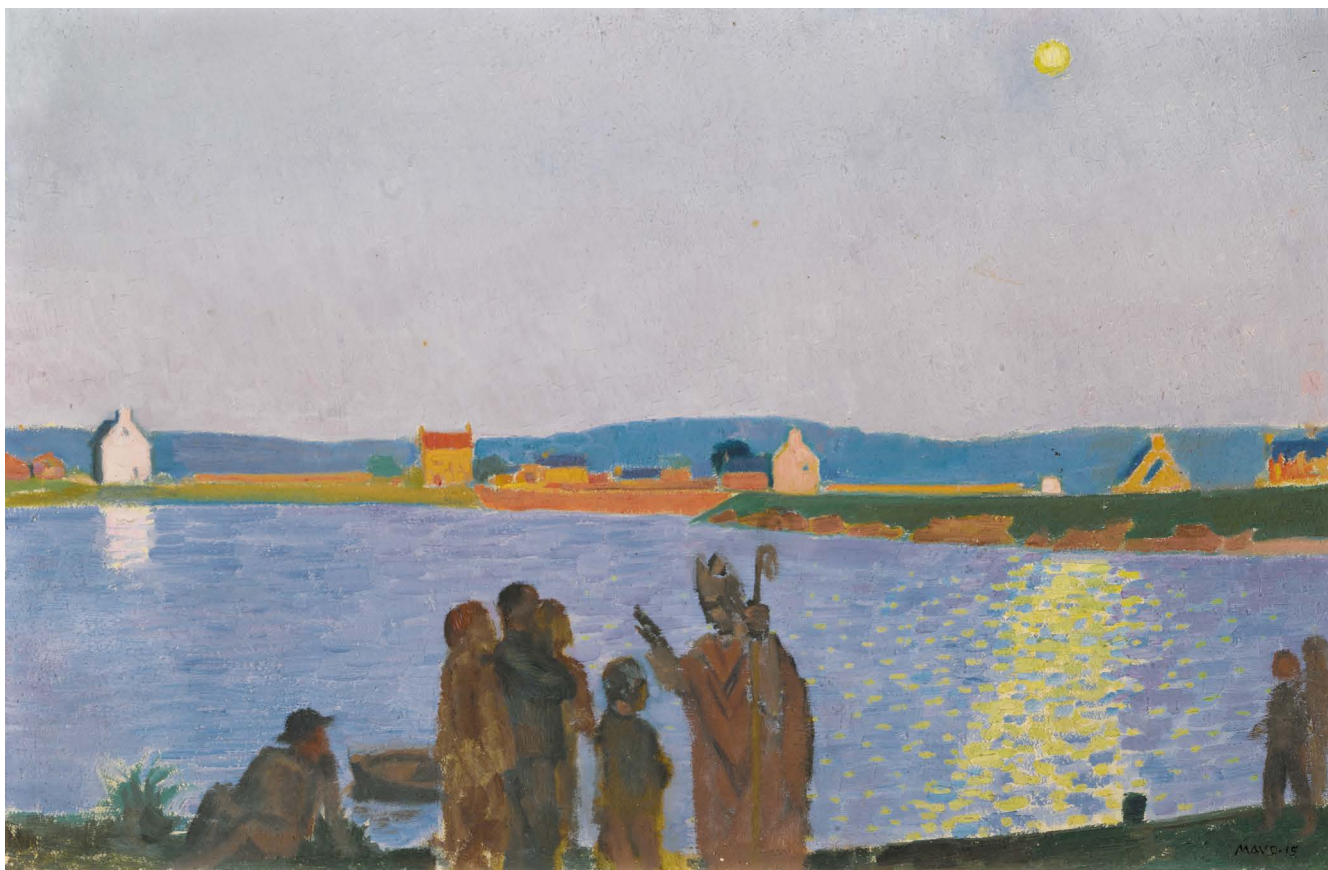
Douai, Bibliothèque Municipale de Douai, *Henri Edmond Cross et ses amis: Seurat, Signac, Angrand, Luce, Lucie Cousturier, Van Rysselberghe: centenaire de H. E. Cross*, 1956, n.n.

LITERATURE

Isabelle Compin, *H. E. Cross*, Paris, 1964, n.n., p. 312 (incorrectly described as 'oil on panel')

£ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



373

MAURICE DENIS

1870 - 1943

Saint-Guirec (Lever de lune)

signed MAVD. and dated 15 (lower right)

oil on board

49.5 by 74.5cm., 19½ by 29¼ in.

Painted in 1915.

The authenticity of this work has been confirmed by Claire Denis.

PROVENANCE

Mr. Fenaille, France (acquired in 1915)

Sale: Chambelland, Paris, 6th July 1999, lot 133

Purchased at the above sale by the present owner

The present work represents Saint Guirec blessing his disciples in front of the Port of Perros-Guirec in Northern Brittany. The bearded gentleman portrayed on the extreme left of the work is likely a depiction of the painter, Denis himself, or indeed his friend, the painter Albert Clovant.

£ 35,000-50,000

€ 39,000-56,000 US\$ 44,100-63,000

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

PABLO PICASSO

1881 - 1973

Nu couché

signed *Picasso* and dated *Lundi 7.8.72*. (lower right)

felt-tip pen on paper
34.3 by 34.6cm., 13½ by 13⅝in.

Executed on 7th August 1972.

PROVENANCE

Galerie Louise Leiris, Paris
Marlborough Fine Art, London
Private Collection, New York (sale: Sotheby's, New York, 12th May 1999, lot 449)
A. Alfred Taubman, New York (purchased at the above sale; sale: Sotheby's, New York, 5th November 2015, lot 103)
Purchased at the above sale by the present owner

EXHIBITED

Paris, Galerie Louise Leiris, *Picasso, 172 dessins en noir et en couleurs*, 1972, no. 160
New York, Michelle Rosenfeld Gallery, *Picasso's Drawings—Myths of the Master*, 1998, n.n.

‡ ⊕ £ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1971-1972*, Paris, 1978, vol. XXXIII, no. 496, illustrated p. 170

This extraordinary work is a testament to Picasso's natural flair as a draughtsman. Executed in 1972, when Picasso's own physical stamina had inevitably waned due to old age, his focus on erotic subjects in his paintings and drawings only intensified. In Diana Widmaier Picasso's monograph on her grandfather's art from these years, she claims that: 'painters go about their painting to fulfill urgent needs and work off their passions' (Diana Widmaier Picasso, *Picasso*, New York, 2005, p. 10). This was undoubtedly the case for Picasso, who longed for the physical sensations that now eluded him. Rendered with a confident and free-flowing line, the image of the reclining nude in the present work is one of pure sensuality, and it takes the odalisque paintings of Ingres and Matisse as

clear art historical references. The figure reclines languorously, surrounded by the serpentine lines of her oversized breasts, eyes and lips, as well as her looming left foot seemingly writhing in ecstasy. The contortions of the figure call to mind some of Picasso's most sensual depictions of the voluptuous Marie-Thérèse from the 1930s.

'I have less and less time and I have more and more to say', Picasso commented during his last decade (quoted in Klaus Gallwitz, *Picasso Laureatus*, Lausanne & Paris, 1971, p. 166). The freedom and spontaneity of his late work, together with the recourse of archetypal figures and symbols, reflect a growing awareness of his mortality, as well as a conscious decision to allow himself total liberty with both style and subject matter. Rather than ponder the details of human anatomy and perspective, the artist isolated those elements of his subject that fascinated and preoccupied him most, and he depicted them with his signature confidence and wit.



Fig. 1 Pablo Picasso, *Nu couché et tête d'homme*, pencil on cardboard, sold: Sotheby's, Paris, December 10, 2015, lot 21 for £270,817



PROPERTY FROM A PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Reclining Figure: Holes

inscribed Moore and numbered 1/9

bronze

length: 23.3cm., 9¼in.

Conceived in 1975 and cast in an edition of 9 plus one artist's proof.

PROVENANCE

Gallery Kasahara, Osaka

Acquired from the above by the present owner circa 2003

LITERATUREAlan Bowness, (ed.), *Henry Moore, Sculpture and drawings*, London, 1983, vol. V, no. 656, illustration of another cast p. 21*Henry Moore: Skulpturen, Zeichnungen, Grafiken* (exhibition catalogue), Galerie Ruf, Munich, 1983-84, no. 64, illustration of another cast n.p.John Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, no. 570, illustration of another cast p. 237*Henry Moore Back to a Land* (exhibition catalogue), Yorkshire Sculpture Park, West Bretton, 2015, n.n., illustration in colour of another cast p. 126

Ω ⊕ £ 100,000-150,000

€ 112,000-167,000 US\$ 126,000-189,000

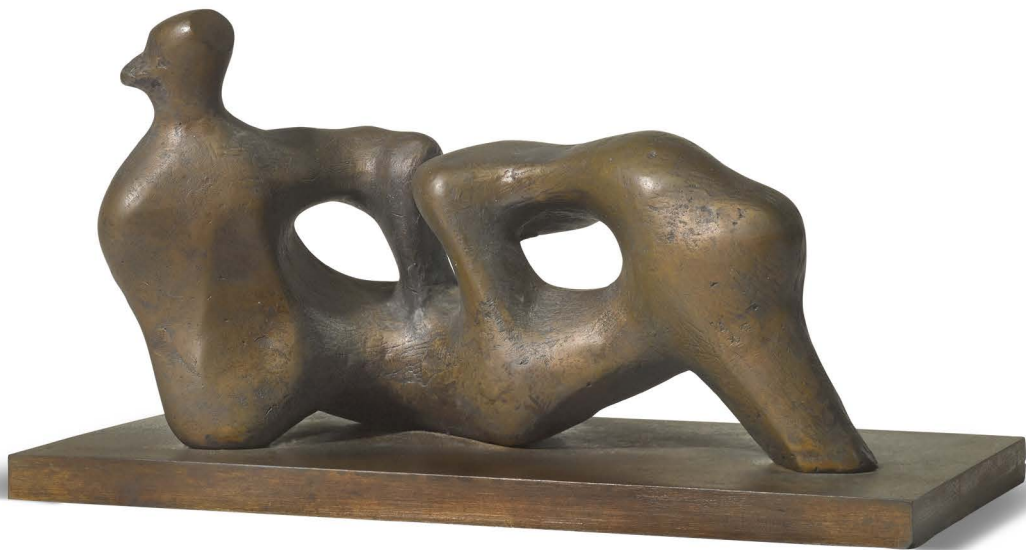
The reclining figure was one of Henry Moore's most fundamental artistic preoccupations and arguably the most iconic theme of his entire corpus. Conceived in 1975, at the height of Moore's mature artistic output, *Reclining Figure: Holes*, is an elegant representation of the female figure, skilfully sculpted into a recumbent and languorous position. Moore once stated: 'In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor.

The human figure is most complex and subtle and difficult to grasp in form and construction, and so it makes the most exacting form for study and comprehension' (quoted in Alan Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 218).

Moore studied sculpture at Leeds School of Art in 1919 having left the British army at the end of the First World War. His first reclining figure was made in 1924 but it remained a key sculptural subject for the rest of his life. Originally inspired by both Cycladic and Aztec sculpture, Moore embraced primitivism and abstraction when sculpting reclining figures. The theme gained new significance for Moore when he was a war artist during the Blitz in London. He recorded the impact of destruction on the city's civilians and was struck by the sleeping forms he witnessed at night amid the underground network, acting as temporary shelters. These unforgettable sights greatly informed Moore's artistic vision and guaranteed the reclining figure to be the most enduring motif of his career.

In terms of Moore's approach to materials, he underwent a striking shift after the Second World War and the present work is a quintessential example of his newly-found methodology. Before the 1940s he was an advocate for carving directly from a block of stone or wood but proceeded to realise the benefits of working in bronze, terracotta and plaster. Bronze in particular granted the artist greater flexibility with his formal experimentation and the material's tensile strength enabled him to open out the figure in dynamic ways, increasing the work's dramatic effect. *Reclining Figure: Holes* exhibits Moore's skill in manipulating the material to its absolute potential, punctuating the body with holes, which initiates a scintillating interplay between light and dark. The solid form of the body, anchored by gravity, provides a sharp contrast with the voids of space, instilling the figure with a sense of vitality and energy.

The present work reveals the artist's discovery of rhythm as a constituent force in the generation of form; the gentle, undulating curves make it look as if the figure itself had been shaped by nature's energy. As David Sylvester has commented: 'Moore's reclining figures are not supine; they prop themselves up, are potentially active. Hence the affinity with river-gods; the idea is not simply that of a body subjected to the flow of nature's forces but of one in which those forces are harnessed' (David Sylvester, *Henry Moore*, New York & London, 1968, p. 5). *Reclining Figure: Holes* is a wonderful mature work, created at a time when Moore had mastered the most technically complex expressions of sculptural form.





recto

376

HENRY MOORE

1898 - 1986

Ideas for Sculpture - *recto*
 Ideas for Sculpture: Seated
 Mother and Child - *verso*

signed *Moore* and dated 42. (lower right),
 numbered 33 (upper right), dedicated *For
 Oliffe and Waehlin from Henry July 1952* (lower
 left) and inscribed *Draped reclining figure*
 (centre) - *recto*

wash, pen and ink, crayon, gouache, pencil and
 watercolour on paper - *recto*
 pen and ink and wash on paper - *verso*
 22 by 17.5cm., 8 $\frac{5}{8}$ by 6 $\frac{7}{8}$ in.

Executed in 1942.

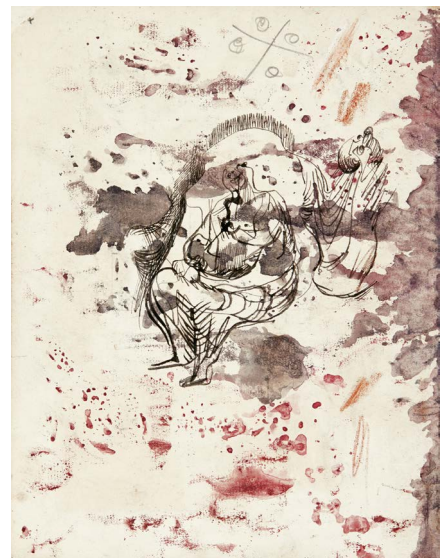
This work is recorded in the archives of the
 Henry Moore Foundation under number
 2018.668.

PROVENANCE

Oliffe & Waehlin Richmond, Hertfordshire (a
 gift from the artist)
 Private Collection, Australia
 Thence by descent to the present owner

The present work represents page 33 and 34
 from the disbanded *Sketchbook 1942*. The work is
 dedicated to Oliffe and Waehlin Richmond. Oliffe
 worked as Moore's assistant in 1948-50, 1954,
 1956 and 1958. In 1956 he succeeded Moore as
 a teacher in sculpture at Chelsea School of Art in
 London.

£ 30,000-50,000
 € 33,400-56,000 US\$ 37,800-63,000



verso



377

PROPERTY FROM A PRIVATE COLLECTION,
AUSTRALIA

HENRY MOORE

1898 - 1986

Reclining Figure: Single Leg

inscribed *Moore* and numbered 2/9

bronze

length: 21.5cm., 8 $\frac{7}{8}$ in.

Conceived in 1976 and cast in bronze by the Fiorini Foundry, London in 1976 in an edition of 9. This work is recorded in the archives of the Henry Moore Foundation under number 2018.716.

PROVENANCE

James Kirkman, London

Acquired from the above by the present owner by 1983

LITERATURE

Alan Bowness (ed.), *Henry Moore, Complete Sculpture, 1974-80*, London, 1983, vol. V, no. 690, illustration of another cast p. 30

Ω ⊕ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



378

PROPERTY FROM A PRIVATE COLLECTION

LEONOR FINI

1908 - 1996

Portrait

signed *Leonor Fini* (lower right)

watercolour on paper

45 by 36.5cm., 17¾ by 14½in.

The authenticity of this work has been confirmed by Richard Overstreet of the Leonor Fini archives.

PROVENANCE

Sale: Sotheby's, London, 22nd October 1997, lot 356

Purchased at the above sale by the present owner

£ 2,000-3,000

€ 2,250-3,350 US\$ 2,550-3,800



379

GEORGE GROSZ

1893 - 1959

Sonntagsspaziergang, Paris (Sunday Stroll, Paris)

stamped Grosz (lower right); stamped with the *Nachlass* stamp and numbered 3-74-1 on the verso

pen and ink on paper
53.3 by 49.2cm., 21 by 19³/₈in.

Executed in 1925.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the Artist
The Piccadilly Gallery, London
Private Collection (acquired from the above;
sale: Christie's, South Kensington, 21st June
2013, lot 43)

EXHIBITED

Berlin, Akademie der Künste; Dortmund,
Museum am Ostwall; York, City Art Gallery;
London, Arts Council & Bristol, City Art
Gallery, *George Grosz 1893-1959*, 1962, no.
267a (titled *Französische Familie*)

LITERATURE

Ralph Jentsch, *George Grosz*, Antwerp, 2013,
no. 47, illustrated p. 285

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

LUDWIG MEIDNER

1884 - 1966

Selbstporträt (Self Portrait)

signed with the artist's initials *LM* and dated
1920 (lower right)
gouache, watercolour and charcoal on paper
57.5 by 47cm., 22 $\frac{5}{8}$ by 18 $\frac{1}{2}$ in.

Executed in 1920.

We are grateful to Erik Riedel, Ludwig Meidner-
Archive, Jüdisches Museum Frankfurt, for his
kind assistance in cataloging this lot.

PROVENANCE

La Boétie Gallery, New York (acquired by the
early 1970s)
Benedict Silverman, New York
Richard Nagy, London
Acquired from the above by the present owner
in 2014

EXHIBITED

London, Richard Nagy, *The Silverman
Collection*, 2012, no. 15, illustrated in colour in
the catalogue

⊕ £ 150,000-250,000

€ 167,000-279,000 US\$ 189,000-315,000

Executed in Berlin in 1920, this dramatic
watercolour displays the artist's tormented
self portrait, initiating a haunting dialogue
between the subject and viewer. For Ludwig
Meidner, the creation of a self portrait was a
mystical exploration of the soul of the individual
and this present work, once described as
his 'Nachtgesicht' (nocturnal visage), is a
quintessential example of the manic intensity he
brought to his painterly acts of introspection.

Of the many Expressionists who frequently
painted themselves - Ernst Ludwig Kirchner,
Max Beckmann and Oskar Kokoschka - only
Egon Schiele rivals Meidner in his compulsive
need to venture into the depths of his psyche,
but even Schiele's art retains a mannered
undertone compared to Meidner's obsession with
raw anguish that is compellingly real. When he
painted *Selbstporträt (Self Portrait)*, Meidner was
thirty-six years old, standing semi-dressed at his
easel. His gaunt, emaciated features are frozen
in a trance-like state of feverish anxiety and
his piercing bloodshot eyes, tight, craggy facial
features and the moonlit dome of his forehead lay
bare the existential core of Meidner's being and
artistic oeuvre.

Meidner worked predominantly at night in the
glow of his gaslight when he could be alone and
undisturbed. An impoverished and malnourished
man of ill-health, he furiously channeled his
energy onto the canvas, sometimes discarding
his brush for his bare-hands. Showcasing
the artist's mastery over watercolour, a rare
medium for portraits, he wrought muted dark
hues, Rembrandt-like in nature, to imbue the

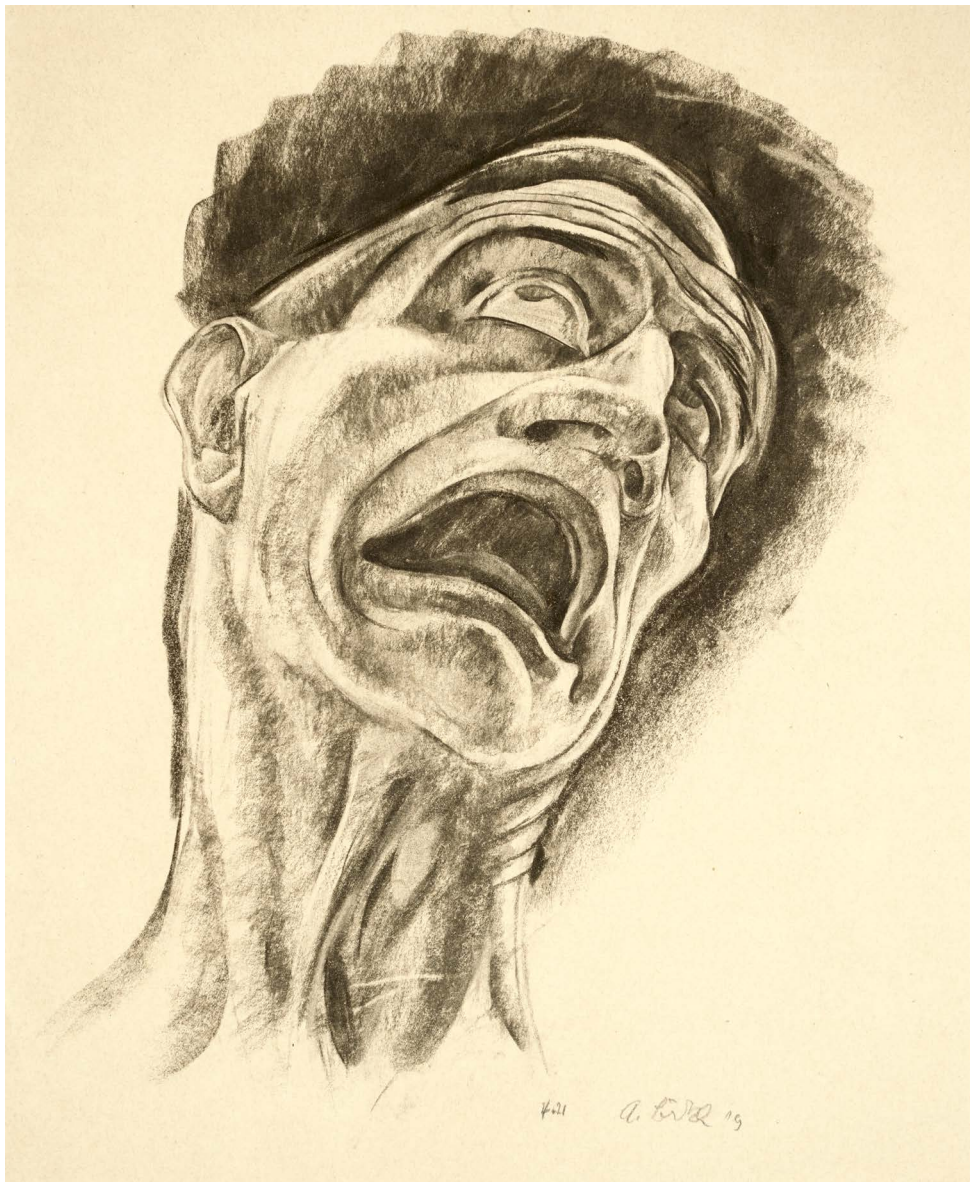
sinister mood of his inner conflicts. This work
is of such extraordinary power - not only does
it encapsulate his personal demons, but it also
articulates his fears and concerns of the febrile
age in which war and suffering was ubiquitous.
He masochistically welcomed the notion of a
cosmic or divine retribution against the sins of
modern man. *Selbstporträt (Self Portrait)* is an
unpredictable eruption of emotion yet provides
a vital insight into the deep existential unease of
the time. But, as with all explosions, this frenzied
rush of creativity was short-lived; like so much
else in Germany in the wake of the Great War, the
Expressionism movement had entered a state of
crisis. This spirited work is one of Meidner's last
self-portraits to be painted in this bold and potent
style.

This work is testament to Meidner's philosophical
quest to understand the visage of man. While
he considered the overarching countenance
of humanity as a reflection of divine glory,
he experienced first-hand - as this painting
exemplifies - the pain and arduousness of
endeavoring to simultaneously discern one's
inner self and the greater macrocosm of man.
He viscerally stated: 'I, Ludwig Meidner, battered
lump of clay, ostracised, apocalyptic, my skull
swept by the winter wind... My last picture
is bleeding on the easel. It resembles open,
festering wounds. One can still see how the damp
paint shines lushly. Oh, and there is the field of
work, bloody, covered in sweat, and the paint rags
screech around and it reeks of turpentine and my
palette lies long like an open belly, and my hands
tremble when I look at it all' (quoted in *Im Nacken
das Sternemeer*, Leipzig, 1918, pp. 61-63).



Egon Schiele, *Selbstbildnis mit Obst*, 1912, oil on wood, Private Collection, De Agostini
Picture Library, E. Lessing, Bridgeman Images





381

ALBERT BIRKLE

1900 - 1986

Schächer (Felon)

signed A. Birkle and dated 4.21 19 (towards lower right)
charcoal on paper
47 by 39.4cm., 18½ by 15½in.

Executed in April 1921.

We would like to thank Roswita and Victor Pontzen, Archive Albert Birkle, Salzburg, for their assistance in the cataloguing of this lot. This work will be included in their forthcoming catalogue raisonné under the number 135.

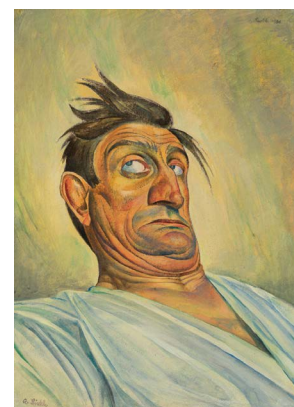
PROVENANCE

Neue Münchner Galerie Dr. Hiepe, Munich (acquired by the late 1970s or early 1980s)
Sale: Van Ham Kunstauktionen, Cologne, 29th November 2012, lot 13
Purchased at the above sale by the present owner

LITERATURE

Sylvia Kraker, *Albert Birkle 1900-1986* (PhD dissertation), 1992, no. 636

⊕ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,800



Albert Birkle, *The Acrobat Schulz V*, 1921, tempera on paper, The George Economou Collection



382

GEORGE GROSZ

1893 - 1959

**Die Affäre Mielzynski
(The Mielzynski Affair)**

titled (lower left); stamped with the *Nachlass mark* on the *verso*

pen and ink and wash on paper
22.9 by 28.9cm., 9 by 11³/₈in.

Executed *circa* 1912-13.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the Artist

Richard L. Feigen & Co., New York (acquired by 1974; until at least 1997)

Private Collection, New York (acquired *circa* 2005)

Sale: Swann Galleries, New York, 12th September 2013, lot 408

Purchased at the above sale by the present owner

EXHIBITED

London, Royal Academy of Arts, *The Berlin of George Grosz. Drawings, Watercolours and Prints 1912-1930*, 1997, no. 9, illustrated in colour in the catalogue

LITERATURE

Hans Hess, *George Grosz*, London, 1974, no. 22, illustrated p. 36

£ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600

383 no lot

HUMAN REFLECTIONS | PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTION

CHAÏM SOUTINE

1893 - 1943

Paysage arbreux

signed *Soutine* (lower right)
oil on canvas
46 by 61cm., 18½ by 24 in.

Painted in 1919.

PROVENANCE

E. & A. Silberman Galleries, New York (sale:
Sotheby's, New York, 20th November 1986,
lot 49)

Leo Model, New York (purchased at the above
sale)

Private Collection, U.S.A. (by descent from the
above; sale: Sotheby's, New York, 12th May
1999, lot 315)

Purchased at the above sale by the present
owner

£ 400,000-600,000

€ 446,000-670,000 US\$ 505,000-760,000

EXHIBITED

New York, E. & A. Silberman Galleries,
Exhibition 1961, 1961, no. 30

New York, Finch College Museum of Art,
*French Landscape Painters from Four
Centuries*, 1965-66, no. 62

Los Angeles, Los Angeles County Museum of
Art, *Chaïm Soutine*, 1968, no. 11, illustrated in
the catalogue

Tokyo, Odakyu Museum & Nara Sogo
Museum; Ibaraki, Kasama Nichido Museum &
Hokkaido, Hokkaido Museum of Modern Art,
Soutine: Chaïm Soutine Centenary Exhibition,
1992-1993, no. 14, illustrated in colour in the
catalogue

Lugano, Museo d'Arte Moderna, *Chaïm
Soutine*, 1995, no. 18, illustrated in colour in
the catalogue

LITERATURE

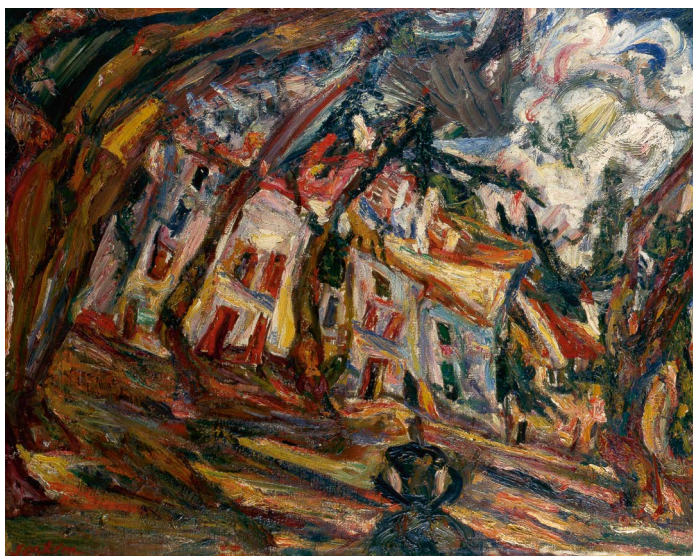
Pierre Courthion, *Soutine: Peintre du
Dechirant*, Lausanne, 1972, no. 220C,
illustrated n.p.

Maurice Tuchman, Esti Dunow & Klaus
Perls, *Chaïm Soutine (1893-1943): Catalogue
raisonné*, Cologne, 1993, vol. I, no. 32,
illustrated p. 144

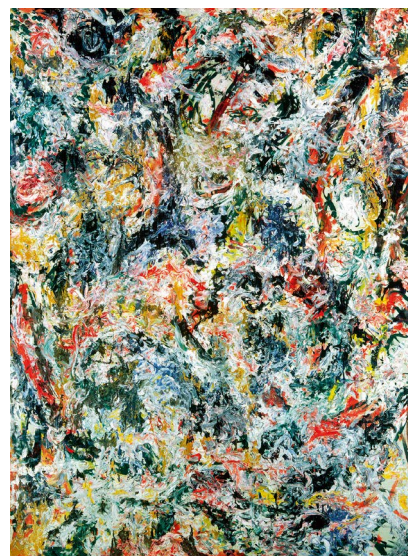
Soutine, Céret 1919-1922 (exhibition
catalogue), Musée d'Art Moderne de Céret,
Céret, 2000, n.n, illustrated p. 179 (titled
Paysage aux chênes-lièges)







Chaim Soutine, *Village Square at Ceret*, 1920, oil on canvas, The Israel Museum, Jerusalem, Israel, Bequest of Sidney Bernstein, London, Permanent loan of the Jerusalem Foundation, Bridgeman Images



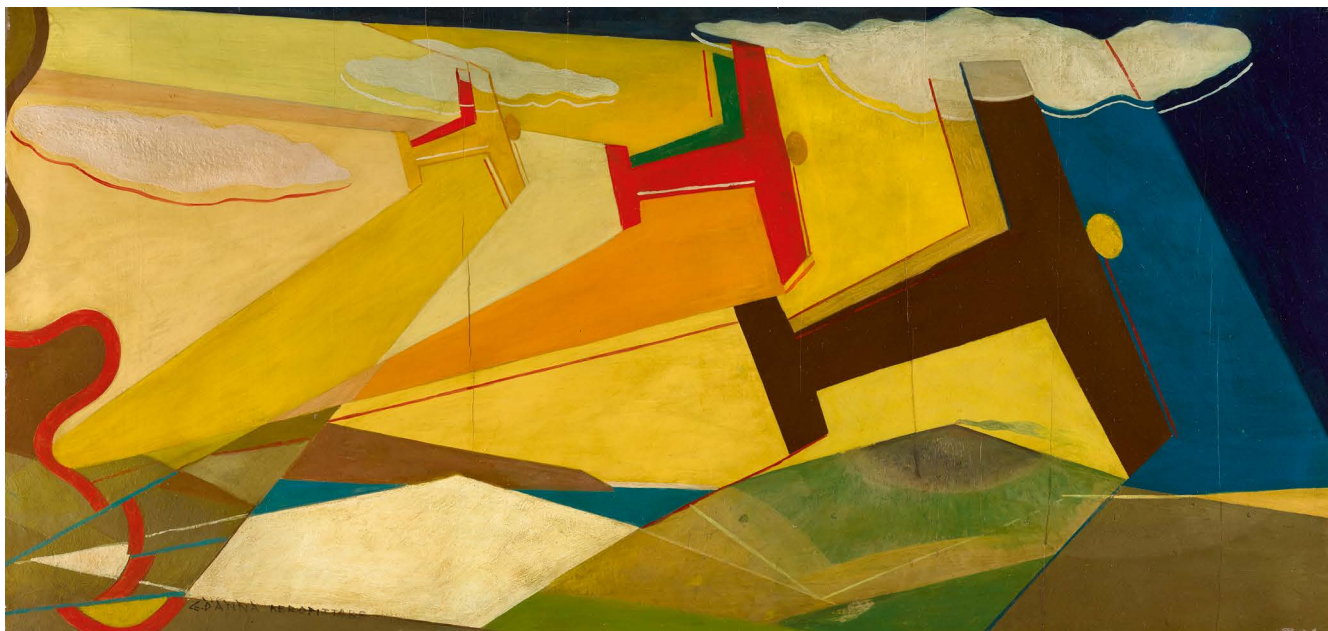
Jackson Pollock, *Scent*, 1955, oil on canvas, Private Collection, James Goodman Gallery, New York, USA, Bridgeman Images

Between 1919 and 1922, Soutine moved to Céret in the Eastern Pyrénées where he created a number of bold and expressive landscapes. *Paysage arbreux* shows a bountiful, dynamic landscape, heralding the artist's rich painting style. By moving to Céret, Soutine was following in the footsteps of artists before him such as Picasso, Gris and Chagall but he stands out due to his dedicated immersion in his new surroundings. Often wandering around the town, absorbing the natural beauty of the French countryside, Soutine used to paint *en plein air*, finding hidden spots where he was not disturbed by passers-by. The present landscape of dense foliage and gnarled trees comprises a cacophony of earthy tones and colour. The many diagonals that denote branches and trunks, rendered in swift yet controlled strokes, dominate and enliven the canvas. Soutine rendered landscapes with his own brand of moroseness; his handling of paint which conveys an agitated, frenetic quality, compels the viewer to confront the forces of nature.

Soutine created landscapes with his own brand of moroseness, indicated by this scenery that seems to shift across the canvas. Employing his Expressionist mode of representation, the swirling brushwork of the trees and jagged, tilting horizon convey the internal unrest felt by Soutine and foreshadow the gestural quality of the action paintings of the Abstract Expressionists. Soutine had a profound impact on artists such as Willem de Kooning and Jackson Pollock. De Kooning's work is filled with impulsive, Céret-like moved and he openly, and incisively, acknowledged his admiration for Soutine, calling him, in 1977, his 'favourite artist'. From 1946, with Pollock's work becoming relentlessly abstract, art historian William Seitz propounds that Pollock pushed 'values inherent in Van Gogh and Soutine to an ultimate conclusion' (Esti Dunow & Maurice Tuchman, *The Impact of Chaim Soutine (1893-1943)*, New York, 2001, p. 67).

Paysage arbreux reels under the painter's energy and appears to rear up over the viewer. Maurice Tuchman states that 'during the Céret period, Soutine, in his utter reliance on spontaneous execution, with its leaning toward the abstract, most fully embodied the expressionist vision... Soutine's typical stroke is usually not a line but a fleshy patch, a section of sentient visceral matter' (Maurice Tuchman, Esti Dunow & Klaus Perls, *Chaim Soutine (1893-1943): Catalogue Raisonné*, Cologne, 1993, vol 1, no. 32, illustrated p. 144). The subject and colouring of this work are not far from the calm analysis of landscape undertaken by Cézanne and reflects the influence of the Cézannesque method of rigorously cropping the space surrounding his forms. It was in Céret, at the age of 26, where Soutine reached artistic maturity and established the pictorial style and expressive force that was to drive his art throughout his career.

385 no lot



386

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GIULIO D'ANNA

1908 - 1978

Trasvolata (Flight)

signed *Giulio D'Anna* and inscribed *Aeropittura*
(lower left)

oil on wood

50 by 106cm., 19¾ by 41¾in.

Painted *circa* 1932-33.

The authenticity of this work has been
confirmed by L'Archivio Storico Futuristi
Siciliani.

PROVENANCE

Private Collection, Italy

Sale: Dorotheum, Vienna, 21st November 2017,
lot 37

Purchased at the above sale by the present
owner

The Italian painter Giulio D'Anna was famous
for his *Aeropittura* style, a branch of Futurism
present in the years following the First World War.
A major expression of the second generation of
Italian Futurism, *Aeropittura* was inspired by the
technological exhilaration of flight, bringing to
the forefront the subject matter of aeroplanes
and aerial landscape, of which new perspectival
realities could be explored.

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



387

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

**ROBERTO MARCELLO
BALDESSARI**

1894-1965

**Riflessi su paese (Reflections on
the Countryside)**

signed *R. M. Baldessari* (lower right)

oil on board

55.8 by 54.4cm., 22 by 21³/₈in.

Painted *circa* 1917.

This work is registered in the *Archivio Unico
per il Catalogo delle Opere Futuriste di Roberto
Marcello Baldessari* under the number B17-59.

PROVENANCE

Nino Carozzi, Lerici (the poet and artist)
Private Collection, Rome

Sale: Dorotheum, Vienna, 31st My 2016, lot 455
Purchased at the above sale by the present
owner

EXHIBITED

Rome, Micro Arte Visivi, *Continuità del
Futurismo Nord-Sud*, 2009, n.n., illustrated in
the catalogue

Agrigento, Fabbriche Chiaromontane,
Futurismo, 2009, n.n., illustrated in the
catalogue

Luciano Baldessari was an Italian artist and
architect who participated in the Futurist
movement. His art expounded the aim to free
Italy of culture of the past and to produce art
that celebrates the modern world of industry and
technology. *Riflessi su paese (Reflections on the
Countryside)* expresses the idea of dynamism and
the energy and movement of life.

± £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



388

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

**ADRIANUS JOHANNES
GROOTENS**

1864 - 1957

**Kubistisch Stilleven
(Cubist Still Life)**

signed with the artist's monogram (lower left)

oil on canvas

82.5 by 57.5cm., 32½ by 22¾in.

Painted circa 1917.

PROVENANCE

Sale: Christie's, Amsterdam, 13th June 2017,
lot 228

Purchased at the above sale by the present
owner

EXHIBITED

The Hague, Gemeentemuseum, *Piet
Mondriaan en Bart van der Leek. De uitvinding
van een nieuwe kunst*, 2017, n.n.

£ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700



389

PROPERTY FROM A PRIVATE SWISS COLLECTION

SONIA DELAUNAY

1885 - 1979

Rythme couleur

indistinctly signed *Sonia Delaunay*, dated 68,
numbered *F.1557* and titled (lower right)
gouache on paper
78 by 56.6cm., 30¾ by 22¼in.

Executed in 1968.

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

PROVENANCE

Galerie Denise René, Paris
Galerie Proarta, Zurich
Acquired from the above by the present owner

± £ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-76,000



390

JEAN DUFY

1888 - 1964

Nature morte aux fruits

signed *Jean Dufy* (lower right)
watercolour and gouache on paper
28 by 26.8cm., 11 by 10½in.

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

Estate of Eugène M. Lang, U.S.A.
Sale: Doyle, New York, 13th March 2018, lot 65
Purchased at the above sale by the present owner

£ 5,000-7,000
€ 5,600-7,800 US\$ 6,300-8,900



391

ROBERT MARC

1943 - 1993

Sans titre (9591)

signed *Robert Marc* (lower centre); signed
Robert Marc (on the revers)
oil on canvas
146 by 89.3cm., 57½ by 35¼in.

PROVENANCE

Estate of the Artist
Forum Gallery, New York
Barry Friedman Ltd., New York
Acquired from the above by the present owner

⊕ £ 10,000-15,000
€ 11,200-16,700 US\$ 12,600-18,900



392

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Orage sur la mer

signed *Ozenfant* (lower right); titled on the
reverse

oil on canvas
60 by 73.4cm., 23⁵/₈ by 28⁷/₈in.

Painted circa 1961.

PROVENANCE

Galerie 1900-2000, Paris
Larock Granoff, Paris
Galerie Katia Granoff, Paris
Sale: Blanchet & Associés, Paris, 22nd June
2016, lot 85
Purchased at the above sale by the present
owner

EXHIBITED

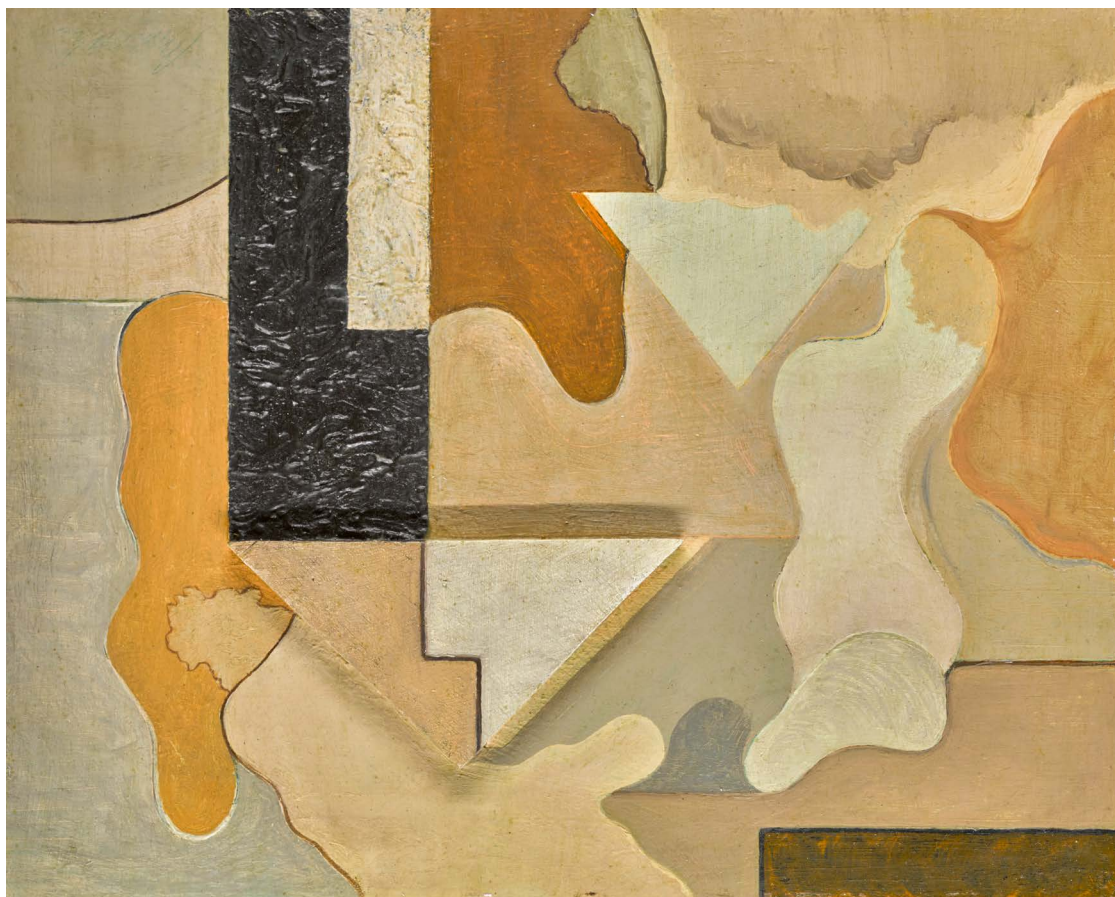
Galerie Katia Granoff, Paris, *Ozenfant*, 1962,
n.n.
Galerie Katia Granoff, Paris *Amédée Ozenfant*,
1965, n.n.
Knoedler & Co., New York, *Ozenfant*, 1973, n.n.

LITERATURE

John Golding, *Ozenfant*, New York, 1973,
illustrated p. 37
Pierre & Margaret Guenegan, *Amédée
Ozenfant, Catalogue raisonné de l'œuvre peint*,
Saint-Alban, 2012, no. 1961/001, illustrated in
colour p. 528

± £ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



393

PROPERTY FROM A PRIVATE COLLECTION

WILLI BAUMEISTER

1889 - 1955

**Plastisches Bild
(Three Dimensional Image)**

signed *Baumeister* (lower right)
oil and wood collage on board
21.6 by 26.9cm., 8½ by 10½in.

Painted *circa* 1920.

The Archiv Baumeister has kindly confirmed the authenticity of this work.

PROVENANCE

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

‡ ⊕ £ 35,000-45,000
€ 39,000-50,500 US\$ 44,100-57,000



394

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Baigneuses au promontoire

signed *Ozenfant* and dated 31 (lower left)

oil on canvas

46 by 54.5cm., 18 $\frac{1}{8}$ by 21 $\frac{1}{2}$ in.

Painted in 1931.

PROVENANCE

Walter Stunzi, New York

Private Collection, Italy

Sale: Christie's, London, 24th June 2016, lot 27

Purchased at the above sale by the present

owner

LITERATURE

Pierre & Margaret Guénégan, *Amédée*

Ozenfant, Catalogue raisonné de l'œuvre peint,

Saint-Alban, 2012, no. 1931/003, illustrated

p. 451

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



395

MASSIMO CAMPIGLI

1895 - 1971

Palla a volo (Volley Ball Players)

signed *M. Campigli* and dated 1931 (lower right)

oil on canvas
45.9 by 55cm., 18 by 21½in.

Painted in 1931.

PROVENANCE

Sale: Christie's, New York, 8th November 1995, lot 294

Purchase at the above sale by the present owner

LITERATURE

Nicola Campigli, Eva Weiss & Marcus Weiss, *Campigli Catalogue raisonné*, Milan, 2013, vol. II, no. 31-043, illustrated p. 457

± £ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

396

VICTOR BRAUNER

1903 - 1966

Le Choix

titled on the reverse
oil on canvas
116 by 89.5cm., 45⁵/₈ by 35¹/₄in.

Painted in 1963.
The authenticity of this work has been confirmed by Samy Kinge.

PROVENANCE

Galerie Tarica, Paris
Acquired by the present owner from the above by 1974

‡ ⊕ £ 120,000-180,000
€ 134,000-201,000 US\$ 152,000-227,000

The present work is a wonderful example of some of Victor Brauner's most iconic artistic elements. His *œuvre* is characterised by an intrinsic mysteriousness 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 Choix* is a perfect illustration of such symbolism with the parrot-like central figure. 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, *ibid.*, p. 8).





397

PROPERTY FROM A PRIVATE GERMAN COLLECTION

PAUL DELVAUX

1897 - 1994

Étude pour 'Les Promeneuses'

pen and ink on paper
20.8 by 26.5cm., 8¹/₈ by 10¹/₂in.

Executed circa 1947.

The authenticity of this work has been confirmed by the Fondation Paul Delvaux.

PROVENANCE

Private Collection, Germany
Thence by descent to the present owner

Les Promeneuses à la fontaine is a study for the painting *Les Promeneuses*, executed in April 1947, which is a striking, erotic portrait of the nocturnal landscape of the mind, portraying a deserted town square, host to a number of spectral-like woman who wander in the moonlight glow. The present work imbues a similar mystical reverie, with the figures in various states of undress, yet compared to the final painting, depicts a rural setting. Delvaux intricately renders a pond, receding trees and isolated building for this work, conjuring the strange atmosphere of a dream.

⊕ £ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



398

MARCEL DELMOTTE

1901 - 1984

Murmure de la forêt

signed *M Delmotte* and dated 1964 (lower left);
signed *Marcel Delmotte*, dated 1964, titled and
inscribed *Charleroi* on the reverse

oil on board

80 by 102cm., 31½ by 40¼in.

Painted in 1964.

PROVENANCE

Galerie Isy Brachot, Brussels

Acquired from the above by the present owner
in 1965

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

CHRISTIAN SCHAD

1894 - 1982

Napoli (Naples)

signed *Schad* (lower right); signed *Christian Schad*, dated 1951 and titled on the reverse oil on masonite
62 by 53.5cm., 24 $\frac{3}{8}$ by 21in.

Painted in 1951.

PROVENANCE

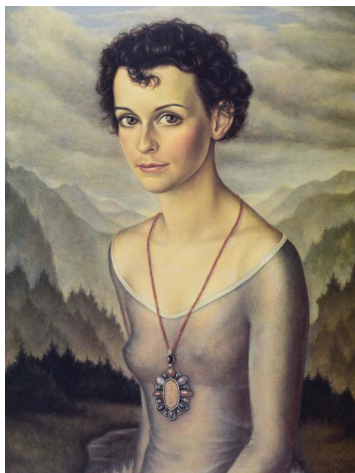
Estate of the Artist
Kunstkabinett G. A. Richter, Stuttgart-Rottach-Egern (acquired from the above in 1979)
Galerie Neher, Essen
Private Collection, Switzerland
Sale: Koller, Zurich, 22nd June 2012, lot 3232
Purchased at the above sale by the present owner

EXHIBITED

Aschaffenburg, Schlossmuseum, *Christian Schad*, 1952, n.n.
Stuttgart, Kunstkabinett G A Richter, *Christian Schad. Vom Expressionismus zum Magischen Realismus*, 1979, n.n.
London, Galerie Neher, *German Expressionism*, 1986, n.n.
Aschaffenburg, Galerie der Stadt (& travelling within Germany), *Christian Schad. Die späten Jahre 1942-1982*, 1994-95, no. 111

† £ 120,000-180,000

€ 134,000-201,000 US\$ 152,000-227,000



Christian Schad, *November in Neapel*, 1938, oil canvas, © Museen der Stadt Aschaffenburg

LITERATURE

Thomas Ratzka, *Christian Schad. Catalogue raisonné*, Cologne, 2008, vol. I, no. 175, illustrated in colour p. 229

Painted in 1951, *Napoli* is an archetypal reimagining of the artist's most iconic Neapolitan themes coupled with the technical mastery characteristic of his later works.

Having married Marcella Arcangeli, the daughter of a Roman professor in 1923, Schad settled in Naples immersing himself in painting and drawing courses at the art academy. The scenery of Naples had a profound effect on the artist's work and development of his new objectivity style, and this is most exemplified in the present work. Originally conceived in 1949 at a time of psychological and financial crises, Schad had initially intended for the work to portray his second wife, Bettina. The year 1951, however, ushered in a new and positive phase for the artist. After moving into a new studio in Willigstraße, he was armed with fresh stimuli for creativity that allowed him to revisit his early themes with renewed impetus and ingenuity. Dissatisfied with the early portrait of his wife, Schad reconceived the present work as a three-figure memento of Naples, and at once *Napoli* was reborn into a virtuoso display of carefully observed textures and surfaces all bringing to life the artist's nostalgia for his time in Naples, and perhaps of his first wife Marcella - a first since the picture *November in Neapel* (1938).

Refashioning the image of Bettina into 'an albino with white hair and red eyes', Schad provides 'a colour contrast to the two invented Neapolitan types', consequently using Bettina as a foil against the peripheral courtesans, and thereby highlighting the Neapolitan characteristics of the oeuvre (Bettina Schad, 'Bildlegende after 1982' quoted in: Thomas Ratzka, *Christian Schad Catalogue Raisonné, Paintings*, Cologne, 2008,

vol. I, no. 175). Enticing the viewer with their direct gaze and expressive hands and adorned with heavily-clad cosmetics, the three prostitutes serve as an analogy to the popular Renaissance theme of Three Graces and Three Ages, which Schad extensively explored in *Neue Sachlichkeit* fashion during his time in Naples.

The introspective aspect of this Renaissance theme resonates strongly with Schad's artistic rebirth. For him, Italy and particularly Naples epitomised a *joie de vivre* and vitality that markedly resounded with his own renewed vigour. His fascination with Naples stemmed from the less domesticated landscape of the town and of street-living; one that lacked a cohesive cultural patina amidst the intermingling of high and low culture. As such, against the backdrop of Neapolitan grandeur of culture and creativity in Naples at the time, Schad was drawn to less domesticated and organic aspects of the town, and the accompanying primal joys of human existence.

In *Napoli*, Schad chooses to embody this in the form of pleasure and age, moulding the three prostitutes as grotesque incarnations of the physiognomy of a specific type of attitude and imagery characteristic of the *quartieri bassi*. The work is imbued with a Magical Realist aura, which is heightened by the mystical colours of the work coupled by the intense red undertones present in the sitters' skin and the central figure's eyes. This is disrupted by the presence of the fictional rustic Neapolitan houses on the left-hand side of the work, which shatter the magical realist illusion of the three witch-like women. The work thus typifies Schad's technique of fracturing the perfect illusion of a surface as a revelatory exploration of the difference between reality and appearance, society and art. In this case, he masterfully features Neapolitan architecture to ground his sitters and draw his viewers back to the dark Neapolitan setting.



400

SALVADOR DALÍ

1904 - 1989

Le Cabinet anthropomorphique

inscribed *Dalí*, numbered 235/330, with the foundry mark *Fonderia Mibrosa, Barcelona* and stamped 1

bronze

length: 59cm., 23¼in.

Conceived in 1973 and cast in bronze by Fonderia Mibrosa in a numbered edition of 330.

PROVENANCE

Acquired directly from the Mibrosa Foundry by the present owner

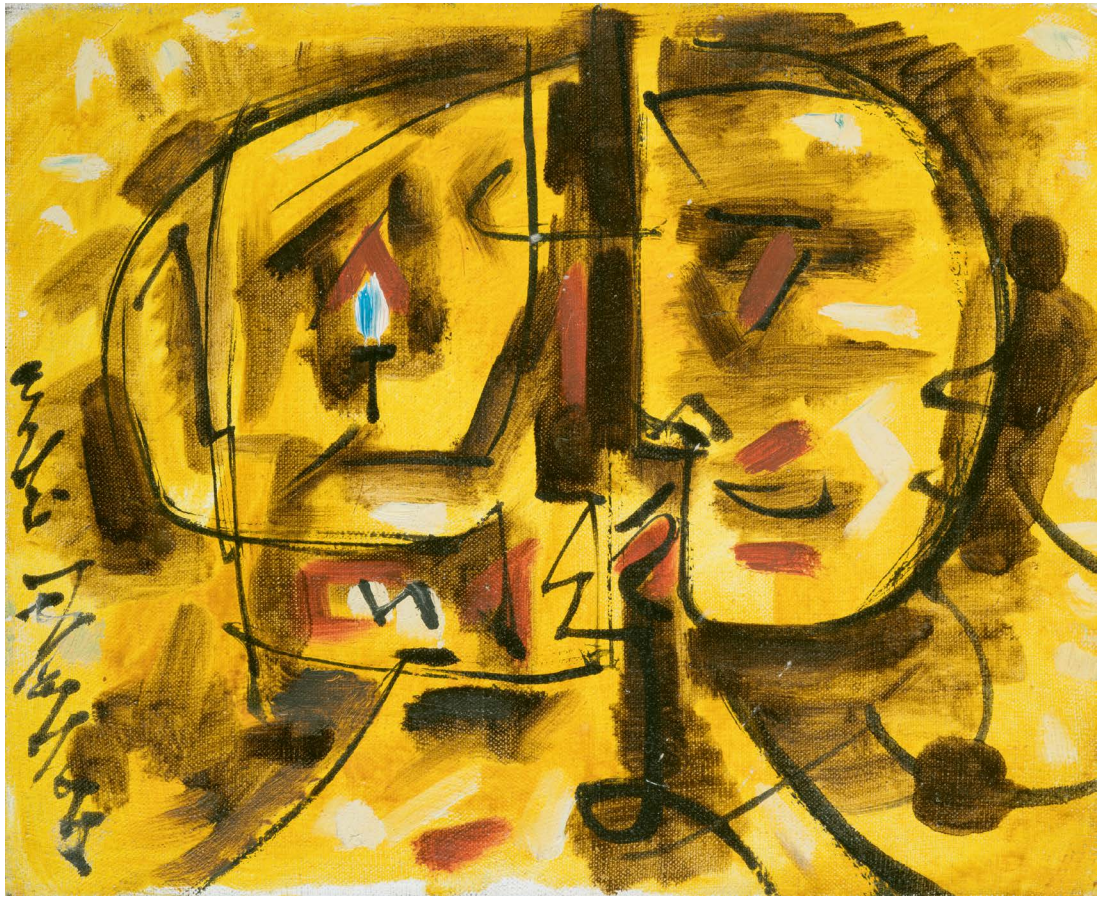
LITERATURE

Beniamino Levi, *The Dalí Universe*, London, 2000, illustration of another cast pp. 80-81
Robert Descharnes & Nicolas Descharnes, *Dalí. Le Dur et le mou, sortilège et magie des formes*, Paris, 2004, no. 683, illustration of another cast p. 266

⊕ £ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900





401

ANDRÉ MASSON

1896 - 1987

Visage de l'ombre double

signed *André Masson* (lower left); titled and dated 1965 on the reverse

oil on canvas

22 by 27.1cm., 8⁵/₈ by 10⁵/₈in.

Painted in 1965.

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

PROVENANCE

Galerie Louise Leiris, Paris

Galleria Levi, Milan

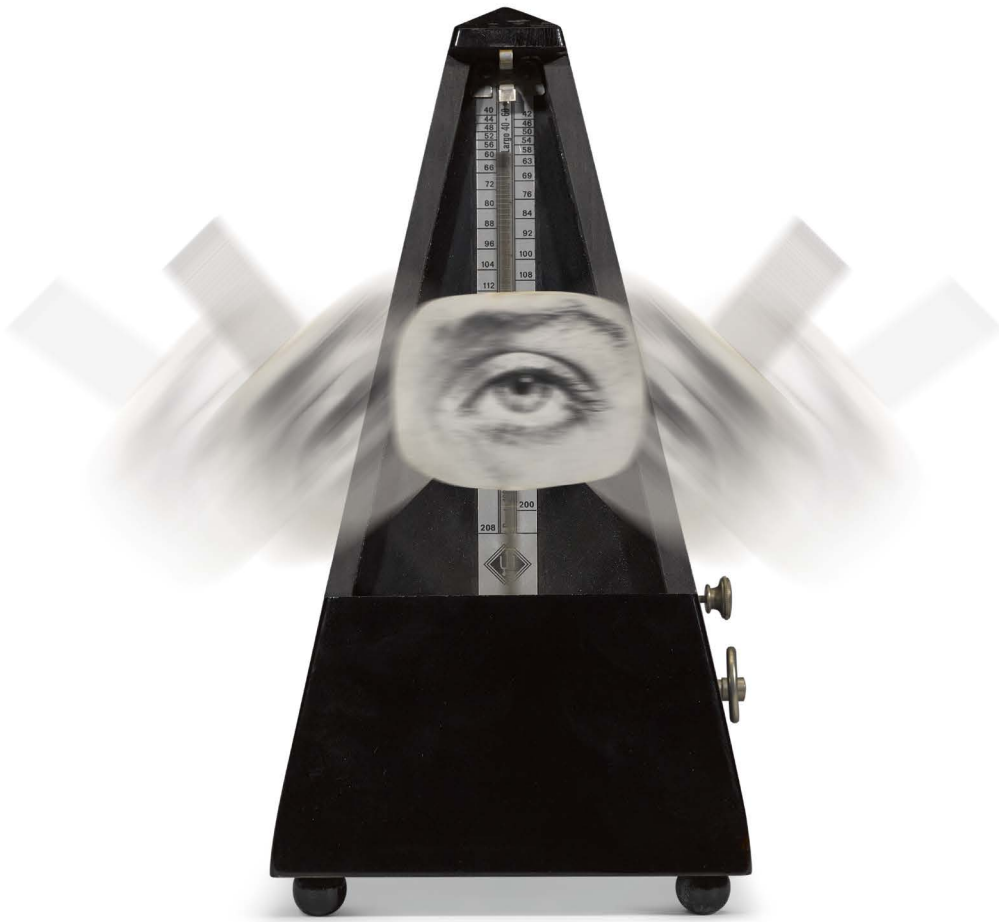
Galleria Schwarz, Milan

Private Collection (sale: Sotheby's, London, 19th October 1988, lot 337)

Purchased at the above sale by the present owner

‡ ⊕ £ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



402

PROPERTY FROM A PRIVATE BRITISH COLLECTION

MAN RAY

1890 - 1976

Objet indestructible

signed *Man Ray*, numbered 63/100 and printed *édition MAT, Collection 65* on a label affixed to the metronome; printed with the title and date 1923-1965 on a metal plaque affixed to the metronome lid

Readymade metronome with black-and-white photograph and original presentation box
height: 21.5cm., 8½in.

Originally conceived in 1923. This version conceived in 1933 and executed by Daniel Spoerri (*édition MAT*) in 1965 in a numbered edition of 100.

PROVENANCE

Sale: Christie's, South Kensington, 11th December 2003, lot 98

Purchased at the above sale by the present owner

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of the Objects and

Sculpture of Man Ray, currently in preparation.

LITERATURE

Roland Penrose, *Man Ray*, London, 1975, no. 64, illustration of an earlier version n.p.

Arturo Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977, nos. 329 & 332, illustrations of earlier versions p. 218

Jean-Hubert Martin, Brigitte Hermann & Rosalind Krauss (eds.), *Man Ray, Object de mon affection*, Paris, 1983, no. 31, illustration of an earlier version titled *Objet à détruire* p. 46

Man Ray first conceived of a metronome with a photograph of an eye affixed to the pendulum in 1923 and titled the work *Objet à détruire*.

According to Man Ray, the piece was intended as a silent witness in his studio to watch him paint: 'I always worked to a metronome when I was painting - just like a piano player would - the pendulum's rhythm would regulate the rhythm of my brushstrokes. But I still needed an audience, so I attached a photo of an eye to the pendulum and as it swung I had the impression that someone was watching me paint - or indeed scrutinising my paintings. Sometimes the metronome stopped, and then I knew that my painting was awful and I would destroy it... But one day I had had enough - the metronome

stopped and I was so infuriated that I took a hammer and broke it into a million pieces - after all it was called *Objet to Destroy...* so I destroyed it' (quoted in Schwarz, op. cit., p. 142 (translated from the French)). In 1933, responding to a number of requests, Man Ray re-made the object. The year before, the artist had been left by his lover Lee Miller and re-modelled the object with a photograph of Miller's eye. He proceeded to publish a drawing of this object in *This Quarter* with the following instructions: 'Cut out the eye from a photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep doing to the limit of endurance. With a hammer well-aimed, try to destroy the whole at a single blow' (*This Quarter*, vol. I, September 1932, p. 55).

The present work, in the style established by Marcel Duchamp, employs an ordinary manufactured object as a work of art. In 1965, Man Ray collaborated with Daniel Spoerri to produce an edition of 100 of these celebrated objects, which was renamed *Objet indestructible*. Another example from this edition is in the collection of the Tate Modern, London.

£ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200



403

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JEAN ARP

1886 - 1966

Le Voilier dans la forêt

oil and relief on card
62 by 55cm., 24½ by 21⅝in.

Executed in 1958.

PROVENANCE

Sidney Janis Gallery, New York
James Wise, Geneva
Galleria Narciso, Turin
Acquired from the above by the present owner

EXHIBITED

Paris, *Arp*, 1959, n. 31, illustrated in the catalogue
New York, Sidney Janis Gallery, *New
acquisitions*, 1959, n.n.
Geneva, Galerie du Perron, *Hommage à Jean
Arp*, 1962, n. 46
Turin, Galleria Narciso, *Jean Arp*, 1968, n. 14,
illustrated in the catalogue

LITERATURE

Bernd Rau (ed.), *Hans Arp. Die Reliefs. Œuvre-
Katalog*, Stuttgart, 1981, no. 563, illustrated
p. 270

£ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500

404

JOAN MIRÓ

1893 - 1983

Oiseaux

signed *Miró* (towards lower right); signed *Miró.*, dated 2/IX/72. and titled on the reverse acrylic on canvas
81.2 by 18.8cm., 32 by 7½in.

Painted on 2nd September 1972.

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Galerie Deux Co Ltd (sale: Sotheby's, New York, 13th November 1997, lot 490B)
Galeria Oriol, Barcelona (purchased at the above sale)
Galeria Guillermo de Osma, Madrid
Private Collection, Spain
Thence by descent to the present owner

⊕ £ 150,000-200,000

€ 167,000-223,000 US\$ 189,000-252,000

EXHIBITED

Paris, Grand Palais, *Joan Miró*, 1974, no. 123
New York, Pierre Matisse Gallery, *Miró: Paintings & Sculpture 1969-1974*, 1975, no. 9, illustrated in colour in the catalogue

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, 1969-1975*, Paris, 2003, vol. V, no. 1458, illustrated in colour p. 100

A striking example of Miró's mature work *Oiseaux* explores the artist's unique pictorial language. Motifs such as women, birds and stars became a form of poetic language for the artist and the primary subject of his art. 'It might be a dog, a woman, or whatever. I don't really care. Of course, while I am painting, I see a woman or a bird in my mind, indeed, very tangibly a woman or a bird. Afterward, it's up to you' (Joan Miró & Georges Raillard, *Ceci est la couleur de mes rêves*, Paris, 1977, p. 128). Colour and form adopt a symbolic rather than literal manner and it is with this innovative lexicon of signs and symbols that Miró's enigmatic canvases invite a wide range of responses in the viewer.

Miró's mature works demonstrate an expressive freedom that reflects the 'automatic' painting of the Surrealist group, whom Miró was greatly aligned with but never explicitly joined. The vertical scale of this work further reflects the artist's interest in abstraction and its execution is reminiscent of the spontaneity of brushwork found within the works of the Abstract Expressionists. The artist's later works are a fascinating response to new trends in abstraction, reacting to the enthusiasm of Abstract Expressionists, such as Jackson Pollock, who in turn credited Miró with influencing the spontaneous application of paint on their canvases.

Miró created two works entitled *Oiseaux* on 2nd September 1972 and they can be seen to complement one another. After its conception, the present work was sent to New York where Miró was represented by the New York dealer Pierre Matisse whilst its counterpart was sent to the Parisian Galerie Maeght.

Oiseaux was exhibited in the seminal retrospective of Miro's work in Paris at the Grand Palais, in 1974 and now 45 years later it comes to auction coinciding with the Grand Palais' hosting of a second retrospective of Miró's work (October 2018 - February 2019).



verso



recto

**JOAN MIRÓ 1893-1983 &
JOSEP LLORENS ARTIGAS
1892-1980**

Personnage V

signed *Miró Artigas*, dated 49 and numbered 29
glazed ceramic
height: 26cm., 10¼in.

Executed in 1946. This work is unique.
ADOM has confirmed the authenticity of this work.

PROVENANCE

Sale: Beaussant & Lefevre, Paris, 18th June 2014, lot 163

LITERATURE

Joan Punyet Miró & Joan Gardy Artigas,
Joan Miró & Josep Llorens Artigas, Ceramics, Catalogue raisonné, 1941-1981, Paris, 2007, no. 11-14, illustrations of versions I-IV, pp. 36-37

'These are not decorated ceramics, they are simply ceramics; it is impossible to tell where the painter starts and the potter ends.'

Josep Llorens Artigas in Joan Miró & Josep Llorens Artigas, *Ceramics, Catalogue Raisonné 1941-1981*, Paris, 2007, p. 17

⊕ £ 50,000-70,000
€ 56,000-78,000 US\$ 63,000-88,500

"These are not decorated ceramics, they are simply ceramics; it is impossible to tell where the painter starts and the potter ends."

Josep Llorens Artigas in Joan Miró & Josep Llorens Artigas, *Ceramics, Catalogue Raisonné 1941-1981*, Paris, 2007, p. 17





PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Esquisse d'après le tableau
'Couple dans le paysage bleu'

stamped *Marc Chagall* (lower right)

oil on canvas

19 by 24cm., 7½ by 9¾in.

Painted in 1969.

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

PROVENANCE

Estate of the Artist

Private Collection

Acquired from the above by the present owner in 1996

† ⊕ £ 80,000-120,000

€ 89,500-134,000 US\$ 101,000-152,000

“If I create from the heart, nearly everything works; if from the head, almost nothing.”

Marc Chagall quoted in Jacob Baal-Teshuva, ed.,
Chagall, A Retrospective, New York, 1995, p. 16





407

SONIA DELAUNAY

1885 - 1979

Composition

signed *Sonia Delaunay* (lower left) and
inscribed *F971* (lower centre)
gouache and charcoal on paper
41 by 38.5cm., 16 by 15¼in.

Executed in 1962.

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

PROVENANCE

Private Collection, France (sale: Artcurial,
Paris, 30th May 2012, lot 41)

Purchased at the above sale by the present
owner

⊕ £ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



408

PROPERTY FROM A PRIVATE COLLECTION

JOAN MIRÓ

1893 - 1983

Projet pour 'El Crit de la Tenora'

signed *Miró* and dated 6/68 (lower right)
brush and ink on paper
49.5 by 38.5cm., 19³/₈ by 15¹/₂in.

Executed in June 1968.

ADOM has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Vienna
Michael Wewerka, Berlin (acquired from the above in the 1970s)
Acquired from the above by the present owner

⊕ £ 40,000-60,000
€ 44,600-67,000 US\$ 50,500-76,000



409

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

MARIE LAURENCIN

1885 - 1956

Jeune fille au violon

pencil on paper
26 by 20.1cm., 10¼ by 7⅞in.

Executed circa 1913.

PROVENANCE

Hermann Haller, Zurich
Sale: Koller Auktionen, Zürich, 17th May 1990,
lot 5798
Purchased at the above sale by the present
owner

LITERATURE

Daniel Marchessau, *Marie Laurencin*,
Catalogue raisonné de l'œuvre, Japan, 1999,
vol. II, no. PP0247, illustrated p. 332

⊕ £ 6,000-8,000
€ 6,700-9,000 US\$ 7,600-10,100



410

PROPERTY FROM THE ESTATE OF THE RT. HON.
LORD HUTCHINSON OF LULLINGTON, Q.C.

MAURICE DE VLAMINCK

1876 - 1958

Nature morte

signed *Vlaminck* (lower right)
gouache on paper laid down on board
41.4 by 39.9cm., 16³/₈ by 15³/₄in.

Painted *circa* 1918-19.

This work will be included in the forthcoming
Vlaminck digital database, being prepared under
the sponsorship of the Wildenstein Plattner
Institute, Inc.

PROVENANCE

Mary Hutchinson, London (probably acquired
in Paris in the 1930s)

Thence by descent to the late owner

⊕ £ 12,000-18,000

€ 13,400-20,100 US\$ 15,200-22,700

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GEORGES BRAQUE

1882 - 1963

Fruits, cruche et pipe

signed *G Braque* (lower right)
oil on panel
42.5 by 59.5cm., 16¾ by 23½in.
Painted in 1924.

PROVENANCE

Mr & Mrs Cummins Catherwood, Bryn Mawr,
Pennsylvania (acquired by 1963)
Galerie D. Benador, Geneva
Private Collection, Europe (acquired *circa*
1965; sale: Christie's, London, 25th June 2008,
lot 469)
Purchased at the above sale by the present
owner

⊕ £ 150,000-200,000

€ 167,000-223,000 US\$ 189,000-252,000

EXHIBITED

Paris, Galerie Charpentier, *Nature Mortes
Françaises*, 1951, n.n.
Philadelphia, Philadelphia Museum of Art,
Philadelphia Collects 20th Century, n.n., 1963,
illustrated in the catalogue

LITERATURE

George Isarlov, *Catalogue des œuvres de
Georges Braque*, Paris, 1932, no. 349
John Russell, *Braque*, London, 1959, no. 34,
illustrated p. 123
Galerie Maeght (ed.), *Catalogue de l'œuvre de
Georges Braque, Peintures 1924-1927*, Paris,
1968, n.n., illustrated p. 14
Massimo Carrà, *Tout l'œuvre peint de Braque,
1908-1929*, Paris, 1973, no. 217, illustrated p.
96

Still life was a theme that George Braque
consistently returned to during his long and
productive career. Having recovered from a head
wound inflicted during the fighting at Carency
during the First World War, Braque resumed
painting in 1917, and during the early 1920s,
achieved well-deserved, if belated success. As
it had been during his Cubist year's, still life was
the artist's primary theme, which he deemed the
most appropriate subject for his investigations of
the formal and tactile qualities of painting.

Braque's still lifes from the 1920s effortlessly
combine the French *nature morte* tradition
with the new pictorial language developed
from cubism and arguably represent the
quintessence of his *œuvre*. Humble in theme,
Braque demonstrates his unaffected relish
for the pleasures of simple bourgeois living by
depicting unassuming objects of the everyday.
Depicting fruit, a pipe and a jug in the present
work, Braque described his painterly goal as
exploring "how far one can go in blending volume
and colour" (quoted in Jean Leymarie, *Georges
Braque* (exhibition catalogue), The Solomon R.
Guggenheim Museum, New York, 1988, p. 27).
The formal elements of the still life have been
rendered as flattened shapes that act as 'signs'
for the objects they represent, as in cubist
practice. Spatial depth is created by the contrast
of the white pipe against the darker forms that
lie behind it, and the bright yellow lemons that
resonate strongly from the work. Conveying a
tangible space, it is an image of casual intimacy,
enhanced by the horizontal format the artist has
employed, allowing him to disperse the focal
points of the composition. As Isabelle Monod-
Fontaine has written, 'nobody else succeeded
as he did in transforming a table covered with
objects into a mental space, a cerebral as well
as a visual stimulus' (quoted in *Georges Braque:
Order and Emotion*, (exhibition catalogue),
Museum of Contemporary Art, Andros, 2003,
p.19).





412

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

LOUIS VALTAT

1869 - 1952

Vase d'anémones

signed *L. Valtat* (lower left)

oil on canvas

33 by 46.3cm., 13 by 18¼in.

Painted circa 1923.

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

PROVENANCE

Private Collection, Paris (sale: Sotheby's Parke
Bernet, Florida, 19-20th March 1979, lot 189)

Private Collection, New York (purchased at the
above sale)

Sale: Christie's, New York, 16th May 1985, lot
399

Purchased at the above sale by the present
owner

† ⊕ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000

413

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

LOUIS VALTAT

1869 - 1952

Vase de fleurs

signed with the artist's initials L.V (lower right)

oil on board

41.5 by 22.5cm., 16¼ by 8⅞in.

Painted circa 1903.

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

PROVENANCE

Private Collection

Probably acquired from the above by the
present owner in the early 1980s

LITERATURE

Jean Valtat, *Louis Valtat: Catalogue de L'œuvre
Peint, 1869-1952*, Paris, 1977, vol. I, no. 431,
illustrated p. 48

± ⊕ £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

KEES VAN DONGEN

1877 - 1968

Bouquet d'hortensias

signed *Van Dongen* (upper right)
oil on canvas
114.4 by 146.5cm., 45 by 57³/₈in.

Painted *circa* 1935.

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: Christie's, New York, 25th February 1981, lot 37

Galerie Taménaga, Tokyo

Yoneichi Otani, Tokyo (acquired from the above in June 1981; sale: Christie's, New York, 13th November 2015, lot 1407)

Purchased at the above sale by the present owner

EXHIBITED

Tokyo, The New Otani Museum, 1991 - 2013, n.n.

‡ ⊕ £ 200,000-300,000

€ 223,000-334,000 US\$ 252,000-378,000

Bouquet d'hortensias is a striking example of Kees van Dongen's unique approach to the traditional still life genre. The pale pink and shimmering blue hydrangeas, framed by their delicate leaves, emerge from the canvas to transform the typically unassuming subject into a dynamic composition.

The artist's handling of paint and employment of colour grants this work an expressive and highly-charged quality. Reflecting his affiliation with the movement of Fauvism which occurred around 1904 when he was engaged with two of its principle exponents, André Derain and Maurice de Vlaminck, van Dongen retained his love for thickly applied paint and highly saturated hues. Yet this present work denotes the artist's unique style, as he diverts from the ebullient brightness of Fauvism and explores the effects of a mysterious dark background and use of shading. His omission of the vase from the canvas instils the scene with a pervading sense of energy and elevates the work from an ordinary still life to a

thought-provoking image of the *avant-garde*. The French-Dutch artist had a remarkable ability for taking a traditional subject matter and distilling it to its central elements of colour and energy. So focussed was Van Dongen's obsession with colour, scholar William Steadman has suggested that it held for the artist a symbolic meaning and status (William E. Steadman & Denys Sutton, *Cornelius Theodorus Marie Van Dongen*, Tuscon, 1971, pp. 20-28).

The present work evokes the colour and expressive line that became the quintessence of his style. Having moved to Paris in 1897, in 1926, the artist was inducted into the French Legion of Honor, and, in 1927, awarded the Order of the Crown of Belgium. Van Dongen's approach to art earned him international approbation and *Bouquet d'hortensias* beautifully epitomises the intoxicating painterly intensity with which the artist imbued his still lifes.





415

ANDRÉ BRASILIER

b.1929

Les Tulipes

signed *A. Brasilier* (lower right); signed, titled
and dated *61* (on the reverse)

oil on canvas

73 by 54cm., 28¾ by 21¼in.

Painted in 1961.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Acquired by the present owner in 2018

£ 20,000-30,000

€ 22,300-33,400 US\$ 25,200-37,800



416

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

LOUIS VALTAT

1869 - 1952

Nature morte

signed *L. Valtat* (lower right)

oil on panel

38 by 53.3cm., 15 by 21in.

Painted *circa* 1899.

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

PROVENANCE

Galerie A. Gattlen, Lausanne
Private Collection, Europe

EXHIBITED

Lodève, Musée de Lodève, *Louis Valtat à l'aube
du fauvisme*, 2011, no. 118, illustrated in the
catalogue (incorrectly dated *circa* 1902)

LITERATURE

Jean Valtat (ed.), *Louis Valtat, Catalogue de
l'œuvre peint 1869-1952*, Paris, 1977, vol. I,
no. 234, illustrated p. 27

⊕ £ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



417

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ANDRÉ HAMBOURG

1909 - 1999

Voiliers ciel nuageux

signed *A. Hambourg* (lower right); signed with
the initials *a.h.* and titled on the reverse
oil on canvas

54.2 by 65.1cm., 21³/₈ by 25⁵/₈in.

The authenticity of this work has been
confirmed by Madame Nicole Hambourg.

PROVENANCE

Wally Findlay Galleries, Palm Beach & Chicago
Private Collection (acquired *circa* 1977)

Private Collection (by descent from the above;
sale: Christie's, New York, 13th November
2015, lot 1426)

Purchased at the above sale by the present
owner

£ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,800



418

**BLANCHE HOSCHEDÉ-
MONET**

1865 - 1947

Saint-Jean Cap Ferrat

signed *Blanche Hoschede* and dated 29 (lower left)

oil on canvas

65 by 81.5cm., 25½ by 32 in.

Painted in 1929.

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

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



419

PIERRE BONNARD

1867 - 1947

Terrasse et balcon

signed *Bonnard* (lower left)

oil on canvas

33 by 46.5cm., 13 by 18 $\frac{1}{4}$ in.

Painted *circa* 1910.

PROVENANCE

Estate of the Artist

Private Collection, Switzerland

Sale: Schuler, Zurich, 12th December 2014, lot

3251

LITERATURE

Jean & Henry Dauberville. *Bonnard, Catalogue raisonné de l'œuvre peint, 1940-1947 et supplément 1887-1939*, 1974, Paris, vol. IV, no. 01976, illustrated p. 303

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



420

GUSTAVE LOISEAU

1865 - 1935

Bord de rivière

signed G. Loiseau (lower right)

oil on canvas

46.6 by 55cm., 18¹/₄ by 21³/₄in.

Painted *circa* 1903.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Sale: Jack-Philippe Ruellan, Vannes, 15th June 1999, lot 37

Private Collection, France

Acquired from the above by the present owner

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000



421

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAURICE UTRILLO

1883 - 1955

Fleurs

signed *Maurice, Utrillo, V.* (lower right)
oil on paper laid down on canvas
30 by 22.7cm., 11¾ by 8⅞in.

Painted in 1935.

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

PROVENANCE

Galerie Paul Pétridès, Paris
Sale: Hampel Fine Art, Munich, 24th March
2007, lot 839
Sale: Im Kinsky, Vienna, 17th June 2008, lot 38
Purchased at the above sale by the present
owner

£ 25,000-35,000

€ 27,900-39,000 US\$ 31,500-44,100



422

PROPERTY FROM A PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Le Moulin de la Galette

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

gouache on paper

24.1 by 30cm., 9½ by 11½in.

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

PROVENANCE

Galerie Héraud, Paris (sale: Sotheby's, London, 26th October 1994, lot 53)

Purchased at the above sale by the present owner

£ 25,000-30,000

€ 27,900-33,400 US\$ 31,500-37,800



423

HENRI LEBASQUE

1865 - 1937

Nature morte à la soupière

oil on canvas
46 by 55.5cm., 18 by 21 $\frac{1}{8}$ in.

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, no. 881, illustrated p. 233

£ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,200

PROVENANCE

Galerie Pétridès, Paris
Private Collection
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Pétridès, *H. Lebasque - Exposition de quelques peintures, aquarelles et dessins*, 1938, no. 15, illustrated in the catalogue
Paris, Musée Galliéra, *Rétrospective H. Lebasque*, 1952, n.n.



424

ARMAND GUILLAUMIN

1841 - 1927

Nature morte à la boîte à gants
bleue

signed A. *Guillaumin* and dated 73 (lower left)

oil on canvas

46.4 by 55cm., 18¹/₄ by 21⁵/₈in.

Painted *circa* 1873.

This work is recorded in the archives of the
Comité Guillaumin and will be included in the
second volume of the *Catalogue Raisonné*
Armand Guillaumin currently in preparation.

PROVENANCE

Galerie Vildrac, Paris

Private Collection, France

£ 20,000-25,000

€ 22,300-27,900 US\$ 25,200-31,500



425

GUSTAVE LOISEAU

1865 - 1935

La Meule de foin

signed *Loiseau* and dated indistinctly (lower left)

oil on canvas

54 by 65cm., 21½ by 25½in.

Painted in 1906.

This work will be included in the forthcoming Catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Galerie Barreiro, Paris

Petit Palais, Geneva (acquired by 1981)

Sale: Robin, 14th July 1990, lot 70

Purchased at the above sale by the present owner

EXHIBITED

Geneva, Petit Palais, *Renoir à Picasso*, 1981, no. 395

£ 18,000-25,000

€ 20,100-27,900 US\$ 22,700-31,500



426

GUSTAVE LOISEAU

1865 - 1935

La Rue de la Mairie, Le Vaudreuil

signed *G. Loiseau* (lower left)

oil on canvas

54 by 65cm., 21¼ by 25½in.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Private Collection, Switzerland

Acquired from the above by the present owner

± £ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



427

ACHILLE LAUGÉ

1861 - 1944

Paysage aux grands arbres

signed *A. Laugé* and dated 1916 (lower left)

oil on canvas

45.4 by 36cm., 17¾ by 14¼in.

Painted in 1916.

This work will be included in the forthcoming catalogue raisonné being prepared by Nicole Tamburini.

PROVENANCE

Private Collection, Biarritz

Private Collection, France

Acquired from the above the present owner

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



428

PROPERTY FROM A PRIVATE SWISS COLLECTION

FERNAND PUIGAUDEAU

1864 - 1930

Le Retour de pêche au Croisic

signed *F du Puigauveau* and dated 16 (lower right)

oil on canvas

48.1 by 80.1cm., 19 by 31½in.

Painted in 1916.

This work will be included in the second volume of the catalogue raisonné of the artist's work being prepared by Antoine Laurentin.

PROVENANCE

Alex Douaud-Rothenbach, Vannes
Private Collection, France (sale: Sotheby's,
London, 4th February 2004, lot 228)
Purchased at the above sale by the present
owner

£ 30,000-50,000

€ 33,400-56,000 US\$ 37,800-63,000



429



430

429

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

ANDRÉ BRASILIER

b. 1929

Cavalcade maritime

signed *André Brasilier* (lower right); dated
2000 and titled on the verso
watercolour on paper
49.7 by 65.4cm., 19½ by 25¾in.

Executed in 2000.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

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

£ 4,000-6,000
€ 4,500-6,700 US\$ 5,100-7,600



430

PAUL SIGNAC

1863 - 1935

Venise

watercolour on paper
10.3 by 13.5cm., 4 by 5³/₈in.

Executed in 1904.

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

PROVENANCE

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

£ 1,800-2,500
€ 2,050-2,800 US\$ 2,300-3,150

431

PROPERTY FROM A PRIVATE SWISS COLLECTION

RAOUL DUFY

1877 - 1953

Philippeville, la place

signed *Raoul Dufy* (lower right)

watercolour on paper
50 by 65cm., 19⁵/₈ by 25⁵/₈in.

Executed in 1934.

PROVENANCE

Marie Cuttoli, Paris
Beyeler Gallery, Basel
Acquired from the above *circa* 1970 by the present owner

EXHIBITED

Basel, Galerie Beyeler, *Collection Cuttoli Paris*, 1970, no. 17

LITERATURE

Fanny Guillon-Lafaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 380, illustrated p. 136

This work was owned by Marie Cuttoli, who was a collector and patron of modern French art. She collaborated with artists, dealers and museum directors throughout the length of her illustrious career, which spanned roughly from 1920 to 1965. At the age of sixteen, Cuttoli moved to Paris where she was subject to the latest trends in modern artistic production and her marriage with collector Paul Cuttoli, who was a close friend of dealer Paul Guillaume, enabled her to fund and support her collection.

± £ 18,000-25,000
€ 20,100-27,900 US\$ 22,700-31,500

432

BERNARD BUFFET

1928 - 1999

Anémones et Tulipes

signed *Bernard Buffet* (centre right) and dated
1983 (lower right)

oil on canvas

81 by 66cm., 32 by 26in.

Painted in 1983.

The authenticity of this work has been
confirmed by Jacques Gasbarian & Ida Garnier.

PROVENANCE

Galerie Carlton, Cannes

Private Collection, Japan

Acquired from the above by the present owner

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000





433

ANDRÉ BRASILIER

b.1929

Course

signed *André Brasilier.* (towards lower right)
oil on canvas
46 by 55cm., 18 $\frac{1}{8}$ by 21 $\frac{5}{8}$ in.

Painted in 1954.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

Sale: Mainichi, Tokyo, 15th July 2017, lot 339
Purchased at the above sale by the present
owner

⊕ £ 20,000-30,000
€ 22,300-33,400 US\$ 25,200-37,800



434

ANDRÉ BRASILIER

b.1929

Vincennes sous la neige

signed *André Brasilier* (lower centre); titled,
signed with the artist's initials *A.B.* and dated
1969 (on the reverse)

oil on canvas
130 by 89cm., 51¼ by 35in.

Painted in 1969.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

David Findlay Gallery, New York
Sale: Mainichi, Tokyo, 9th March 2013, lot 694
Sale: Mainichi, Tokyo, 15th July 2017, lot 340
Purchased at the above sale by the present
owner

⊕ £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500



435

PAUL AĪZPIRI

1919 - 2016

Jeune homme au chapeau

signed *Aizpiri* (lower left)
oil on canvas
65 by 54cm., 25⁵/₈ by 21¹/₄in.

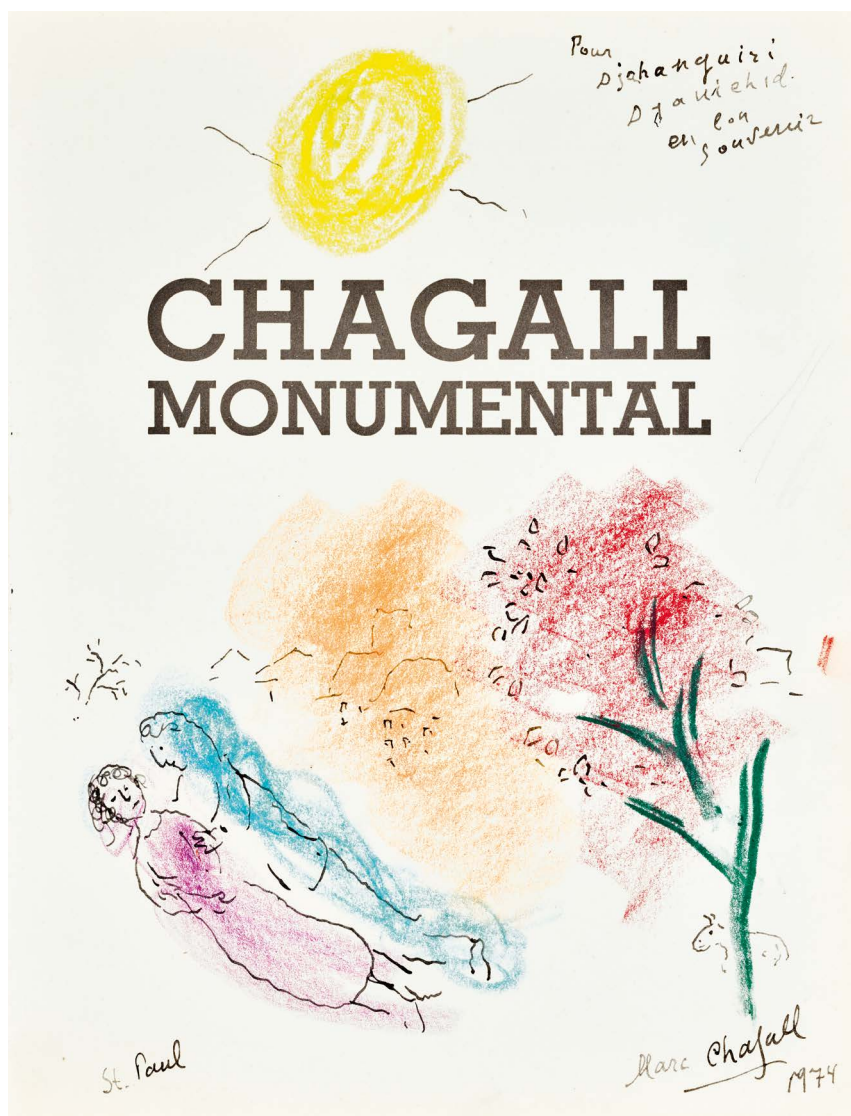
Painted *circa* 1961-62.

The authenticity of this work has been confirmed by Mr Gilles Gorriti Aizpiri, President de l'Association Paul Aizpiri.

PROVENANCE

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

‡ ⊕ £ 8,000-12,000
€ 9,000-13,400 US\$ 10,100-15,200



436

MARC CHAGALL

1887 - 1985

**Chagall Monumental pour
Djahanquiri Djaniehid**

signed *Marc Chagall* and dated 1974 (lower right); inscribed *Saint. Paul* (lower left); dedicated *pour Djahanquiri Djaniehid en bon souvenir* (upper right)
pen and ink and pastel on paper
30.7 by 24cm., 12 by 9½in.

Executed in 1974 on the title page of the exhibition catalogue *Monumental Chagall*. The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Djahanquiri Djaniehid (a gift from the artist)
Sale: Le Havre Enchère, Le Havre, 12th November 2018, lot 50
Purchased at the above sale by the present owner

⊕ £ 15,000-20,000
€ 16,700-22,300 US\$ 18,900-25,200

437 no lot



438

SERGE MENDJISKY

1929 - 2017

Carnaval à Venise

signed S Mendjisky and dedicated *Pour Roger*.

Le Portrait de famille pour ses 60 ans. (lower right)

oil on canvas

81.4 by 100cm., 32 $\frac{1}{8}$ by 39 $\frac{3}{8}$ in.

Patricia Mendjisky has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, France (a gift from the artist)

Private Collection, France (by descent from the above)

Acquired from the above by the present owner

⊕ £ 6,000-8,000

€ 6,700-9,000 US\$ 7,600-10,100



439

SERGE MENDJISKY

Paris, le Pont Neuf

signed S. Mendjisky (lower right)

oil on canvas

46 by 55cm., 18 by 21¾in.

Painted circa 1990.

Patricia Mendjisky has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, Deauville

Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,500-6,700 US\$ 5,100-7,600



440

MAXIMILIEN LUCE

1858 - 1941

Honfleur, Le Grand bassin

signed *Luce* and dated 28 (lower left)

oil on board

42 by 54cm., 16½ by 21¼in.

Painted in 1928.

PROVENANCE

Estate of the Artist

Frédéric Luce, Paris (the artist's son; by descent from the above)

Private Collection, France

EXHIBITED

(Possibly) Honfleur, Académie des Artistes Honfleurais, *Exposition annuelle des artistes honfleurais, Les peintres de la vallée de la Seine*, 1985, n.n.

(Possibly) Albi, Musée Tououse Lautrec d'Albi, Luce, no. 64 (titled *Barques échouées à Honfleur* and dated 1929)

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, Paris, 2005, vol. III, no. 1046, illustrated p. 226

£ 15,000-20,000

€ 16,700-22,300 US\$ 18,900-25,200



441

PROPERTY FROM A PRIVATE SWISS COLLECTION

HENRI MARTIN

1860-1943

Ramparts à Collioure

signed *Henri Martin*. (lower left)
oil on canvas

81 by 65cm., 31 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in.

Painted *circa* 1915.

This work will be included in the forthcoming Henri Martin catalogue raisonné currently being prepared by Madame Marie-Anne Destrebecq-Martin.

PROVENANCE

Chart Gallery, Paris (sale: Sotheby's, London, 4th February 2004, lot 224)

Purchased at the above sale by the present owner

£ 60,000-80,000

€ 67,000-89,500 US\$ 76,000-101,000

Henri Martin's *Ramparts à Collioure*, executed in 1915, displays an idyllic landscape suffused with a warm atmospheric light and sense of serenity. The present work epitomises the tranquility of Martin's rural idyll and is a joyous expression of light, colour and texture. The castle of Collioure is carved by the beaming sun into blocks of gold, shadowed in purple-pink, set against the undulating hills in the distance, while the iridescent sea ebbs in the foreground. Enchanted by his surroundings, Martin experimented with the application of paint as much as with colour; the brushstrokes depicting the sea are looser than the ones that comprise the ramparts and hills, conveying its shimmering, shifting surface. With its glorious setting and striking architecture, Collioure had been attracting artists since the 1880s and drove Martin to buy a house there in 1923. Martin's views of Collioure are among the most dazzling of his career.



442

GUSTAVE CARIOT

1872 - 1950

Schlangenbad et la vallée

signed *G. Cariot* and dated 1920 (lower right)

oil on canvas

37.8 by 45.3cm., 14 $\frac{7}{8}$ by 17 $\frac{7}{8}$ in.

Painted in 1920.

PROVENANCE

Frieda Cariot, Germany (the artist's wife, by descent from the artist)

Private Collection, Germany (by descent from the above)

Acquired from the above by the present owner

⊕ £ 5,000-7,000

€ 5,600-7,800 US\$ 6,300-8,900



443

PROPERTY FROM A PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Place de l'église, Nangis (Seine-et-Marne)

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

oil on canvas

38.5 by 46.5cm., 15¼ by 18¼in.

Painted *circa* 1930.

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

PROVENANCE

Galerie Paul Pétridès, Paris

Wally F. Findlay Galleries, New York

Ivor & Ann Massey, New York

Sale: Christie's, New York, 13th May 1998, lot 362

Sale: MF Carayol, Biarritz, 9th August 1998, lot 102

Sale: Drouot Montaigne, Paris, 6th December 1999, lot 12

Sale: Marc-Arthur Kohn, Paris, 22nd March 2001, lot 47

Purchased at the above sale by the family of the present owner

EXHIBITED

Tokyo, Musée Odakyu (& travelling), *Utrillo - Valadon*, 2000-2001, no. 26

LITERATURE

Paul Pétridès (ed.), *L'œuvre complet de Maurice Utrillo*, Paris, 1974, vol. V, no. 2726, illustrated n.p.

£ 40,000-60,000

€ 44,600-67,000 US\$ 50,500-76,000



444

CHARLES CAMOIN

1879 - 1965

Promenade au parc

signed *Camoin Ch.* (lower left)

oil on canvas

54 by 65 cm., 21³/₈ by 25¹/₂ in.

Painted *circa* 1903.

Madame Grammont Camoin has kindly confirmed the authenticity of this work.

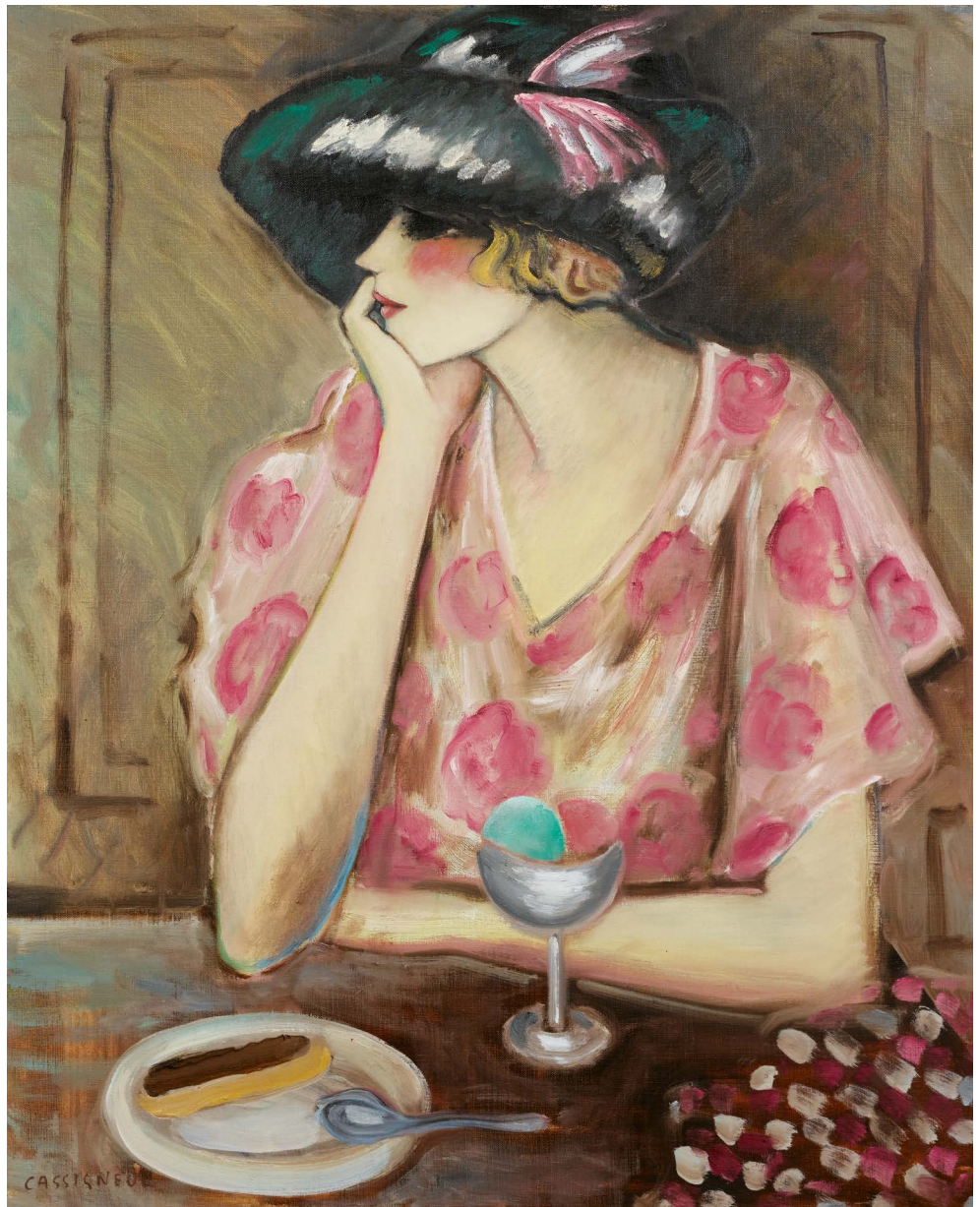
PROVENANCE

Private Collection, France

Acquired from the above by the present owner

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



445

PROPERTY FROM A PRIVATE FRENCH COLLECTION

**JEAN-PIERRE
CASSIGNEUL**

b.1935

L'Attente

signed *Cassigneul* (lower left)
oil on canvas
81 by 65.7cm., 31⁷/₈ by 25 7/8in.

Painted in 1975.

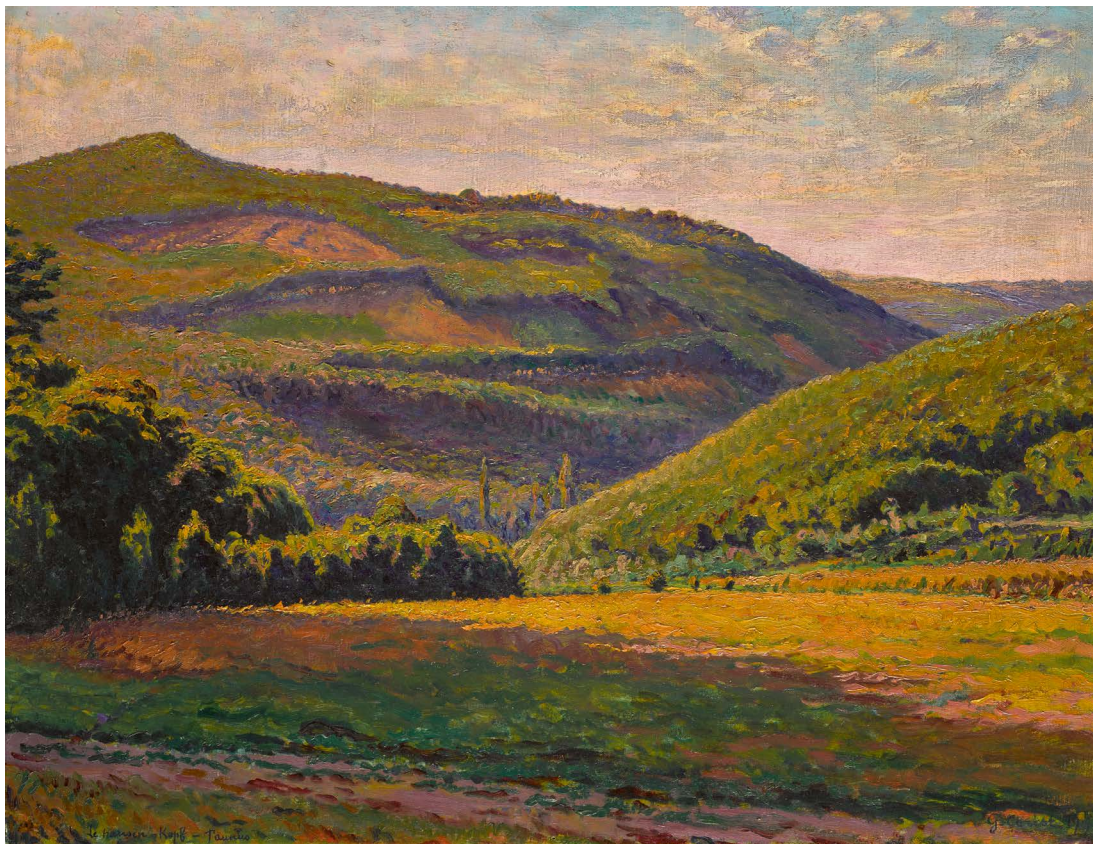
Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, Paris
Acquired by the present owner in Paris circa
1980

⊕ £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500



446

GUSTAVE CARIOT

1872 - 1950

**Vue de Hansen Kopf dans le
Taunus**

signed *G. Cariot* and dated 1919 (lower right)
and inscribed *Le Hansen-Kopf-Taunus* (lower
left)

oil on canvas

50 by 65cm., 19 $\frac{5}{8}$ by 25 $\frac{1}{2}$ in.

Painted in 1919.

PROVENANCE

Estate of the Artist

Private Collection, France

Sale: Villanfray, Paris, 4th October 2017, lot 5

Purchased at the above sale by the present
owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



447

BERNARD BUFFET

1928 - 1999

Château en Cornouailles, hommage à Walter Scott

signed *Bernard Buffet* (upper right) and dated
1974 (upper left); inscribed *Hommage à Walter
Scott* on the reverse

oil on canvas

89 by 130cm., 35¼ by 51½in.

Painted in 1974.

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

PROVENANCE

Galerie Maurice Garnier, Paris

Private Collection, Germany (acquired by
1986)

Acquired from the above by the present owner

LITERATURE

Yann le Pichon, *Bernard Buffet, 1962-1981*,
Lausanne, 1986, vol. II, no. 776, illustrated p.
366

± ⊕ £ 50,000-70,000

€ 56,000-78,000 US\$ 63,000-88,500



△ 448

FRANÇOIS GALL

1912 - 1987

La Colonne de la fontaine, place
du Châtelet depuis le Pont-au-
change

signed *F. Gall* and inscribed *Paris* (lower right)

oil on board

41 by 33cm., 16½ by 13in.

Painted *circa* 1946-50.

This work will be included in the forthcoming
catalogue raisonné being prepared by the
Comité François Gall.

PROVENANCE

Private Collection, Munich (sale: Sotheby's,
Olympia, 12th July 2005, lot 40)

Purchased at the above sale by the present
owner

£ 3,000-4,000

€ 3,350-4,500 US\$ 3,800-5,100



449

PROPERTY FROM A PRIVATE SWISS COLLECTION

TAKANORI OGUISS

1901 - 1986

Une rue à Paris au Landau

signed *Oguiss* (lower right)
oil on canvas
73.2 by 60.2cm., 28⁷/₈ by 23⁵/₈in.

Painted *circa* 1934.

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

PROVENANCE

Private Collection, France
Sale: Sotheby's, New York, 10th November
2000, lot 378
Purchased at the above sale by the present
owner

£ 35,000-45,000
€ 39,000-50,500 US\$ 44,100-57,000



450

GUSTAVE CARIOT

1872 - 1950

Les Meules de foin

signed *G. Cariot* (lower right)

oil on canvas

46.3 by 61.4cm., 18¼ by 24¼in.

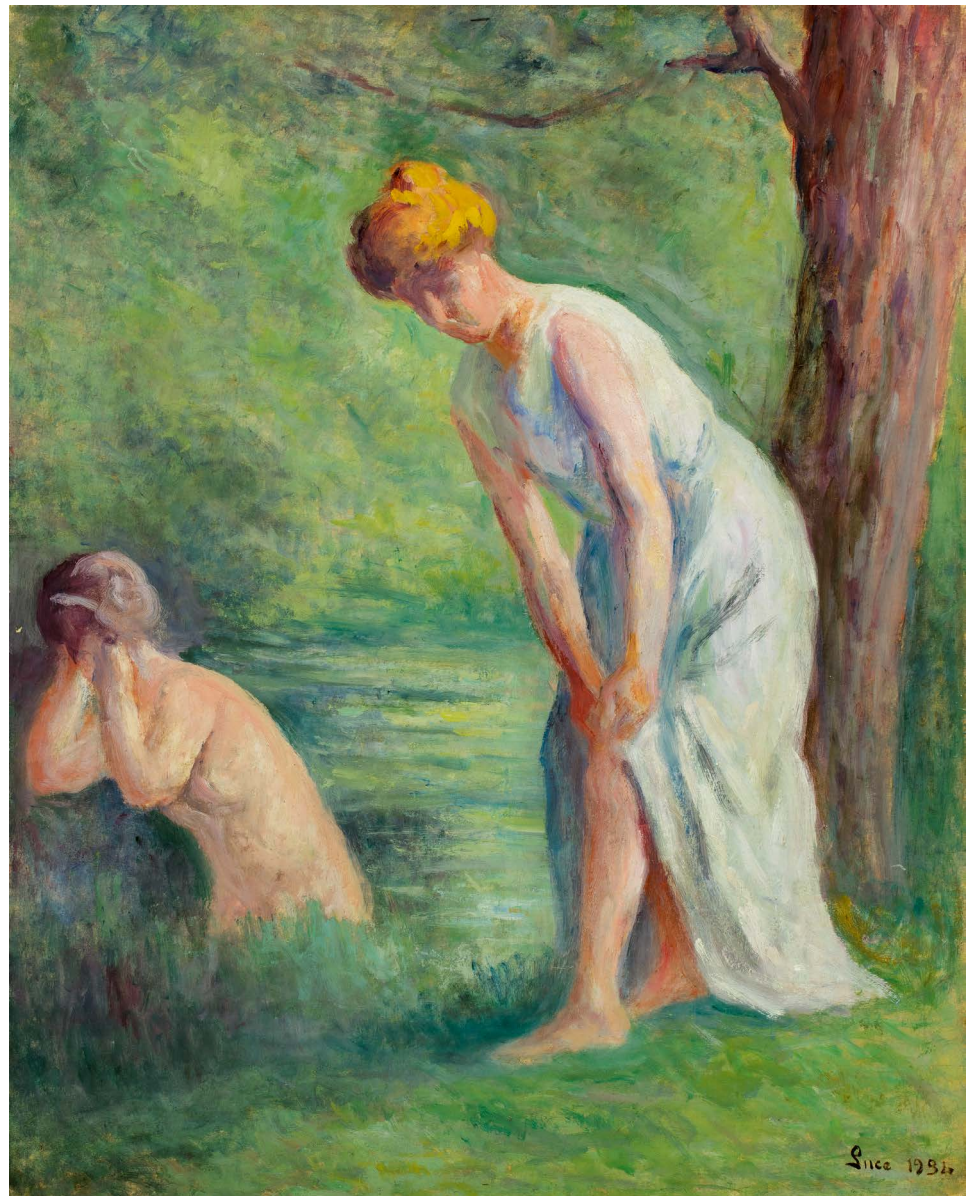
PROVENANCE

Private Collection, Bourgogne

Acquired from the above by the present owner

⊕ £ 8,000-12,000

€ 9,000-13,400 US\$ 10,100-15,200



451

MAXIMILIEN LUCE

1858 - 1941

Avant le bain

signed *Luce* and dated 1934 (lower right)

oil on canvas

58 by 46.5cm., 22⁷/₈ by 18³/₈in.

Painted in 1934.

PROVENANCE

Estate of the Artist

Frédéric Luce, Paris (the artist's son; by

descent from the above)

Private Collection, France

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, Paris, 2005, vol. III, no. 409, illustrated p. 122

£ 10,000-15,000

€ 11,200-16,700 US\$ 12,600-18,900



THIS PAGE
LOT 353 (DETAIL)
OPPOSITE PAGE
LOT 367 (DETAIL)



Turner

PROPERTY FROM THE ESTATE
OF DR. ERIKA POHL-STRÖHER
WILLI BAUMEISTER
Mo V, 1954
Estimate £150,000–200,000



Contemporary Art Day Auction

LONDON 6 MARCH

EXHIBITION FREE AND OPEN TO THE PUBLIC 1 – 5 MARCH

34–35 NEW BOND STREET, LONDON W1A 2AA
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HUMAN REFLECTIONS: PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

MIQUEL BARCELÓ

Cap i Potes, 1991

Estimate £200,000–300,000



Contemporary Art Day Auction

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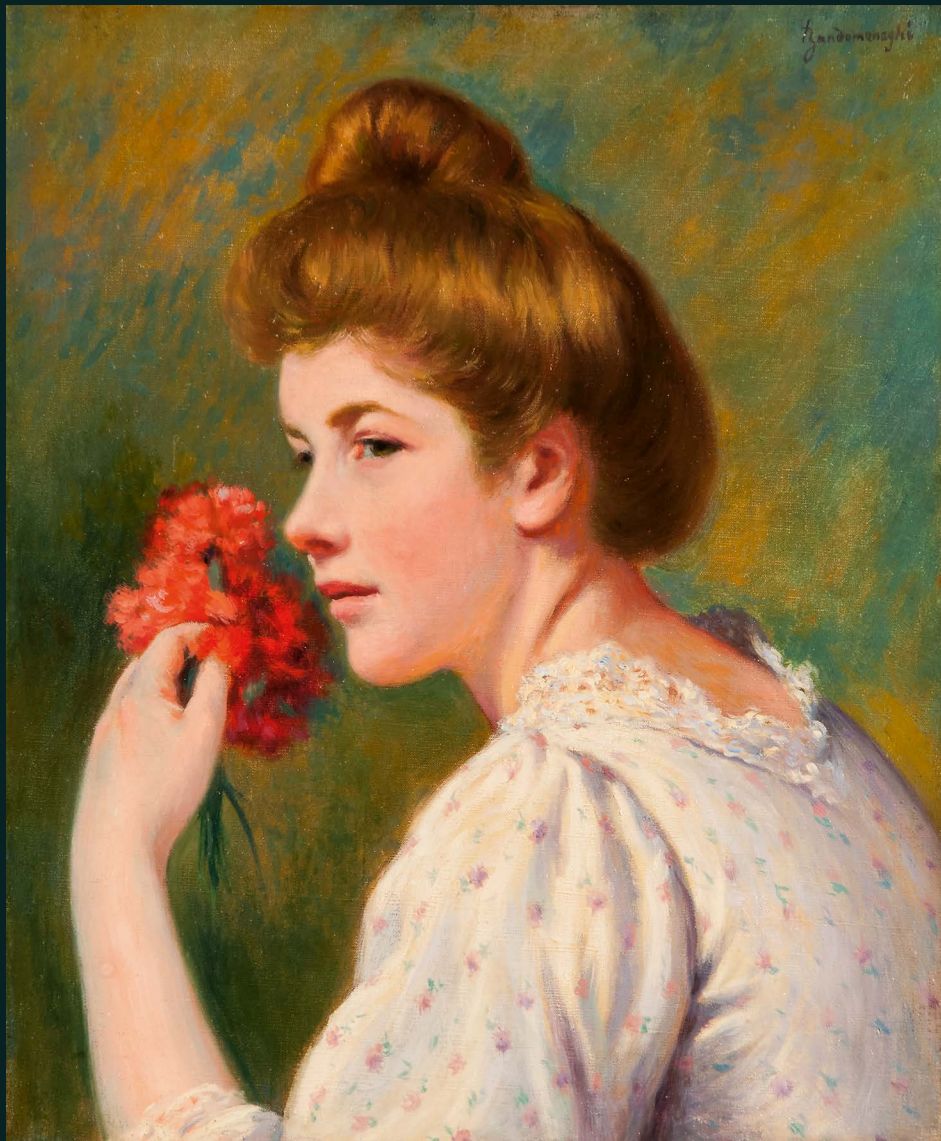
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FEDERICO ZANDOMENEGH
Lucie
Estimate €150,000–200,000

**COLLECTION
PARTICULIÈRE
ITALIENNE**

DE GIOVANNI FATTORI
À GIORGIO DE CHIRICO

AUCTION PARIS 16 APRIL
EXHIBITION FREE AND OPEN TO THE PUBLIC 12, 13 & 15 APRIL
76, RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS
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GIORGIO MORANDI
Natura Morta, 1939
Estimate €700,000–1,000,000



Arte Contemporanea

AUCTION MILAN 11 APRIL

EXHIBITION FREE AND OPEN TO THE PUBLIC 5–10 APRIL

PALAZZO SERBELLONI, CORSO VENEZIA 16, 20121 MILAN
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How to Bid



1. Browse

Find works you
are interested in at
sothebys.com/auctions

2. Register

Sign up to bid in
your desired sales

3. Bid

Choose your preferred
bidding method

Guide for Absentee and Telephone Bidders

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

General

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

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

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

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

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

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

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

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 driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £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 online.

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 If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

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

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an 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 11 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 property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax. Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 Conditions of Business for Live Online Bidding 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 are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

05/18 ONLINE_TERMS

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.

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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.

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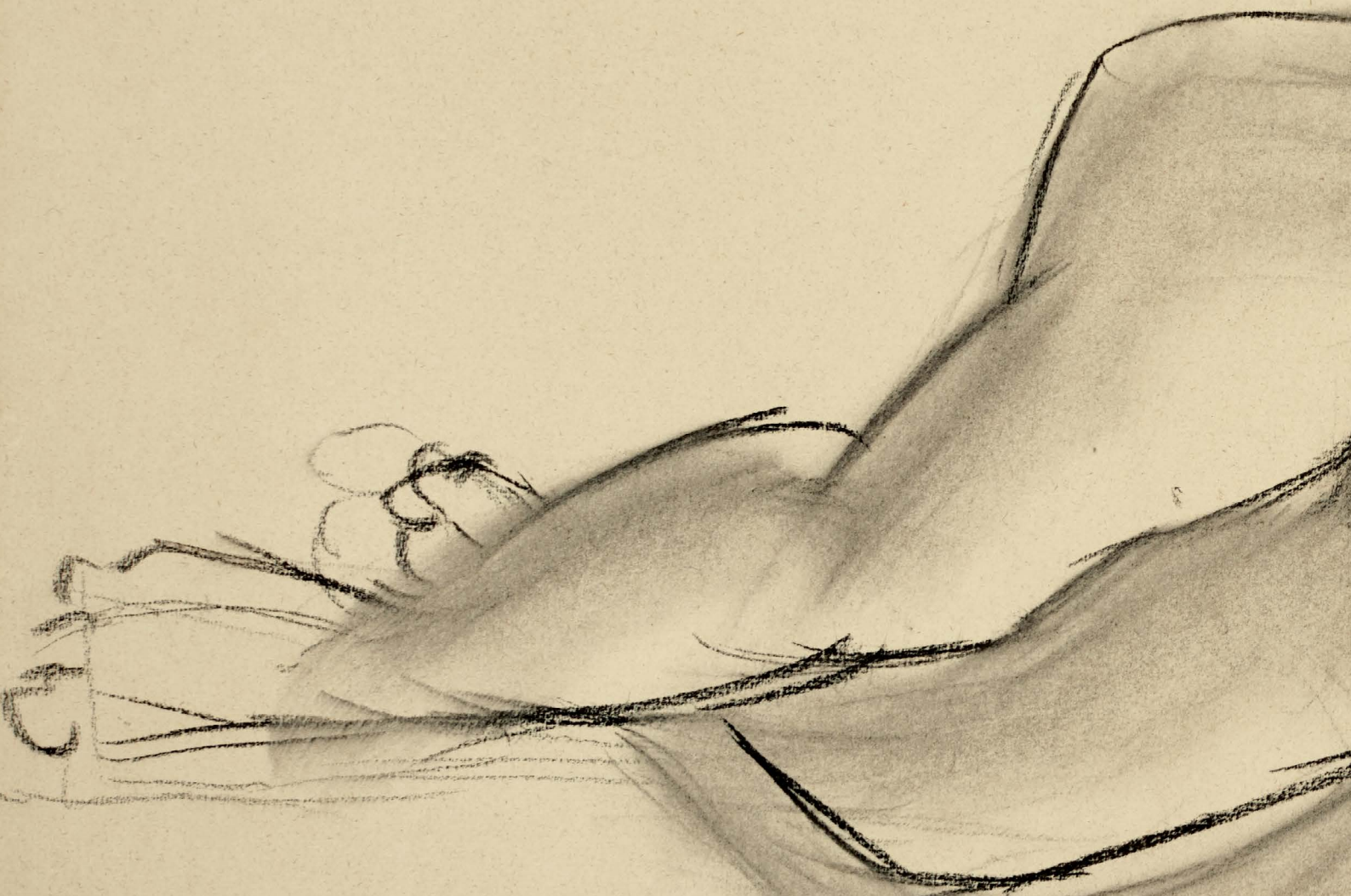


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Index

- Alt, R. von 176
 Arp, J. 403
 Aizpiri, P. 435
- Baldessari, R. M. 387
 Baumeister, W. 393
 Birkle, A. 182, 232, 233, 381
 Bissier, J. 235
 Blanchard, M. 327
 Bonnard, P. 367, 419
 Boudin, E. 360, 361
 Braque, G. 411
 Brasilier, A. 258, 273, 274, 415, 429, 433, 434
 Brauner, V. 126, 127, 396
 Buffet, B. 152, 189, 190, 432, 447
- Camoin, C. 444
 Campigli, M. 221, 395
 Cariot, G. 248, 272, 275, 276, 442, 446, 450
 Cassigneul, J.-P. 256, 257, 262, 445
 Chagall, M. 141, 156, 157, 200, 203, 340, 341, 342, 345, 406, 436
 Chirico, G. de 134, 135, 208, 210, 216
 Cocteau, J. 197, 198
 Cross, H.-E. 372
- D'Anna, G. 386
 Dalí, S. 125, 132, 133, 139, 204, 207, 400
 Degas, E. 166, 348, 349
 Delaunay-Terk, S. 325, 389, 407
 Delmotte, M. 398
 Delvaux, P. 397
 Denis, M. 243, 370, 373
 Dixel, W. 301
 Dongen, K. van 414
 Dufy, J. 259, 390
 Dufy, R. 153, 237, 431
 Dyf, M. 251, 263
- Ensor, J. 140, 266
 Ernst, M. 113
- Feininger, L. 314, 317, 333
 Fini, L. 378
 Foujita, L. T. 191, 192, 329
- Gall, F. 448
 Gestel, L. 163
 Giacometti, A. 321, 322
 González, J. 123, 217, 218, 219
 Grootens, A.J. 388
 Grosz, G. 110, 228, 229, 230, 231, 330, 332, 379, 382
 Guillaumin, A. 145, 424
- Hambourg, A. 417
 Heckel, E. 225
 Herbin, A. 111
 Hoschedé-Monet, B. 418
- Jawlensky, A. von 107, 108, 109, 222, 334
 Jongkind, J. B. 362
- Kirchner, E. L. 180
 Kisting, M. 186, 239, 240, 252, 255, 270
 Klee, P. 312, 313
 Klimt, G. 173, 174, 175, 177, 343, 344
 Kokoschka, O. 181
 Kollwitz, K. 331
 Kupka, F. 302
- La Fresnaye, R. de 114
 Labisse, F. 209
 Laugé, A. 427
 Laurencin, M. 238, 269, 409
 Laurens, H. 129
 Lebasque, H. 146, 423
 Lebourg, A. 149, 249
- Le Sidaner, H. 246, 355
 Lhote, A. 115, 245
 Loiseau, G. 144, 365, 420, 425, 426
 Luce, M. 268, 440, 451
 Lux Feininger, T. 312A
- Macke, A. 112
 Man Ray 124, 128, 402
 Manguin, H. 261
 Manzù, G. 214
 Marc, R. 391
 Marcoussis, L. 328
 Marquet, A. 264, 369
 Martin, H. 253, 441
 Masson, A. 401
 Matisse, H. 116, 170, 323, 324
 Meidner, L. 183, 380
 Mendjisky, S. 271, 438, 439
 Michel, R. 306
 Miró, J. & Artigas J. 405
 Miró, J. 122, 205, 404, 408
 Moholy-Nagy, L. 303
 Monet, C. 167, 168
 Montezin, P. E. 254
 Moore, H. 193, 194, 195, 196, 335, 336, 337, 375, 376, 377
 Morisot, B. 349A
 Müller, O. 227
- Nolde, E. 199, 226, 315, 316, 318
- Oguiss, T. 449
 Ottmann, H. 161
 Ozenfant, A. 130, 325A, 326, 392, 394
- Pechstein, M. 234
 Picabia, F. 136, 138
 Picasso, P. 117, 118, 119, 120, 121, 158, 159, 201, 202, 206, 319, 320, 324A, 374
 Pissarro, C. 142, 351, 352, 353
- Pougny, J. 307
 Puigauudeau, F. 267, 428
- Ranson, P.E. 371
 Redon, O. 137
 Renoir, P.-A. 143, 165, 242, 244, 347, 350
 Rodin, A. 241, 346
 Rohlf, C. 224
 Rysseberghe, T. van 147, 148, 356, 358
- Schad, C. 399
 Schiele, E. 171, 172
 Schlemmer, O. 101, 102, 103, 104, 105, 106
 Schlobach, W. 368
 Schmidt Rottluff, K. 223
 Schwitters, K. 305, 308, 309, 311
 Segal, A. 338
 Severini, G. 211, 212, 213, 339
 Signac, P. 150, 363, 364, 430
 Smet, L. de 247
 Soutine, C. 185, 384
 Steinlen, T. 160
 Stuckenberg, F. 310
- Tchelitchev, P. 131
 Toorop, J. 359
 Toulouse Lautrec, H. d. 179
- Ury, L. 164
 Utrillo, M. 187, 188, 260, 421, 422, 443
- Valmier, G. 265, 304
 Valtat, L. 154, 155, 366, 412, 413, 416
 Vlaminck, M. de 151, 410
 Voll, C. 215, 236
 Vuillard, É. 162, 354, 357
- Zabaleta, R. 220



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