

An impressionist painting featuring two large, weathered stone lions in the foreground. The lions are rendered with visible brushstrokes and a sense of movement. The background shows a dramatic landscape with jagged, snow-capped mountains and a large, billowing, white cloud that dominates the upper half of the frame. The overall color palette is dominated by blues, greys, and earthy tones, with a strong sense of atmosphere and light.

IMPRESSIONIST
& MODERN ART
DAY SALE

LONDON | 5 FEBRUARY 2020

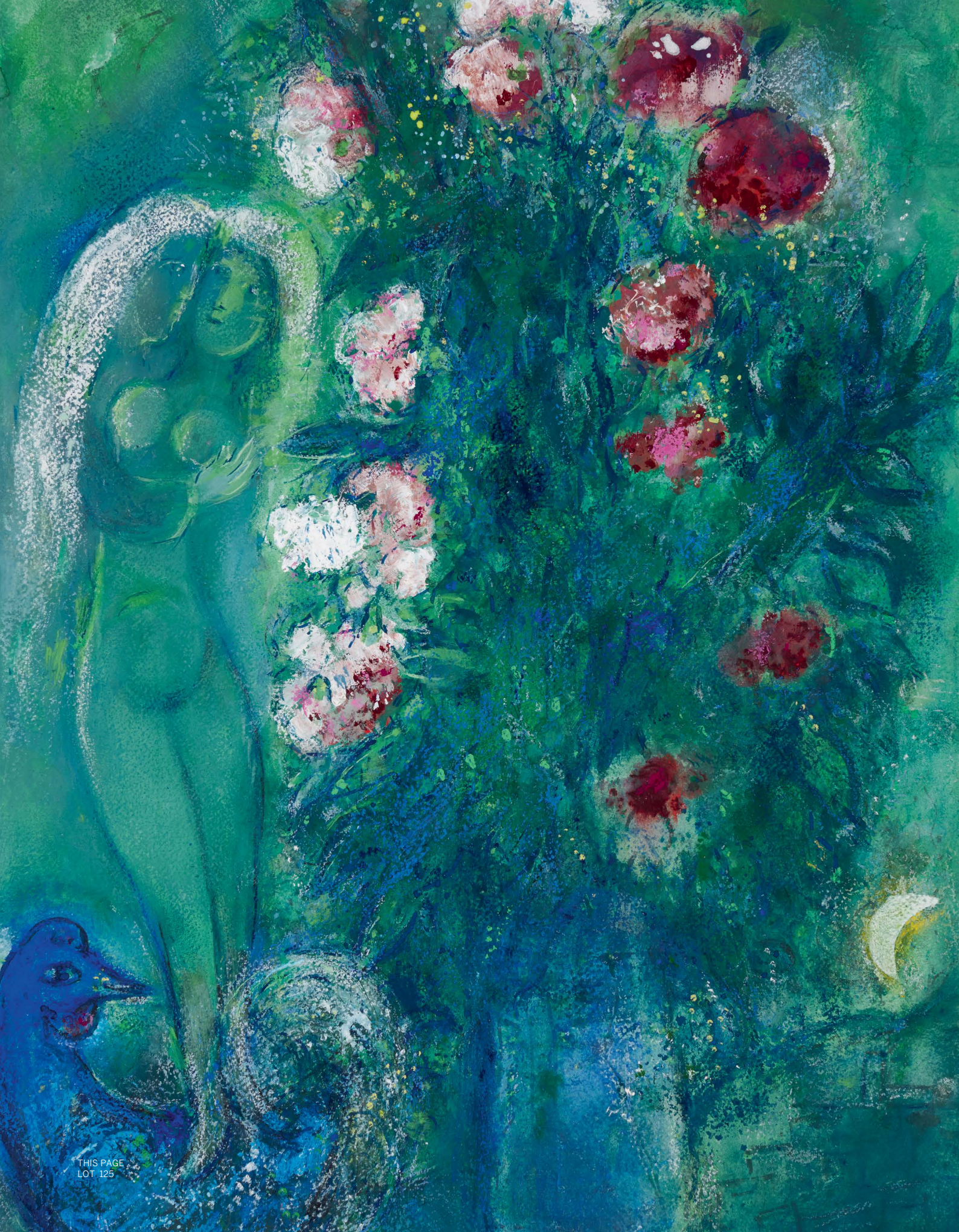
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BACK COVER
LOT 374
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LOT 133 (DETAIL)





THIS PAGE
LOT 125

IMPRESSIONIST & MODERN ART DAY SALE

**AUCTION IN LONDON
5 FEBRUARY 2020
SALE L20004**

**SESSION ONE: 10:30AM
SESSION TWO: 2:30PM**

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

Wednesday 29 January
9 am-5 pm

Thursday 30 January
9 am-5 pm

Friday 31 January
9 am-5 pm

Saturday 1 February
12 noon-5 pm

Sunday 2 February
1 pm-5 pm

Monday 3 February
9 am-5 pm

Tuesday 4 February
9 am-1 pm

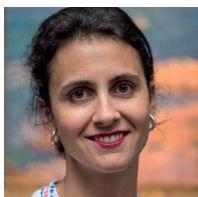
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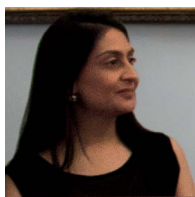
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WORLDWIDE HEAD OF
IMPRESSIONIST &
MODERN ART



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CO-HEAD OF DAY SALE



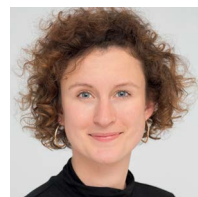
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CO-HEAD OF DAY SALE



NISHA AMIN



THOMAS BOYD-BOWMAN



HOLLY BRAINE



**BERNHARD
BRANDSTAETTER**



ALEXANDRA CHRISTL



FERGUS DUFF



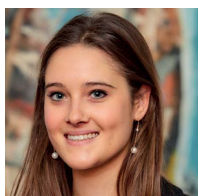
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HEMMING-BROWN**



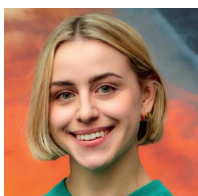
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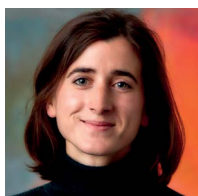
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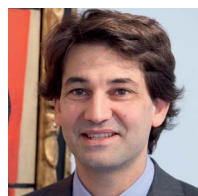
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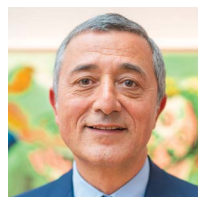
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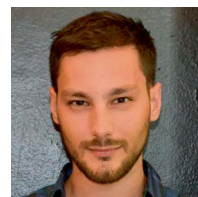
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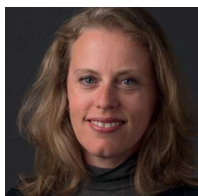
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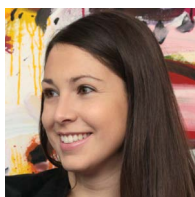
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THOMAS REINSHAGEN



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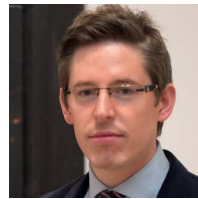
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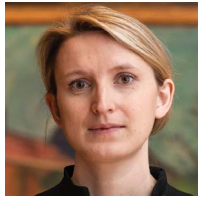
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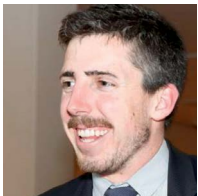
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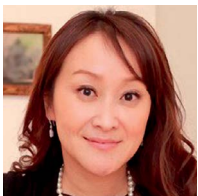
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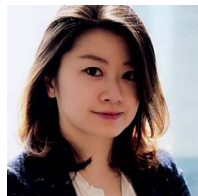
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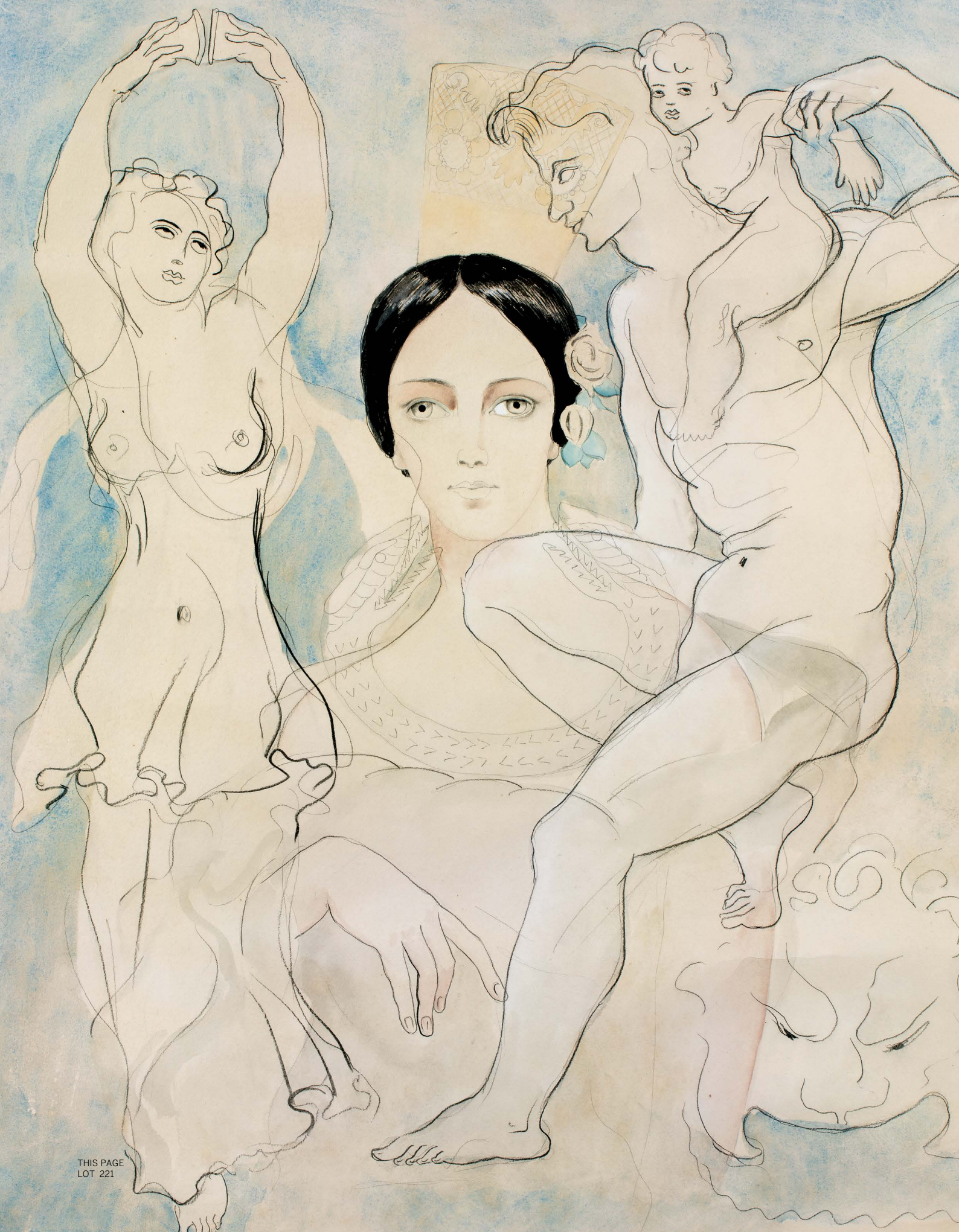
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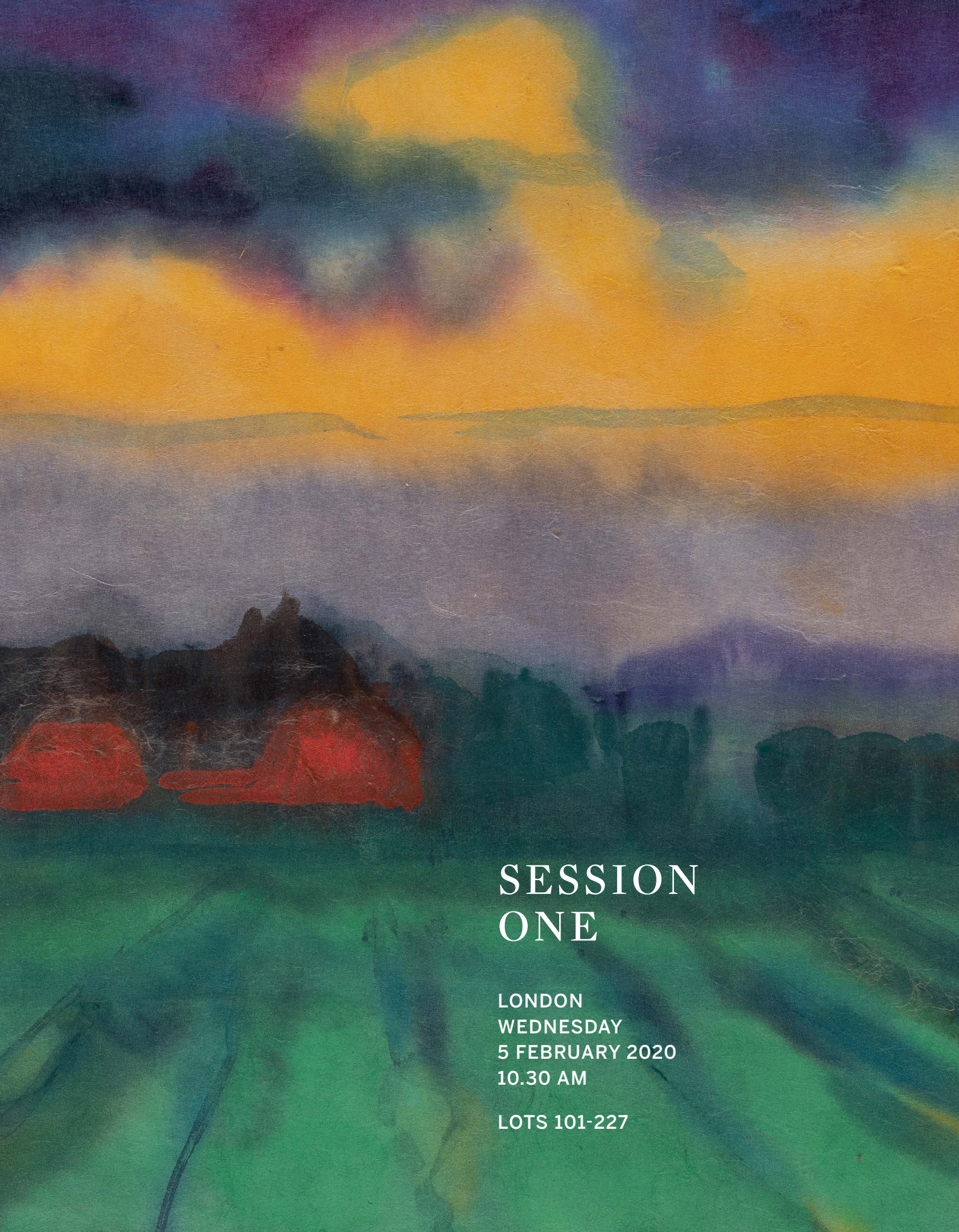
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SESSION ONE

LONDON
WEDNESDAY
5 FEBRUARY 2020
10.30 AM

LOTS 101-227



The artist modelling a donkey at the Royal Zoological Gardens, Antwerp, 1910

REMBRANDT BUGATTI: THE NOBLE ARTIST

LOTS 101-104

In contrast to the *animalier* sculptors who preceded him, Rembrandt Bugatti studied his models from life. While other artists pondered the figures and forms of their animal subjects from photographs in their studios, Bugatti relocated from Milan to Antwerp specifically to be closer to the Royal Zoological Gardens, which was at the time the largest zoo in Europe. He would observe, and often interact with, the animals for several weeks, before at last determining that it was time to capture the subtlety of their physiognomy in plastic form.

Crucially, Bugatti employed a new material called *plastilina* for his modelling. This was a revolutionary new wax which was extremely malleable and allowed Bugatti to mould at leisure, unrestricted by the time restraints that traditional drying plaster would have imposed upon him. The freedom that this afforded his practice is evident in the expressiveness of the models that he created. Bugatti managed to confer a character profile onto each of his models that inspires a huge amount of empathy. With heightened sensitivity to form and acute precision, he produced a body of work that not only demonstrated immense technical skill but also great compassion for the subjects he modelled.

The combination of a tuberculosis diagnosis and a thwarted love affair rendered Bugatti disappointed and distressed, despite the early promise of his career and great financial success. When the First World War began, a financial crisis struck Europe at large. Furthermore, Antwerp city decided to systematically euthanize their animals in bleak anticipation of the occupation. At this point, Bugatti took his own life, aged just 31.

His legacy lives on in a collection of some 300 works which he left behind, four of which are being offered over the following lots. His name is also sustained in the automobile industry in the eponymous Bugatti brand, which his brother Ettore founded. Ettore Bugatti was fiercely protective of his brother's artistic legacy and assembled the single most important collection of Bugatti bronzes and plasters after his brother's death. When his automobile factory finally achieved renown in 1926, Ettore wanted his brother's vision to be involved - albeit posthumously. He set about to make the most beautiful car in the world and selected Rembrandt Bugatti's 1904 model of a dancing elephant to be used as the radiator cap adorning its bonnet. The result was the celebrated and sumptuous Bugatti Royale.

“In reality, what we should explain is that he has preceded his contemporaries by a decade. [...] This young man's singular destiny has marked him out as a pioneer. This skillful and tender artist expressed in physical sculpture a noble idea, which is now as popular as it is commonplace: 'be kind to animals.' ”

André Salmon



101

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

REMBRANDT BUGATTI

1884 - 1916

Jaguar accroupi – petit modèle

inscribed *RBugatti*, numbered 22 and
stamped with the foundry mark *cire perdue*
A.A. Hébrard
bronze

length: 19cm., 7½in.

Conceived *circa* 1908 and cast in bronze in a
numbered edition of 51.

The authenticity of this work has been
confirmed by Véronique Fromanger.

PROVENANCE

Sale: Beausant & Lefèvre, Paris, 16th May
1997, lot 203
Sladmore Gallery, London
Acquired from the above by the present
owners in 2004

EXHIBITED

London, Sladmore Gallery, *Rembrandt
Bugatti, Life in Sculpture*, 2004, n.n.,
illustrated in colour in the catalogue

LITERATURE

Philippe Dejean, *Bugatti: Carlo, Rembrandt,
Ettore, Jean*, New York, 1982, n.n., illustration
of another cast p. 343
Véronique Fromanger, *Rembrandt Bugatti,
Répertoire Monographique*, Paris, 2016, no.
220, colour illustration of another cast p. 338

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000



102

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

REMBRANDT BUGATTI

1884 - 1916

Petites antilopes goudou (deux amis)

inscribed *RBugatti*, numbered *C.2* and
stamped with the foundry mark *cire perdue*
A.A. Hébrard

bronze

length: 43.5cm., 17½in.

Conceived *circa* 1911 and cast in bronze in an
edition of 32.

The authenticity of this work has been
confirmed by Véronique Fromanger.

PROVENANCE

Sladmore Gallery, London

Acquired from the above by the present
owners in 2004

EXHIBITED

London, Sladmore Gallery, *Rembrandt
Bugatti, Life in Sculpture*, 2004, n.n.,
illustrated in colour in the catalogue

LITERATURE

Philippe Dejean, *Bugatti: Carlo, Rembrandt,
Ettore, Jean*, New York, 1982, n.n., illustration
of another cast p. 186

Jacques Chalom des Cordes & Véronique
Fromanger, *Rembrandt Bugatti Catalogue
Raisonné*, Paris, 1987, illustration of another
cast pp. 268-69

Véronique Fromanger, *Rembrandt Bugatti,
Répertoire Monographique*, Paris, 2016, no.
272, illustration of another cast p. 355

£ 60,000-80,000

€ 71,000-94,500 US\$ 79,000-105,000

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

REMBRANDT BUGATTI

1884 - 1916

Lévrier couché

inscribed *Bugatti*, dated 1904 and stamped
with the foundry mark *cire perdue A.A.*

Hébrard

bronze

length: 40.5cm., 15⁷/₈in.

Conceived and cast in bronze *circa* 1904-05 in
an edition of 5.

The authenticity of this work has been
confirmed by Véronique Fromanger.

PROVENANCE

Denise Ferrero (acquired from the Bugatti
family in 1905)

Private Collection (by descent from the
above)

Sladmore Gallery, London

Acquired from the above by the present
owners *circa* 2004

EXHIBITED

London, Sladmore Gallery, *Rembrandt*

Bugatti, Life in Sculpture, 2004, n.n.,

illustrated in colour in the catalogue

LITERATURE

Véronique Fromanger, *Rembrandt Bugatti*,

Répertoire Monographique, Paris, 2016, no.

109, illustration of the plaster p. 291

£ 70,000-100,000

€ 83,000-118,000 US\$ 92,000-131,000



PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

REMBRANDT BUGATTI

1884 - 1916

Petites antilopes goudou (caresse)

inscribed *Bugatti, Antilope goudou*,
numbered 3 and stamped with the foundry
mark *cire perdue A.A. Hébrard*
bronze

length: 51.5cm., 20¼in.

Conceived *circa* 1911 and cast in bronze in a
numbered edition of 11.

The authenticity of this work has been
confirmed by Véronique Fromanger.

£ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

PROVENANCE

Sladmore Gallery, London
Acquired from the above by the present
owners in 2004

EXHIBITED

London, Sladmore Gallery, *Rembrandt
Bugatti, Life in Sculpture*, 2004, n.n.,
illustrated in colour in the catalogue

LITERATURE

Jacques Chalom des Cordes & Véronique
Fromanger, *Rembrandt Bugatti Catalogue
Raisonné*, Paris, 1987, illustration of another
cast pp. 266-67

Véronique Fromanger, *Rembrandt Bugatti,
Répertoire Monographique*, Paris, 2016, no.
273, illustration of another cast p. 355

27th September 1908

Dear Sir,

I received, yesterday morning, your telegram assuring me of the safe arrival of the two dear creatures.... In a quarter of an hour I must find the energy to go back to my work. I am finding it hard to cope with my separation from the two animals. After a few months of life with them they became true companions to my life and work.

The group is now finished and it will take a lot to have it sent to the foundry. It appears to be a success...[...] I am rather proud of this piece since I think that I managed to portray all the true affection which I felt for my dear models into the sculpture.

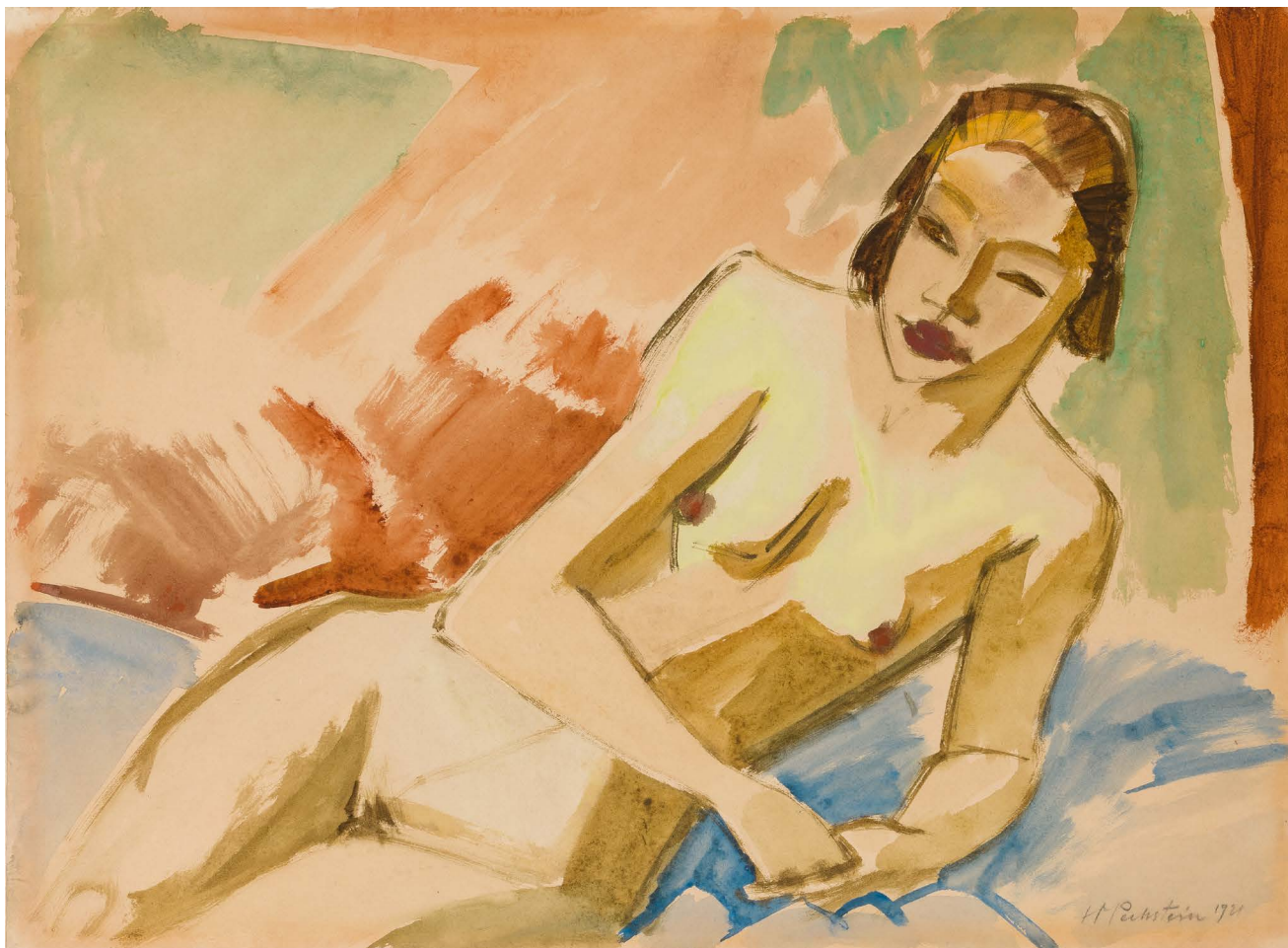
As you can imagine I would really like to be able to see this graceful couple again soon.

I so hope that the journey was not too hard on them. Please send me word of their wellbeing, it would give me great pleasure. All my thanks once again, for your kindness, and my very best regards, dear sir,

R. Bugatti

Letter from Bugatti to M. L'Hoëst, Director of the Royal Zoological Society, Antwerp. Two antelope had been entrusted to Bugatti's care in Paris in order to sculpt them in a location nearer his bronze foundry; he writes this letter after hearing of their safe return to the zoo.





105

MAX PECHSTEIN

1881 - 1955

Weiblicher Akt (Female Nude)

signed *HM Pechstein* and dated *1921* (lower right)

watercolour on paper

44.3 by 60.2cm., 17³/₈ by 23⁷/₈in.

Executed in 1921.

The authenticity of this work has been confirmed by Alexander Pechstein.

PROVENANCE

Private Collection, Sweden

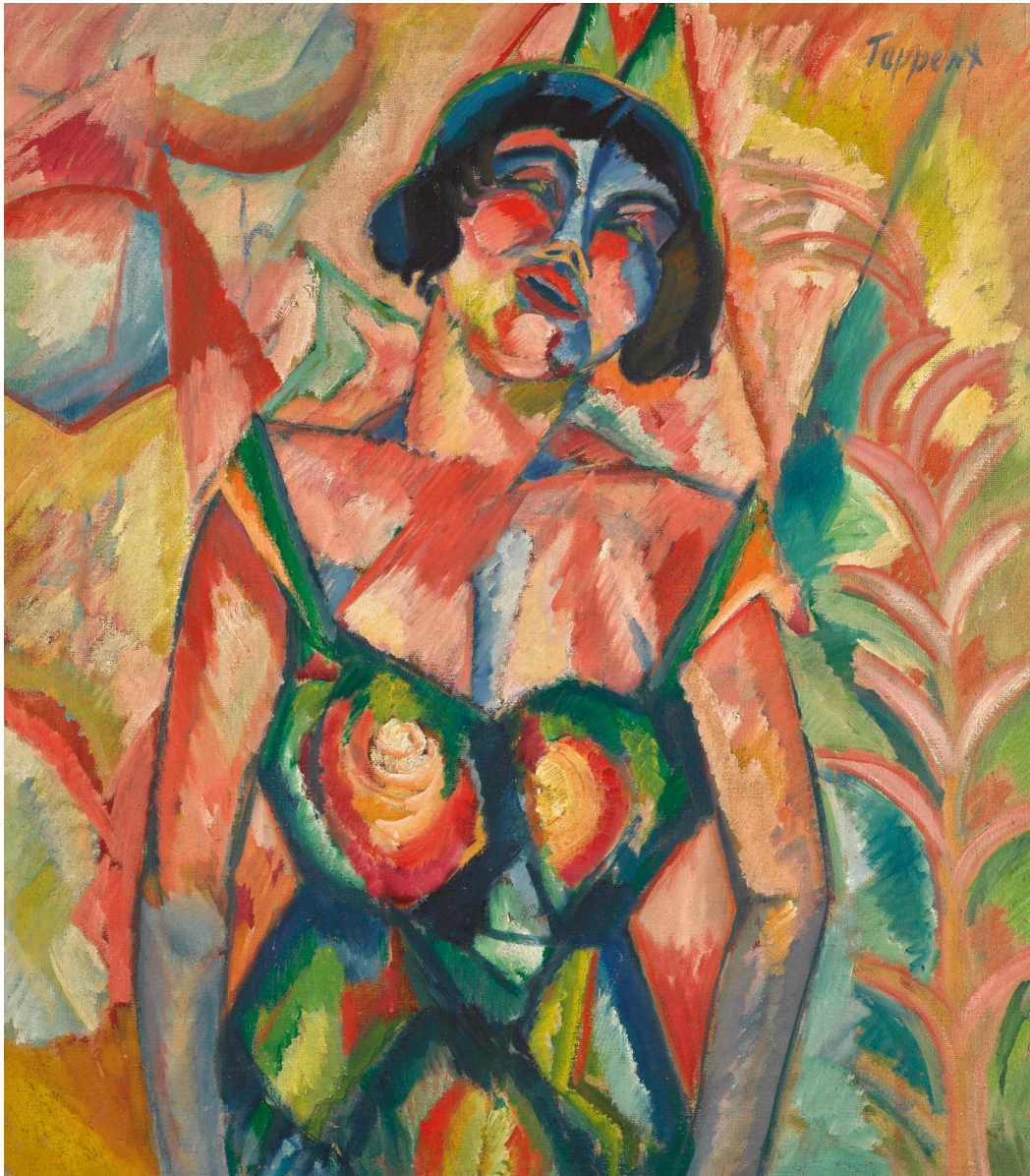
Sale: Bukowski Auktioner, Stockholm, 21st

November 2017, lot 337

Purchased at the above sale by the present owner

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300



106

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

GEORG TAPPERT

1880 - 1957

Sängerin (The Singer) - recto
Untitled - verso

signed *Tappert* (upper right)
oil on canvas
76 by 67cm., 29 $\frac{7}{8}$ by 26 $\frac{3}{8}$ in.
Painted circa 1917.

⊕ £ 60,000-80,000
€ 71,000-94,500 US\$ 79,000-105,000

PROVENANCE

Estate of the artist
Annalise Tappert (the wife of the artist; by
descent from the above)
Galerie Nierendorf, Berlin (acquired from the
above in the early 1960s)
Dr Vance E. Kondon, La Jolla (acquired by
1975)
Sale: Christie's, New York, 16th May 1990,
lot 386
Private Collection, New York (sold:
Sotheby's, London, 23rd June 2011, lot 303)
Purchased at the above sale by the present
owner

EXHIBITED

Berlin, Galerie Nierendorf, *Georg Tappert*,
1963-64, no. 37, illustrated in the catalogue
La Jolla, La Jolla Museum of Contemporary
Art, *Collection of Vance E. Kondon, M.D.*, 1975,
n.n.
Phoenix, Phoenix Art Museum & San Diego,
San Diego Fine Arts Gallery, *Out of Sight*, 1977,
n.n.
San Diego, San Diego Museum of Art, *Early
20th Century German Art from the Vance E.
Kondon Collection*, 1984, n.n.
San Diego, Art Center, *Georg Tappert*, 1985, n.n.

LITERATURE

Gerhard Wietek, *Georg Tappert 1880-1957. Ein
Wegbereiter der Deutschen Moderne*, Munich,
1980, no. 183, illustrated p. 186

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ALEXANDER ARCHIPENKO

1887 - 1964

Femme assiseinscribed *Archipenko* and dated *Paris 1912*
terracotta

height: 38cm., 15in.

Conceived and executed in 1912; this work is one of two known examples executed during the artist's lifetime, one painted plaster and this terracotta.

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

± £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

PROVENANCEHerwarth Walden (Der Sturm), Berlin (acquired by 1913)
Dr Eduard Plietzsch, Berlin (acquired circa 1920s)
Private Collection, Europe (by descent from the above).
Sold: Christie's, London, 6th December 1983, lot 391)
Purchased at the above sale by the present owner**EXHIBITED**Hagen, Museum Folkwang, *Le Fauconnier-Alexander Archipenko*, 1912-13, no. 12
Berlin, Galerie Der Sturm, *Alexander Archipenko*, 1913, no. 7
Geneva, Salle d'exposition de la Librairie Kundig & Zurich, Kunsthhaus, *Alexander Archipenko*, 1919-20, no. 10

Fig. 1 Alexander Archipenko, *La Vie familiale*, 1912, terracotta; this sculpture was destroyed in Paris during a World War I bombardment.

LITERATURE"Alexander Archipenko," in *Sturm-Bilderbücher II*, Berlin, 1917, illustrated p. 6Roland Schacht, *Alexander Archipenko, Sturm-Bilderbücher II*, Berlin, 1924, p. 10, illustrated pl. 10Alexander Archipenko, *Archipenko: Fifty Creative Years*, New York, 1960, illustrated pl. 227*Alexander Archipenko, A Memorial Exhibition* (exhibition catalogue), University of California at Los Angeles Art Galleries, Los Angeles, 1967-69, illustration of the bronze p. 39Donald H. Karshan, "Les Révolutions d'Alexandre Archipenko," in *Plaisir de France*, 1974, pp. 12-17, illustrated p. 13Katherine Janszky Michaelsen, *Archipenko: A Study of the Early Works, 1908-1921*, New York, 1977, pp. 62-64, illustrated pl. 32"Artist Spotlight—Alexander Archipenko," in *The Artist's Foundry for Practicing Sculptors*, Modern Art Foundry, vol. 4, no. 1, New York, 1981, illustration of the bronze version pl. 1

Cast in Paris in 1912, at the height of Alexander Archipenko's most innovative period, *Femme assise* is exemplary of the artist's radical approach to creativity. Testament to the importance of the work within the artist's corpus, the sculpture was included in the artist's first one-man exhibition at the Museum Folkwang in Germany. In the introduction to this exhibition, Guillaume Apollinaire asserted that 'Archipenko builds realities. His art approaches absolute sculpture more and more closely' (Guillaume Apollinaire, *Introduction to Archipenko's First One-Man Exhibition*, Folkwang Museum, Hagen, 1912).

Having left Moscow in 1908, Archipenko took residence in Paris within the infamous artist's colony *La Ruche* (the beehive), home to many *émigrés* including Amedeo Modigliani, Fernand Léger, Sonia Delaunay and Marc Chagall. Inspired by the skilful manipulation of terracotta in ancient Egyptian sculpture in the Louvre, Archipenko departed from the neo-classical sculpture of his time. Together with Pablo Picasso and Joseph Csaky, he was amongst the earliest artists to publicly exhibit the Cubist style in three dimensions.

Femme assise marks the beginning of an exceptional stage in Archipenko's career. Shortly after his aforementioned one-man exhibition in 1912, Archipenko submitted four of his Cubist sculptures, including another seminal terracotta work *La Vie familiale* (fig. 1), to the 1912 Salon d'Automne and the controversial 1913 Armory Show in New York. *La Vie familiale* was later destroyed during the First World War, leaving behind few representations of Archipenko's pioneering sculpture and highlighting the rarity of the present work. Commenting on the importance of the period, the artist recalled: 'In the year 1912 ... I conceived the way to enrich form by introducing significant modulation of the concave... As the result of many experiments, I obtained an entirely new and original type of sculpture with new aesthetic, optical and spiritual expressions. The combining of positive and negative forms evolved into a new modern style' (Alexander Archipenko, *Fifty Creative Years, 1908-1958*, New York, 1960, pp. 52).



PROPERTY FROM A PRIVATE COLLECTION,
UNITED STATES

PABLO PICASSO

1881 - 1973

Nu au chat

signed *Picasso* and dated 26.5.70. *Mardi*
(upper left)
brush and pen and ink and wash on paper
30.8 by 23.2cm., 12½ by 9½in.
Executed on 26th May 1970.

£ 100,000-150,000
€ 118,000-177,000 US\$ 131,000-197,000

PROVENANCE

Severin Wunderman, Belgium
Private Collection (sold: Sotheby's, New
York, 13th November 1996, lot 363)
Purchased at the above sale by the present
owner

EXHIBITED

Paris, Galerie Louise Leiris, *Picasso: Dessins
en noir et en couleurs*, 1971, no. 26, illustrated
in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres
de 1970*, Paris, 1961, vol. XXXII, no. 88,
illustrated p. 38

“Picasso can play fast and
loose with anatomy and end
up with figures that wear their
awkwardness not as an
embarrassment but as a
unique, precious gift.”

Jed Perl





109

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

CHRISTIAN ROHLFS

1849 - 1938

**Stilleben mit Melone (Still Life
with Melon)**

signed *CR* and dated 28 (lower centre)

tempera on paper

56 by 76cm., 22 by 30in.

Executed in 1928.

This work is recorded in the Christian Rohlfs
Archiv at the Osthaus Museum Hagen under
number CRA 195/19.

PROVENANCE

Private Collection, Berlin & London (acquired
between 1928 and 1935)

Thence by descent to the present owner

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,800



110

PROPERTY FROM A PRESTIGIOUS EUROPEAN
COLLECTION

HENRI MATISSE

1869 - 1954

Magnolia

signed *HM.* and dated *41* (lower right)

pen and ink on paper

20.5 by 26.5cm., 8 $\frac{1}{8}$ by 10 $\frac{1}{2}$ in.

Executed in 1941.

The authenticity of this work has been
confirmed by Georges Matisse.

PROVENANCE

Estate of the artist (no. 208041)

Maria-Gaetana Matisse, New York

Acquavella Galleries Inc., New York

Acquired from the above by the present

owner in 2003

† ⊕ £ 22,000-28,000

€ 26,000-33,100 US\$ 28,800-36,700

AUGUSTE HERBIN

1882 - 1960

Les trois vases

signed *Herbin* (lower right)

oil on canvas

72.3 by 59.5cm., 28½ by 23¾in.

Painted in 1904.

PROVENANCE

Private Collection, Germany

Private Collection, Germany (acquired from the above in the 1990s. Sold: Christie's, London, 24th June 2015, lot 344)

Private Collection, UK (purchased at the above sale)

Acquired from the above by the present owner

LITERATURE

Geneviève Claisse, *Catalogue raisonné de l'œuvre peint d'Auguste Herbin*, Paris, 1993, no. 43, illustrated p. 286

⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 92,000-118,000

“Herbin searches for the representational essentials; the creation of new realities, the invention of the pure painted tableau object.”

Serge Lemoine



PROPERTY FROM A PRIVATE BELGIAN
COLLECTION

JAMES ENSOR

1860 - 1949

Nature morte au livre de Jean Teugels

signed *Ensor* (lower right)
oil on panel
17.2 by 20.2cm., 6¾ by 8in.
Painted in 1938.

PROVENANCE

Jean Teugels, Veurne (a gift from the artist)
Thence by descent to the present owners

LITERATURE

Xavier Tricot, *James Ensor, The Complete
Paintings*, Brussels, 2009, no. 769, illustrated
in colour p. 407

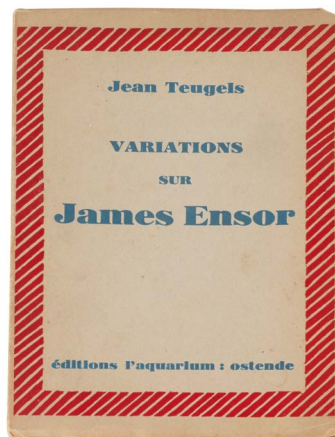
James Ensor painted this beautiful work in 1938 and gifted it to his friend, Jean Teugels (fig. 1). Teugels was an art critic who had published a book on the artist in 1931 (fig. 2). This book, with its distinctive, striped red border, features centrally in the painting, propped up amidst a table of flowers, vases and shells, quintessential elements of Ensor's celebrated still lifes.

The present work is accompanied by a photograph of the artist and Jean Teugels (fig. 1) and a copy of Jean Teugel's book: *Variations sur James Ensor*, Ostende, 1931 (fig. 2).

£ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-79,000



Jean Teugels with the artist, circa 1931.



Jean Teugel's book: *Variations sur James Ensor*, Ostende, 1931





113

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PAUL SIGNAC

1863 - 1935

Venise, la Salute

stamped *P. Signac* (lower left) and numbered
142 (lower right)

watercolour, gouache and pencil on paper
20 by 25.5cm., 8 by 10in.

Executed in 1904.

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

PROVENANCE

Estate of the artist

Thos. Agnew & Sons, Ltd., London

E. V. Thaw & Co., Inc., New York

Maurice and Muriel Fulton, USA (sold:

Christie's, New York, 13th November 2015)

Purchased at the above sale by the present
owner

± £ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800



114

PROPERTY FROM A PRIVATE COLLECTION

PAUL SIGNAC

1863 - 1935

Lomalo

signed *P. Signac* and titled (lower left)
watercolour and black crayon on paper
31 by 44cm., 12¼ by 17¼in.
Executed *circa* 1924.

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

PROVENANCE

Juan Bernhardt (sold: Sotheby's, London,
29th April 1964, lot 2)

Private Collection, London (purchased at the
above sale)

Private Collection, London (by descent from
the above. Sold: Sotheby's, London, 24th
June 2014, lot 161)

Purchased at the above sale by the present
owner

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

PROPERTY FROM A PRIVATE GERMAN COLLECTION

THÉO VAN RYSSELBERGHE

1862 - 1926

La vigne en octobresigned with the monogram and dated 1912 (lower right)
oil on canvas

73.5 by 93.5cm., 29 by 36¾in.

Painted in 1912.

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

PROVENANCE

Sale: Lempertz, Cologne, 19th June 1959, lot 361
Private Collection, Germany (purchased at the above sale)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Druet, 1912, no. 32

Laren, Larense Kunsthandel, *Théo van Rysselberghe*, 1913, no. 27

Paris, Galerie Druet, *Théo van Rysselberghe*, 1913, no. 23
Brussels, *La Libre Esthétique*, 1913, no. 279
Amsterdam, Stedelijk Museum, (*Verkoop*)tentoonstelling, 1916-17, no. 257

LITERATURE

Ronald Feltkamp, *Théo van Rysselberghe, 1862-1926*,
Brussels, 2003, no. 1912-026, illustrated pp. 136, 401

£ 120,000-180,000

€ 142,000-213,000 US\$ 158,000-236,000

Painted in 1912, *La vigne en octobre* is a wonderfully rich autumnal scene, comprising a harmonious mirage of jewel-like dabs of colour. The turn of the century and the subsequent years marked an important stage within Van Rysselberghe's painterly corpus, as he turned away from the disciplined methods of Neo-Impressionism and started to develop a more individual and fluid style. While *La vigne en octobre* retains the artist's signature luminosity, the composition skilfully places the viewer amongst the blossoming field of vines, comprising roots which are conveyed by swirling shapes and curvaceous lines. Our appreciation for the vista ahead, capped by a mauve-tinged sky, is thus wonderfully heightened and the viewer understands Van Rysselberghe's fascination with capturing the subtle effects of light and wind on a landscape.

The present work exemplifies Van Rysselberghe's later form of Neo-Impressionism. The rose hues of the foreground, combined with the dark shades of the trees and the shimmering execution of the sky, create an almost abstract effect of pervading colour, rendered in a mosaic pattern. Van Rysselberghe was first confronted with Pointillism, the pioneering technique of the Neo-Impressionist movement, 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. Reacting against the spontaneous approach of Impressionism, the Neo-Impressionists favoured a precise, methodical application of individual dabs of paint, governed by scientific principles of colour theory. Van Rysselberghe proudly disseminated this movement in his native Belgium. He was also the founder of *Les Vingts* (The Twenty), a Belgian group comprising twenty progressive painters, sculptors and Brussels who joined together from 1883 to 1893 to exhibit their innovative art. Frequently visiting galleries in Brussels, he was exposed to the work of Paul Cézanne, Paul Gauguin and Vincent van Gogh. This amalgam of artistic influences and his artistic style developing into maturity, by 1900, Van Rysselberghe sought to capture a more direct and instinctive depiction of nature. He thus painted with more loosely applied strokes and combined colours with a sense of freedom, a technique which enhanced the imbuelement of the gentle movement of light.

La vigne en octobre bursts with a vibrancy that connects with the senses and it was with his landscapes that Van Rysselberghe was at his boldest. He once questioned of another Belgian artist: 'Tell me, is Anna Boch also haunted by light? It prevents me from sleeping and when I see a dark painting, I get seasick' (letter to Eugène Boch, quoted in *Théo van Rysselberghe* (exhibition catalogue), Palais des Beaux-Arts, Brussels, 2006, p. 36, translated from the French).



Vincent Van Gogh, *Olive Trees with Yellow Sky and Sun*, 1889, oil on canvas, Minneapolis Institute of Art, Minneapolis



HENRY MORET

1856 - 1913

Gros temps à Doëlan, Bretagne

signed *Henry Moret* and dated 09 (lower left)
oil on canvas
65.5 by 92cm., 25¾ by 36¼in.
Painted in 1909.

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

PROVENANCE

Durand-Ruel, Paris (acquired from the artist
in January 1910)
Alexandre Farra, Paris
Acquired by the present owner in 2017

‡ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

Henry Moret's lifelong attraction to the wild seas and rugged coastline of Brittany began whilst he was stationed there on military service in 1875. The dramatic landscapes of the region instantly captivated him, and other Impressionist and Post-Impressionist artists including Claude Monet. When Monet arrived in September 1886 he was inspired to create a series of seascapes capturing the effects of the ever changing light and weather upon the rough seas. The village of Pont-Aven became a thriving artistic community and Moret found a permanent home there in 1888.

Whilst Moret's earlier works reflect the Synthetic style of fellow Pont-Aven artists Paul Gauguin and Émile Bernard. His later works express a more impressionistic vocabulary. Émile Bernard describes this transition, writing of Moret: 'He was a very gentle, likeable character; a peaceable, sincere revolutionary. I lost sight of him when I left Pont-Aven [...] He had turned away from our developments in Synthesis and gone over to the plein-air school of Monet [...] So far from weakening his talent he had strengthened it, rejecting theories, keeping in touch with life itself, with nature' (quoted in Wladyslawa Jaworska, *Gauguin and the Pont-Aven School*, London, 1972, p. 183-84.)

Painted in 1909, *Gros temps à Doëlan, Bretagne* was undoubtedly inspired by Monet with his *Bretagne* canvases in mind. Here the vibrancy and clarity of the light, the translucency of the water and the charging motion of the waves form the artist's primary focus, a moment of atmospheric interplay captured in characteristically lively and loose brushstrokes.



PROPERTY FROM A PRIVATE SWISS COLLECTION

CAMILLE PISSARRO

1830 - 1903

Rue du Fond-de-l'Hermitage, Pontoise

signed *C. Pissarro* and dated 1876 (lower left)
oil on canvas
46 by 38cm., 18 $\frac{1}{8}$ by 15in.
Painted in 1876.

PROVENANCE

Charles Ricada, France (sold: Drouot, Paris, 20th-21st March 1893, lot 117)
Sale: Drouot, Paris, 25th May 1932, lot 76
Private Collection, Switzerland
Private Collection, Switzerland (by descent from the above in 1947)
Private Collection, Switzerland (by descent from the above in 1980)
Thence by descent to the late owner

EXHIBITED

(possibly) London, Leicester Galleries, *Memorial Exhibition of the Works of Camille Pissarro*, 1920, no. 63

LITERATURE

(possibly) 'Art. A Great Impressionist', in *Truth*, May 1920, London, p. 978
(possibly) 'Camille Pissarro', in *The Westminster Gazette*, 9th June 1920, London, p. 8
Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro, Son Art – Son Œuvre*, San Francisco, 1939, no. 372, illustrated pl. 74
Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Critical Catalogue of Paintings*, Paris, 2005, vol. II, no. 452, illustrated p. 327

‡ £ 250,000-350,000

€ 295,000-413,000 US\$ 328,000-458,000

Camille Pissarro lived in Pontoise between 1866 and 1883. During this period, he emerged as a leading figure of the burgeoning Impressionist movement and was the only artist to contribute to all eight of the Impressionist exhibitions. The present work was painted in the year that the second exhibition was staged and includes all the hallmarks of the nascent Impressionist technique. In its bold compositional format, which lends generous depth to the scene, and the dabs of bright colour which articulate the shimmering rays of sun, *Rue du Fond-de-l'Hermitage, Pontoise* embodies the spirit of innovation. Hitherto, rural paintings were the concern of the 19th-century landscape tradition and largely adhered to a format of open plains and bucolic romanticism, depicted in a realist manner. The Impressionists - and particularly Camille Pissarro - revitalised the genre, diminishing its pastoral idealism in favour of a contemporary vitality. Pontoise - with its economy based in agriculture and industry - provided Pissarro with both the inspiration and subject matter for his depictions of modern rural life. During his years living in the Hermitage district of Pontoise, Pissarro produced some of the most dynamic and beautiful depictions produced in the Impressionist idiom, including the magnificent *Rue du Fond-de-L'Hermitage, Pontoise*.

Pissarro's personal style was encouraged and informed by his close friend and fellow painter Paul Cézanne. Among their contemporaries, it was the friendship of these two men that was notably strong and the one which bound together their artistic milieu. They had met in the early 1960s at the Academie de Charles Suisse in Paris and recognised in each other the same fundamental desire to innovate academic tradition. When Pissarro moved to Pontoise, Cézanne was a regular visitor. They would paint side by side and influence each other's artistic decisions. Cézanne's landscapes of this period appear to achieve a certain lightness of tone that Pissarro consistently employed; in turn, Pissarro's works acknowledge a formal coherence and decisiveness that is indebted to Cézanne's practice. They both, however, remained true to their instincts, pursuing their own perception of sensation. One passerby on observing them both is said to have remarked: 'M. Pissarro dabbled, while M. Cézanne daubed' (Susie Brooks, *Impressionism*, Minnesota, 2020, p. 23). Cézanne painted the same house that features in the present work, no. 23-25 rue de l'Hermitage, now in the collection of the Stiftung Langmatt Sidney and Jenny Brown, Baden.



Paul Cézanne, *Landscape near Pontoise*, circa 1875, oil on canvas, Museum Langmatt, Langmatt Foundation Sidney and Jenny Brown, Baden, Switzerland.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

La fontaine or Jeune fille près d'une fontaine

signed *Renoir* (lower left)
oil on canvas
46.8 by 30.5cm., 18 $\frac{3}{8}$ by 12 $\frac{1}{8}$ in.
Painted in 1885.

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

£ 350,000-450,000
€ 413,000-535,000 US\$ 458,000-590,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist)
Paul Rosenberg, Paris (acquired from the above in 1919)
Bernheim-Jeune, Paris (acquired from the above in June 1923)
Henri Canonne, Paris (acquired from the above in June 1925)
Oxford Galleries, London
O'Hana Gallery, London
Jean Larcade, Paris (acquired from the above. Sold: Sotheby's, London, 29th November 1967, lot 31)
Malingue, Paris (purchased at the above sale)
Mr & Mrs Jack S. Josey, Houston (acquired by 1976)
Hammer Galleries, New York
Private Collection, London (acquired from the above in 1980)
Sale: Marc-Arthur Kohn, Paris, 30th July 2011, lot 8
Private Collection (Sold: Sotheby's, London, 20th June 2013, lot 380)
Purchased at the above sale by the present owner

LITERATURE

Félix Fénéon, Guillaume Janneau & Adolphe Tabarant (eds.), *Le Bulletin de la vie artistique*, Paris, 15th October 1923, illustrated, n.p.
Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, San Francisco, 1989, no. 561, illustrated p. 141
Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, no. 2171, illustrated p. 265

In *La fontaine* or *Jeune fille près d'une fontaine*, Pierre-Auguste Renoir captures a girl using a stone water fountain, tucked away amongst the trees and flowers of a verdant garden. Painted in 1885, the present work is a sensitively characterised portrait of a young lady. Dressed all in white, she leans forward slightly with her back foot raised, steadying her pose as the water flows.

Encapsulating a scene of pure tranquility, the work exemplifies Renoir's use of feathery brushstrokes and a pastel-toned palette, bringing together an array of soft pinks, blues, greens and yellows. 1885 was the height of the Impressionist movement, and by this point in the artist's career, his *œuvre* had established a solid reputation amongst the upper class and this charming depiction of a fashionable model would have greatly appealed to the sophistication of Renoir's patrons. Executed at the peak of the artist's powers, it displays his mastery of depicting the subtle nuances of colour and light. This distinctive radiance, achieved through open and active brushwork, was due in part to his response to French Rococo painting. Renoir successfully recaptures the vivacity and *joie de vivre* displayed by the eighteenth-century masters, namely Jean-Honoré Fragonard, Jean-Antoine Watteau and François Boucher.

The present work was owned by both Ambroise Vollard and Bernheim-Jeune, two of the three principal dealers in Paris at the time (along with Durand-Ruel). This notable provenance is testament to the importance of the painting.



Pierre-Auguste Renoir, *Femme au jardin*, circa 1890, oil on canvas, sold: Sotheby's, New York, 13th November 2018, lot 134 for \$1,395,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

HENRI LEBASQUE

1865 - 1937

Fillettes sautant à la corde

signed *H Lebasque* (lower right)
oil on canvas
81.5 by 65.7cm., 32 $\frac{1}{8}$ by 25 $\frac{7}{8}$ in.
Painted in 1901-02.

PROVENANCE

Sale: Ader Picard Tajan, Paris, 9th May 1960, lot 115
Arthur Tooth & Sons Ltd., London
Sale: Christie's, New York, 12th May 1988, lot 231
Richard Green Fine Art, London (acquired by 1988)
Acquired from the above by the present owner in the early 1990s

EXHIBITED

Paris, Grand Palais des Champs-Élysées,
Exposition de la Société Nationale des Beaux-Arts, 1902, no. 708 (titled *Le jeu de la corde*)

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, no. 157, illustrated p. 90

£ 180,000-250,000

€ 213,000-295,000 US\$ 236,000-328,000

A delightful example of Henri Lebasque's portrayals of family life, this joyful scene depicts two children, likely the artist's daughters Marthe and Nono, at play in the garden. His children were amongst his favourite subjects and he portrayed them in a variety of playful and domestic settings (see fig. 1). As is noted by Lisa Banner, 'Intimism,' a term which best describes Lebasque's painting, refers to the close domestic subject matter in such a manner as to convey the personal nature of his response to the thing painted, and the universal familiarity of home and family. There is a sense of calm infused in Lebasque's paintings which celebrate the fullness and richness of life. In his placid scenes of gardens and beaches, terraces and dinner tables, Lebasque portrays his family in particular, but in such a way that he appeals to a larger sense of family gathering and devotion' (Lisa A. Banner & Peter M. Fairbanks, *Lebasque, 1865-1937*, San Francisco, 1986, p. 12).

Fillettes sautant à la corde captures this sentiment, both through the positioning of the children who, framed by the arcs of their skipping ropes and immersed in their game, are turned towards one another, and via the light brushstrokes which recall the work of Camille Pissarro under whom Lebasque studied upon his arrival in Paris in 1885. The period which followed was one of keen experimentation for Lebasque, in particular in his depictions of light and shadow. Lebasque's confident casting of his subjects in the dappled shadow of the tree reflects this artistic growth and the palette of rich pink and blue tones that imbue the work with a sense of grounding and peace are a fitting testament to the placid nature of the artist who, as his daughter Marthe fondly recalls, 'was content in the midst of his family' (*op. cit.*, p. 113).



Fig. 1 Henri Lebasque, *L'Escarpolette*, 1906, oil on canvas. Sold: Sotheby's, London, 6th February 2014, lot 551 for £290,500





120

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

HENRI LEBASQUE

1865 - 1937

Étude pour fillettes sautant à la corde

signed *H Lebasque* (lower right)
watercolour and pencil on paper
39.8 by 24.8cm., 15³/₄ by 9³/₄in.
Executed *circa* 1899.

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

PROVENANCE

Sale: Christie's, South Kensington, 28th
November 1994, lot 55
Richard Green Fine Art., London
Acquired from the above by the present
owner in the early 1990s

£ 4,000-6,000

€ 4,750-7,100 US\$ 5,300-7,900



121

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

HENRI MARTIN

1860-1943

Paysanne dans les vignes
(Marie-Louise) - *recto*
Marie-Louise assise au soleil -
verso

signed *Henri Martin* (lower right)
oil on canvas
61.1 by 46.4cm., 24 by 18¼in.

Painted *circa* 1924-27.

This work will be included in the forthcoming
Catalogue raisonné currently being prepared
by Marie-Anne Destrebecq-Martin.

PROVENANCE

Evelyn & Justin Saemann, United Kingdom
(acquired by 1988)
By descent from the above to the late owner
in 1997

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Marie Dupuis tenant un miroir avec un portrait de Coco or Gabrielle tenant un miroir avec un portrait de Coco

signed *Renoir* (lower right)
oil on canvas
38.3 by 31.2cm., 15 $\frac{1}{8}$ by 12 $\frac{1}{4}$ in.
Painted *circa* 1905.

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

PROVENANCE

Mme Schwob d'Héricourt, Paris (acquired from the artist)
Alex Maguy, Paris (acquired by 1962)
Mr and Mrs François L. Schwarz, New York (acquired by 1974)
Didier Imbert Fine Art, Paris (acquired by June 1985)
Mrs Meta C. Schwarz, Paris and New York
Sale: Sotheby's, London, 29th March 1988, lot 9
Hermann Schnabel, Hamburg
Galerie du Carlton, Cannes
Private Collection, Germany (acquired from the above *circa* 2005. Sold: Christies, London, 10th February 2011, lot 438)
Purchased at the above sale by the present owner

EXHIBITED

Tokyo, Isetan Museum; Kyoto, Kyoto Municipal Museum, *Renoir*, 1979, no. 69, illustrated in the catalogue Paris, Grand Palais, *La Femme*, 1986, n.n.
Tübingen, Kunsthalle Tübingen, *Renoir*, 1996, no. 94, illustrated in colour in the catalogue

LITERATURE

François Daulte & Joseph Focarino, *Privately Owned Paintings and Drawings from the Collection of François L. Schwarz*, New York, 1974, illustrated p. 57
Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, no. 3258, illustrated p. 341

± £ 400,000-600,000

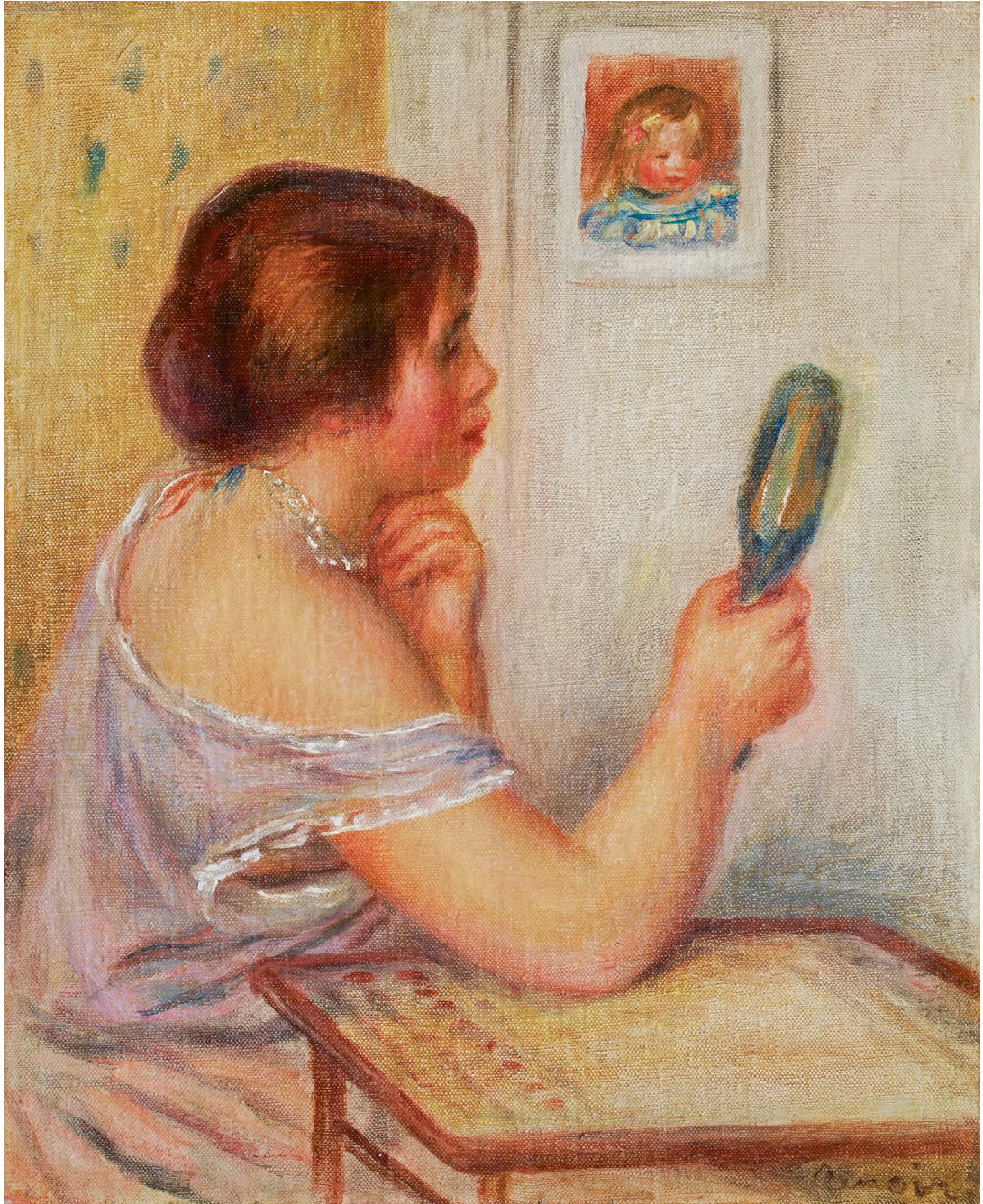
€ 470,000-705,000 US\$ 525,000-790,000

From the 1880s to the later stages of his career, Pierre-Auguste Renoir developed a very personal, intimate style of portraiture which focused on family, close friends and neighbours. One recurring feature within this trope is the depiction of women at their toilette posing before a mirror. 'The ostensible theme,' John House has written, 'is self-adornment and women's preoccupation with appearances; but the vision that is being realized is of course Renoir's own: ... [she] prepares herself for display, she displays herself to the painter, who posed her thus, and to the viewer of the picture' (John House in *Renoir* (exhibition catalogue), Hayward Gallery, London, 1985, p. 282). The theme draws upon a rich tradition, dating back to Renaissance vanitas portraits, in which the woman in front of a mirror, gazing at her own image, joins the viewer in treating herself as an object of visual pleasure. As Kirk Varnedoe has commented, 'Renoir's canon of female beauty seemed to embody a special marriage between classicizing idealism and a distinctly modern, specifically French sense of sophisticated pleasure' (Kirk Varnedoe in *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso* (exhibition catalogue), New York, 1994, p. 34).

The sitter for the present work was originally thought to be Gabrielle Renard, who at the age of 16 joined the Renoir household in 1894, a month before Jean was born. Gabrielle remained with the family for the next twenty years, until her marriage to the American painter Conrad Slade in 1912. She soon became indispensable to the Renoirs, not only looking after the children, but also modelling frequently for Renoir, both as the protagonist of his domestic scenes and as the voluptuous nude, a genre that preoccupied the artist post-1900. However more recently, it has been suggested that the sitter is Marie Dupuis, another of Renoir's favoured models, as she typically wore her hair pulled back in this style. Affectionately called *la boulangère* by the artist, Marie Dupuis hailed from his wife's home town of Essoyes and joined the household as a servant in 1899.

In the present work, Marie is portrayed in a private moment, adjusting her necklace in the mirror with a portrait of 'Coco' (Renoir's third son, born in 1901) on the wall behind her. Although the present work is less sensual or erotic than many of the works which Renoir painted of Gabrielle during this period, as the sleeve of Marie's satin dress falls from her shoulder Renoir generates a sense of intimacy. In characteristic fashion the artist portrays a surface richly furnished with colour and texture, where soft shapes imply an immediacy which belies the care and incisiveness that Renoir's best paintings possess.

When painting a female figure, Renoir revelled in the expression of the youthful heart of his sitter; the delicate softness of the skin, the inquisitive fascination with objects and people, and the warmth of their character. As Georges Rivière was to comment, 'In Renoir's figure painting, portraiture deserves a place unto itself. For no other artist has looked so deeply into his sitter's soul, nor captured its essence with such economy' (quoted in Colin Bailey, *Renoir's Portraits, Impression of an Age*, Ottawa, 1997, p. 1).





123

FRANÇOISE GILOT

b. 1921

Bienvenue à la gentille Arielle

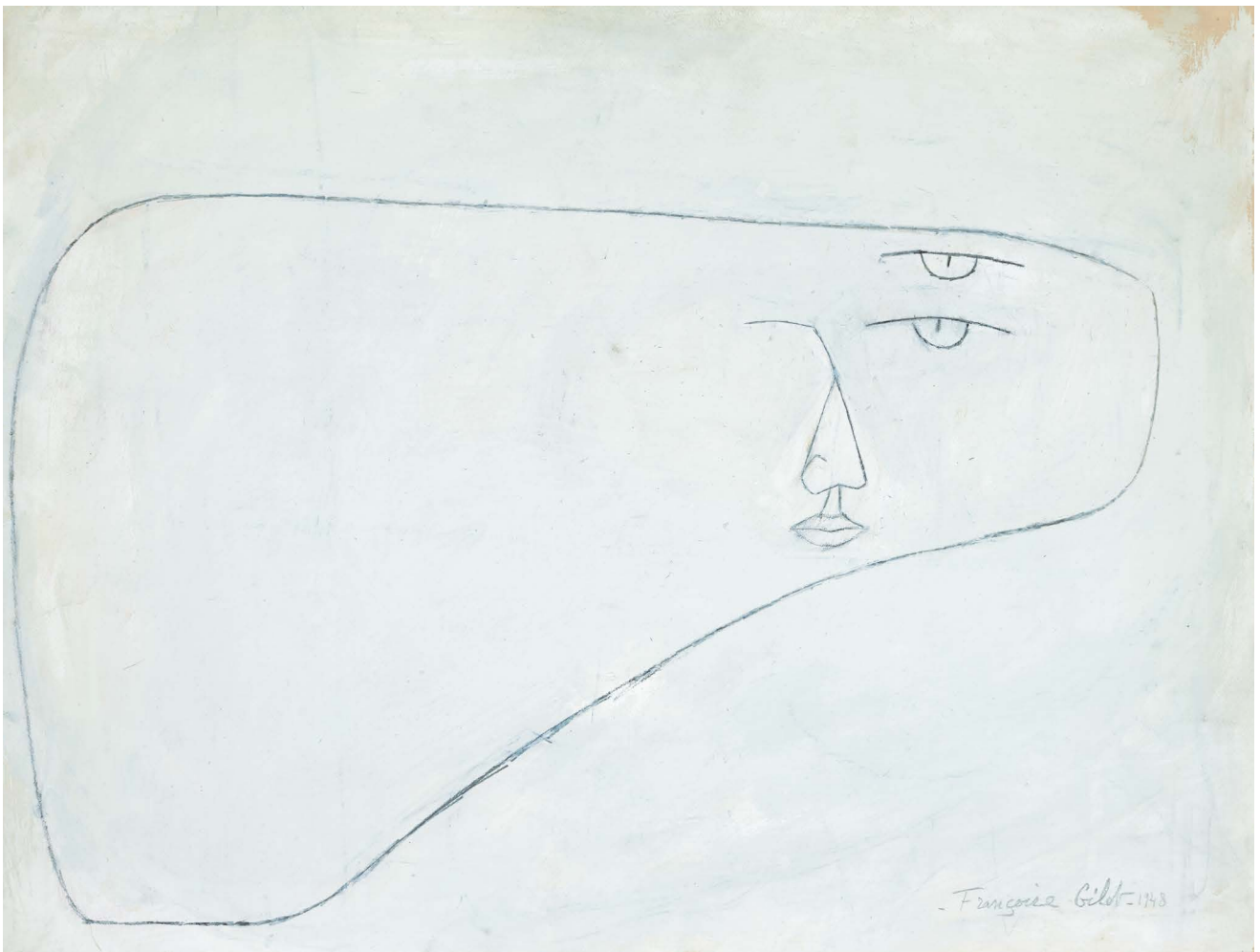
signed *F. Gilot* (lower right); dated *19 Mai 53* and dedicated *Bienvenue à la gentille Arielle que toutes les fées de la joie entourent son berceau* and signed *Françoise* on the verso
coloured crayons on paper
49.3 by 65.7cm., 19³/₈ by 25⁷/₈in.
Executed on 19th May 1953.

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

PROVENANCE

Sale: Ader, Paris, 8th November 2019, lot 293
Purchased at the above sale by the present owner

⊕ £ 5,000-7,000
€ 5,900-8,300 US\$ 6,600-9,200



124

FRANÇOISE GILOT

b. 1921

Tête volante

signed *Françoise Gilot* and dated 1948 (lower right); signed *F. Gilot*, titled, dated *Juillet 1948*, dedicated *pour Claude Blenye, affectueusement* and inscribed *Vallauris* on the reverse

gouache and pencil on paper
50.5 by 65.5cm., 19 $\frac{7}{8}$ by 25 $\frac{3}{4}$ in.
Executed in Vallauris in 1948.

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

PROVENANCE

Claude Blenye (a gift from the artist in 1948)
Sale: Ader, Paris, 8th November 2019, lot 291
Purchased at the above sale by the present owner

Claude Blenye, to whom this work was dedicated, was a very close friend of Françoise Gilot. Their long-lasting friendship arose from the time when they were both assistants to artist Jean Souverbie at the Ecole des Beaux Arts in Paris.

⊕ £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500

MARC CHAGALL

1887 - 1985

Bouquets d'œillettes aux amoureux en vert

signed *Marc Chagall* and dated 950 (lower right)
gouache, pastel, oil and brush and ink on paper
80.5 by 58.5cm., 31 $\frac{5}{8}$ by 23in.
Executed in 1950.

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

PROVENANCE

Private Collection, Paris
Private Collection, Europe (sold: Sotheby's, New York,
11th November 1999, lot 317)
Private Collection, United States (purchased at the above
sale. Sold: Christie's, New York, 5th May 2010, lot 248)
Private Collection, United States (purchased at the above
sale)
Acquired from the above by the present owner

EXHIBITED

Beijing, National Art Museum of China, *Marc Chagall*,
1994, no. 61
Balingen, Balingen Stadthalle & Liège, Musée des Beaux-
Arts de Liège, *Marc Chagall: Ursprung und Wege*, 1998,
no. 51, illustrated in the catalogue
Roslyn Harbor, New York, Nassau County Museum of Art,
Marc Chagall, 2012, n.n.

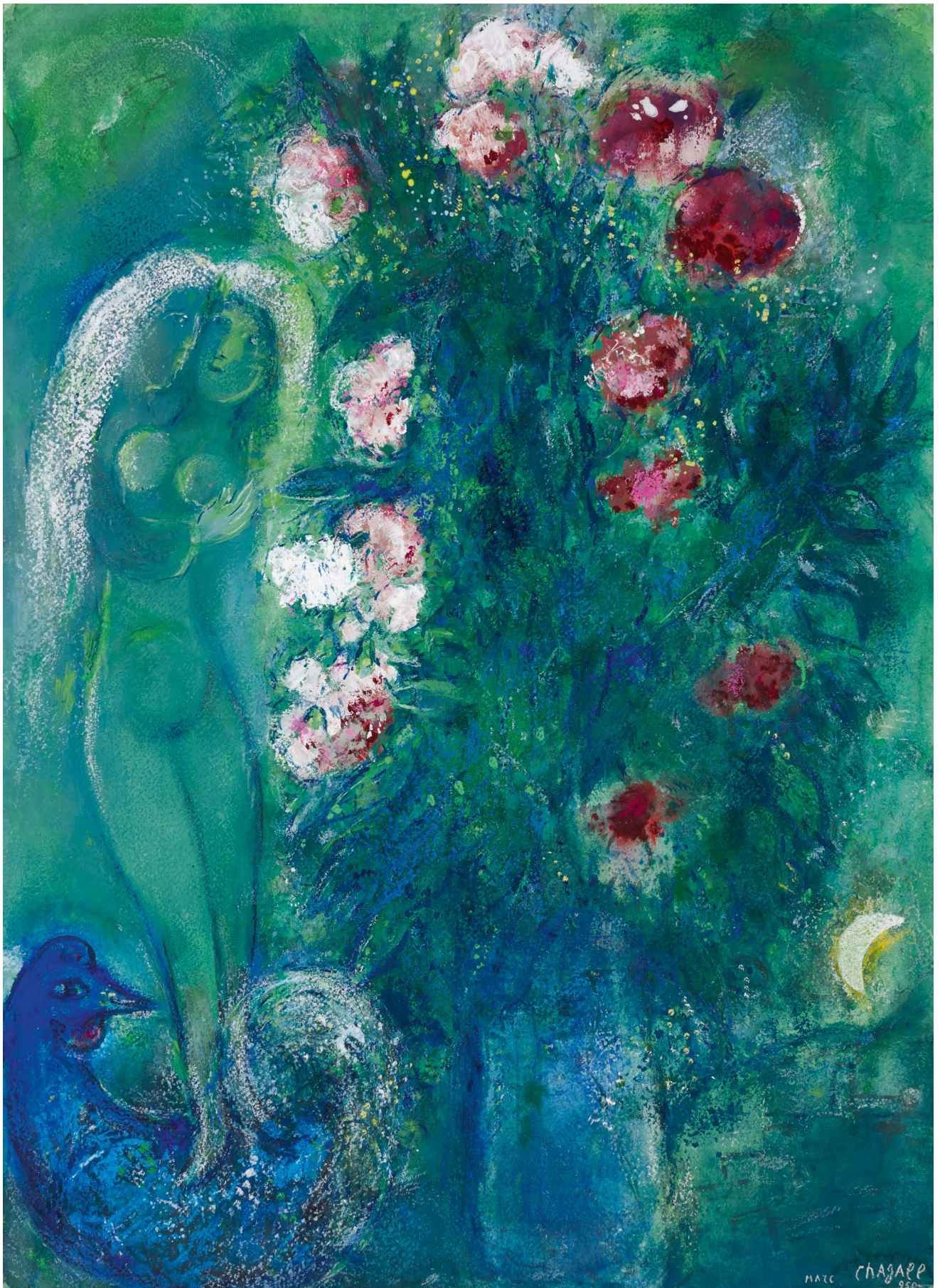
‡ ⊕ £ 350,000-550,000
€ 413,000-650,000 US\$ 458,000-720,000

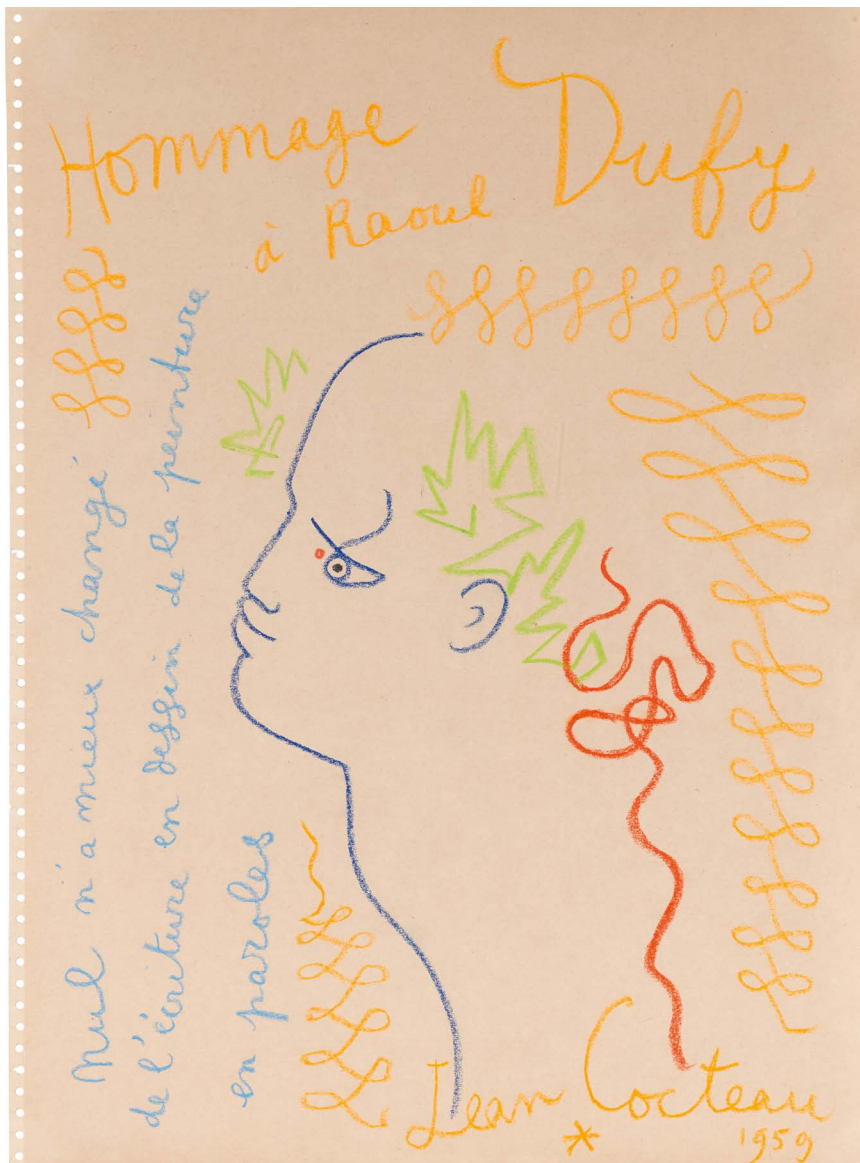
Bouquet d'œillettes aux amoureux en vert dates from 1950, the year in which Marc Chagall first visited the peaceful Provençal town of Vence in the south of France. Throughout Chagall's life, his work was a poetic metaphor for his turbulent life history, a balancing act which negotiated dream and reality harnessing an imagination that made the invisible visible. The present work is a masterful and graceful composition comprising an array of symbolic motifs that concerned the artist throughout his *œuvre*, including an embracing couple enveloped by a lush bouquet of blooming carnations, a glowing crescent moon and a statuesque cockerel, boldly rendered in a vibrant royal blue. A vision drawn from the artist's memory, the cockerel reflects his childhood experience in the small Russian village of Vitebsk, whilst the affectionate couple and depiction of Vence, with its recognisable church, reflect Chagall's personal affiliations with his new home in France and the romantic relationships that defined his life. An expression of the artist's internal reality, with the crimson flowers bursting out of the vase and punctuating the scene, *Bouquet d'œillettes aux amoureux en vert* is an expressive investigation into the depths of the artist's imagination.

In the late 1920s Chagall first engaged with what would become a prevailing motif within his practice, colourful bouquets of flowers. Whilst in Toulon in 1924 the artist was captivated by the subject which came to symbolise desire and love, later claiming that he had not known flowers in Russia and that to him they were emblematic of France. Musing on the magical aura conjured by this motif throughout the artist's opus, Franz Meyer notes, 'The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality' (Franz Meyer, *Marc Chagall*, New York, 1963, p. 369). Spanning the height of the sheet, the floral motif is exemplary of Chagall's masterly ability to harmonise tone and colour. An expressive evocation of fantasy, the present work conveys a magical sensation and reflects Chagall's abandon to the joy of creation.

"As I got nearer to the Côte d'Azur, I experienced a feeling of regeneration, something I hadn't felt since childhood. The smell of flowers, a sort of new energy poured through me. ... In such a town, you could write music, poetry, paint pictures [...]. It was here I stayed. ... And this flower-filled world coloured my new life"

Marc Chagall





126

PROPERTY FROM A DISTINGUISHED ITALIAN COLLECTION

JEAN COCTEAU

1889 - 1963

Hommage à Raoul Dufy

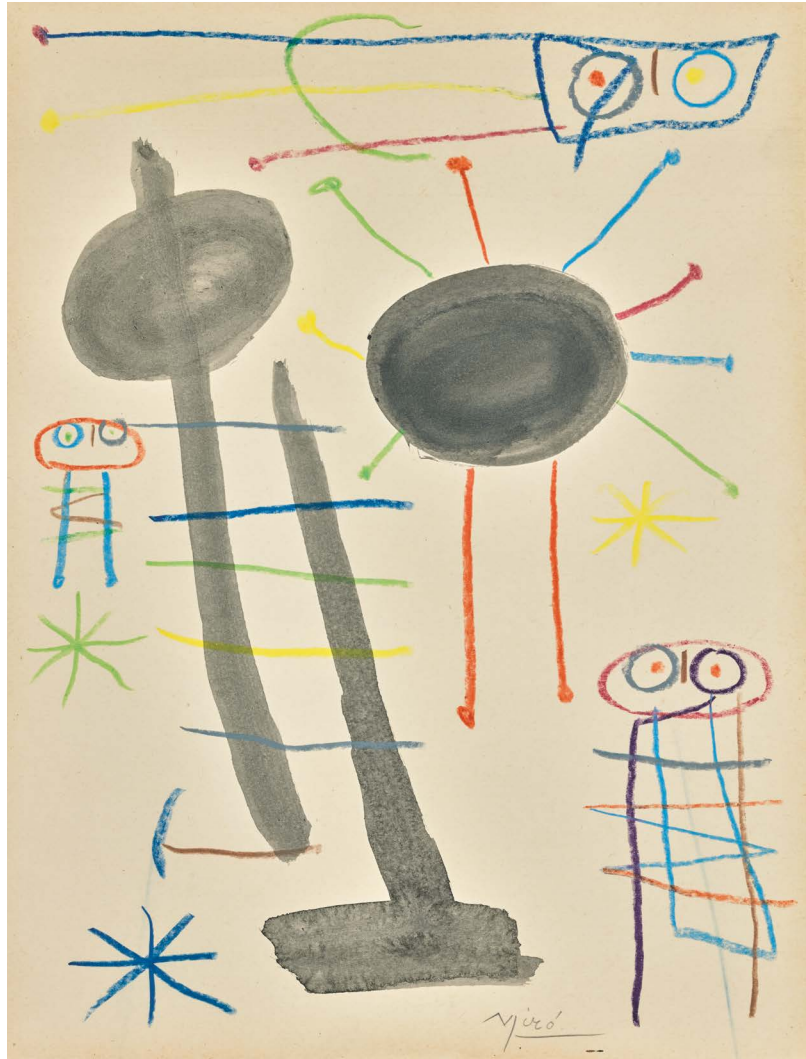
signed *Jean Cocteau* and dated 1959 (lower right), titled (upper centre), and inscribed *nul n'a mieux changé de l'écriture en dessin de la peinture en paroles* (lower left)
coloured crayons on paper
44 by 32cm., 17¼ by 12½in.
Executed in 1959.

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

PROVENANCE

Gérard Economos, Paris (a gift from the artist in 1960)
Private Collection, USA (acquired in December 1967)
Madison Avenue Gallery, New York
Galerie Arts et Autographes, Paris
Andrea Nuti, Paris
Acquired from the above by the present owner in 2003

⊕ £ 4,000-6,000
€ 4,750-7,100 US\$ 5,300-7,900



127

JOAN MIRÓ

1893 - 1983

Sans titre

signed *Miró* (lower right)
brush and ink and coloured crayons on paper
29 by 22cm., 11 $\frac{3}{8}$ by 8 $\frac{5}{8}$ in.
Executed *circa* 1957.

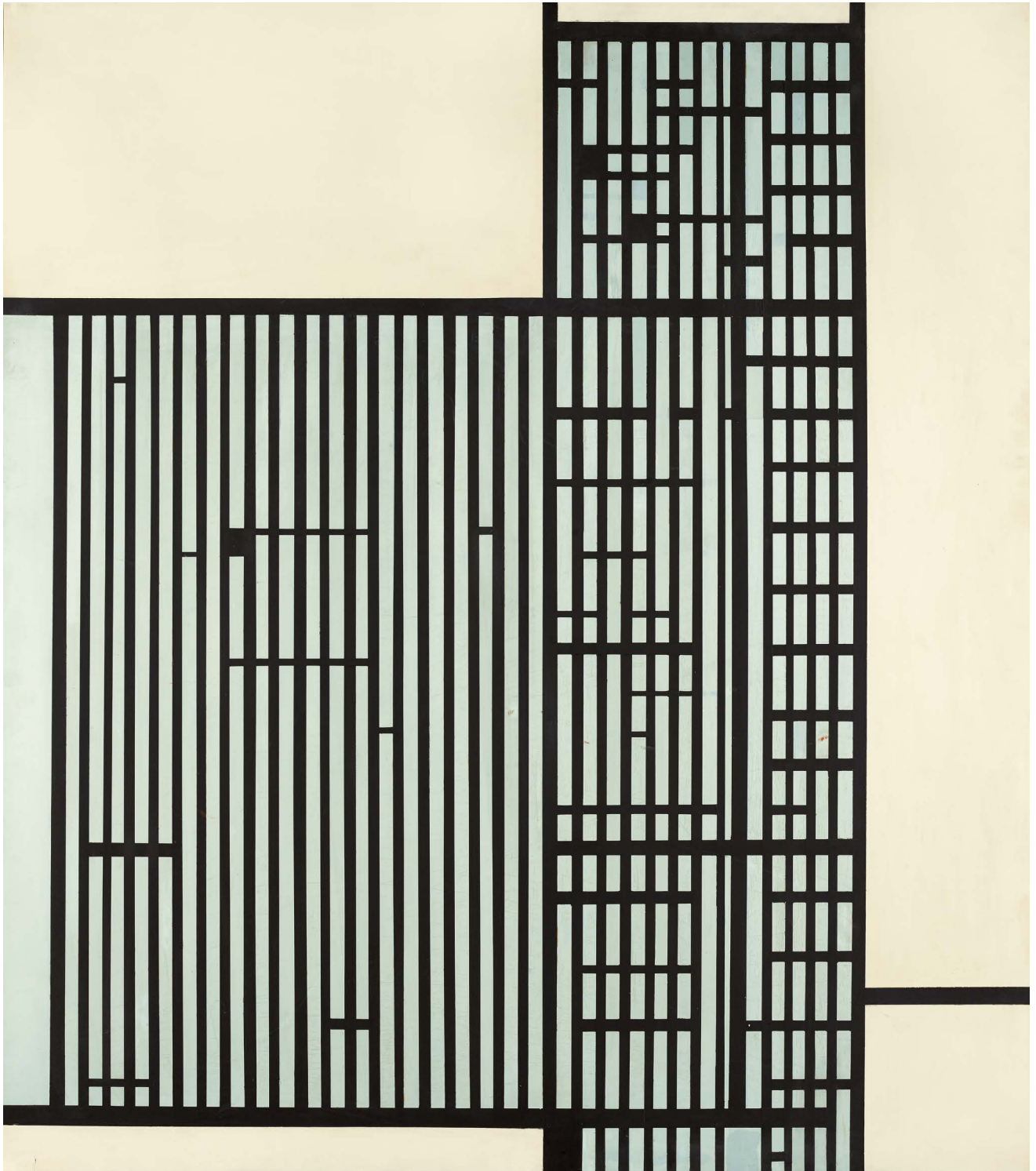
PROVENANCE

Private Collection, Europe
Galeria Mayoral, Barcelona
Acquired from the above by the present
owner in 2014

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud,
Joan Miró, Catalogue raisonné, Drawings,
Paris, 2010, vol. II, no. 1559, illustrated in
colour p. 339

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-79,000



128

PROPERTY FROM A PRIVATE DUTCH COLLECTION

JOSEF ONGENAE

1921 - 1993

Lake Shore Drive

signed *Joseph-Jean-Marie Ongenae* on the reverse

oil and black tape on board
98.5 by 87cm., 38¾ by 34¼in.
Painted circa 1960.

The authenticity of this work has been kindly confirmed by the Ongenae estate.

PROVENANCE

Collection Allert Warners, Amsterdam
Acquired from the above by the present owner in 1980

EXHIBITED

Amsterdam, Museum Fodor, *Ongenae*, 1963

⊕ £ 4,000-6,000
€ 4,750-7,100 US\$ 5,300-7,900

129

SONIA DELAUNAY

1885 - 1979

Rythme couleur

dated 20-9-71 (lower left)
gouache and pencil on paper
28.6 by 22.8cm., 11¼ by 9in.
Executed on 20th September 1971.

The authenticity of this work has been confirmed by Richard Riss.

PROVENANCE

Jacques Damase, Paris (a gift from the artist)
Private Collection, Paris (by descent from the above)
Private Collection, Europe (acquired from the above. Sold: Cornette de Saint Cyr, Paris, 27th June 2019, lot 20)
Purchased at the above sale by the present owner

⊕ £ 7,000-10,000
€ 8,300-11,800 US\$ 9,200-13,100





130

SONIA DELAUNAY

1885 - 1979

Rythme couleur

gouache, watercolour and pencil on paper
28.9 by 23cm., 11¼ by 9in.
Executed *circa* 1970.

The authenticity of this work has been confirmed by Richard Riss.

PROVENANCE

Jacques Damase, Paris (a gift from the artist)
Private Collection, Paris (by descent from the above)
Private Collection, Europe (acquired from the above. Sold. Cornette de Saint Cyr, Paris, 27th June 2019, lot 17)
Purchased at the above sale by the present owner

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700



131

SONIA DELAUNAY

1885 - 1979

Rythme couleur

dated 22-8-70 (lower right)
gouache, charcoal and pencil on paper
29 by 23.2cm., 11³/₈ by 9¹/₈in.
Executed on 22nd August 1970.

The authenticity of this work has been confirmed by Richard Riss.

PROVENANCE

Jacques Damase, Paris (a gift from the artist)
Private Collection, Paris (by descent from the above)
Private Collection, Europe (acquired from the above. Sold: Cornette de Saint Cyr, Paris, 27th June 2019, lot 14)
Purchased at the above sale by the present owner

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

GERARDO DOTTORI

1884 - 1977

Colori innamorati (Colours in Love)

signed *Dottori* (lower right); signed *Gerardo
Dottori* and titled on a partially torn label on
the reverse

tempera on board

55.9 by 49.4cm., 22 by 19½in.

Painted in 1937.

PROVENANCE

Galleria Arte Centro, Milan

Sale: Dorotheum, Vienna, 23rd November
2016, lot 502

Purchased at the above sale by the present
owner

EXHIBITED

Cairo, Mohamed-Mahmoud Khalil Museum,
Dialogo tra Generazioni, Dal Futurismo a

Giorni Nostri, 2006, n.n., illustrated

Voghera, Sala Luisa Pagano, *L'Eresia*

Futurista. Da Voghera all'Universo, 2009,

n.n., illustrated

Parma, Fondazione Magnani Rocca,

Futurismo! Da Boccioni all'Aeropittura, 2009,

n.n., illustrated

LITERATURE

Massimo Duranti, *Gerardo Dottori, Catalogo*

generale ragionato, Perugia, 2006, vol. II, no.

355(442), illustrated p. 522

₣ ⊕ £ 30,000-50,000

€ 35,400-59,000 US\$ 39,300-65,500



FERNAND LÉGER

1881 - 1955

Gif-sur-Yvette

signed *F. Leger* and dated 54 (lower right);
signed *F. Leger*, titled and dated 54 on the
reverse
oil on canvas
54 by 73cm., 21¼ by 28¾in.
Painted in 1954.

PROVENANCE

Galerie Louis Carré, Paris
Itoh Gallery, Tokyo (acquired by 1964)
Private Collection, Tokyo (sold: Mainichi
Auction, Tokyo, 9th March 2019, lot 808)
Purchased at the above sale by the present
owner

EXHIBITED

Tokyo, Itoh Gallery, *F. Léger*, 1964, n.n.,
illustrated in the catalogue

LITERATURE

Georges Bauquier, Irus Hansma & Claude
Lefebvre du Prey, *Fernand Léger, Catalogue
raisonné de l'œuvre peint et supplément 1954-
1955*, Paris, 2013, no. 1614, illustrated p. 48

‡ ⊕ £ 300,000-500,000
€ 354,000-590,000 US\$ 393,000-655,000

Gif-sur-Yvette is a striking example of Fernand Léger's bold utilisation of colour and manipulation of form, which had reached a peak of creative assurance by the time the present work was painted in 1954. The title of the work refers to a small suburb southwest of Paris, home to the National Centre for Scientific Research and the headquarters of the Atomic Energy Agency. While the composition is dominated by a still life of flowers in the foreground, the geometric forms of the background suggest the architecture of an industrial townscape.

Primary colours pervade the present work, as they held particular significance for Léger throughout his career. According to the artist, these were the colours that expressed the reality of the medium of painting. Speaking at The Museum of Modern Art in the 1930s, he outlined the core precepts of his artistic practice: 'It is possible to assert the following: that colour has a reality in itself, a life of its own; that geometric form has also a reality in itself, independent and plastic...' (quoted in *Picasso, Braque, Léger: Masterpieces from Swiss Collections* (exhibition catalogue), The Minneapolis Institute of Arts, Minneapolis, 1975, pp. 65-69). Léger's affinity for primary colours traces back to the principles of

Purism, a movement that was a part of the broader *rappel à l'ordre* in the aftermath of World War I. Pivoting away from Cubism, Léger sought to strip down his art to the pure essence of things and once dynamic still lifes devolved into forms with simple outlines. Flat planes of colour took precedence over the dizzying deconstruction of perspective and an orderly arrangement of objects was prized above a faithful representation of reality.

In the present composition, Léger's focus on strong lines and bright colours is evocative of techniques associated today with the generation of Pop artists and street artists who followed the artist in their radical re-evaluation of images that populate our collective consciousness. Traces of Léger's legacy as a still-life painter of the industrial world can be found in the works of such contemporary artists as Roy Lichtenstein (see fig. 1). As Philippe Büttner states: 'Lichtenstein recognized that his own art shared many things in common with Léger's, such as an interest in industrial subjects, in factories and the city, and emphasized that these things surely also had something fundamentally to do with Pop' (*Fernand Léger, Paris—New York* (exhibition catalogue), Fondation Beyeler, Basel, 2008, p. 21).

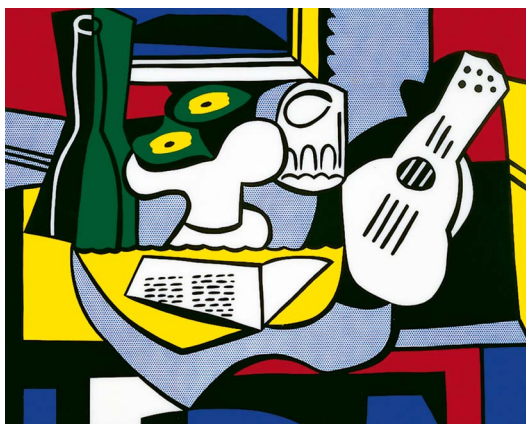
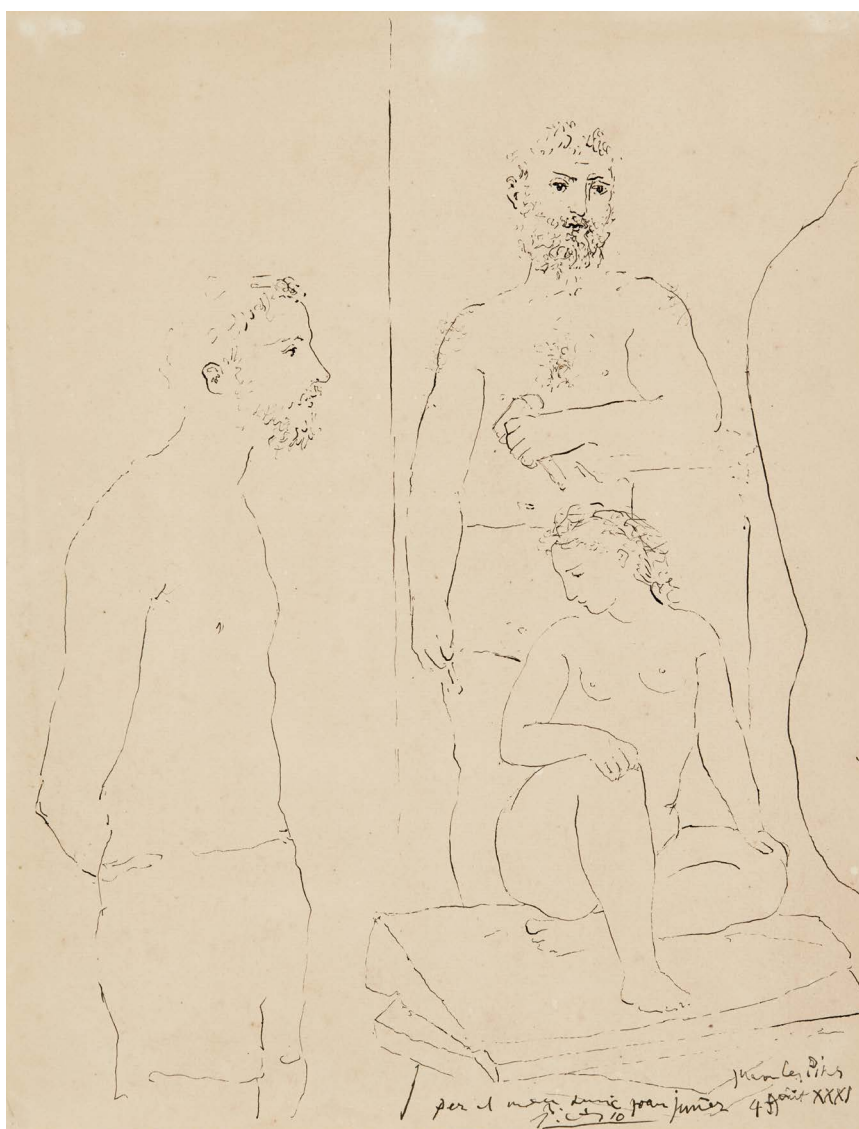


Fig. 1 Roy Lichtenstein, *Still Life after Picasso*, oil on canvas, Barbara Bertozzi Castelli Collection © Estate of Roy Lichtenstein



54
FLEGER



134

PROPERTY OF A PRIVATE GERMAN COLLECTOR

PABLO PICASSO

1881 - 1973

Les artistes et le modèle

signed *Picasso*, dated 4 *Août XXXI*, dedicated *per el mon amic Joan Juñer* and inscribed *Juan-les-Pins* (lower right)

pen and ink on paper

32.6 by 25.5cm., 12¾ by 10in.

Executed in Juan-les-Pins on 4th August 1931.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Joan Juñer, Barcelona (a gift from the artist in August 1931)

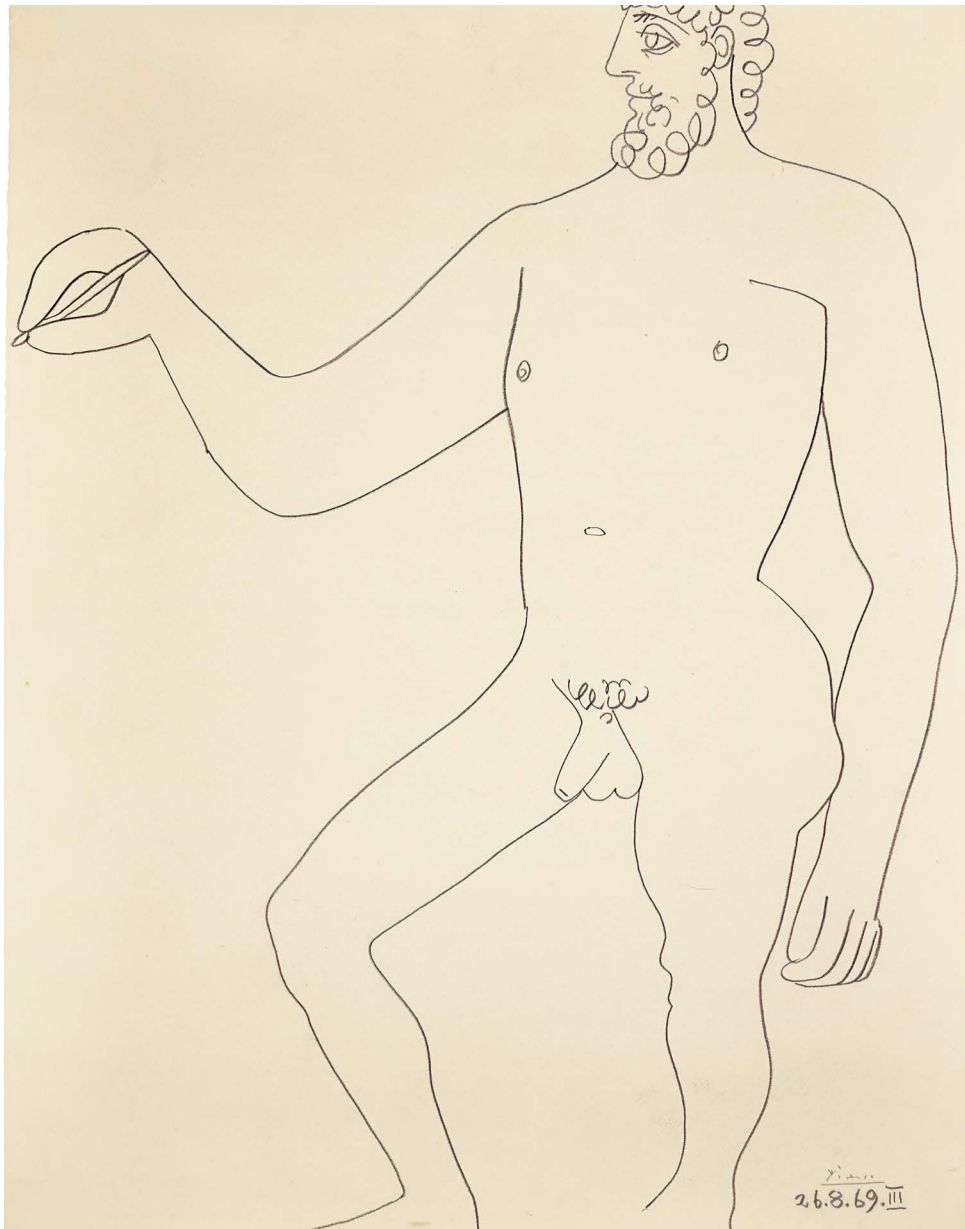
Saidenberg Gallery, New York (acquired from the above)

Private Collection, Hamburg (acquired from the above on 12th May 1981)

Thence by descent to the present owner in 2017

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000



135

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

PABLO PICASSO

1881 - 1973

Homme nu debout dessinant

signed *Picasso* and dated 26.8.69. III (lower
right)

pencil on paper
65.8 by 51cm., 25⁷/₈ by 20in.
Drawn on 26th August 1969.

PROVENANCE

Alexander Iolas, Greece
Private Collection, Greece (acquired from the
above in 1981)
Acquired from the above by the present
owner in 2011

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres
de 1969*, Paris, 1976, vol. XXXI, no. 397,
illustrated p. 114

⊕ £ 60,000-80,000
€ 71,000-94,500 US\$ 79,000-105,000

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

ALBERTO GIACOMETTI

1901 - 1966

Annette assise

signed *Alberto Giacometti* and dated *1949*

(lower right)

pencil on paper

58.4 by 29.2cm., 23 by 11½in.

Drawn in 1949.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD4220.

PROVENANCE

Miss C. Jarrow (sold: Sotheby's, London, 22nd June 1966, lot 80)

Serger Collection, New York (purchased at the above sale)

Heller Collection, New York

Galerie Beyeler, Basel

Acquired from the above by the present owner in 1969

± £ 60,000-80,000

€ 71,000-94,500 US\$ 79,000-105,000

“What I believe is that whether it be a question of sculpture or of painting, it is in fact only drawing that counts. One must cling solely, exclusively to drawing. If one could master drawing, all the rest would be possible”

Alberto Giacometti



PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

BERNARD BUFFET

1928 - 1999

Torero (Bullfighter)

signed *Bernard Buffet* and dated 58 (upper
left)

oil on canvas

130 by 97cm., 51¼ by 38¼in.

Painted in 1958.

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

PROVENANCE

Private Collection, Helsinki (acquired
between 1962 and 1975)

Thence by descent to the present owner

⊕ £ 180,000-250,000

€ 213,000-295,000 US\$ 236,000-328,000

Commanding immediate attention, Bernard Buffet's *Torero* captures the solemn ceremony of the bullfight. Employing the striking visual language for which the artist was renowned, Buffet depicts the bullfighter, not as a triumphant figure as the embellished clothing and proud upright posture might suggest, but as one with furrowed brows and angular wisdom, gazing contemplatively into the distance. The figure is flattened, devoid of strength. The artist has worked through the layers of paint, his scratching at the canvas seemingly reflecting wounds inflicted by the bull's horns.

The *corrida* was a subject of abiding interest for artists and writers during the early part of the twentieth century. As Ernest Hemingway wrote of the bullfight, 'I know no modern sculpture...that is in any way the equal of the sculpture of modern bullfighting...If it were permanent it could be one of the major arts, but it is not and so it finishes with whoever makes it...It is an art that deals with death and death wipes it out' (Ernest Hemingway, *Death in the Afternoon*, New York, 1932). The present work, hailing from the period in which the artist's critical and creative success culminated, stands as a striking example of Buffet's ability to capture the inner emotions enmeshed in this final dance, an acute awareness of the *Torero* in his precarious play of death and survival.

"It was a similarly religious level of ceremony, tradition, flamboyant colour and sombre gravity that had attracted him to the *corrida*, and inspired him to produce his remarkable series of paintings, and to return again and again to the subject of the torero."

Nicholas Foulke





138

PROPERTY FROM A PRIVATE COLLECTION

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
gouache, wash, pen and ink, crayon, pencil and watercolour on paper - recto
pen and ink and wash on paper - verso
22 by 17cm., 8¾ by 6¾in.
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 in July 1952)
Private Collection, Australia
Thence by descent to the present owner

The present work was once pages 33-34 from *Sketchbook 1942*. Oliffe, to whom the work is dedicated, worked as Moore's assistant in the late 1940s and 50s and succeeded Moore as sculpture tutor at Chelsea School of Art in London.

£ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200

139

PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

HENRY MOORE

1898 - 1986

Studies for Sculpture

signed *Moore* and erroneously dated 44 (lower right)
gouache, pen and ink, pastel, charcoal and pencil on paper
26.5 by 17.5cm., 10⅜ by 6⅞in.
Executed circa 1938 and reworked circa 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
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

£ 20,000-30,000
€ 23,600-35,400 US\$ 26,200-39,300





140

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

HENRY MOORE

1898 - 1986

Boy and Pony

signed *Moore* and dated *42* at a later date (lower left);
titled and dated *1942* on the reverse
pen and brush and ink and wash and coloured crayon on
paper
14.7 by 20cm., 5¾ by 7⅞in.
Executed in 1942.

PROVENANCE

Loriano Bertini, Prato (acquired from the artist. Sold:
Sotheby's, London, 29th November 1989, lot 539)
Piccadilly Gallery, London (purchased at the above sale)
Private Collection
Thomas Gibson Fine Art London
Acquired from the above by the present owner

LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete Drawings
1940-49*, London, 2001, vol. III, no. AG 42.19, illustrated
p. 123

⊕ £ 15,000-20,000

€ 17,700-23,600 US\$ 19,700-26,200

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON, D.C.

HENRY MOORE

1898 - 1986

Reclining Figure No. 6

inscribed *Moore* and dated 44

bronze

length: 21.9cm., 8 $\frac{5}{8}$ in.

Conceived in 1954 and cast in 1956 in bronze in
an edition of 12 plus one artist's proof.

PROVENANCE

Marlborough Fine Art, London

Private Collection, USA (acquired from the
above *circa* late 1950s)

Thence by descent to the present owner

LITERATURE

Ionel Jianou, *Henry Moore*, Paris, 1968, no. 346

Robert Melville, *Henry Moore, Sculpture and
Drawings 1921-1969*, London, 1970, no. 487,
illustration of another cast, n.p.

Alan Bowness (ed.), *Henry Moore, Complete
Sculpture 1949-54*, London, 1986, vol. II, no.
337, illustration of another cast p. 45

John Hedgecoe, *Henry Moore, A Monumental
Vision*, Cologne, 2005, no. 308, illustration of
another cast p. 217

£ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

“There are three fundamental poses of the human figure. One is standing, the other is seated, and the third is lying down... But of all the three poses, the reclining figure gives me the most freedom compositionally and spatially.”

Henry Moore



ALFRED KUBIN, DARKNESS AND LIGHT: PROPERTY FROM THE HEIRS OF MAX & HERTHA MORGENSTERN

LOTS 142–151



Hertha Morgenstern



Max Morgenstern

Executed in the early years of the 20th century, the following works are from Alfred Kubin's most iconic and creative period. Formerly in the collection of Max Morgenstern, Kubin's first patron, supporter and lifelong friend, their distinguished provenance is testament to their superb quality. Their relationship was one of mutual admiration and understanding and Max became one of Kubin's most important and influential mentors. Kubin's first exhibition in 1937 at the Albertina in Vienna consisted of 300 works, 64 of which were from Morgenstern's collection.

Born in 1883 in Moravia, then part of the Austro-Hungarian Empire, Morgenstern made his fortune by building up his father's textile mill in Bielsko-Biala in Poland and became an award-winning and world-renowned manufacturer of high-quality worsted cloth. In the early 1900s, he began collecting works by Kubin and compiled a magnificent library of over 1,500 rare books, many of which were bound by the famous Wiener Werkstätte, a productive cooperative of artisans in Vienna, which was regarded as a pioneer of modern design. In 1922, Max married Hertha Israel from Berlin and together they established their family home in Wattmangasse in Vienna.

Life changed dramatically for the Morgensterns when the *Anschluss* occurred in 1938. With Max tending his business in Poland and the Nazi

authorities pressing, Hertha was forced to sell at low value, a group of twenty works on paper by Kubin, to the German collector Kurt Otte. Shortly after, Hertha and Max separately escaped, first Hertha from Vienna, and a month later, Max from Poland. They managed to join their sons in England and eventually settled in Bradford in Yorkshire.

The Nazis seized most of the Morgensterns' possessions but amid the few belongings that accompanied them to England were these nine intriguing works on paper by Kubin. Chosen to be part of the Morgenstern's personal collection, the history of these nine works, which have remained with their initial and only owners during the tumultuous Nazi rise until now, adds a poignancy to the works' meaning, which are now coming onto the art market for the very first time.

In June 2019, sixteen works by Alfred Kubin were restituted to the heirs of Max and Hertha Morgenstern and were sold in Sotheby's *Impressionist and Modern Art Evening and Day Sales*, five of which broke the artist's auction record, with *Epidemie* achieving £963,000. It is Sotheby's honour to present this group of works by Kubin with such prestigious provenance and it creates another opportunity for a new generation of collectors to enjoy the legacy of the Morgensterns and the creative ingenuity of Alfred Kubin.



142

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Kasuarkopf (Head of a Cassowary)

signed *AKubin* (lower centre); titled and
stamped with the Max Morgenstern
collector's mark on the verso
brush and ink, wash, gouache and pastel on
paper

38.8 by 28.5cm., 15¼ by 11¼in.
Executed circa 1905.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

Kasuarkopf, intricately rendered in
painstaking detail, not only conveys Kubin's
mastery as a draughtsman but also sheds
further light on his investigations into nature.
The bird is big and majestic, zoomed in to
take up the majority of the sheet. Kubin leaves
the bird's prowess up to interpretation, as
the creature is still and waiting. However,
via the dark colours applied for the bird's
body, whose whole size is left to the viewer's
imagination, his piercing eye and looming
presence suggest a level of menace which
casts an unsettling feeling.

⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,800-45,800



143

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Hauff, Sage vom Hirschgulden
(Hauff, The Legend of the
Hirschgulden)

signed *Kubin* (lower right) and titled (lower
centre of sheet); stamped with the Max
Morgenstern collector's mark on the *verso*
pen and ink, watercolour and pencil on
kataster paper

image size: 17 by 14.5cm., 6⁵/₈ by 5³/₄in.

sheet size: 30.6 by 19.6cm., 12¹/₈ by 7³/₄in.

Executed *circa* 1911.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

⊕ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600



144

PROPERTY FROM THE HEIRS OF MAX & HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

St. Martinus der heilige Ritter beobachtet mit dem Zeichner das Leben und Treiben am Graben in Wien (St Martin the Holy Knight and the Artist Observe Life and the Daily Grind at the Graben in Vienna)

signed *AKubin*, titled and inscribed *so geschehen im Dezember a.d. 1920* (lower right); stamped with the Max Morgenstern collector's mark on the verso

pen and ink and watercolour on paper sheet: 35.8 by 26.2cm., 14 $\frac{1}{8}$ by 10 $\frac{1}{4}$ in.
image: 30.8 by 20.6cm., 12 $\frac{1}{8}$ by 8 $\frac{1}{8}$ in.
Executed in December 1920.

The authenticity of this work has been confirmed by Dr. Peter Assmann.

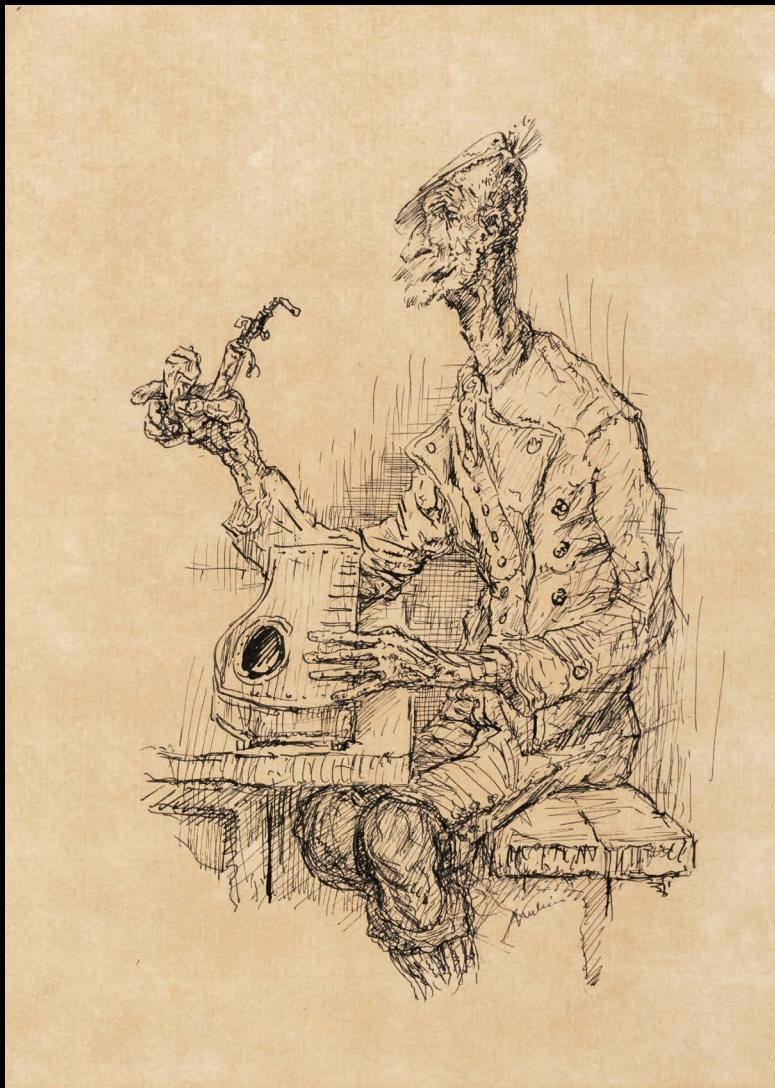
PROVENANCE

Maximilian (Max) & Hertha Morgenstern, Vienna (acquired from the artist)
Thence by descent to the present owners

Alluding to Morgenstern's patronage, Kubin would often depict Max Morgenstern in the guise of St Martin, evoking the tale of the Roman soldier who shared his cloak with a beggar. On the occasion of Max and Hertha's engagement, Kubin sent a hand-drawn card, portraying Max Morgenstern as St Martin, against the backdrop of Cupid's arrow piercing a red heart. Carrying a folder entitled *Kubin Sammlung* (*Kubin Collection*) and a bunch of flowers, he is depicted approaching the boudoir of his beloved Hertha.

A similar narrative is reflected in the present lot as the ink drawing depicts Kubin as a street harp player while Max and Hertha Morgenstern walk by. The work suggests Max Morgenstern's proud and supportive patronage of the artist as he is shown giving the harp player money. Hertha, on the other hand, looks away with an uninterested expression, perhaps suggesting the known fact that Hertha did not find Kubin's works as appealing as her husband and did not attempt to hide her views.

⊕ £ 8,000-12,000
€ 9,500-14,200 US\$ 10,500-15,800



145

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Zitherspieler (Zither Player)

signed *AKubin* (lower right of image) and
titled (lower left of sheet); stamped with the
Max Morgenstern collector's mark on the
verso

pen and ink on paper

image size: 27.5 by 20cm., 10 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.

sheet size: 36 by 26.2cm., 14 $\frac{1}{8}$ by 10 $\frac{3}{8}$ in.

Executed *circa* 1925.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)

Thence by descent to the present owners

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500



146

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

In der Eisenbahn (In the Railway Compartment)

signed *Kubin* (lower right of image) and titled
(lower left of sheet); stamped with the Max
Morgenstern collector's mark on the verso
pen and ink on paper
image size: 16 by 14.5cm., 16¼ by 5¾in.
sheet size: 36 by 26.2cm., 14¼ by 10⅜in.
Executed *circa* 1925-29.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

EXHIBITED

Vienna, The Albertina, *Alfred Kubin:
Handzeichnungen, Aquarelle und
druckgraphische Arbeiten*, 1937, no. 203,
illustrated in the catalogue

⊕ £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500



147

PROPERTY FROM THE HEIRS OF MAX & HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

Crakow (Krakow)

signed *AKubin* (lower right); stamped with the Max Morgenstern collector's mark on the *verso*

pen and ink and watercolour on paper
26 by 35.2cm., 10¼ by 13⅞in.

Executed *circa* 1921-22.

The authenticity of this work has been confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,800



148

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Bauernhof (The Farm)

signed *Kubin* (lower right)
gouache and tempera on paper
39 by 39cm., 15³/₈ by 15³/₈in.
Executed *circa* 1906.

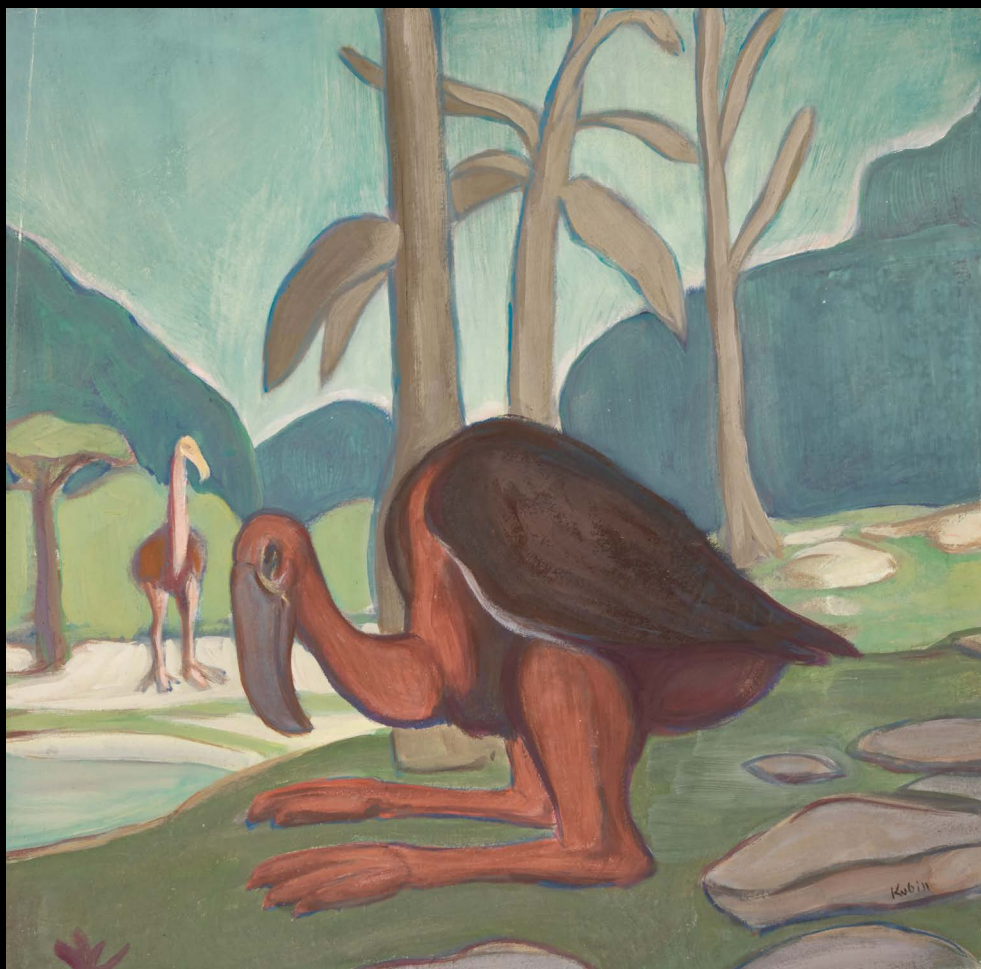
The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

⊕ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600



The following two lots – *Prähistorische Vögel* and *Prähistorische Büffel* – exhibit an extremely interesting part of Kubin's *œuvre*, which preceded the angst-ridden imagery of torment and despair that has come to define his artistic corpus. At the turn of the century, science dissemination was extensive and the popularisation of Darwinism crept into the imagery of many German artists.

In 1898, Kubin went to Munich to study art, although he soon abandoned his lessons at the Akademie der schönen Künste. Kubin's talents as a writer and a philosopher began to manifest themselves at this time and he made a concerted effort to study the philosophical works by Friedrich Nietzsche and Arthur Schopenhauer. Darwinian influence provided Kubin with the intellectual methodology of using the studies of nature as a launch pad for the exploration of contemporary society and the depths of the human psyche.

Prähistorische Vögel and *Prähistorische Büffel* reflect this Darwinian influence in their depiction of pre-historic species, also demonstrating Kubin's experimentation with combining the mediums tempera and gouache. In *Prähistorische Vögel*, Kubin renders the extinct flightless 'elephant bird' who lived in Madagascar until about 2,000 years ago. Displaying their characteristically odd thick legs and broad webbed feet, they could grow up to over ten feet tall and weigh around half a tonne.

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PROPERTY FROM THE HEIRS OF MAX & HERTHA MORGENSTERN

ALFRED KUBIN

1877 - 1959

**Prähistorische Vögel
(Prehistoric Birds)**

signed *Kubin* (lower right)
gouache and tempera on paper
39 by 40.1cm., 15³/₈ by 15³/₄in.
Executed circa 1906-07.

The authenticity of this work has been confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700



150

PROPERTY FROM THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Prähistorische Büffel (Prehistoric Buffalo)

signed *AKubin* (lower right)
gouache and tempera on *kataster* paper
39.5 by 40cm., 15½ by 15¾in.
Executed *circa* 1907.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)
Thence by descent to the present owners

Prähistorische Büffel depicts two animals,
which have characteristics both of a bull but
also of a bear. One lies in the foreground while
the other paces in the distance. Here, Kubin
is playing with Darwin's theory of the struggle
for existence and the struggle for mates. He
creates a moment of suspense between the
two creatures; will they become companions
and procreate or will a hostile encounter
ensue?

Kubin's graphic art is best known for probing
the mysteries of human behaviour and the
subconscious. These depictions of pre-
historic animals are very much a product
of the artist's attempt to work out the
complexities of our world, its species and
human nature.

⊕ £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500

PROPERTY OF THE HEIRS OF MAX & HERTHA
MORGENSTERN

ALFRED KUBIN

1877 - 1959

Weber portfolio

The complete portfolio, comprising 15 facsimile prints, 1903, signed in pencil on the justification page, numbered 80/100, with the title page, text in German, and justification, on Japan paper tipped onto sturdy wove paper at upper corners, loose (as issued), contained in the original grey boards with the artist's name printed on the cover

each sheet: approx. 55 by 40.3cm., 21 $\frac{5}{8}$ by 15 $\frac{7}{8}$ in.

overall: 56.4 by 41 by 2cm., 22 $\frac{1}{4}$ by 16 $\frac{1}{8}$ by $\frac{3}{4}$ in.

PROVENANCE

Maximilian (Max) & Hertha Morgenstern,
Vienna (acquired from the artist)

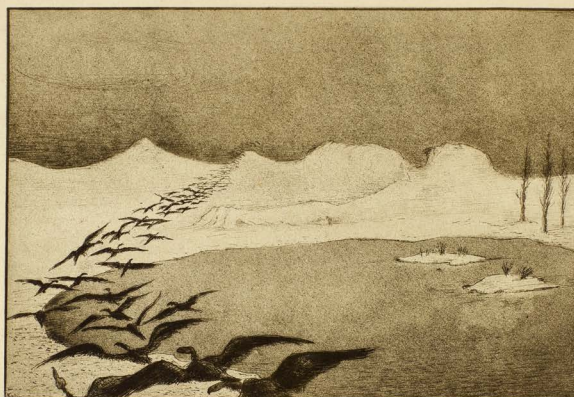
Thence by descent to the present owners

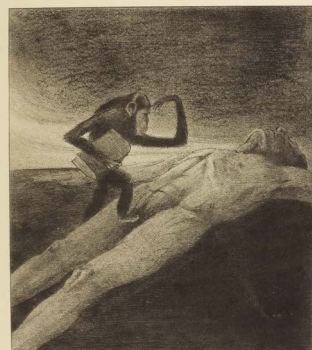
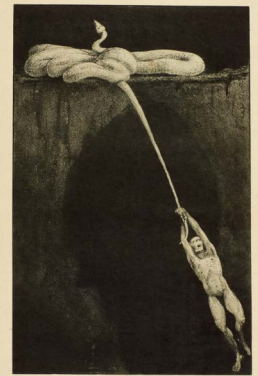
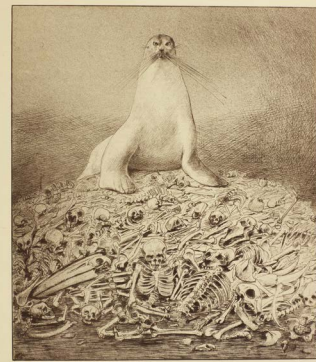
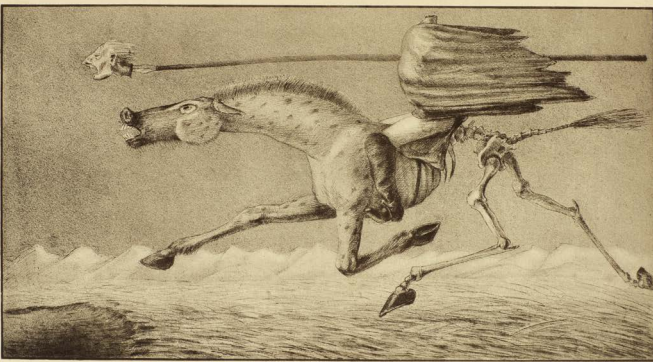
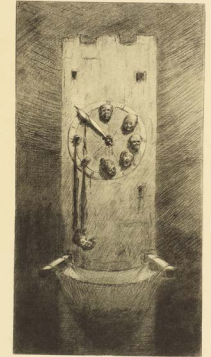
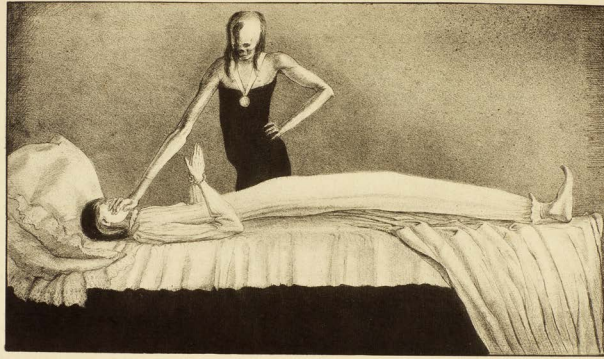
LITERATURE

Paul Raabe, *Alfred Kubin Leben - Werk - Wirkung*, Hamburg, 1957, no. 8, mentioned p. 71

⊕ £ 2,000-3,000

€ 2,400-3,550 US\$ 2,650-3,950





PROPERTY FROM A EUROPEAN PRINCELY FAMILY

ALFRED KUBIN

1877 - 1959

**Unter dem Zeichen des Mars
(Under the Sign of Mars): Fifteen
Works**

each signed *Kubin*, numbered consecutively 1-15 (lower right) and titled (lower left) pen and brush and ink and pencil on paper each: 31.5 by 19.5cm., 12³/₈ by 7³/₄in. Executed *circa* 1915.

The authenticity of these works has been confirmed by Dr. Peter Assmann.

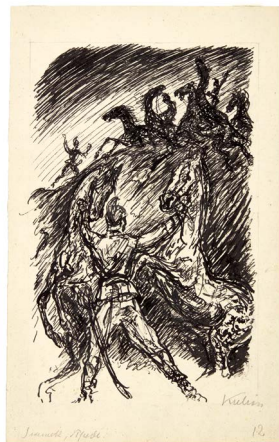
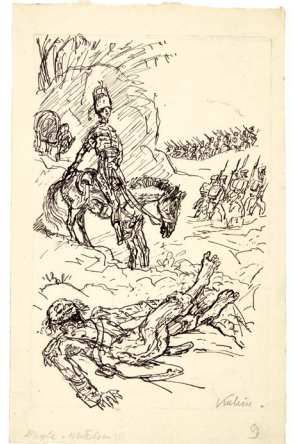
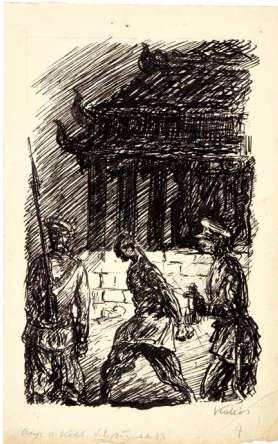
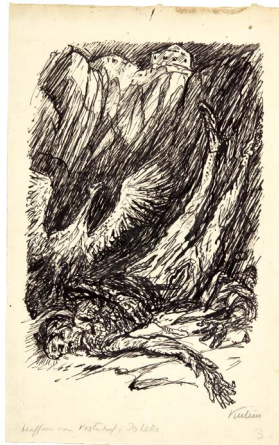
PROVENANCE

Galleria Henze, Campione d'Italia
Sale: Karl & Faber, Munich, 1st June 1973, lot 718
Roland Graf von Faber-Castell, Stein (purchased at the above sale)
Thence by descent to the present owners in 1978

In 1915, in a letter to Alfred Kubin the Austrian poet Felix Gräfe mentions Andrejew, Stendhal and Kipling, who are also referred to in the inscriptions on the present works. In the letter he cites an introduction that he is preparing for *Eiserne Zeiten*, a publication which it appears never came to fruition. The present work, Kubin's *Unter dem Zeichen des Mars* served as Gräfe's inspiration for this unpublished work.

⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200

1. Andrejew. das rote Lachen (Andrejew. the red laughter)
2. Andrejew d. rote Lachen (Andrejew. the red laughter)
3. Hoffmann von Vestenhof, Isbeks
4. Aage von Kohl. s.t. Augenblick (Aage von Kohl. s.t. Instant)
5. Kipling. die verschollene Legion (Kipling. The Lost Legion)
6. Hebel. Weltbegebenheiten (Hebel. World Events)
7. Hebel. Weltbegebenheiten, Blücher (Hebel. World Events, Blücher)
8. Hebel. Weltbegebenheiten (Hebel. World Events)
9. Bayle. Waterloo Hebel. Weltbegebenheiten (Bayle. Waterloo Hebel. World Events)
10. Bayle. Waterloo Hebel. Weltbegebenheiten (Bayle. Waterloo Hebel. World Events)
11. Strindberg. Karl XII
12. Sramek d. Pferde (Sramek the Horses)
13. Sramek. Siehe ein Mensch (Sramek. Ecce Homo)
14. Jean Paul. Neujahrs-gesellschaft (Jean Paul. New Year's Party)
15. Titel (Title)





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PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

ALFRED KUBIN

1877 - 1959

**Bedrohliches Nordland
(Threatening Nordland)**

signed with the monogram (lower right)
pen and ink and pencil on paper
15.2 by 14cm., 6 by 5½in.
Executed *circa* 1911.

The authenticity of this work has been
confirmed by Dr. Peter Assmann.

PROVENANCE

Viktor Fogarassy, Graz
Sale: Im Kinsky, Vienna, 20th April 1994, lot
135
Private Collection, Austria (sold: Im Kinsky,
Vienna, 5th December 2017, lot 271)
Purchased at the above sale by the present
owner

⊕ £ 8,000-12,000
€ 9,500-14,200 US\$ 10,500-15,800

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

ERNST BARLACH

1870 - 1938

Der Buchleser (The Reader)

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

bronze

height: 45.5 cm., 17⁷/₈in.

Conceived *circa* 1936 and cast in bronze by
the Noack foundry in an edition of 35.

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

Ω £ 15,000-20,000

€ 17,700-23,600 US\$ 19,700-26,200

LITERATURE

Ernst Barlach, *Ein selbsterzähltes Leben*,
Munich, 1948, illustration of another cast
pl. 86

Bertolt Brecht, 'Notizen zur Barlach-
Ausstellung', in *Sinn und Form*, Berlin, 1952,
vol. 7, no. 4, illustration of another cast, p. 184

Friedrich Schult, *Ernst Barlach, Das
plastische Werk*, Hamburg, 1960, no. 473,

illustration of another cast p. 246

Friedrich Dross (ed.), *Ernst Barlach,
Die Briefe II, 1925-1938*, Munich, 1969,
illustration of another cast p. 859

Carl Dietrich Carls, *Ernst Barlach*, London,
1969, illustrations of another cast pp. 193-94

Elisabeth Laur, *Ernst Barlach, Das plastische
Werk*, Güstrow, 2006, no. 600, illustration of
another cast p. 265



PROPERTY FROM A PRIVATE GERMAN
COLLECTION

EMIL NOLDE

1867 - 1956

Marschlandschaft unter hohem Himmel mit Hof Seebüll (Marshy Landscape under High Skies with Hof Seebüll)

signed *Nolde* (lower right)
watercolour on paper
33.2 by 45.1cm., 13 by 17³/₄in.
Executed circa 1930-35.

The authenticity of this work has been confirmed by Prof. Manfred Reuther and is registered under the archive no. Nolde A-159/2019.

PROVENANCE

Private Collection, Northern Germany (a gift from the artist in 1950)
Thence by descent to the present owner in 1990

⊕ £ 120,000-180,000
€ 142,000-213,000 US\$ 158,000-236,000

One of the greatest colourists of the twentieth century, Emil Nolde's remarkable *œuvre* is demarcated by intensely coloured compositions infused with fantastical elements. The present work, an atmospheric watercolour which captures the expansive landscape and dramatic sky of his home at Seebüll is exemplary of the German Expressionist's inimitable style, in which the visionary character of his images and overwhelming power of nature is paired with his bold, yet subtle use of colour. Having remained in the same private collection since its execution in the 1930s, the present work is exemplary of the artist's pursuit of spontaneity and pure expression.

In the summer of 1926, Nolde and his wife Ada discovered Seebüll, a marshy landscape close to the German-Danish border. Drawn to the northerly landscape of water meadows and seemingly endless skylines, the artist constructed his home at Seebüll to follow the course of nature and the path of the sun. The immense views from Seebüll, the tumultuous weather patterns and the artist's meticulously cultivated floral garden became a primary source of inspiration.

In 1910, Nolde began to use absorbent Japanese paper. Harnessing the fluidity of his chosen medium, the artist allowed differing colour planes to merge. Embracing the element of chance and the interplay between nature and colour, Nolde conveys the overwhelming dynamism of nature and portrays the true manifestation of Expressionist ideals. Through layering kaleidoscopic contrasting tones of fluid pigment Nolde introduces contours and accents whilst allowing vibrant blurs of watercolour to merge freely. Musing on his

technique, the artist noted 'all I needed was a vague idea of luminescences of colour. The work then developed of its own accord under my hands' (Emil Nolde, quoted in *Expressionism*, Wolf-Dieter Dube, New York, 1973, p. 81).

In *Marschlandschaft unter hohem Himmel mit Hof Seebüll*, the vibrancy of the looming clouds rendered in differing shades of yellow and purple vividly captures the artist's distinctive reaction to one of nature's most poignant spectacles. 'Each colour has a soul of its own' (Emil Nolde quoted in Martin Urban, *Emil Nolde Landscapes*, New York, 1969, p. 16).

Prof. Manfred Reuther on *Marschlandschaft unter hohem Himmel mit Hof Seebüll*

According to Nolde, 'our landscape is modest, removed from all that is intoxicating or lush, we know this, but it adds infinitive amounts of quiet intimate beauty, austere greatness as well as tumultuous life, for the intense observer' (quoted in, *Emil Nolde: Reisen, Achtung, Befreiung*, Köln, 1994, vol. 5, p. 91). In February 1925 he wrote to Ernst Gosebruch, museums director in Essen: 'I struggle to paint landscapes, only after re-working several times (once or twice) am I satisfied. There are only few landscapes which I rate as highly as some figurative paintings. In smaller watercolours, however, I can achieve the full impact' (*ibid*, p. 91). The present watercolour depicts the landscape surrounding Seebüll, the site where the painter finally settled and built his home and studio *Seebüll* on the highest hill in the valley with a view over the neighbouring farm.

Translated from German



MAX PECHSTEIN

1881 - 1955

Weißes Haus (White House)

signed *HMPechstein* and dated 1928 (lower left); signed *HMPechstein*, titled *Weises Haus* and inscribed *Berlin W. 62. Kurfürstenstr. 126* on the reverse
oil on canvas
51.5 by 65.5cm., 20¼ by 25¾in.
Painted in 1928.

The authenticity of this work has been confirmed by Dr. Aya Soika.

PROVENANCE

Deutsche Kunstgemeinschaft, Berlin (acquired in 1928)
Private Collection (acquired from the above in 1928)
Private Collection, Cottbus, Brandenburg/Saxony
Private Collection, Saxony (a gift from the above)
Acquired from the above by the present owner in 2018

EXHIBITED

Berlin, Stadtschloss, *Deutsche Kunstgemeinschaft*, 1928, no. 4224

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

“Old houses from 130 years ago, with thatched roofs, the rooms so minute that I can reach the ceiling with my hand. [...] in terms of scenery [it is] outstanding... no streets, no electrical light, therefore a lot of quietness for reflections and work”

Max Pechstein



H. Pochyński 1965

JOURNEY *of a* LIFETIME

PROPERTY FROM THE COLLECTION OF
ANDREA KLEPETAR-FALLEK

LOTS 157 - 158



At age 98, Andrea Klepetar-Fallek published a book recounting her dramatic life story, highlighted by an escape from Nazi-occupied Vienna, her breakout of an Italian concentration camp, flight from Peronist Argentina and four marriages. The exceptional art collection she amassed – including a strikingly modern landscape by Max Pechstein and an emphatic sculpture by Ernst Barlach, as well as a magnificent selection of works that were sold in the Impressionist and Modern Art Sales in New York in November 2019 – represents a triumph over adversity emblematic of an entire generation that is now passing into history.

Andrea survived the holocaust whilst traversing through Yugoslavia, Croatia and Italy, but was widowed during the war. Her passion for art was sparked early on by her second husband, Buba, 'a highly cultured and educated man,' from whom Andrea 'learned so much about

paintings and sculpture, architecture and history...'. She continued to move around throughout her life, arriving in Israel in 1948 and later moving to Argentina and Switzerland.

In 1977, after three marriages and decades of displacement, Andrea found romance again, with another Holocaust survivor who would become her fourth husband. Fred Fallek, a German Jew, had arrived in America penniless during the war, but by the time he met Andrea had founded and sold a chemical import firm for \$90 million. He had also, with his first wife, Erica – a pediatrician with a passion for art – amassed a magnificent collection of paintings by Matisse and Picasso, Renoir and Bonnard, which hung in their apartment on New York's Fifth Avenue. Their daughter, Jane Fallek Nathanson, now one of Los Angeles's leading art collectors and philanthropists (she was a founder of the Museum of Contemporary Art, and currently serves on the board of LACMA), recalls the excitement when a new work of art would arrive in her home and weekends spent in museums. Her father, she says, taught her 'how to look at art, and how to talk about art.'

The paintings the Falleks amassed remained with Erica after they divorced, and when Fred married Andrea the newlyweds set about building a new collection together – but with a twist. 'They decided that for each birthday or anniversary they would give each other a piece of art,' says Jane. The couple, who moved into the Ritz Tower on Park Avenue, spent long periods in Europe, socializing with major dealers of the time,

including Leo Castelli and Ernst Beyeler. The collection of Andrea and Fred Fallek reveals passion and curiosity. Given to each other as gifts, the paintings, drawings and sculpture had an obvious emotional resonance for the couple.

Andrea lived in the Ritz Tower with the collection for 36 years after Fred's death in 1983. Near the end of her life, Andrea decided that after she died the collection would be sold, with proceeds going to the main charitable causes she supported, particularly the Weizmann Institute in Israel; over the years, Andrea had made several transformational gifts to the Institute in support of breast cancer research. This final gift adds yet another layer of meaning to a collection that represents so much more than an art-historical lesson. These striking artworks embody the journey of a lifetime.





○ 157

ERNST BARLACH

1870 - 1938

Vergnügtes Einbein (The Carefree Peg-Leg)

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

height: 53.3cm, 21in.

Conceived in 1934 and cast in bronze 1937-38
in an unnumbered edition of 15.

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

£ 18,000-25,000

€ 21,300-29,500 US\$ 23,600-32,800

PROVENANCE

Galerie Nierendorf, Berlin

Acquired from the above by the present
owner in 1981

LITERATURE

Friedrich Schult (ed.), *Ernst Barlach, Das
plastische Werk*, Hamburg, 1960, no. 451,
illustration of another cast p. 238

Carl Dietrich Carls, *Ernst Barlach: das
plastische, graphische und dichterische Werk*,
Berlin, 1968, illustration of another cast p. 87
Ernst Arthur Seemann (ed.), *Ernst Barlach,
Plastische Meisterwerke*, Leipzig, 1996,
illustration of another cast, p. 142

Elisabeth Laur (ed.), *Ernst Barlach, Das
plastische Werk*, Güstrow, 2006, no. 567,
illustration of another cast p. 255

JOURNEY *of a* LIFETIME

PROPERTY FROM THE COLLECTION OF
ANDREA KLEPETAR-FALLEK

○ 158

MAX PECHSTEIN

1881 - 1955

Landschaft (Landscape)

signed *HMP* and dated 1920 (lower left)

oil on canvas

89.5 by 62.9cm., 35¼ by 24¾in.

Painted *circa* 1920.

The authenticity of this work has been confirmed by Dr. Aya Soika.

PROVENANCE

Acquired by the late owner *circa* 1980s

£ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

Landschaft, painted by Max Pechstein *circa* 1920, belongs to a series of boldly coloured landscapes that the artist painted in the small fishing village of Nidden on the Curonian Spit, a thin piece of land in between the Baltic Sea and former Eastern Prussia (today Lithuania). Pechstein visited Nidden on three occasions, in 1912, 1919, and finally in 1920. It was a peaceful haven that attracted artists from Berlin who sought a welcome break from the cold of the capital. Its unspoiled and natural landscape became Pechstein's refuge and as he created works without inhibition, his painterly style was honed and developed into maturity.

Pechstein's characteristically dynamic brushstrokes present several solitary fir trees against an expressionist skyline. The winding narrow pathway leads the viewer to the village, the red roofs providing a bold contrast to the dark green trees and undulating meadow in the foreground. Encapsulating the landscape of the Curonian Spit where hilly dunes and fir trees feature along the coastline, the differing shades of green subtly suggest the ever-changing light. The heavy sky presents the moment where the weather is about to change; the grey clouds loom over the bright blue sky. The sky is a dramatic interplay of blues and greys, imbued with a glow achieved by the skilful streaks of yellow paint.

With its strong angular composition and evocative planes of colour, *Landschaft* reflects the artist's enduring vision of a life of pastoral idyll. The present work evokes a profound feeling of harmony and simplicity and *Landschaft* is a celebratory painting that revels in the open-air landscape of Nidden that Pechstein cherished so dearly.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

IRMA STERN

1894 - 1966

Two Malay Women with a Rose

signed *Irma Stern* and dated 1924 (upper left)
oil on canvas
59 by 48cm., 23¼ by 18⅞in.
Painted in 1924.

PROVENANCE

Private Collection, South Africa

± £ 200,000-300,000
€ 236,000-354,000 US\$ 262,000-393,000

A major figure in modern South African Art and one of the most sought-after female artists on record, Irma Stern is known for her bold use of colour, exaggerated distortions and heavy contours, all of which point to the strong influence of the German Expressionists on her work. Executed in 1924, the sensitive double portrait *Two Malay Women with a Rose* synthesises the artist's experience of growing up in South Africa with the tenets of European modernism.

Born in Transvaal to German-Jewish parents, Stern spent her childhood in South Africa before moving to Europe with her family in 1913 where she began her formal art training. A pivotal meeting came in 1916 when she met Max Pechstein, a key champion of her work who introduced her to the gallerist Wolfgang

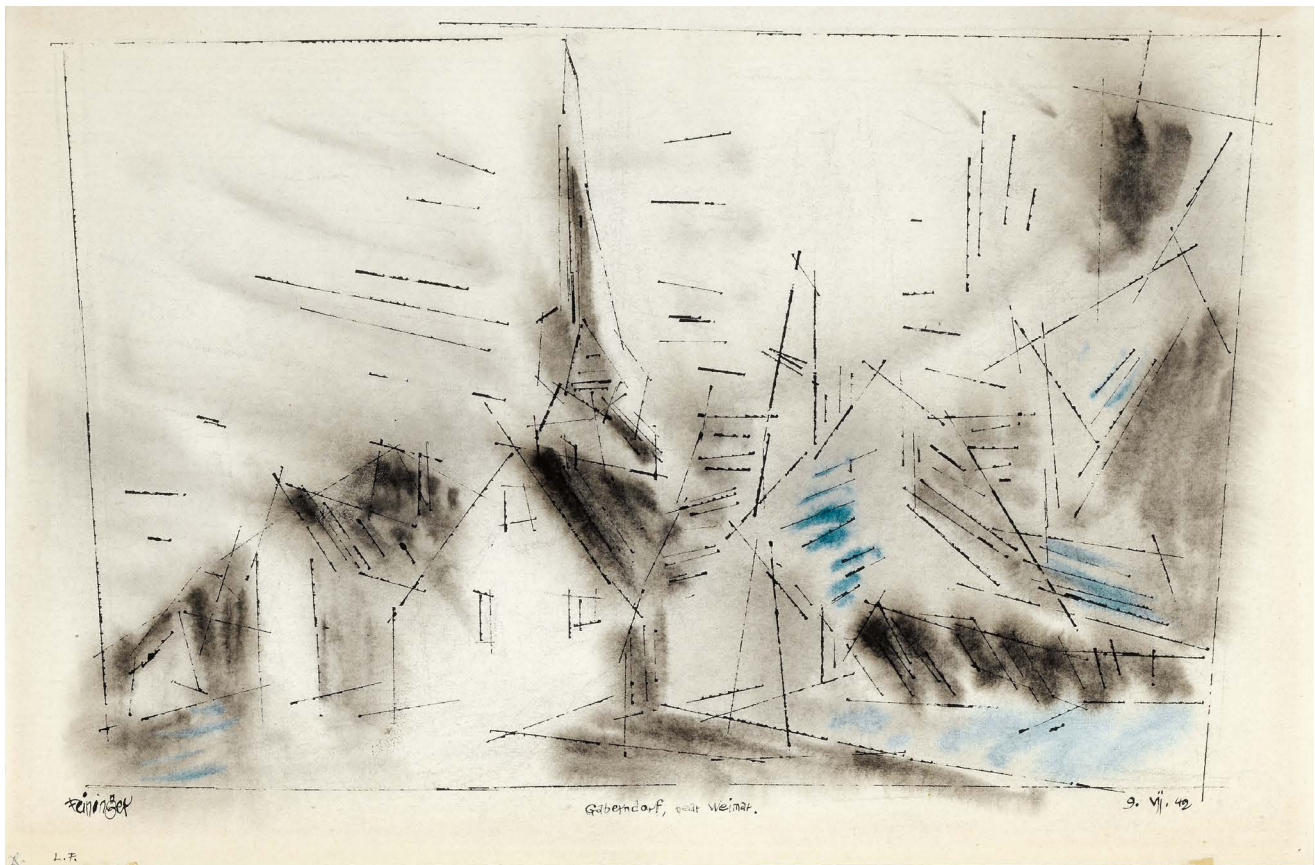
Gurlitt. The publication by Gurlitt of Stern's lithographic series *Dumela Morena Bilder aus Afrika* in 1920 cemented her connections with the German Expressionist circle. The present work was painted after Stern's return to Cape Town in 1921 at the start of an important and fruitful decade which built on this formative early period spent in Germany.

Stern was a skilled portraitist and soon developed an interest in depicting the local people encountered on her travels. Her fascination with Islam grew from an introduction to Cape Malay culture and she was attracted by the rich attire of the Muslim women. The contrasting blue and gold headscarves in the present work are characteristic of her interest in the variety of headdresses she found in different communities across the country. Simultaneously intimate and aloof, the sitters engage the viewer with their confident but demure expressions. The present work is an interesting negotiation of the representation of two emphatically modern women; on the one hand, their fashionable garments locate them in Stern's temporal present, on the other, their vacant attitudes position them within Stern's repertoire of the timeless, exotic 'Other'. While the work colludes to a degree with Western Orientalist preconceptions, *Two Malay Women with a Rose* demonstrates Stern's immersion in the lives and cultures of her subjects and her contribution to the cultural, ethnic and social diversity of South Africa.



Max Pechstein, *Das Grüne Sofa (The Green Sofa)*, 1910, oil on canvas, Museum Ludwig, Cologne





160

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

LYONEL FEININGER

1871 - 1956

Gaberndorf, near Weimar

signed *Feininger* and signed with initials *L.F.*
(lower left), titled (lower centre) and dated 9.
vii. 42 (lower right)

watercolour, pen and ink and charcoal on
paper

31.7 by 46.9cm., 12½ by 18½in.

Executed on 9th July 1942.

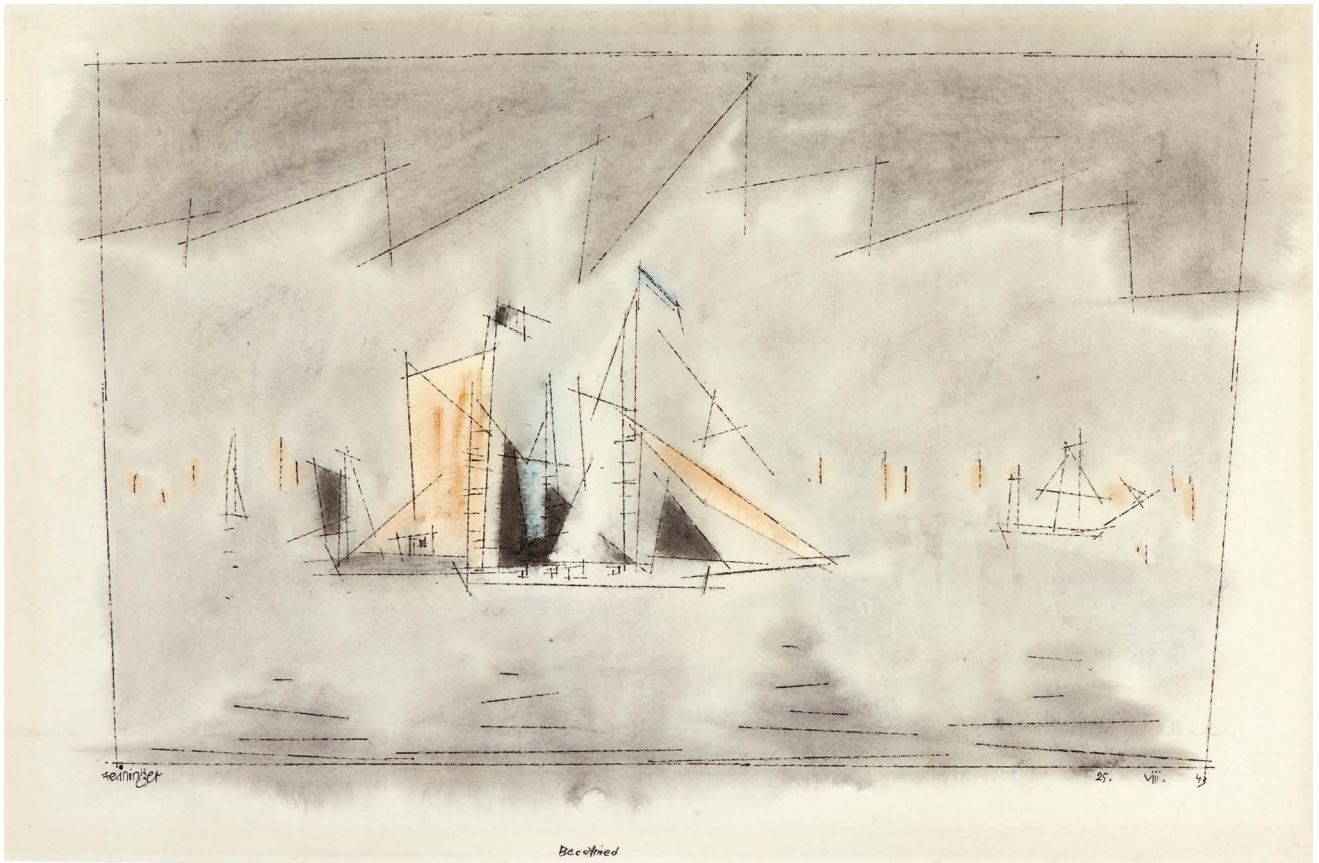
Achim Moeller has kindly confirmed the
authenticity of this work, which is to be
included in the archives of Lyonel Feininger
watercolours and drawings.

PROVENANCE

Achim Moeller Fine Art, New York
Acquired from the above by the present
owner in 1997

‡ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



161

LYONEL FEININGER

1871 - 1956

Becalmed

signed *Feininger* (lower left), titled (lower centre) and dated 25. viii. 43 (lower right) watercolour and pen and ink on paper 31.1 by 47.9cm., 12¼ by 18⅞in. Executed on 25th August 1943.

Achim Moeller has kindly confirmed the authenticity of this work, which is to be included in the archives of Lyonel Feininger watercolours and drawings.

PROVENANCE

Otto Gerson Collection, New York
Mr & Mrs Harry Lewis Winston, Michigan (acquired from the above in the 1940s)
Lydia Winston Malbin Collection, New York (by descent from the above. Sold: Sotheby's, New York, 4th May 2006, lot 376)
Purchased at the above sale by the present owner

EXHIBITED

Michigan, Museum of Cranbrook Academy of Art, *Mr and Mrs Harry Lewis Winston Collection*, 1951, no. 6 (titled *Boats*)
Michigan, University of Michigan Museum of Art, *20th Century Painting and Sculpture from the Collection of Mr and Mrs Harry L. Winston*, 1955, no. 19 (titled *Boats*)
Detroit, Detroit Institute of Arts; Richmond, The Virginia Museum of Art; San Francisco, The San Francisco Museum of Art; Milwaukee, The Milwaukee Art Institute, *Collecting Modern Art. Paintings, Sculpture and Drawings from the Collection of Mr and Mrs Harry Lewis Winston*, 1957, no. 40 (titled *Boats*)
Detroit, Detroit Institute of Arts, *American Paintings and Drawings from Michigan Collections*, 1962, no. 127 (titled *Boats*)

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300



162

STANISLAS LÉPINE

1835 - 1892

Les bords de L'Oise

signed *S Lépine* (lower right)

oil on canvas

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

Painted *circa* 1878-1882.

£ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500

PROVENANCE

Alexander Young, London (sold: Christie's,

London, 30th June 1910, lot 86)

Private Collection, London

Sale: Christie's, London, 21st October 1988,

lot 490 (titled *Vaches au clair de lune*)

Purchased at the above sale by the present
owner

LITERATURE

Robert & Manuel Schmit, *Stanislas Lépine,*

Catalogue raisonné de l'œuvre peint, Paris,

1993, no. 473, illustrated p. 195



163

PROPERTY FROM A PRIVATE DUTCH COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Trois-mats dans un port

signed *E. Boudin* (lower left)

oil on panel

18 by 23.5 cm., 7 by 9¼ in.

Painted circa 1880-85.

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300

PROVENANCE

Aimée Diot, Paris

Sale: Paris, Hôtel Drouot, 21st March 1928, lot 71

Dr Collet, Paris (purchased at the above sale)

Madame Veuve Mascré, Nice (Sold: 26th April, 1935, no. 27)

Wildenstein & Co., New York

The Bernhard Foundation, New York (Sold: Sotheby Parke Bernet, New York, 26th May 1976, lot 1)

Private Collection, California (Sold: Sotheby's, New York, 12th May 1993, no. 112)

Noortman, Maastricht (purchased at the above sale)

Acquired from the above by the present owner in 1993

LITERATURE

Robert Schmit, *Eugène Boudin 1824-1898*, Paris, 1973, vol. II, no. 1400, illustrated p. 56



164

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Trouville, le port, barques et canots

signed *E. Boudin* (lower left)
oil on canvas
39.3 by 53.8cm., 15½ by 21¼in.
Painted circa 1880-85.

‡ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,800-45,800

PROVENANCE

Gustave Cahen, Paris (sold: Galerie Georges
Petit, Paris, 24th May 1929, lot 52)
M. Estier, Paris (purchased at the above sale.
Sold: Hôtel Drouot, Paris, 5th December
1940, lot 21)
Michel Bivort, France
Sale: Sotheby's, London, 25th June 1996,
lot 339
Sale: Christie's, London, 30th June 1999,
lot 155
Purchased at the above sale by the present
owner

EXHIBITED

Paris, École Nationale des Beaux-Arts,
Exposition des œuvres d'Eugène Boudin, 1899,
no. 287
Paris, Galerie Charpentier, *Marines*, 1944, n.n.
Paris, Galerie Brame, *Eugène Boudin:
Peintures, pastels, aquarelles*, 1956, no. 8
Paris, Galerie Charpentier, *Trésors du Musée
de Caen & Cents Tableaux de Boudin*, 1958,
no. 40

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*,
Paris, 1973, vol. II, no. 1395, illustrated p. 54



165

EUGÈNE BOUDIN

1824 - 1898

Rivière en Bretagne

signed *E. Boudin* and dated 70 (lower right)

oil on canvas

50.8 by 74.1cm., 20 by 29½in.

Painted in 1870.

£ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

PROVENANCE

Ivan Tourgueneff, Paris (sold: Hôtel Drouot, Paris, 20th April 1878, lot 3, titled *Paysage Marine*)

Private Collection, France

Sale: Daguerre, Paris, 1st December 2015, lot 117

Purchased at the above sale by the present owner

EXHIBITED

Ornans, Musée Gustave Courbet, *Courbet et l'Impressionisme*, 2016, no. 33, illustrated in the catalogue p. 153

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898, Catalogue raisonné de l'œuvre peint*, Paris, 1973, vol. I, no. 520, illustrated p. 194

“Boudin - with his inexhaustible kindness - took it upon himself to educate me. With time, my eyes began to open and I really started to understand nature. I also learned to love it. I would analyse its forms with my pencil. I would study its colourations.”

Claude Monet

WORKS FROM THE COLLECTION OF
JOE R. & TERESA L. LONG

EUGÈNE BOUDIN

1824 - 1898

Anvers, gros temps sur l'Escaut

signed *E. Boudin* and inscribed *Anvers* (lower right)

oil on canvas

54 by 74.3cm., 21¼ by 29¼in.

Painted *circa* 1871-74.

PROVENANCE

Private Collection, Paris (sold: Hôtel Drouot, Paris, 30th March 1935, lot 55)

Private Collection (acquired by 1973)

Galerie Serret, Paris

Galerie Matignon Saint Honoré, Paris

Acquired from the above by the present owner in 2004

EXHIBITED

Paris, Galerie Charpentier, *Cent tableaux de Boudin: trésors du Musée de Caen et Boudin*, 1958, no. 23

LITERATURE

Ruth L. Benjamin, *Eugène Boudin*, New York, 1937, mentioned p. 196

Robert Schmit, *Eugène Boudin, 1824-1898*, Paris, 1973, vol. I, no. 761, illustrated p. 271

Throughout the 1870s, Eugène Boudin frequently traveled to coastal towns and cities in northern France, the Netherlands and Belgium, depicting the lively ports and beaches of this area, which teemed with commerce and leisure. Boudin was a devotee to painting *en plein air*, which helped him capture the atmospheric essence of a scene. In *Anvers, gros temps sur l'Escaut*, Boudin employs a low horizon line, allowing the composition to be dominated by the dramatic sky, exemplary of Boudin's confident command of brushwork and tonal exploration. Boudin masterfully suggests the element of wind through the choppy waters and flapping Belgian flag.

‡ £ 70,000-100,000

€ 83,000-118,000 US\$ 92,000-131,000



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Vue de Cagnes

signed *Renoir* (lower left)
oil on canvas
21 by 33.3cm., 8¼ by 13½in.
Painted *circa* 1910.

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

± £ 150,000-200,000
€ 177,000-236,000 US\$ 197,000-262,000

PROVENANCE

George & Mary Ritter, Ohio
Private Collection (bequeathed from the above in 1979)
Miami-Dade County Art Museum Association, Miami (a gift from the above.
Sold: Sotheby's, New York, 9th May 2001, lot 313)
Private Collection, Switzerland (purchased at the above sale)
Sale: Christie's, London, 24th June 2010, lot 301
Purchased at the above sale by the present owner

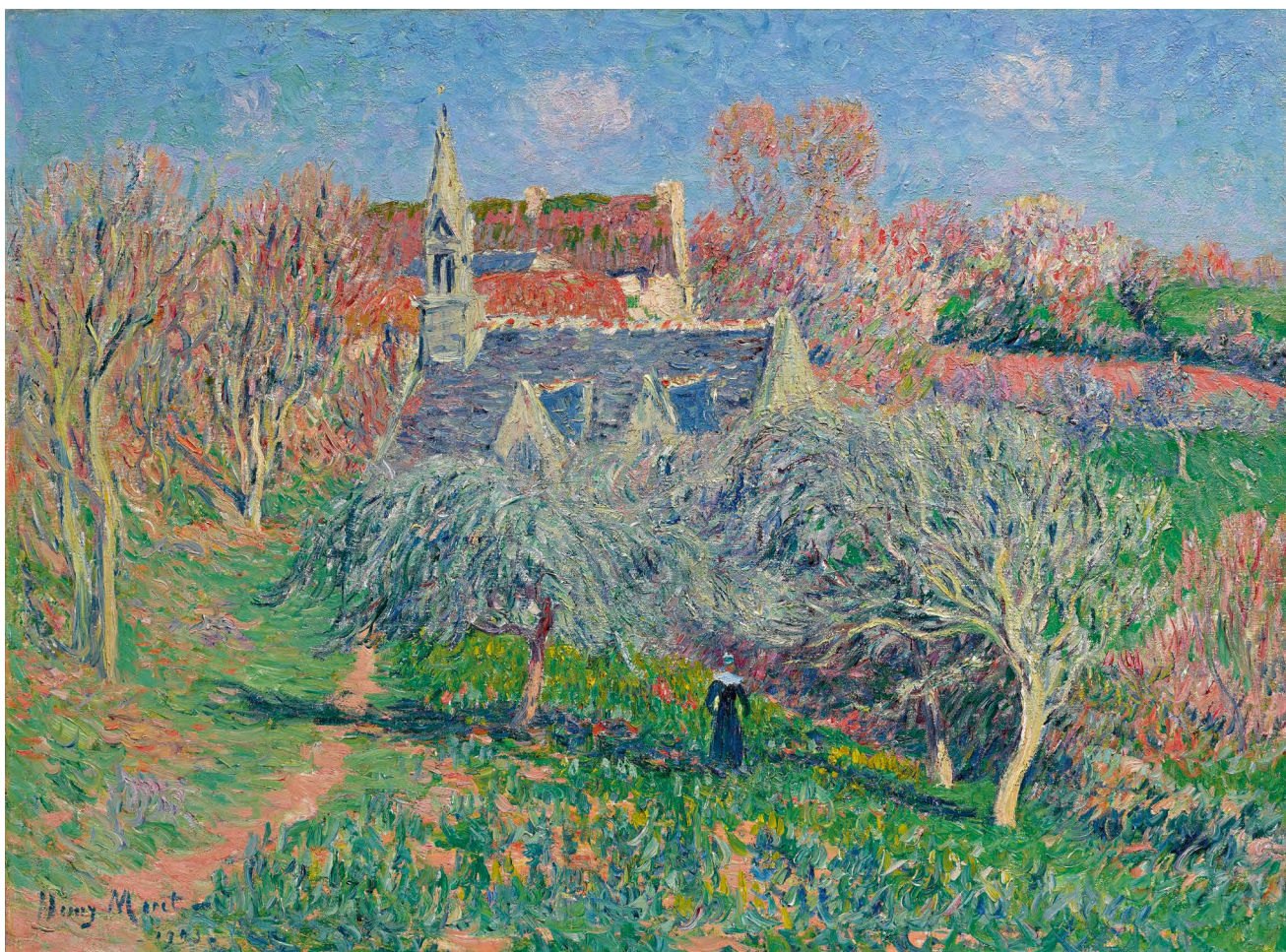
LITERATURE

Ambroise Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, no. 690, illustrated p. 5
Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, no. 3095, illustrated p. 238

“Around 1900 the patterns of Renoir’s life changed...From 1903 onwards, in the south they went always to Cagnes, just west of Nice, where in 1907 they bought land and began to build a house. The immediate reason for these changes was Renoir’s health... but they reflected a more general change in his art, towards Classicism of the Mediterranean and, more particularly, towards ideas then associated with the revival of Provençal culture”

John House





168

PROPERTY FROM A PRIVATE COLLECTION

HENRY MORET

1856 - 1913

Le printemps à Pont Aven

signed *Henry Moret* and dated 1903

(lower left)

oil on canvas

60.3 by 81.3cm., 23¾ by 32in.

Painted in 1903.

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

PROVENANCE

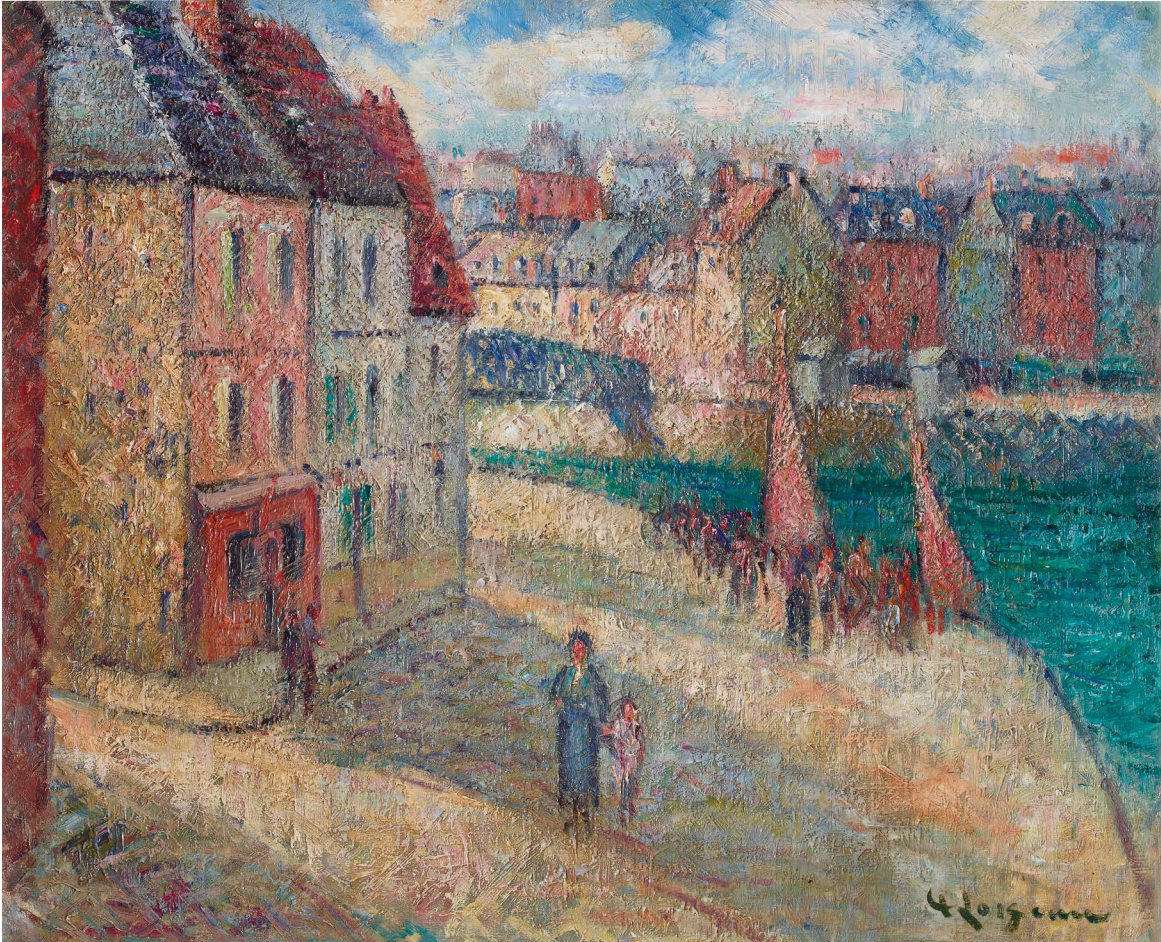
Durand Ruel, Paris

Galerie Jacques Bailly, Paris

Acquired by the present owner in 2014

‡ £ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800



169

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Quai à Dieppe

signed G. Loiseau (lower right)

oil on canvas

50.5 by 61cm., 19 $\frac{7}{8}$ by 24in.

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

PROVENANCE

Sale: Hôtel Drouot, Paris, 23rd February

1949

Durand-Ruel, Paris (purchased at the above
sale)

Galerie Philippe David, Zurich

Acquired from the above by the present
owner

EXHIBITED

Paris, Galerie Durand-Ruel, *Gustave Loiseau,
Centenaire de sa naissance*, 1965, no. 57

£ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**PIERRE-AUGUSTE
RENOIR**

1841 - 1919

Esquisse de verger avec maison

stamped *Renoir* (lower right)

oil on canvas

26.8 by 32cm., 10½ by 12½in.

Painted in 1904.

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

PROVENANCE

Estate of the artist

Private Collection, Southern France

(acquired in 1982)

Private Collection, France (by descent from the above. Sold: Sotheby's, New York, 6th May 2015, lot 132)

Purchased at the above sale by the present owner

LITERATURE

Bernheim-Jeune (ed.), *L'Atelier de Renoir*, Paris, 1931, vol. I, no. 285, illustrated pl. 89

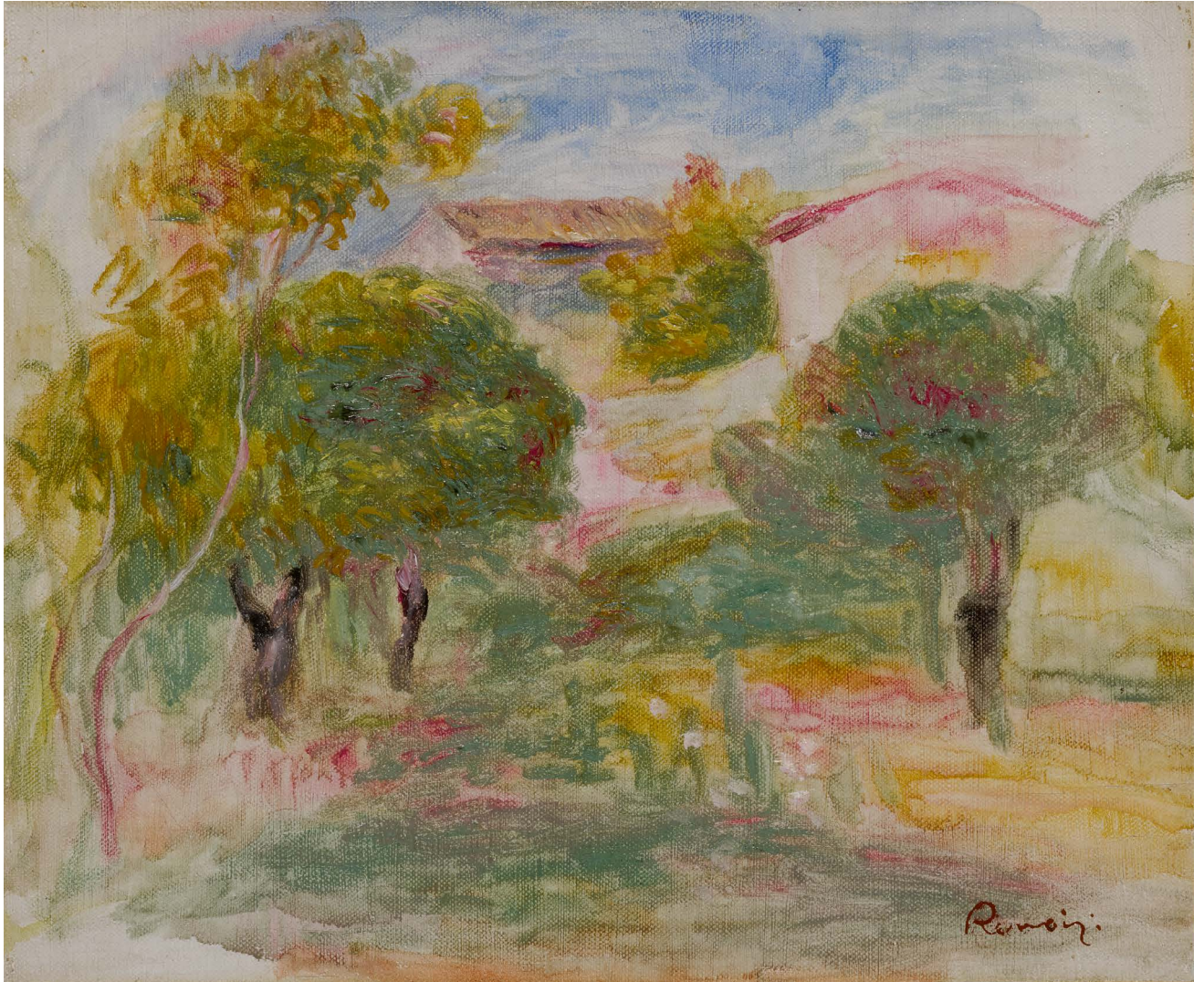
Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, no. 2976, illustrated p. 180

‡ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

“[The] *esquisse*...embodied the artist's first inspired idea or design for the final painting... Spontaneity and originality were the prime qualities sought”

Anthea Callen





171

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GUSTAVE CARIOT

1872 - 1950

Côtes rocheuses

signed G. Cariot and dated 1907 (lower left)

oil on panel

37 by 46.5cm., 14½ by 18½in.

Painted in 1907.

PROVENANCE

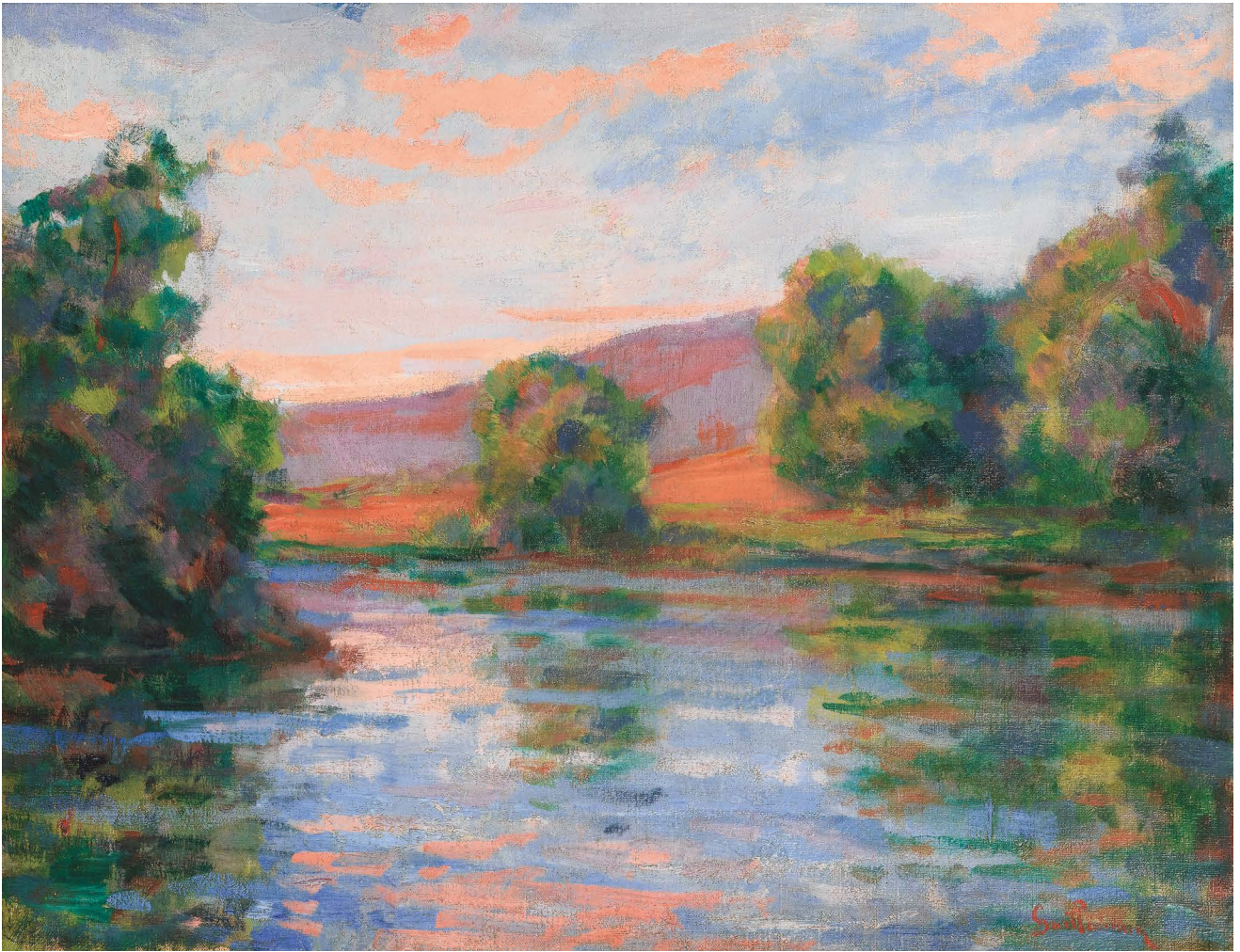
Private Collection, France (acquired from the
artist *circa* 1920)

Private Collection, France (by descent from
the above)

Acquired from the above by the present
owner *circa* 2018

⊕ £ 5,000-7,000

€ 5,900-8,300 US\$ 6,600-9,200



172

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ARMAND GUILLAUMIN

1841 - 1927

Paysage de la Creuse

bears the signature *Guillaumin* (lower right)

oil on canvas

43.2 by 54.6cm., 17 by 21½in.

Painted in 1918.

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

Galerie Felix Vercel, Paris & New York
Private Collection, New York (sold:
Sotheby's, London, 20th June 2013, lot 382)
Purchased at the above sale by the present
owner

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

HENRI LEBASQUE

1865 - 1937

Paysage avec une meulesigned *H. Lebasque* and dated 1900 (lower right)

oil on canvas

54.6 by 73.9cm., 21½ by 29¼in.

Painted in 1900.

PROVENANCE

James Francis Trezza, New York

Joan M. Weiner (sold: Christie's, New York, 13th May 1999, lot 166)

Schiller & Bodo, New York

Judy Klotz, Abilene

Acquired from the above by the present owner in the early 1990s

LITERATUREDenise Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, no. 91, illustrated p. 75

£ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

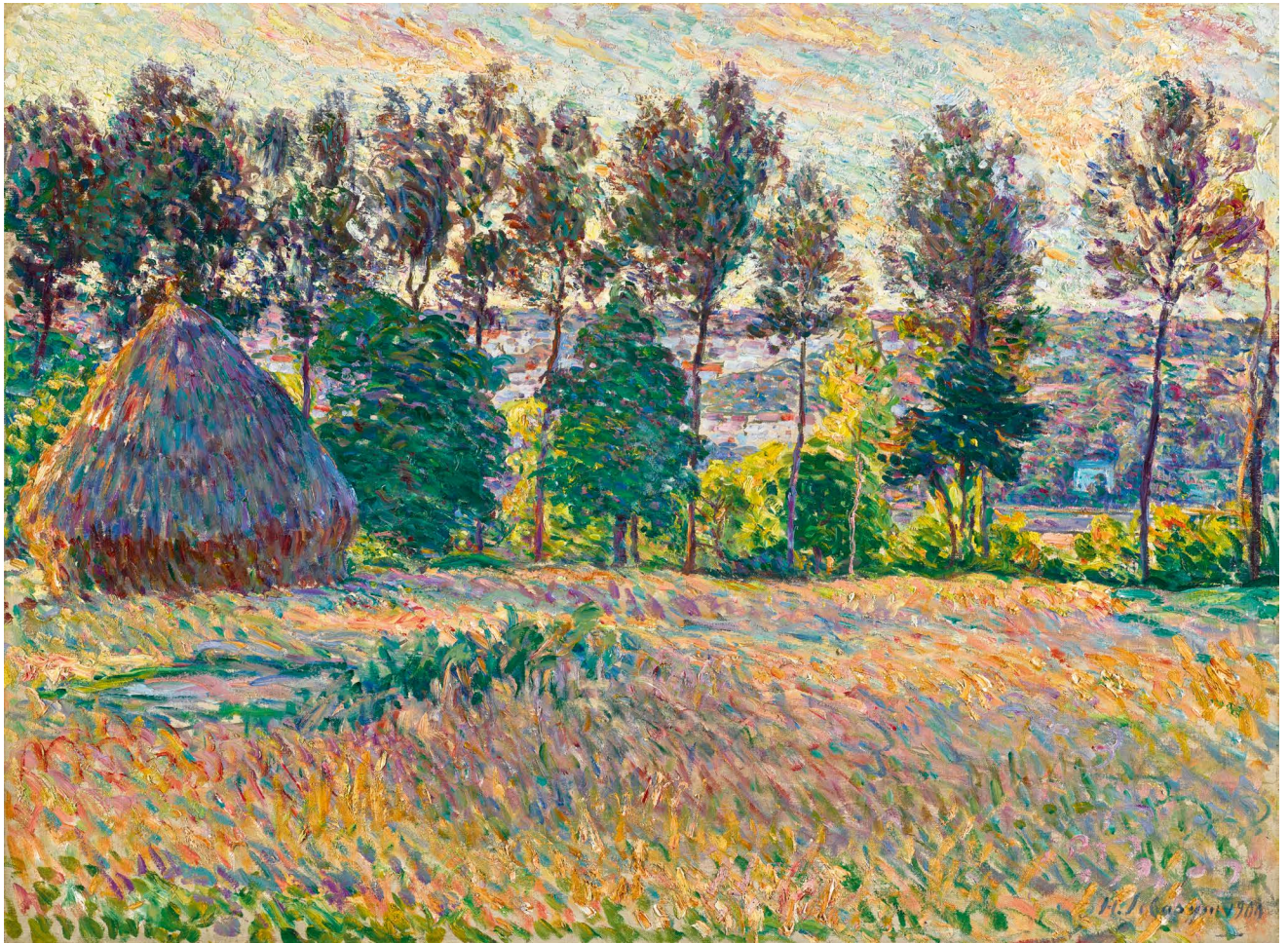
By 1900, the year the present work was painted, Henri Lebasque was an established figure on the Parisian art scene, closely affiliated with leading Nabi and Impressionist contemporary painters, including Édouard Vuillard and Pierre Bonnard. In 1894, he had visited Camille Pissarro and became a frequent guest at his home, profiting from the study of the elderly master's late Impressionist technique.

Perhaps it was Pissarro's depictions of haystacks, or indeed the celebrated series which Claude Monet painted in 1891 in neighbouring Giverny, that inspired the present work. Monet's compositions are tightly framed, whereas Lebasque painted a more panoramic scene, giving the viewer a broad perspective of the terrain beyond. Nevertheless, he was clearly following in the footsteps of the Impressionist masters and building upon their celebrated motif.

Lebasque's work at the turn of the century was also strongly influenced by his acquaintance with Georges Seurat and Paul Signac, which resulted in his use of divisionist brushwork and colour theory. The swiftly applied brushstrokes and harmonious palette of the present work exemplifies Lebasque's mastery of these new techniques, which he uses to create a scene of atmospheric tranquility.

"[Lebasque] was hailed as the painter of "joy and light" by art critics and curators of the Louvre in his later life. But Lebasque's primary concerns were with simple expression of sensuous surface [...] which was replete with his personal delight in form and colour, heightened by his contact with fellow painters Pierre Matisse and Bonnard, but characteristically his own"

Lisa Banner



174

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

FRANCIS PICABIA

1879 - 1953

Sans titre (Bords de l'Yonne,
effet de soleil)

signed *Picabia* and dated 1906 (lower right)
oil on canvas

46.3 by 55cm., 18¼ by 21½in.
Painted in 1906.

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

PROVENANCE

Private Collection, Europe (acquired by *circa*
1960. Sold: Christie's, New York, 7th May
2014, lot 353)

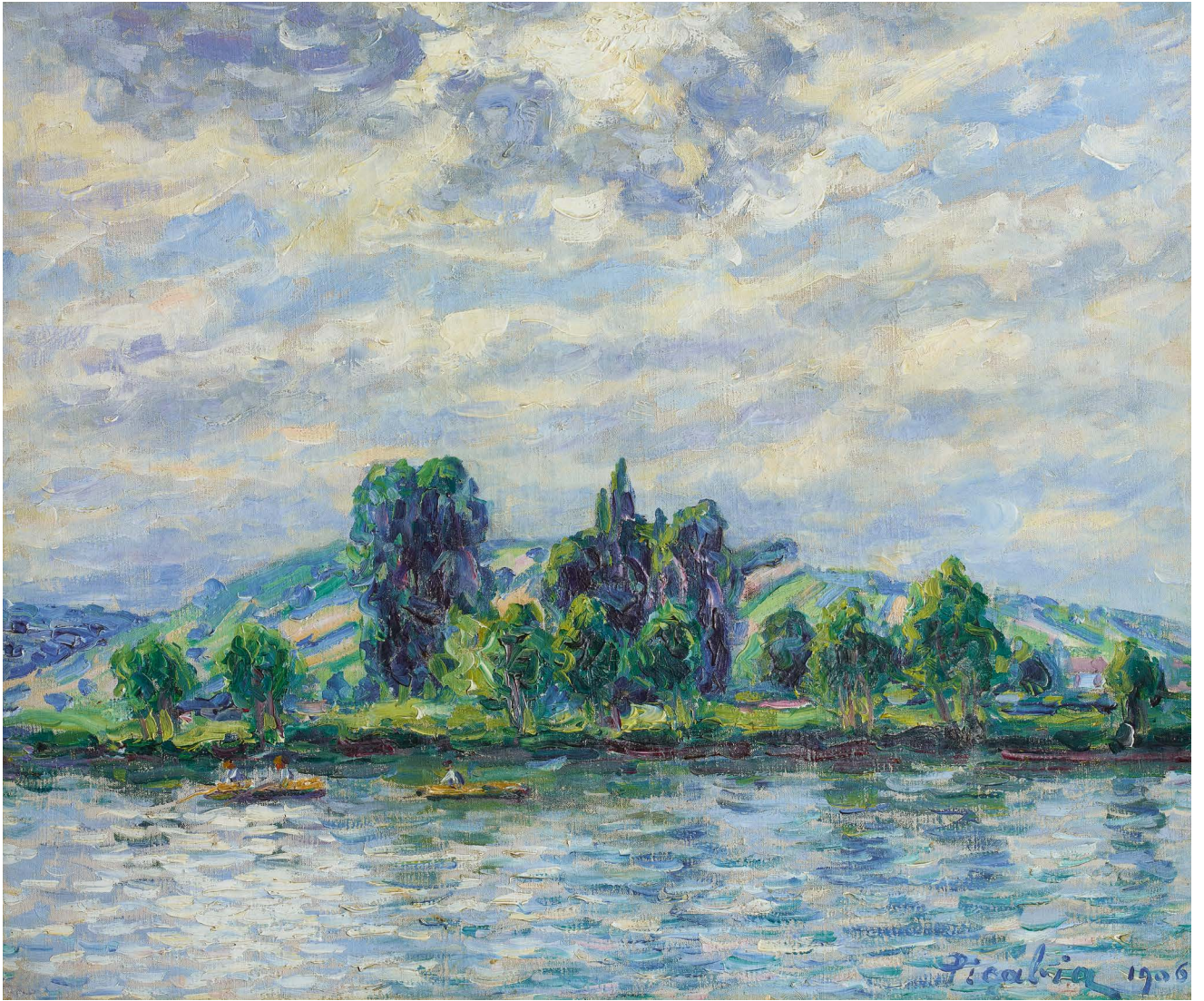
Purchased at the above sale by the present
owner

‡ ⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

“...virtually every artist who
contributed to 'modern' art
during the first decade of the
twentieth century passed
through an Impressionist or
Neo-Impressionist phase early in
his career; Picabia is exceptional
only in the fact that for him
Impressionism was not merely a
passing phase but a major
period”

William Camfield





175

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAXIMILIEN LUCE

1858 - 1941

Locquivy, les récifs

signed *Luce* (lower right)
oil on canvas
50 by 61.2cm., 19¾ by 24⅜in.
Painted *circa* 1914-15.

PROVENANCE

Estate of the artist
Frédéric Luce, Paris (the artist's son; by
descent from the above)
Sale: Eric Pillon, Le Touquet, 10th May 1998,
lot 83

Private Collection, United Kingdom
(purchased at the above sale. Sold:
Sotheby's, London, 25th June 2009, lot 255)
Purchased at the above sale by the present
owner

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue
de l'œuvre peint*, Paris, 2005, vol. III, no. 938,
illustrated p. 208

£ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200



176

PROPERTY OF A PRIVATE COLLECTOR

ARMAND GUILLAUMIN

1841 - 1927

Quai de la Seine à Paris

signed *A Guillaumin* (lower right)

oil on canvas

54.2 by 73.3cm., 21³/₈ by 28⁷/₈in.

Painted *circa* 1875.

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

Galerie Barreiro, Paris

Sale: Binoche Renaud-Giquello & Associés, Paris, 30th January 2006, lot 14

Purchased at the above sale by the present owner

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

ALBERT MARQUET

1875 - 1947

Temps gris à Venise

signed *Marquet* (lower right)
oil on canvas
80 by 63cm., 31½ by 24¾in.
Painted in 1936.

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

PROVENANCE

Svensk-Franska Konstgalleriet, Stockholm (acquired from the artist in June 1937)
Nils Troedsson, Gothenburg (acquired from the above circa 1938)
Walter-Guillaume Collection, France
Galerie L'Obsidienne, Paris (acquired from the above circa 1988)
Galerie Larock-Granoff, Paris (acquired by circa 1989)
Acquired from the above by the present owner in 1989

EXHIBITED

Paris, Galerie Druet, *Venise par Marquet*, 1936, no. 1
Stockholm, Svensk-Franska Konstgalleriet, *Utställning Fransk Konst*, 1937, no. 145 (titled *Venise*)
Stockholm, Svensk-Franska Konstgalleriet, *Utställning Albert Marquet*, 1938, no. 9 (titled *Venise*)
Lausanne, Fondation de l'Hermitage, Donation Famille Bugnion, *Albert Marquet. 1875-1947*, 1988, no. 89, illustrated in the catalogue (titled *Venise*)
Voiron, Musée Mainssieux, *Marquet, Mainssieux*, 1989, n.n. (titled *Venise*)

LITERATURE

Louis Vauxcelles, 'Albert Marquet', in *Le Monde illustré*, 2nd January 1937, no. 4124, p. 17
Francis Jourdain, *Marquet*, Paris, 1959, illustrated p. 93 (titled *Venise*)
Jean-Robert Delahaut, 'Le souvenir de Marquet', in *Terre d'Europe. Revue internationale pour la défense et l'illustration de l'Europe*, April 1964, no. 22 (titled *Venise*)
Marcelle Marquet, *Albert Marquet*, Moscow, 1969, illustrated pl. 46

‡ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

After learning in March that he was the artistic focus of the French Pavilion at the Venice Biennale, Albert Marquet and his wife Marcelle departed for Venice in the early summer of 1936. Marquet was no stranger to the city, having visited during previous trips to Italy in 1908 and 1909, when Impressionists and their more modern counterparts had flocked to the lagoon to capture its celebrated light and atmosphere. Although initially hesitant to paint during his stay, Marquet ultimately worked through the summer, painting in the early morning and late afternoon to avoid the oppressive Venetian heat. As he noted in a card to friend George Besson, 'I am beginning to forgive the poor painters who have done so many daubs in Venice' (*From Fauvism to Impressionism, Albert Marquet* (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, Paris, 2001, p. 97). Painted during the stifling summer of 1936, the present work captures the Campanile of Saint Mark's and the Basilica di Santa Maria della Salute from across the lagoon.

Marquet's serial exploration of views of the city echoed the Impressionists' interest in capturing the distinctive canals and architecture under a variety of atmospheric conditions. As with the Impressionists, Marquet paid particular attention to the effects of light on the urban landscape, applying brushstrokes and experimenting with colour with the goal of bringing the viewer into a fleeting moment. Marquet's interest in depicting the lagoon, in particular, was illustrative of his lifelong affinity for bodies of water as an artistic motif. During his well-travelled career, Marquet and his easels almost always gravitated towards the edges of such bodies, from the ports of Rotterdam to the coastlines of North Africa to the banks of the Seine.

The present work illustrates Marquet's skilful use of soft hues and his facility in simplifying the compositional forms of his works. Muted blocks of colour, capturing the haziness of the Venetian summer, interact with the strong lines of the figures in the foreground. With his quick application of pigment, Marquet moves towards a fragmented description of reality: the water, sky and architecture all economically rendered with the fewest brushstrokes possible. The achievement of atmosphere through simplicity and elimination of ornamentation are quintessential traits of Marquet's mature work and assert place in the long line of radical French artists finding new ways to depict the city around them.





178

PROPERTY FROM A JAPANESE CORPORATE
COLLECTION, LONDON

MARIE LAURENCIN

1885 - 1956

Jeune fille aux perles dans cheveux

signed *Marie Laurencin* (upper right)
watercolour and pencil on paper
24.1 by 18.6cm., 9½ by 7¾in.

PROVENANCE

Acquired by the present owner in August
1974

⊕ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600



179

PROPERTY FROM A PRIVATE COLLECTION

LEO GESTEL

1881 - 1941

Scheveningen

signed *Leo Gestel*, titled and dated 09 (lower right)

watercolour, gouache and pencil on paper

31 by 33.5cm., 12¼ by 13¼in.

Executed in 1909.

To be included in the archives of the forthcoming *Critical Catalogue* being prepared by the comité Leo Gestel.

£ 3,000-4,000

€ 3,550-4,750 US\$ 3,950-5,300

BERNARD BUFFET

1928 - 1999

Tête de clown

signed *Bernard Buffet*, dated 55 and
dedicated *A Jean Négulesco amicalement*
(upper right)

watercolour, gouache, brush and ink and
coloured crayons on paper

50.5 by 32.5cm., 19⁷/₈ by 12³/₄in.

Executed in 1955.

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

PROVENANCE

Jean Négulesco, Los Angeles (a gift from the
artist)

Private Collection, London (acquired from
the above. Sold: Sotheby's, London, 1st July
1992, lot 245)

Purchased at the above sale by the present
owner

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

“The clown can indulge himself
with all sorts of disguises and
caricatures... It's freedom”

Bernard Buffet





181

PROPERTY FROM A JAPANESE CORPORATE
COLLECTION, LONDON

ANDRÉ BRASILIER

b. 1929

Neige dans la vallée

signed *André Brasilier* (lower right); signed
A.B., titled, and dated 1984 on the reverse
oil on canvas
73 by 92cm., 28¾ by 36⅜in.
Painted in 1984.

PROVENANCE

Galerie Etienne Sassi, Paris
Acquired from the above by the present
owner in February 1984

LITERATURE

Yann le Pichon, *André Brasilier: Ses
Transfigurations*, Paris, 1989, illustrated in
colour p. 130
Xavier de Coulanges, *André Brasilier,
Catalogue raisonné 1982-2002*, Lausanne,
2002, vol. I, no. 1984/9, illustrated in colour
p. 43

⊕ £ 20,000-30,000
€ 23,600-35,400 US\$ 26,200-39,300



182

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ANDRÉ BRASILIER

b. 1929

Automne

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

oil on canvas

116 by 81cm., 45 $\frac{5}{8}$ by 31 $\frac{1}{8}$ in.

Painted in 1992.

‡ ⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

PROVENANCE

Galerie Nichido, Tokyo

Sale: Mainichi Auction, Tokyo, 1st August
2015, lot 1279

Private Collection, Japan (purchased at the
above sale. Sold: Sotheby's, London, 22nd
June 2016, lot 198)

Purchased at the above sale by the present
owner

LITERATURE

Xavier de Coulanges, *André Brasilier,*
Catalogue raisonné 1982-2002, Paris, 2002,
vol. I, no. 1992/53, illustrated in colour p. 216

183

RAOUL DUFY

1877 - 1953

Chevaux et jockeys

signed *Raoul Dufy* (lower right)
watercolour and gouache on paper
47.5 by 65.5cm., 18¾ by 25⅞in.
Executed *circa* 1928.

‡ ⊕ £ 70,000-100,000

€ 83,000-118,000 US\$ 92,000-131,000

PROVENANCE

Sale: Christie's, London, 6th April 1976,
lot 48
Private Collection (purchased at the
above sale)
Private Collection (by descent from the
above. Sold: Christie's, London, 9th
December 1998, lot 602)
Purchased at the above sale by the present
owner

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue
raisonné des aquarelles, gouaches
et pastels*, Paris, 1981, vol. I, no. 804,
illustrated p. 294

“[Dufy's sketchbooks] reveal his attention to evocative
details: his paintings and watercolours admirably
convey the special atmosphere of race-courses and the
gaily coloured crowd of spectators”

Dora Perez-Tibi



184

MARÍA BLANCHARD

1881 - 1932

Charette à la glace

signed *M Blanchard* (lower left)

oil on canvas

92 by 60cm., 36¼ by 23⅝in.

Painted in 1924-25.

PROVENANCE

Jules Supervielle, Spain (acquired from the artist)

Denise Supervielle (by descent from the above)

Sale: Ader, Picard, Tajan, 16th December 1991, lot 52

Galería Blanchard, Madrid (purchased at the above sale)

Galería Freites, Caracas

Acquired from the above by the present owner in 2010

LITERATURE

Liliane Caffin Madaule, *Catalogue raisonné des œuvres de María Blanchard*, London, 1994, vol. I, illustrated p. 274

Liliane Caffin Madaule, *Catalogue raisonné des œuvres de María Blanchard*, London, 1994, vol. II, illustrated p. 158

Maria José Salazar, *María Blanchard, Catalogue raisonné, Pinture 1889-1932*, Madrid, 2004, no. 175, illustrated p. 391

£ 60,000-80,000

€ 71,000-94,500 US\$ 79,000-105,000





185

JEAN DUFY

1888 - 1964

Bouquet de roses et de lilas

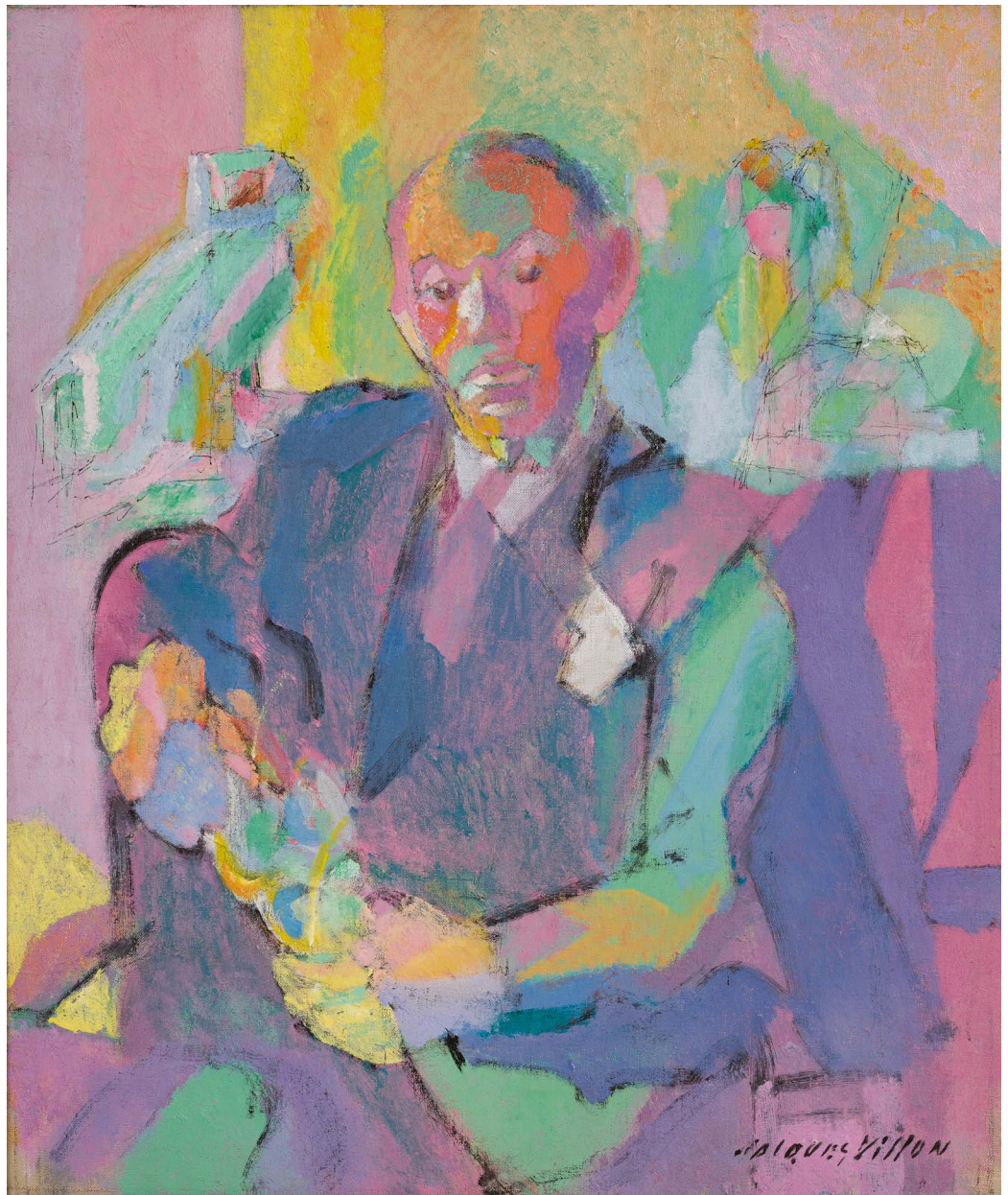
signed *Jean Dufy* (lower right)
watercolour and gouache on paper
57.8 by 43.8cm., 22¾ by 17¼in.

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

PROVENANCE

Private Collection, New York (sold:
Sotheby's, New York, 23rd February 2001,
lot 75)
Private Collection, Paris (purchased at the
above sale)
Sale: Doyle, New York, 1st November 2016,
lot 25
Purchased at the above sale by the present
owner

£ 7,000-10,000
€ 8,300-11,800 US\$ 9,200-13,100



186

PROPERTY OF AN IMPORTANT EUROPEAN
PRIVATE COLLECTOR

JACQUES VILLON

1875 - 1963

Monsieur A.
(Portrait de Robert Azaria)

signed *Jacques Villon* (lower right); titled and
signed *Jacques Villon* on the reverse
oil on canvas
55.9 by 46.3cm., 22 by 18¼in.
Painted in 1945.

The authenticity of this work has been
confirmed by Galerie Louis Carré & Cie.

PROVENANCE

Galerie Louis Carré & Cie., Paris
Acquired from the above by the present
owner in 1957

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700



187

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JACQUES VILLON

1875 - 1963

Paysage au cèdre noir

signed *Jacques Villon* (lower right); signed
Jacques Villon, titled, and dated 46 on the
reverse

oil on canvas

33.1 by 41cm., 13 by 16½in.

Painted in 1946.

The authenticity of this work has been
confirmed by Galerie Louis Carré & Cie.

PROVENANCE

Galerie Louis Carré & Cie., Paris (acquired
from the artist)

Mrs William D. Vogel, Milwaukee (acquired
from the above in 1949)

Private Collection, USA (by descent from
the above. Sold: Sotheby's, London, 6th
February 2013, lot 329)

Purchased at the above sale by the present
owner

EXHIBITED

Paris, Galerie Louis Carré, *Villon*, 1948, no. 7

Copenhagen, Musée Royal des Beaux Arts,

Villon, 1948, no. 16

⊕ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



188

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

JACQUES VILLON

1875 - 1963

Cheval de course

signed *Jacques Villon* and dated 54 (lower
right); signed *Jacques Villon*, titled, and
dated 54 on the reverse
oil on canvas
21 by 46cm., 8¼ by 18in.
Painted in 1954.

The authenticity of this work has been
confirmed by Galerie Louis Carré & Cie.

PROVENANCE

Galerie Louis Carré & Cie., Paris
Knoedler & Co, Paris
Private Collection, Sweden (acquired from
the above in 1968. Sold: Sotheby's, London,
6th February 2013, lot 121)
Purchased at the above sale by the present
owner

EXHIBITED

Brussels, Galerie Europe, *50 ans de peinture
moderne*, 1956, no. 46

⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600

189

PROPERTY OF A PRIVATE COLLECTOR

ANDRÉ LHOTE

1885 - 1962

Paysage à la charrette

signed *A. Lhote*. (lower right)

oil on canvas

80.5 by 61.4cm., 31¾ by 24¼in.

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

PROVENANCE

Galerie du Carlton, Cannes (acquired by
1977)

Private Collection, Switzerland (sold:
Sotheby's, New York, 4th May 2005, lot 412)
Purchased at the above sale by the present
owner

⊕ £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

“...Lhote is also a subtle colourist, who possesses his own scale, a clear and keen scale as if it were flute-like. And his aspiration, to greater composition accounts for the fact that life, the life of nature and the life of man always appear in his work”

Jean Cassou



PROPERTY FROM A PRIVATE COLLECTION,
DALLAS

AUGUSTE HERBIN

1882 - 1960

Roses et cerises

signed *Herbin* (lower right)
oil on canvas
65.1 by 46cm., 25 $\frac{5}{8}$ by 18 $\frac{1}{8}$ in.
Painted in 1912.

PROVENANCE

Galerie de l'Effort Moderne (Léonce
Rosenberg), Paris
Acquired by the present owner before 1994

LITERATURE

Geneviève Claisse, *Catalogue raisonné de
l'œuvre peint d'Auguste Herbin*, Paris, 1993,
no. 285, illustrated p. 329

‡ ⊕ £ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-92,000

Executed in 1912, *Roses et cerises* is an iconic example of Auguste Herbin's Cubist work. Three years earlier Herbin had taken up residence at the infamous Bateau-Lavoir where he met Pablo Picasso. Georges Braque and Juan Gris, key exponents of the movement who introduced him to their innovative visual lexicon. Herbin participated in the *Salon de la Section d'Or* in 1912, a ground-breaking exhibition by a broader group of Cubist artists beyond the Montmartre circle; as the name of the group suggests, these artists looked to the underlying mathematical theorems and geometric principles of Pythagoras and da Vinci. A critical year for the French Cubists, 1912 also saw the publication by Jean Metzinger and Albert Gleizes of *Du Cubisme*, the most comprehensive survey to date of the theories and aims of the movement.

In the present still life, Herbin fuses the bright colours of his earlier Fauve work with the sombre palette of browns and dark greens that characterised early Cubist painting. The energetic arcs, spheres and geometric elements are characteristic of his dynamic canvases from this period which positioned him as a pioneer of the synthetic form of Cubism. *Roses et cerises* was owned by Léonce Rosenberg at the Galerie de l'Effort Moderne in Paris. Rosenberg, the Parisian collector, dealer and publicist, opened his gallery in January 1918 and for some years after the First World War was the leading force in promoting avant-garde and Cubist art.



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

HENRI MANGUIN

1874 - 1949

Petite odalisque or Nu à la nature morte

signed *Manguin* (lower right)
oil on canvas
81.5 by 100.5cm., 32½ by 39½in.
Painted in 1911.

PROVENANCE

Galerie E. Druet, Paris (acquired from the
artist in April 1912)
Richard Buhler, Winterthur
Sale: Galerie Koller A.G., Zurich, 9th June
1989, lot 5175
Private Collection, Switzerland (sold:
Sotheby's, New York, 4th May 2006, lot 186)
Purchased at the above sale by the present
owner

EXHIBITED

Paris, Galerie E. Druet, *Manguin*, 1913, no. 24

LITERATURE

Marie-Caroline Sainsaulieu, *Henri Manguin,
Catalogue raisonné de l'œuvre peint*,
Neuchâtel, 1980, no. 383, illustrated p. 157

± £ 180,000-250,000

€ 213,000-295,000 US\$ 236,000-328,000

Petite odalisque or Nu à la nature morte depicts 'la petite Marie', a frequent sitter for Henri Manguin around the time the painting was executed in 1911. Manguin significantly contributed to the movement of Fauvism, experimenting with the effects of rich, harmonious colours and seductive motifs and his cheerful temperament prompted Henri Matisse to name his friend the 'indefatigable Manguin' (quoted in Hilary Spurling, *The Unknown Matisse*, Berkeley, 2001, p. 82).

The present painting was previously owned by Richard Bühler, an avid collector of Impressionist and Post-Impressionist art based in Winterthur. Bühler had first encountered Manguin in 1910, on one of his regular visits to Switzerland from 1910. Over the subsequent years he accumulated over thirty works by Manguin and his committed patronage of the artist led Manguin to paint a double portrait of Bühler's children in the spring of 1913.





192

PROPERTY FROM A PRIVATE COLLECTION

**PIERRE EUGÈNE
MONTÉZIN**

1874 - 1946

Nature morte à la fenêtre

signed *Montézin* (lower right)
oil on canvas
74 by 60.4cm., 29¹/₈ by 23⁷/₈in.

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

PROVENANCE

Private Collection, France (Sold: Sotheby's, New York, 7th May 2003, lot 167)
Galerie Pierre Lévy, Paris (purchased at the above sale)
Acquired by the present owner in 2005

EXHIBITED

(Possibly) Lyon, Société Lyonnaise de Beaux-Arts, 1936, n.n.
Paris, Galerie Raphael Gerard, *Exposition Montézin*, 1943, no. 45
Paris, Galerie Jean de Ruaz, *Exposition Montézin*, 1952, n.n.

± £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500



193

PROPERTY FROM A PRIVATE DUTCH COLLECTION

ÉDOUARD VUILLARD

1868 - 1940

Jeune femme

faintly stamped *Vuillard* (lower right)

oil on cardboard

30.5 by 33cm., 12 by 13in.

Painted *circa* 1905.

PROVENANCE

Estate of the artist

Jacques Blot, Paris (acquired by 1958)

E.J. van Wisselingh, Amsterdam

Private Collection, Netherlands (acquired from the above *circa* 1957)

Thence by descent to the present owner

EXHIBITED

Amsterdam, E. J. Van Wisselingh & Co.,

Maîtres français XIX^{me} et XX^{me} siècles, 1958, no. 43, illustrated in the catalogue

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustable Glimpse, Critical Catalogue of Paintings and Pastels*, Paris, 2003, vol. II, no. VIII-490, illustrated p. 779 (titled *Full-Face View of a Seated Nude*)

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

PIERRE BONNARD

1867 - 1947

En barque (étude)

stamped *Bonnard* (lower left)
oil on canvas
74 by 85cm., 29½ by 33½in.
Painted *circa* 1907.

PROVENANCE

Estate of the artist
Arthur Tooth & Sons, Ltd., London
Private Collection, Paris (acquired from the above)
Private Collection (by descent from the above. Sold:
Christie's, London, 8th December 1999, lot 27)
Purchased at the above sale by the present owner

EXHIBITED

London, Arthur Tooth & Sons, Ltd., *Pierre Bonnard 1867-1947*, 1969, no. 25, illustrated in colour in the catalogue (titled *Deux femmes et enfants en barque*)

LITERATURE

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'œuvre peint 1906-1919*, Paris, 1992, vol. II, no. 462, illustrated p. 85

± £ 150,000-250,000

€ 177,000-295,000 US\$ 197,000-328,000

En barque relates to a work of the same title and from around the same date that is currently in the Musée d'Orsay and depicts the artist's wife Marthe and two children in a boat. Pierre Bonnard was twenty-six years old when he met Marthe de Meligny on a street in Paris in 1893; she was to become the long-term love of his life and the inspiration behind many of his most beautiful works. It is difficult to know whether Bonnard would have become the master of interiors and the intimate paintings for which he is so renowned today were it not for the domesticating influence of Marthe de Meligny. In 1912, they bought a small house together on a hillside above the Seine at Vernonnet, in Normandy. Bonnard delighted in his daily strolls through the lush surrounding countryside and even bought a small boat on which he would entertain friends.

The present work marks the artist's return to Impressionism after his Nabis period and demonstrates his exceptional mastery of colour. A gentle light pours in from the skies above, achieving a warm glow in the distant horizon and a patchwork of shimmers in the trees. The evocation of a sympathetic natural environment is complemented by the happy figures who inhabit it: three passengers of a small rowing boat, untroubled ducks on the water and a boy informally fishing on the bank. Bonnard's development in style and subject from 1905 onwards demonstrates a completely self-sufficient maturity. Sasha M. Newman observes: 'Bonnard's retreat to the country, his sensitivity to the cycles of nature, expressed both in his art and his life, parallel Monet's earlier withdrawal from urban life. Bonnard, who in the 1890s was a painter of Paris, moves more and more towards the creation of his own private world, and the conflict in his art is less between city and country as between his will to paint both the contemporary and the timeless' (Sasha M. Newman in *Bonnard: The Late Paintings* (exhibition catalogue), The Phillips Collection, Washington, 1984, p. 136).





195

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Femme

signed *J.G.* and dated 1931 (lower right)
pastel, pen and ink, and pencil on paper
24 by 14cm., 9½ by 5½in.
Executed in 1931.

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

£ 8,000-12,000
€ 9,500-14,200 US\$ 10,500-15,800

PROVENANCE

Private Collection (sold: Sotheby's, Madrid,
25th April 1991, lot 3)
Sale: Brist, Paris, 28th November 1996, lot 19
Galerie Stefan Roepke, Cologne
Galleria Torbandena, Trieste
Acquired from the above by the present
owner in 2002

EXHIBITED

Cologne, Galerie Stefan Roepke, *Julio
González*, 1998, n.n., illustrated in the
catalogue

LITERATURE

Josette Gibert, *Vie Quotidienne*, Paris, 1975,
n.n., illustrated p. 68



196

LE CORBUSIER

1887 - 1965

Étude pour cirque (cheval de cirque)

signed *Le Corbusier*, dated 1935 and
inscribed *New York* (lower right)
pen and ink and pastel on paper mounted on
paper
20.8 by 30.7cm., 8¼ by 12½in.
Executed in New York in 1935.

The authenticity of this work has been
confirmed by Eric Mouchet.

PROVENANCE

Private Collection, France
Acquired from the above by the present
owner in 2017

EXHIBITED

Venice, Museo Correr, *Le Corbusier Pittore e
Scultore*, 1986, no. 73, illustrated in colour in
the catalogue
Rennes, Maison de la Culture, *Le Corbusier.
Profiles*, 1987, n.n.
Osaka, University of Takarazuka, *Le
Corbusier*, 1989, n.n.
Vienna, Kunst Haus Wien, *Le Corbusier. Eine
Retrospektive*, 1994, n.n.

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

LOUIS MARCOUSSIS

1883 - 1941

Nature morte à l'as de carreau

signed *L. Marcoussis* (upper right); signed
Marcoussis and inscribed *Paris, 61 rue
Caulaincourt nature morte* on the reverse
oil on canvas
73 by 60cm., 28¾ by 23⅝in.

PROVENANCE

L'Œil Clair, Paris (sold: Hôtel Drouot, Paris,
L'Œil Clair, Paris, 5th November 1937)
Klaus Gebhard, Wuppertal/Munich
Private Collection, Munich (by descent from
the above in 1976)
Thence by descent to the present owner in
1988

EXHIBITED

Berlin, Galerie Der Sturm, *93 Ausstellung*,
1921

LITERATURE

Jean Lafranchis, *Marcoussis, sa vie, son
œuvre. Catalogue complet des peintures,
fixés sur verre, aquarelles, dessins, gravures*,
Paris, 1961, no. P. 38, illustrated p. 244 (with
rotated image)

£ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

“Marcoussis played with the
memory of forms as a poet
with his rhymes.”

Jean Lafranchis



PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

JACQUES LIPCHITZ

1891 - 1973

L'acrobate à cheval

inscribed *J. Lipchitz*, dated 14, numbered 6/7 and stamped with the foundry mark C. *Valsuani Cire Perdue*
bronze

height: 54cm., 21¼in.

Conceived in plaster in 1914 and cast in bronze in a numbered edition of 7 during the artist's lifetime.

The authenticity of this work has kindly been confirmed by Pierre Levai.

PROVENANCE

Mr & Mrs Maurice J. Speiser, Philadelphia (acquired from the artist. Sold: Parke-Bernet Galleries, Inc., New York, 26-27th January 1944, lot 112, titled *Circus Rider*)
Buchholz Galleries, New York (purchased at the above sale)
Himan Brown, New York (sold: Christie's, New York, 16th May 1990, lot 375)
Marlborough Gallery, New York
Acquired from the above by the present owner in 2007

± ⊕ £ 350,000-450,000

€ 413,000-535,000 US\$ 458,000-590,000

EXHIBITED

New York, Marlborough Gallery, *Jacques Lipchitz: The Paris Years*, 1966, no. 7, illustrated in the catalogue
New York, Marlborough Gallery, *Jacques Lipchitz: Sculpture and Drawings 1912-1972*, 2004, no. 4, illustrated in the catalogue
Boulogne-Billancourt, Musée des années 30, *Lipchitz: Les années françaises, 1910-1940*, 2005, no. 5, illustrated in colour in the catalogue

LITERATURE

Roger Vitrac, *Jacques Lipchitz*, Paris, 1929, illustration of another cast p. 21
The Sculpture of Jacques Lipchitz (exhibition catalogue), The Museum of Modern Art, New York; The Walker Art Center, Minneapolis & Cleveland Museum of Art, Cleveland, 1954-55, illustration of another cast p. 24
Abraham M. Hammacher, *Jacques Lipchitz: His Sculpture*, New York, 1960, illustration of another cast p. 37
Jacques Lipchitz: A Retrospective Selected by the Artist (exhibition catalogue), UCLA Art Galleries, Los Angeles; San Francisco Museum of Art; Denver Art Museum; Fort Worth Art Center; Walker Art Center, Minneapolis; Des Moines Art Center; Philadelphia Museum of Art, 1963-64, illustration of another cast p. 21
Harold Osborne, *Oxford Companion to Twentieth-Century Art*, Oxford, 1988, illustration of another cast, p. 329
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné*, New York, 1996, vol. I, no. 17, illustrations of another cast pp. 39 & 120

In 1909 at the age of eighteen, attracted to the unparalleled artistic and bohemian energy of Europe's artistic centre, Jacques Lipchitz arrived in Paris. By 1912, the artist was living in Montparnasse where he encountered many of the principal members of the Parisian avant-garde including Pablo Picasso and Georges Braque.

Jacques Lipchitz's early sculpture, created between 1911-14, echoes the sophisticated simplification prevalent in early Parisian modernism, pairing the classical tradition of Antoine Bourdelle and Aristide Maillol with the techniques of young Cubists such as Raymond Duchamp-Villon. Marrying the medieval, the baroque and the primitive with the modern tenants of Cubism,

Lipchitz played a crucial and original role in the evolution of early Cubist sculpture in France. 'What he [Lipchitz] did in 1913 and 1914 marked, in its closed form and its conciseness, the great moment in which he positively emerged as a sculptor' (Abraham M. Hammacher, quoted in Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 16).

The rapid development of Lipchitz's early artistic practice is characterised by his complex experimentation with the deconstruction of form in a fundamentally solid medium. Illustrating the intricacy of this task, praising the significance of the present work and *Femme au serpent* from 1913, Hammacher continues, these sculptures 'represent the most important advance of his work of 1912. The sensitive contour of the body rendered by a flowing line has been abandoned for strong articulation into parts. The transitions are sharply accented, the melodious quality of the line had disappeared, and a hard rhythm develops. The mass is sometimes rounded, sometimes reduced to angular surfaces' (*op. cit.*, p. 25).

Presenting the circular mirrored forms of an arched acrobat atop a striding horse in the *Cirque Medrano*, Lipchitz engages with a spectacle that 'resulted from the passion that all of us had for the wonderful French circus of this period' (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 18). Musing on the work, Lipchitz notes that whilst 'There is no particular stylistic relationship...the idea for the subject may have derived from Seurat's circus scenes' (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 18). *L'acrobate à cheval*, balances the artist's archaising stylisation with the modern tenets of Cubism and demonstrates the tension between past and future, the concern in Lipchitz's early oeuvre. Testament to the importance of the work, the original patinated plaster cast is housed in the Museo Nacional Centro de Arte Reina Sofía, Madrid, and another bronze cast from the edition is in the collection of the Princeton Art Museum in New Jersey on loan from the Henry and Rose Pearlman Foundation.



Georges Seurat, *Le Cirque*, oil on canvas, 1890-91,
Musée d'Orsay, Paris



SURREALIST ART

Those who might dispute our right to employ the term SURREALISM in the very special sense that we understand it are being extremely dishonest, for there can be no doubt that this word had no currency before we came along. Therefore, I am defining it once and for all:

SURREALISM, *n.* Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.

...

Young's *Nights* are Surrealist from one end to the other; unfortunately it is a priest who is speaking, a bad priest no doubt, but a priest nonetheless.

Swift is Surrealist in malice,

Sade is Surrealist in sadism.

Chateaubriand is Surrealist in exoticism.

Constant is Surrealist in politics.

Hugo is Surrealist when he isn't stupid.

Desbordes-Valmore is Surrealist in love.

Bertrand is Surrealist in the past.

Rabbe is Surrealist in death.

Poe is Surrealist in adventure.

Baudelaire is Surrealist in morality.

Rimbaud is Surrealist in the way he lived, and elsewhere.

Mallarmé is Surrealist when he is confiding.

Jarry is Surrealist in absinthe.

Nouveau is Surrealist in the kiss.

Saint-Pol-Roux is Surrealist in his use of symbols.

Fargue is Surrealist in the atmosphere.

Vaché is Surrealist in me.

Reverdy is Surrealist at home.

Saint-Jean-Perse is Surrealist at a distance.

Roussel is Surrealist as a storyteller.

- Andre Breton, *Le Manifeste du Surréalisme*, 1924



The Surrealists outside the opening of Max Ernst's exhibition at the Galerie Au Sans Pareil in Paris, 2nd May 1921



199

MAX ERNST

1891 - 1976

Forêt

signed *Max Ernst* (lower right) and titled (lower left)
watercolour on printed paper mounted on cardboard
overall: 28.6 by 18.6cm., 11¼ by 7¼in.
printed paper: 21.8 by 14.9cm., 8½ by 57⁄8in.
Executed *circa* 1956.

We are grateful to Dr. Pech for his assistance in the cataloging of this work.

PROVENANCE

Galerie Alphonse Chave, Vence
Galleria Alexander Iolas, Milan
Attilio Codognato, Venice
Private Collection, Italy (acquired *circa* 1973)
Thence by descent to the present owner

LITERATURE

Werner Spies, Sigrid & Günter Metken (eds.),
Max Ernst Œuvre-Katalog Werke 1954-1963,
Cologne, 1998, vol. V, no. 3200, illustrated p.
80 (with incorrect medium)

⊕ £ 4,000-6,000
€ 4,750-7,100 US\$ 5,300-7,900



200

MAX ERNST

1891 - 1976

Tête

signed *Max Ernst* and dated 51 (lower right)
oil on paper mounted on canvas
33 by 26cm., 13 by 10¼in.
Painted in 1951.

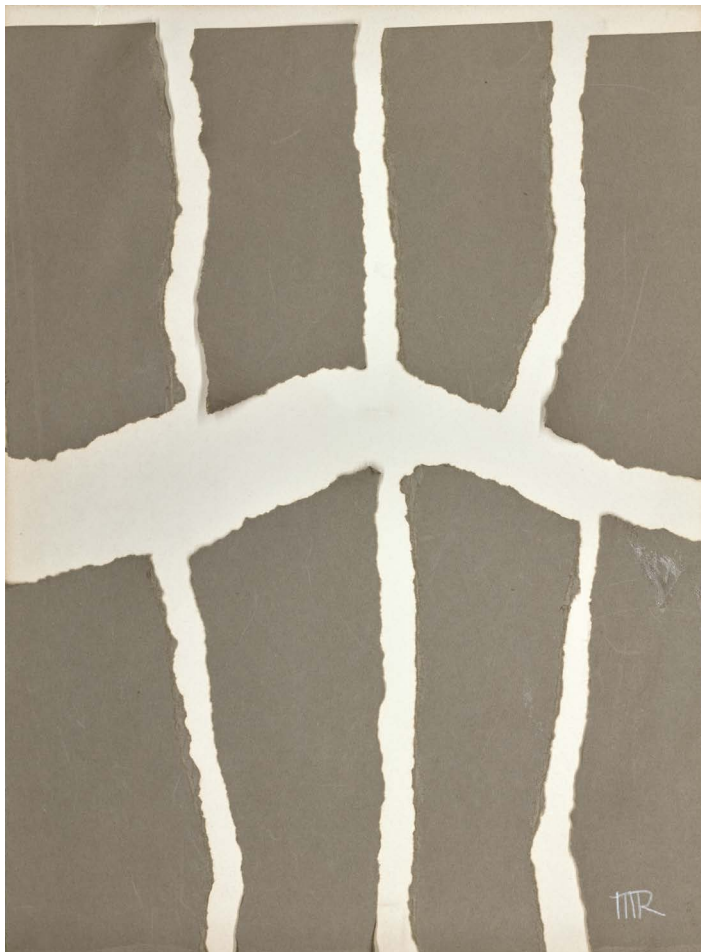
PROVENANCE

Albert D. Lasker, New York
Alice Woodard Fordyce, New York (a gift from
the above)
Sale: Sotheby Parke Bernet Inc., New York, 2
May 1974, lot 171
Purchased at the above sale by the present
owner

LITERATURE

Werner Spies, *Max Ernst Œuvre-Katalog,
Werke 1939-1953*, Cologne, 1987, vol. IV, no.
2900, illustrated p. 306

£ 30,000-50,000
€ 35,400-59,000 US\$ 39,300-65,500



201

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAN RAY

1890 - 1976

Composition

signed *MR* (lower right)
collage on paper
38.5 by 28.2cm., 15 $\frac{1}{8}$ by 11 $\frac{1}{8}$ in.
Executed *circa* 1967.

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
Works on Paper of Man Ray, currently in
preparation.

PROVENANCE

Estate of Juliet Man Ray (sold: Sotheby's,
London, *Man Ray: Paintings, Objects,
Photographs: Property from the Estate of
Juliet Man Ray, the Man Ray Trust and the
Family of Juliet Man Ray*, 23rd March 1995,
lot 286)
Purchased at the above sale by the present
owner

£ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500



202

PROPERTY OF A PRIVATE COLLECTOR

MAN RAY

1890 - 1976

Non-Euclidean Object

inscribed *Man Ray* and numbered 4/9 silver polyhedron, rubber tubing, and steel cylinder mounted on a wooden base height (including base): 48cm., 19in. Conceived in 1932 and executed in 1973 in a numbered edition of 9 plus artist's proofs published by Richard Binder, Brussels.

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

Private Collection, United Kingdom (acquired from the artist in 1973)

Private Collection, United Kingdom (by descent from the above. Sold: Sotheby's, London, 4th February 2016, lot 380) Purchased at the above sale by the present owner

LITERATURE

Exposition Surréaliste (exhibition catalogue), Galerie Pierre Colle, Paris, 1933, illustration of another example n.p.

Man Ray: Objects of my Affection (exhibition catalogue), Julien Levy Gallery, New York, 1945, illustration of another example n.p.

Jean-Hubert Martin (ed.), *Man Ray, Objets de mon affection*, Paris, 1983, no. 42, illustration of another example p. 52

Merry Foresta et al., *Perpetual motif, The Art of Man Ray* (exhibition catalogue), National Museum of American Art, Washington, 1988, illustration of another example p. 253
Andrew Strauss, Adina Kamien-Kazhdan, Wendy Grossman, Edouard Seblin (eds.), *Man Ray, Human Equations, A Journey from Mathematics to Shakespeare* (exhibition catalogue), The Phillips Collection, Washington D.C. & The Israel Museum, Jerusalem, 2015, colour illustration of another example p. 209

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

203

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

MAX ERNST

1891 - 1976

Un peu de calme

signed *Max Ernst* (lower right); signed *Max Ernst*, titled and dated 1955 on the reverse
oil on canvas
46 by 55cm., 18½ by 21½in.
Painted in 1955.

PROVENANCE

Galerie Beyeler, Basel
Private Collection, Japan (acquired in 1995)
Thence by descent to the present owner

EXHIBITED

Basel, Galerie Beyeler, *Max Ernst*, 1974, no. 34, illustrated in colour in the catalogue
Basel, Galerie Beyeler, *Max Ernst, Landschaften*, 1985, no. 40, illustrated in colour in the catalogue
Bonn, Städtisches Kunstmuseum, *Max Ernst, Landschaften*, 1985-86, no. 49
New York, The Elkon Gallery, *Modern and Contemporary Masters*, 1988, illustrated in the catalogue

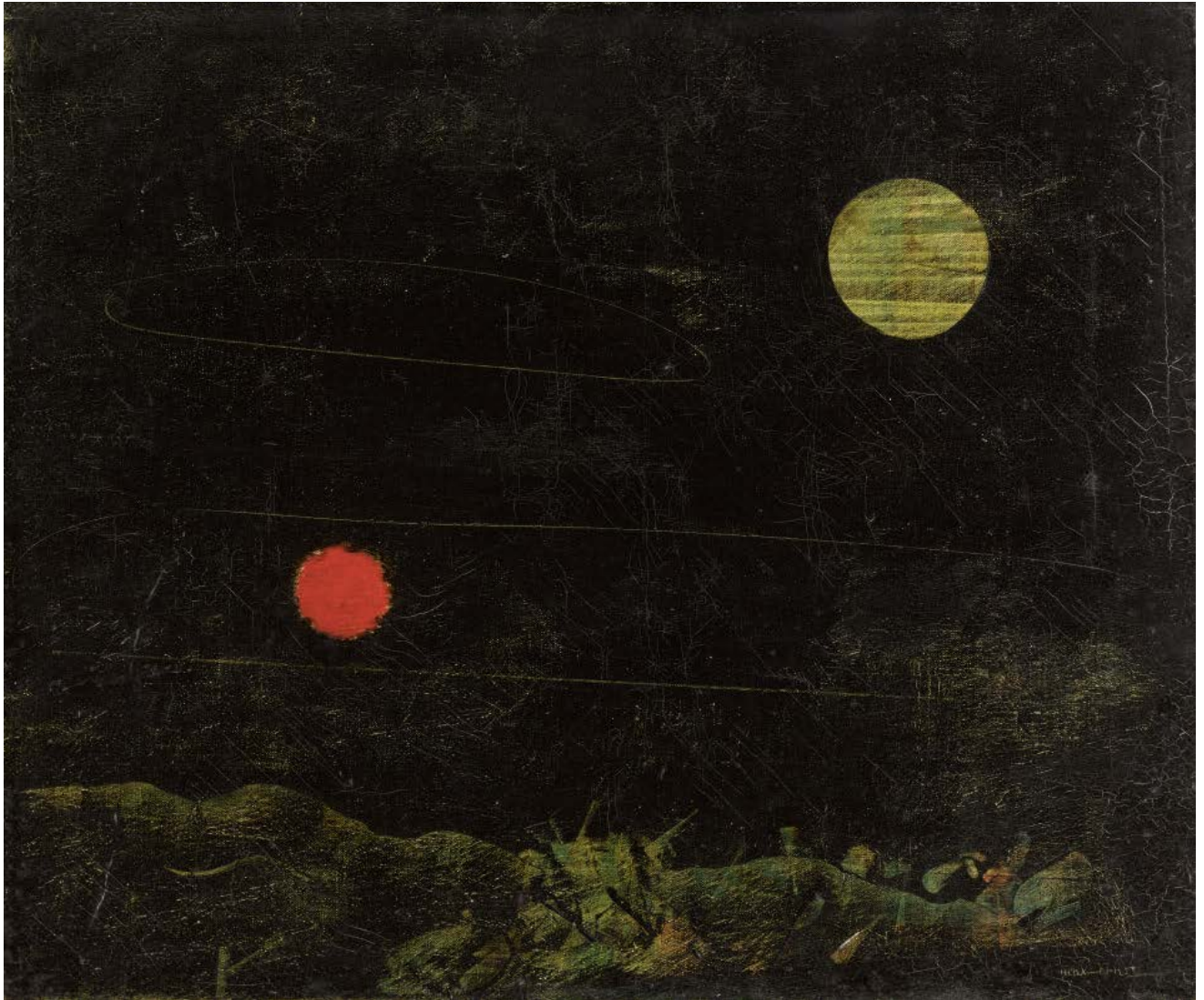
LITERATURE

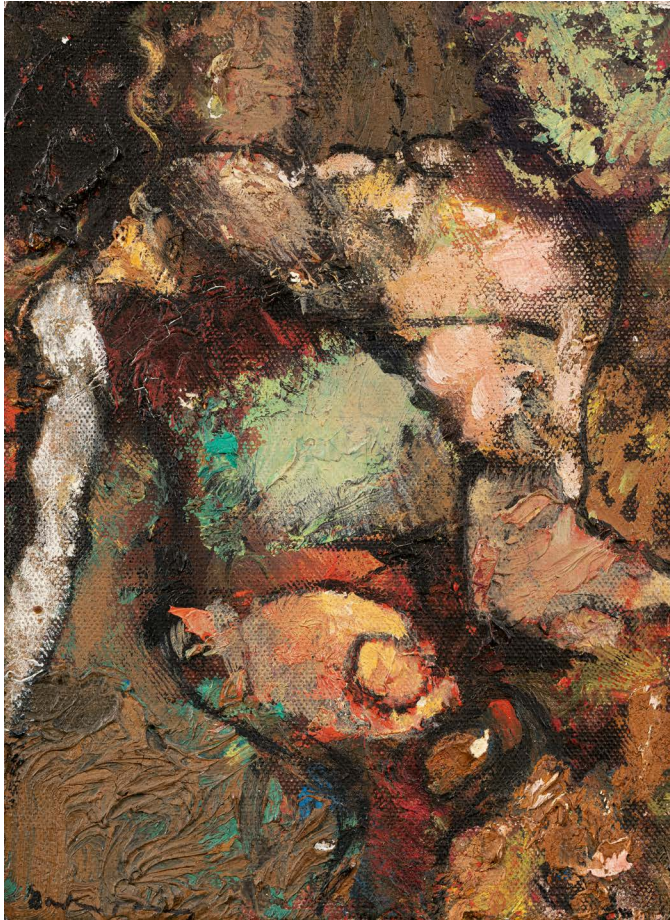
Werner Spies, *Max Ernst Œuvre-Katalog, Werke 1954-1963*, Cologne, 1998, vol. V., no. 3131, illustrated p. 45

₣ ⊕ £ 70,000-100,000
€ 83,000-118,000 US\$ 92,000-131,000

“It would be hard to name another artist’s biography in which every event, from childhood on, was so strongly coloured by a rejection of aesthetic conventions. Max Ernst’s artistic calling is the story of a complicated and sophisticated detour around the sacred groves of art.”

Werner Spies





204

DOROTHEA TANNING

1910 - 2012

Oraculaire

signed *Dorothea Tanning* (lower left)
oil on canvas
16.1 by 12.3cm., 6¼ by 4¾in.
Painted in 1964.

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

£ 8,000-12,000
€ 9,500-14,200 US\$ 10,500-15,800

PROVENANCE

Mr Wudderwald (acquired by 1966)
Private Collection, Europe
Acquired by the present owner circa 1985

EXHIBITED

Basel, Galerie d'Art Moderne, *Dorothea Tanning*, 1966, no. 12
Paris, Galerie Le Point Cardinal, *Dorothea Tanning, Peintures Récentes, Petites Sculptures D'Or*, 1966, no. 11, illustrated in colour in the catalogue

LITERATURE

Patrick Waldberg, 'Dorothea Tanning, La Mémoire Ensorcelée' in *Les Demeures d'Hypnos*, Paris, 1976, illustrated in colour p. 322
Alain Bosquet, *La Peinture de Dorothea Tanning*, Paris, 1966, illustrated in colour p. 141



205

PROPERTY FROM A PRIVATE COLLECTION

DOROTHEA TANNING

1910 - 2012

Naufrage en bleu

signed *Dorothea Tanning* (lower right); signed *Dorothea Tanning* and titled on the reverse
oil on canvas

33 by 24cm., 13 by 9½in.

Painted *circa* 1957.

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

£ 15,000-20,000

€ 17,700-23,600 US\$ 19,700-26,200

PROVENANCE

Franck Collection, Belgium

Private Collection, United Kingdom (acquired *circa* 1970s)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Edouard Loeb, Société D'Art Saint-Germain des Près & Galerie Mouradian et Vallotton, *Dorothea Tanning*, 1959, n.n.

206

PROPERTY FROM A PRIVATE DUTCH COLLECTION

CAREL WILLINK

1900 - 1983

De eeuwige schreeuw (The Eternal Cry)

signed *Willink* and dated '64 (upper right)
oil on canvas
114 by 140cm., 44 $\frac{7}{8}$ by 55 $\frac{1}{8}$ in.
Painted in 1964.

PROVENANCE

Acquired from the artist by the family of the present owner *circa* 1978

EXHIBITED

Utrecht, De Utrechtse Kring, *Expositie van schilderijen. Carel Willink, Pyke Koch*, 1965, n.n.
São Paulo, *Bienal de São Paulo*, 1965, F. 61
Amsterdam, Galerie Viruly, *Carel Willink*, 1967, n.n.
Arnhem, Gemeentemuseum, *Carel Willink*, 1968, no. 27
Deurne, Museum Dinghuis, *Carel Willink*, 1971, n.n.
Antwerp, Koninklijk Museum voor Schone Kunsten, *Magisch realisme in Nederland: Raoul Hynckes, Pyke Koch, Carel Willink*, 1971, n.n.
Amsterdam, Galerie Lieve Hemel & travelling, *Nederlands hedendaags realisme*, 1977, n.n.
Zeist, Slot Zeist, *Willink natuurlijk. Carel Willinks kijk op de natuur*, 1988, n.n.

LITERATURE

Hans Ludwig Cohn Jaffé, *Willink*, Amsterdam, 1983, no. 289, illustrated p. 235, and in colour p. 164
Sylvia Willink, Vincent Vlasblom, Jurrie Poot, *Een eeuw Willink (1900 – 1983)*, Benningbroek, 1999, illustrated p. 149.

⊕ £ 70,000-100,000

€ 83,000-118,000 US\$ 92,000-131,000

Carel Willink was strongly influenced by Magic Realism, an avant-garde movement of Dutch modernism closely associated with Surrealism. During the 1920s and 30s, amidst an intellectual and artistic elite hurtling towards abstraction, Willink, along with his contemporaries Wim Schumachter and Pyke Koch, firmly stuck to figurative painting. In 1925 German critic Franz Roh coined the term Magic Realism in his publication *Nach-Expressionismus—Magischer Realismus: Probleme der neuesten europäischen Malerei*. Like Surrealism, Magic Realism draws inspiration from dream-like images and illusions rather than from the world as we observe. However, in a departure from Surrealism, Willink and other Magic Realists do not seek to represent any psychological or subconscious experiences. Instead of the automatism favoured by the Surrealists, Magic Realists utilise a near-photographic style and meticulous and intentional juxtaposition to depict scenes which exude a sense of mystery and enchantment.

When Wilma, Willink's second wife, passed away in 1960, the artist travelled to Italy. During this extended trip, Willink visited the Bomarzo Gardens, where he came across colossal, weathered sculptures depicting fantastical monsters. The gardens were commissioned by Pier Francesco Orsini, a sixteenth-century condottiere and arts patron who used the sculptures as a way to cope with the loss of his beloved wife. This trip to the Bomarzo Gardens made a deep impression on Willink, as he completed a series of paintings after his visit in which the monsters are featured prominently. *De Eeuwige Schreeuw* is a beautiful example from this series. Typical of Magic Realism, Willink has rendered the texture of the rocky landscape and the stone surface of the monsters in a technically brilliant fashion, while using the interplay of light and shadow and the drama of the clouds to imbue the work with an ominous and menacing quality.





207

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

MARCEL DELMOTTE

1901 - 1984

L'offrande

signed *M Delmotte* and dated 1967 (lower
left); signed *Marcel Delmotte*, titled, dated
1967 and inscribed *Charleroi* on the reverse
oil on board

80 by 60cm., 31½ by 25½in.
Painted in 1967.

PROVENANCE

Galerie Isy Brachot, Brussels
Sale: Hôtel de Ventes Horta, Belgium, 15th
March 2007, lot 166
Private Collection, Belgium (purchased at
the above sale)
Thence by descent to the present owner

⊕ £ 4,000-6,000
€ 4,750-7,100 US\$ 5,300-7,900



Larger than actual size

208

SALVADOR DALÍ

1904 - 1989

Portrait de Gala jeune

oil on panel
3.4 by 2.9cm., 1 $\frac{3}{8}$ by 1 $\frac{1}{4}$ in.
Painted *circa* 1933.

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

PROVENANCE

Gala Éluard (wife of the artist)
Cécile Éluard (by descent from the above)
Claire Vuilliamy (by descent from the above)
Sale: Hôtel Drouot, Paris, 5th April 2017,
lot 109
Purchased at the above sale by the present
owner

⊕ £ 25,000-35,000
€ 29,500-41,300 US\$ 32,800-45,800

209

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

SALVADOR DALÍ

1904 - 1989

Les amants

signed *Salvador Dalí* and dated 1934 (lower
right)

pen and ink on card

18.5 by 15.5cm., 7³/₈ by 6¹/₈in.

Executed in 1934.

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

PROVENANCE

Alex. Reid & Lefevre, London

Private Collection, United Kingdom (sold:

Sotheby's, London, 4th December 1974,

lot 192)

Purchased at the above sale by the present
owner

‡ ⊕ £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

“The relationships between dream, love and the sense of annihilation that belongs to each of them, have always appeared obvious. Sleeping is a form of dying, or at least of dying towards reality, but reality dies in love as in a dream. The bloody osmoses of dream and of love completely fill the life of man.... If love is dreams made flesh, let us not forget that we often dream of our own dissolution and that this, to judge by dream life, would be one of the most violent and tumultuous of man's unconscious desires.”

Salvador Dalí





210

OSCAR DOMINGUEZ

1906 - 1957

Le torero (The Bullfighter)

oil and pen and ink on canvas
13.5 by 39.5cm., 5³/₈ by 15¹/₂in.
Painted *circa* 1956.

Expert and Heirs of Oscar Dominguez Work's Association (Tenerife) have confirmed the authenticity of this work.

PROVENANCE

Henriette & André Gomès, Paris
Private Collection (by descent from the above)
Sale: Artcurial, Paris, 7th December 2011, lot 128
Purchased at the above sale by the present owner

£ 30,000-50,000
€ 35,400-59,000 US\$ 39,300-65,500



211

JOAN MIRÓ

1893 - 1983

Personnage dans la nuit

inscribed *Miró*, numbered 2 and stamped with the foundry mark *Clementi Cire Perdue* bronze

height: 30.5cm., 12in.

Conceived in 1971 and cast in bronze in 1972 by the Fonderie T. Clementi, Meudon, Paris in a numbered edition of 4.

ADOM has confirmed the authenticity of this work.

PROVENANCE

Galerie Maeght, Paris

Sale: Christie's, South Kensington, 30th

November 1992, lot 121

Purchased at the above sale by the present owner

LITERATURE

Joan Miró: Peintures, Sculptures, Dessins, Céramiques 1959-1979 (exhibition catalogue), Fondation Maeght, Saint-Paul, 1979, no. 283, illustration of another cast n.p.

Alain Jouffroy & Joan Teixidor, *Miró Sculptures*, Paris, 1980, no. 235, illustration of another cast p. 241

Miró Milano: Pittura, Scultura, Ceramica, Disegni, Sobreteixims, Grafica (exhibition catalogue), Palazzo Dugnani, Milan, 1981, illustration of another cast p. 250

Hommage à Miró (exhibition catalogue), Fondation Maeght, Saint-Paul de Vence, 1984, no. 212, illustration of another cast p. 38

† ⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

212

PROPERTY FROM A PRIVATE COLLECTION

JOAN MIRÓ

1893 - 1983

Femme, oiseaux

signed *Miró* (lower right); titled and dated
27/1/77 on the *verso*
crayon and pastel on paper
39 by 48.3cm., 15 $\frac{3}{8}$ by 19in.
Executed on 27th January 1977.

PROVENANCE

Galerie Pierre Lévy, Paris
Acquired from the above by the present
owner

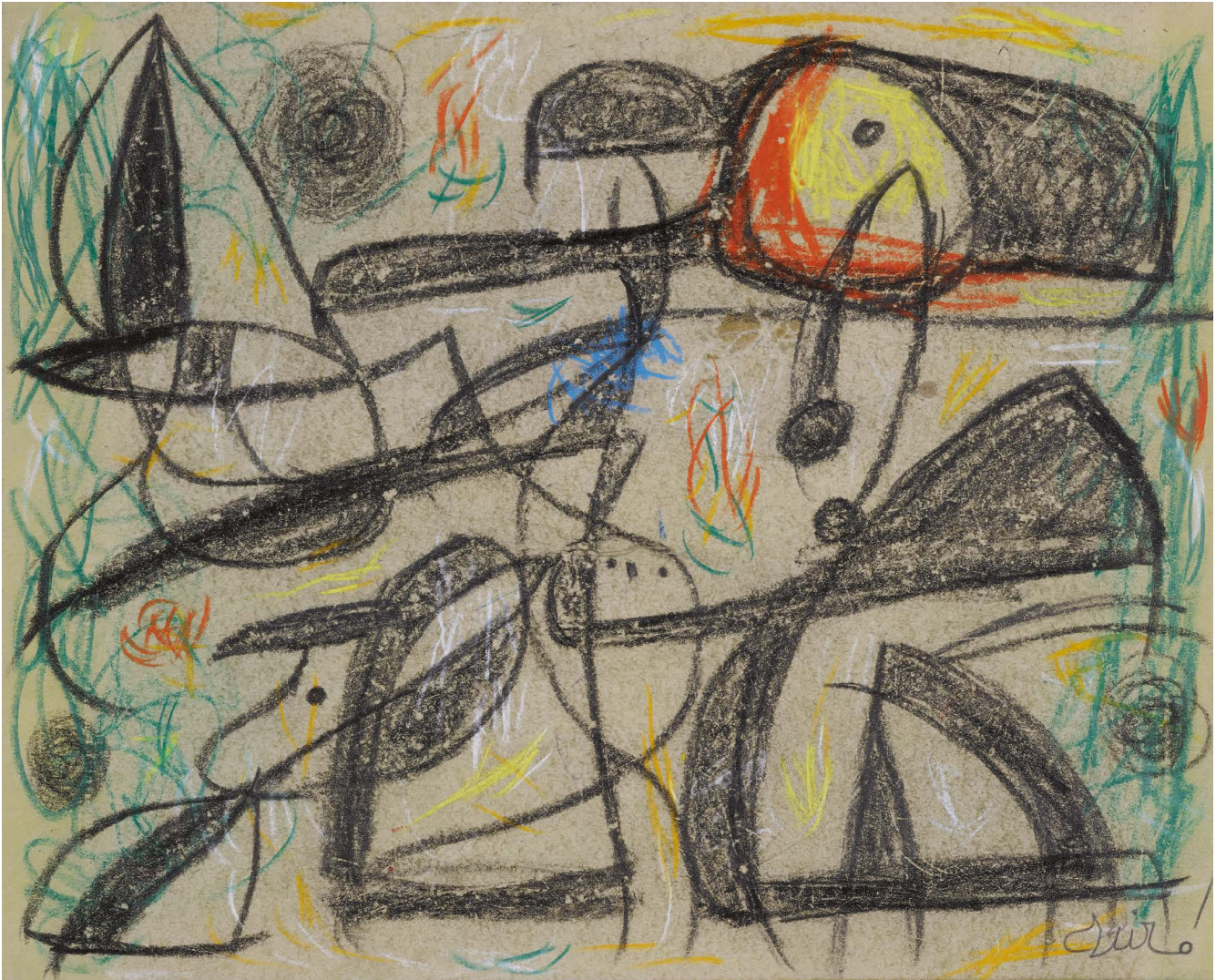
LITERATURE

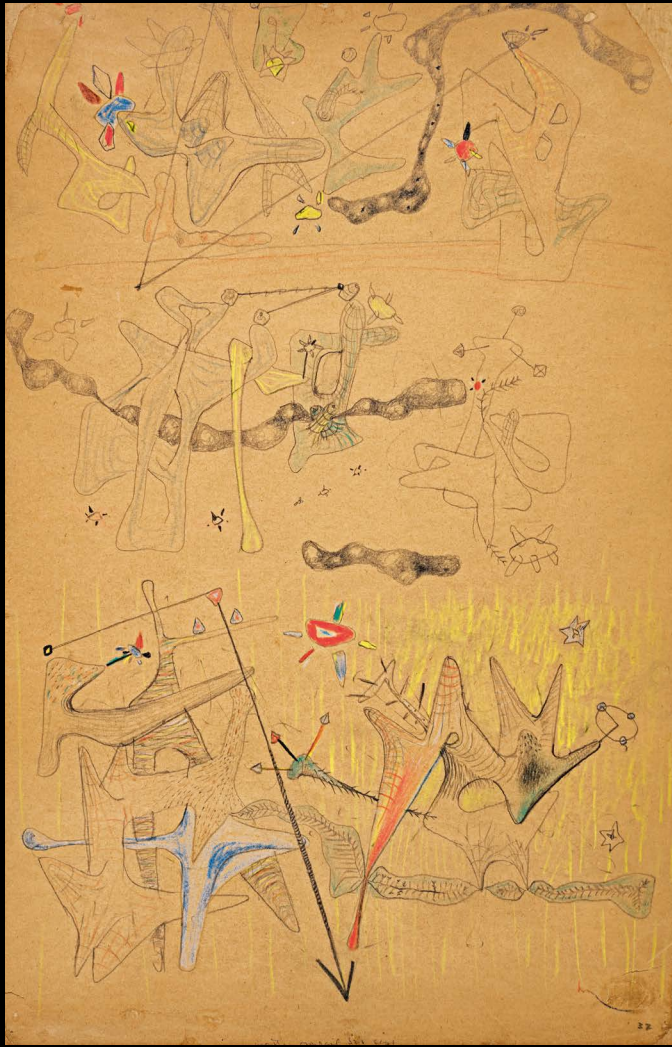
Jacques Dupin & Ariane Lelong Mainaud,
Joan Miró, Catalogue raisonné. Drawings,
Paris, 2015, vol. V, no. 3193, illustrated in
colour p. 24

£ 80,000-120,000
€ 94,500-142,000 US\$ 105,000-158,000

“Forms give birth to other
forms, constantly changing
into something else. They
become each other and in this
way create the reality of a
universe of signs and symbols
in which figures pass from
one realm to another...
becoming roots themselves...”

Joan Miro





213

PROPERTY FROM A PRIVATE SWISS COLLECTION

ROBERTO MATTA

1911 - 2002

Boulevard Raspail

signed *Matta*, titled and dated *sept* (lower centre), dated 37 (lower right)
pencil and coloured crayons on paper
50 by 32.5 cm., 19¾ by 12¾in.
Executed in September 1937.

The authenticity of this work has been confirmed by Germana Matta Ferrari.

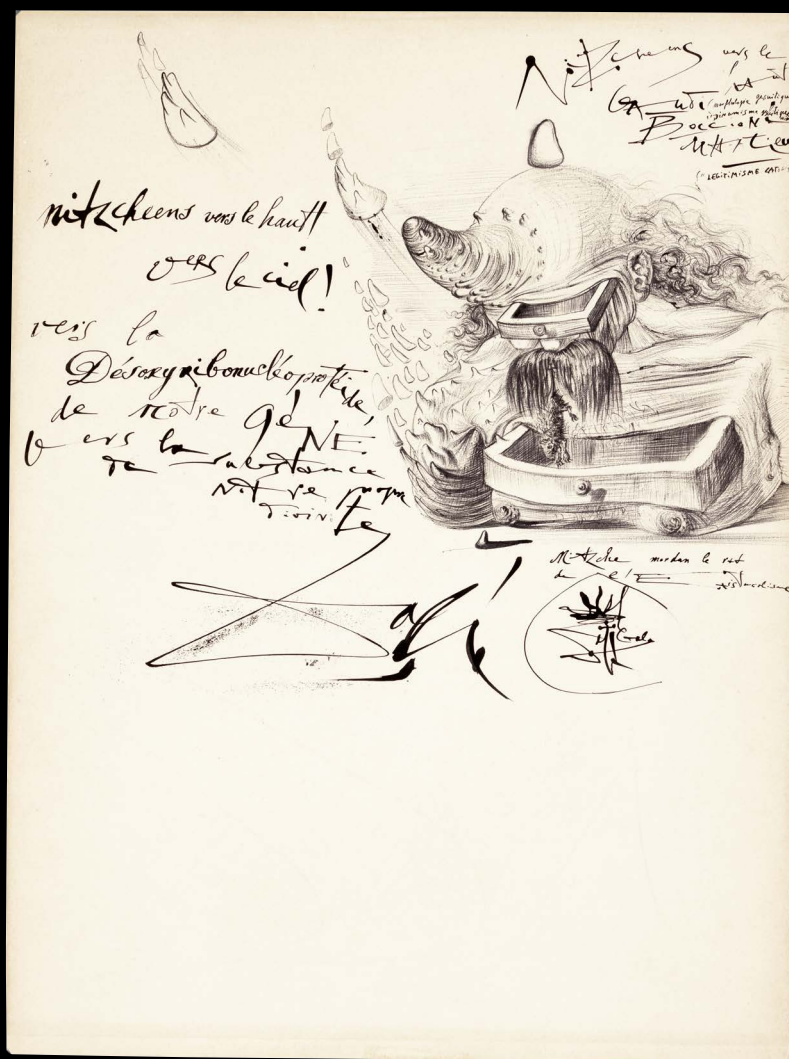
£ 20,000-30,000
€ 23,600-35,400 US\$ 26,200-39,300

PROVENANCE

Private Collection, U.S.A.
Sale: Christie's, New York, 28th May 1998,
lot 143
Private Collection, New York (sold:
Sotheby's, Paris, 7th June 2017, lot 212)
Purchased at the above sale by the present
owner

EXHIBITED

São Paulo, Fundação Bienal de São Paulo,
*XXIV Bienal de São Paulo: Núcleo histórico:
Antropofagia e histórias de canibalismo*,
1998, n.n.
Santiago de Chile, Fundación Telefónica Sala
de Arte, *Retrospectiva de Roberto Matta*,
2000, n.n.



214

PROPERTY FROM A PRIVATE SWISS COLLECTION

SALVADOR DALÍ

1904 - 1989

Nietzschéens vers le Haut!

signed *Dalí* (centre)
pen and ink on a printed card base
51 by 38cm., 20 by 15in.
Executed in 1956.

This work is recorded in the Robert and Nicolas Descharnes Archives under the number D0313_1956.

£ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-79,000

PROVENANCE

Goldschmit Collection, Brussels
Félix Labisse, France (acquired before 1980)
Galerie des Modernes, Paris
Acquired from the above by the present owner in 2015

EXHIBITED

Brussels, Casino communal de Knokke Le Zoute, *Salvador Dalí*, 1956, no. 83, illustrated in the catalogue & on the cover
Rotterdam, Museum Boymans-van Beuningen, *Dalí: Exposition Dalí: avec la collection de Edward F.W. James*, 1970-71, no. 144, illustrated in the catalogue
Paris, Centre Georges Pompidou, Musée national d'art moderne, *Salvador Dalí: Rétrospective 1920-1980*, 1980, no. 206, illustrated in the catalogue
London, The Tate Gallery, *Salvador Dalí*, 1980, no. 140

Céret, Musée d'art moderne de Céret, *Eureka Dalí*, 2017, no. 121, illustrated in the catalogue

Salvador Dalí executed the present drawing for the cover of the catalogue for his retrospective exhibition organised in Belgium in 1956 by his friend and fellow painter Felix Labisse, who later acquired the work. *Nietzschéens vers le Haut!* is a tribute to one of the greatest philosophers of the nineteenth century, Friedrich Nietzsche, whose body of work was a fruitful source of inspiration for Dalí. In Nietzsche's *The Birth of Tragedy*, he advocates 'symbolical dream-pictures' which according to the philosopher facilitate the artist's oneness with the primal source of the cosmos.

215

SALVADOR DALÍ

(1904 - 1989)

Visage perdu or Le grand masturbateur

signed S. Dalí (lower right)
pastel on paper
50 by 32.5cm.; 19 $\frac{3}{8}$ by 12 $\frac{7}{8}$ in.
Executed circa 1930.

PROVENANCE

Renou & Colle, Paris (acquired from the artist)
Jean Tronche, Paris
Arnold Herstand & Co., New York
Sale: Sotheby Parke Bernet, New York, 15th May 1974, lot 158
Galerie Beyeler, Basel (purchased at the above sale)
Private Collection, Germany (acquired from the above in 1985)
Ansorena, Madrid
Private Collection (acquired from the above by 2004)
Private Collection
Acquired from the above by the present owner in 2013

EXHIBITED

Paris, Galerie Pierre Colle, 1931
Basel, Galerie Beyeler, *Paysages après l'Impressionnisme*, 1975, no. 15
Cologne, Galerie Bagera, *Spanische Avantgarde Zwischen Krieg und Bürgerkrieg 1920-1938*, 1976, no. 27
Paris, Galerie Les Arts Plastiques Modernes, *Grands Maîtres du Surréalisme*, 1977, illustrated in colour in the catalogue
Paris, Musée National d'Art Moderne & London, The Tate Gallery, *Salvador Dalí, Rétrospective 1920-1980*, 1979-80, no. 72 (in Paris); no. 54 (in London), illustrated in colour in the catalogue
Bochum, Museum der Stadt, 'Das Prinzip Hoffnung', *Aspekte der Utopie in der Kunst und Kultur des 20. Jahrhunderts*, 1983-84, no. 69
Paris, Artcurial, *Les Noces catalanes*, 1985, no. 38, illustrated in the catalogue
Charleroi, Palais des Beaux-Arts, *Picasso, Miró, Dalí, Evocations d'Espagne*, 1985, no. 6
Paris, Artcurial, *L'Aventure Surréaliste autour d'André Breton*, 1986, no. 69
Paris, Artcurial, *Méditerranée, Sources et formes du XXe siècle*, 1988, n.n., illustrated in the catalogue

⊕ £ 120,000-180,000
€ 142,000-213,000 US\$ 158,000-236,000

“It must be said once and for all, to art critics, artists etc. [sic] that they can expect nothing new from the new Surrealist images but disappointment, distaste and repulsion.”

Salvador Dalí





Fig. 1 Salvador Dalí, *Le grand masturbateur*, 1929.
oil on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid

Blending ideas from psychoanalysis, surrealism and natural history, Dalí's works of 1929 and 1930 mark the artist's entry into the Surrealist movement and the apogee of his career. Dalí's relationship with the Surrealist group, in particular with André Breton, was intensifying, and he designed the frontispiece for Breton's Second Surrealist Manifesto. In June of the same year the artist made the acquaintance of Alfred H. Barr who encouraged him to visit the United States, resulting in Dalí exhibiting some of his works at the first Surrealist exhibition held in America at the Wadsworth Athenaeum.

Created between Dalí's two major works in film - *Un chien andalou* made with Luis Buñuel in 1929 and the *L'Age d'or* released in 1931 - *Visage perdu* or *Le grand masturbateur* artfully continues this cinematic surrealist poetry through its treatment of metamorphoses. In the foreground lies an amorphous shape reminiscent of the head of a man balanced on his nose. Dalí's use of pastel highlights

the softness of a form in flux and echoes the thematic treatment of transformation in *Un Chien andalou*. Oscillating between form and formlessness, the head hovers between states resisting dissolving into the soft organic shape redolent of the rocks amongst which it was first conceived. Its power of metamorphosis reached its most complex expression in the celebrated oil *Le Grand masturbateur* (fig. 1) which was exhibited in Dalí's first one-man show at the Goemans Gallery in Paris.

The evocation of softness in *Visage perdu*, Dalí's 'preoccupation with malleability, his passion for softness' (James Thrall Soby, *Salvador Dalí: paintings, drawings, prints*, New York, 1941, p. 19), demonstrates the artist's continuation of key themes in *Le Grand Masturbateur* whilst introducing a refinement of elasticity and an emphasis on the isolating expanse of time and space that is explored in greater depth in *The Persistence of Memory* (1931). This hallucinatory beach scene with its

anthropomorphised form draws inspiration directly from the landscape of the artist's beloved Cadaqués, where as a child he spent holidays with his family and later visited with Federico García Lorca. Cadaqués was to have a profound impact on Dalí for the entirety of his prolific oeuvre. Enchanted by the phantasmagorical rock formations that lined Cape Creus, in particular the Rock of Cullero from which his reoccurring head-like figure draws a direct likeness, Dalí used this panorama to shape his mental landscape. Echoing this primordial atmosphere, the beach in *Visage perdu* stretches on empty and immutable to the passage of time. Dalí's obsession with attempting to grapple with concepts of time and space would continue to haunt him and drive his fixation to convert hard objects into soft, be it the hard rocks of the beaches of Cape Creus, the seemingly unalterable passage of time or the unapproachable subject of sex, Dalí strives to transmogrify them into something more tangible.

Shaking the viewer from this mirage is the introduction of colour through the incongruous eruption of fauna from the prone head. Suggestive of the cyclical nature between life and death, *Visage perdu* exemplifies Dalí's fascination with morphology, the study of shapes and metamorphoses of form: 'Form is always the product of an inquisitorial process of matter – the specific reaction of matter when subjected to the terrible coercion of space choking it on all sides, pressing and squeezing it out, producing the swellings that burst from its life to the exact limits of the rigorous contours of its own originality of reaction' (Salvador Dalí, *The Secret Life of Salvador Dalí*, London, 1968, p. 2). This blossoming further alludes to the birth of new ideas arising from the radical reinvention of surrealism as a result of developments in psychoanalysis and literary theory. Dalí was becoming increasingly familiar with Freud's work and when the pair finally met in 1939 Freud said of Dalí: 'Your mystery is manifested outright. The picture is but a mechanism to reveal it' (Sigmund Freud quoted in Simon Wilson, *Salvador Dalí*, London, 1980, p. 10). *Visage perdu* is replete with Freudian elements, such as the fluorescent splash of pink alluding to the bleeding eyes of *Œdipus*. Dalí often returned to this emblem as he associated himself with the

fictional character, steeped in Freudian theory, having suffered persecution at the hands of his father who greatly disapproved of his relations with the married Gala Eluard, who would later become his wife.

Executed in pastel and demonstrating a high level of finish, *Visage perdu* emanates an immediacy that demands the viewer's attention. Dalí used pastel rarely in this period, and in the present work the medium makes use of the grainy texture to create the illusion of depth and emulate a beach-like surface. Dalí sought to give his art an illusory quality, a practise of paramount importance for his exploration of the unconscious. Breton remarked that 'It is perhaps with Dalí that for the first time the windows of the mind are opened fully wide' (A. Breton quoted in Simon Wilson, *Salvador Dalí*, London, 1980, p. 15), and through the hypnotically oneiric imagery and equally elusive title *Visage perdu* situates itself as a masterwork of a new direction within Surrealism.

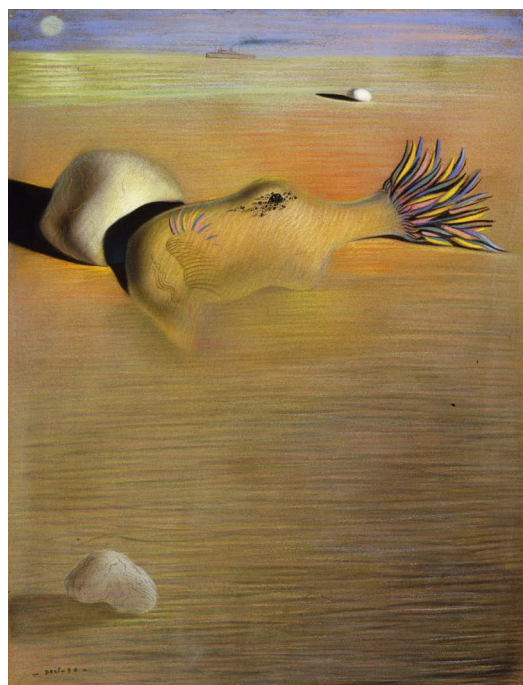
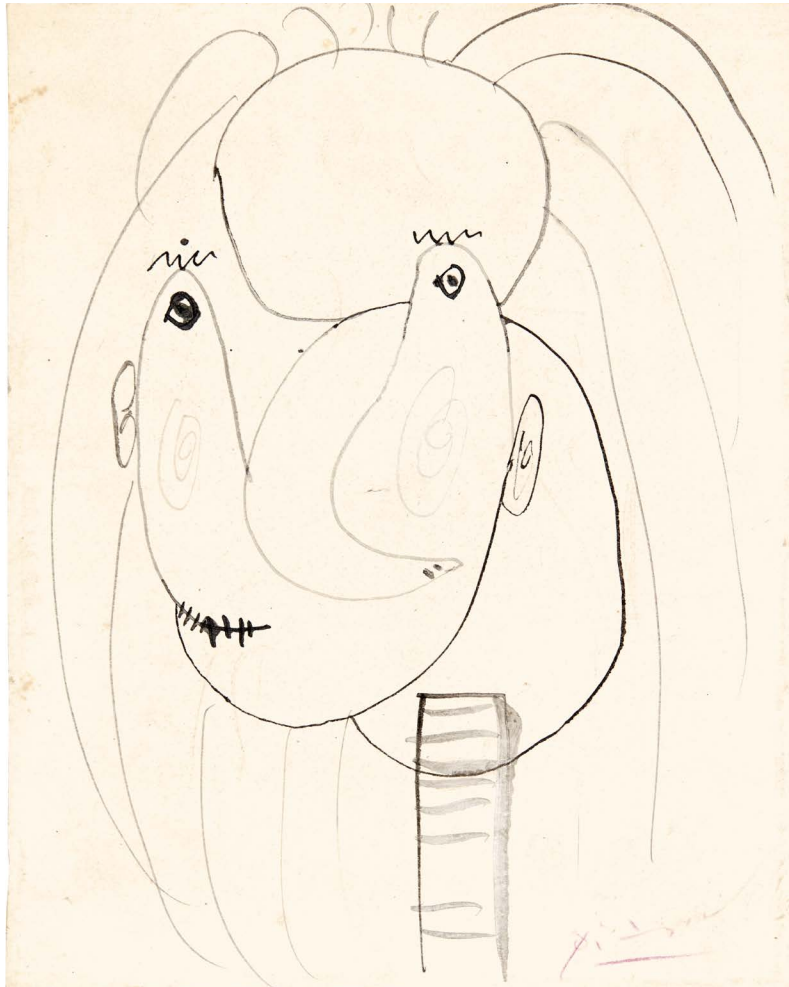


Fig. 2 Salvador Dalí, *Le grand masturbateur*, 1930, pastel on paper, The Dalí Museum, Florida



216

PROPERTY FROM A DISTINGUISHED PRIVATE
SWISS COLLECTION

PABLO PICASSO

1881 - 1973

Tête de femme

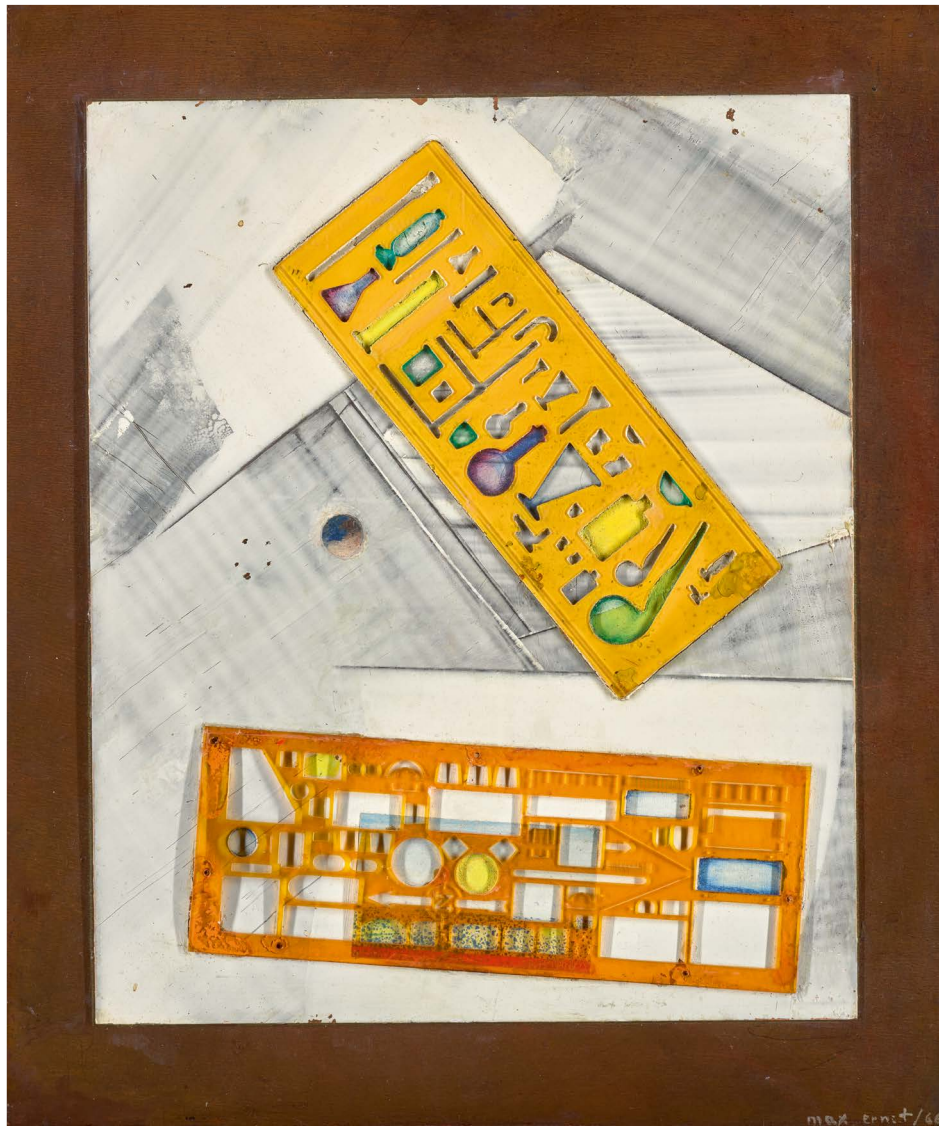
signed *Picasso* (lower right)
pen and brush and ink and pencil on paper
28 by 22.2cm., 11 by 8³/₄in.
Executed *circa* 1940-44.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Private Collection, Switzerland (acquired
circa 1985)
Thence by descent to the present owners

£ 25,000-35,000
€ 29,500-41,300 US\$ 32,800-45,800



217

MAX ERNST

1891 - 1976

Géométrie

signed *Max Ernst* and dated 66 (lower right)
oil and collage on copper laid down on panel
51.8 by 43.9cm., 20½ by 17¼in.
Executed in 1966.

‡ ⊕ £ 30,000-50,000

€ 35,400-59,000 US\$ 39,300-65,500

PROVENANCE

Alexander Iolas Gallery, New York
Sale: Farsettiarte, Prato, 30th November
1991, lot 223
Galerie Mercurio, Milan
Sale: Finarte Milan, 26th October 1995, lot 207
Sale: Christie's, London, 26th June 2002,
lot 219
Purchased at the above sale by the present
owner

EXHIBITED

Sète, Musée Paul Valéry, *Deux visions du
Surréalisme*, 2016, no. 66, illustrated in
colour in the catalogue

LITERATURE

Werner Spies, Sigrid & Günter Metken &
Jürgen Pech, *Max Ernst, Œuvre-Katalog,
Werke 1964-1969*, Cologne, 2007, vol. VII., no.
4183, illustrated p. 171



218

VICTOR BRAUNER

1903 - 1966

Viol de la tour d'ivoire

signed *Victor Brauner* and dated *V 1961*

(lower right)

oil on canvas

73.5 by 92cm., 29 by 36¼in.

Painted in May 1961.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Galleria Schwarz, Milan (acquired by 1966)

Acquired from the above by the present owner by 1989

£ 60,000-80,000

€ 71,000-94,500 US\$ 79,000-105,000



219

PROPERTY FROM A PRESTIGIOUS EUROPEAN
COLLECTION

JEAN (HANS) ARP

1886 - 1966

Constellation Geigy

painted wood relief
49.5 by 38cm., 19½ by 15in.
Executed in 1964.

PROVENANCE

Editions Fequet & Baudier, Paris (sold: Briest,
Paris, 26th November 1990, lot 64)
Stiftung Hans Arp & Sophie Taeuber-Arp,
Remagen (purchased at the above sale)
Acquired from the above by the present
owner in 1998

LITERATURE

Bernd Rau & Michel Seuphor (eds.), *Hans
Arp. Die Reliefs Œuvre-Katalog*, Stuttgart,
1981, no. 766, illustrated p. 370

† ⊕ £ 65,000-75,000
€ 77,000-88,500 US\$ 85,500-98,500

220

JOAN MIRÓ

1893 - 1983

Femme et oiseau

numbered 2/2 and stamped with the
foundry mark *Fondeur Clementi*
bronze

height: 62.5cm., 24⁵/₈in.

Conceived and cast in 1972 by the Fonderie
T. Clementi, Meudon, Paris in a numbered
edition of 2 plus 1 nominative cast.

PROVENANCE

Galerie Maeght-Lelong, Paris
Acquired by the present owner by 1996

LITERATURE

Emilio Fernández Miró & Pilar Ortega Chapel,
Joan Miró Sculptures, Catalogue raisonné
1928-1982, Paris, 2006, no. 280, colour
illustration of another cast p. 268

£ 80,000-120,000
€ 94,500-142,000 US\$ 105,000-158,000

“What are these figures of Miró that stand before us? Difficult to identify, despite their affirmation and because of their intensity. They cannot be pinned down to categories or catalogues. Neither men nor beasts, nor monsters nor intermediate creatures, but with something of all these. Of what ‘elsewhere’ are they native, from what regions of the fantastic have they travelled? Their aggressive presence is a blend of the grotesque and the incongruous, of predatory fascination and the artlessness of a primitive game”

Jacques Dupin



221

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

FRANCIS PICABIA

1879 - 1953

Pilar

signed *Francis Picabia* (lower left); titled and
inscribed 3 on the verso
watercolour, gouache, pen and ink and pencil
on paper

84.1 by 74.6cm., 33 $\frac{1}{8}$ by 29 $\frac{3}{8}$ in.

Executed *circa* 1926-28.

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

PROVENANCE

Rudolf Zwirner, Cologne (acquired in the 1970s)
Acquired by the present owner *circa* 1981-82

LITERATURE

William A. Camfield, *Francis Picabia. His Art,
Life and Times*, Princeton, 1979, no. 304,
illustrated p. 16

Maria-Lluïsa Borràs, *Picabia*, Paris, 1985, no.
718, illustrated p. 362

⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

“The never-fading charm of mingling civilisations. A Buddha with a
Greek torso and curls. The figures of Antinoüs, Romanesque
faces which keep their eyes wide open in death, Egyptian-style,
like deep-sea divers. Sleep, death; frontiers. Great beauty always
hesitates between life and death. Tomb figures, sleepers continue
to intrigue us when we are crushed with fatigue in museums.”

Jean Cocteau



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

FRANCIS PICABIA

1879 - 1953

Tabarin

signed *Francis Picabia* (lower left) and titled (lower right)

oil on paper mounted on board
105 by 76cm., 41⅜ by 30in.
Painted *circa* 1937-38.

£ 200,000-300,000

€ 236,000-354,000 US\$ 262,000-393,000

PROVENANCE

Estate of the artist

Gabriel François Martinez-Picabia (by descent from the above in 1979)

Dr Jean Audouin, Paris

Dominique Kanga, Paris (sold: Sotheby's, New York, 16th February 1989, lot 152)

Private Collection, USA (purchased at the above sale)

Marianne & Pierre Nahon (Galerie Beaubourg), Paris & Vence

Private Collection, Europe (acquired in October 1994)

Private Collection, Switzerland (sold: Sotheby's, London, 20th June 2006, lot 383)
Purchased at the above sale by the present owner

EXHIBITED

Paris, Palais des Congrès, *Picabia. Dandy et Héraut de l'art du XXe siècle*, 1980-81, no. 26, illustrated in the catalogue

Brussels, Musée d'Ixelles, *Picabia, 1879-1953*, 1983, no. 65, illustrated in the catalogue (as dating from 1935)

Tokyo, Museum of Modern Art & Seibu Takanawa, The Seibu Museum of Art, *Francis Picabia*, 1984, no. 57, illustrated in the catalogue (as dating from 1935)

Madrid, Salas Pablo Ruiz Picasso del Ministerio de Cultura & Barcelona, Fundacio Caixa de Pensions, *Francis Picabia*, 1985, no. 115, illustrated in the catalogue

Nîmes, Musée des Beaux-Arts, *Francis Picabia*, 1986, no. 100, illustrated in the catalogue (as dating from 1935)

Nice, Musée d'Art Moderne et d'Art Contemporain, *Picabia et la Côte d'azur*, 1991, no. 55, illustrated in the catalogue (as dating from 1935)

Gijón, Palacio Revillagigedo, *Picabia entre guerras*, 1991, no. 46, illustrated in colour in the catalogue

Antwerp, Ronny van de Velde, *Francis Picabia*, 1993, no. 39, illustrated in colour in the catalogue (as dating from 1935)

Montrouge, 39e Salon de Montrouge, *Picabia et Montrouge-Barcelone*, 1994, n.n., illustrated in colour in the catalogue
Hamburg, Deichtorhallen & Rotterdam, Boijmans van Beuningen Museum, *Francis Picabia, The Late Works, 1933-1953, 1997-98*, illustrated in colour in the catalogue (as dating from 1935)

LITERATURE

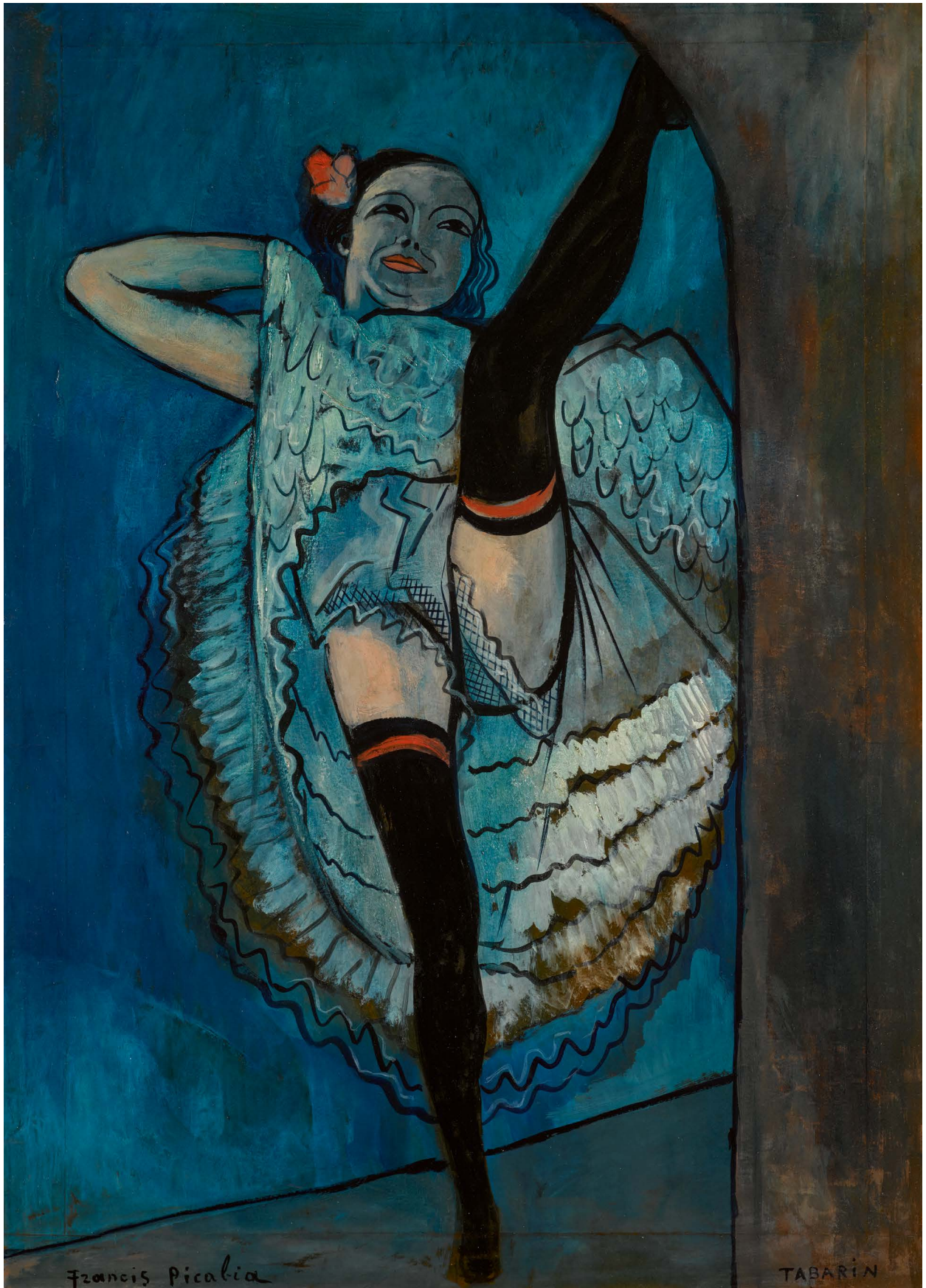
Maria Lluisa Borràs, *Picabia*, London, 1985, no. 843, fig. 1069, illustrated p. 481 (as dating from *circa* 1946-47)

William Camfield, Beverley Calte, Candace Clements & Arnauld Pierre, *Francis Picabia, Catalogue raisonné*, Brussels, 2019, vol. III, no. 1428, illustrated in colour p. 364

Francis Picabia, one of the principle figures of the Dada movement, both in Paris and New York, has a rich and varied *œuvre*, exploring a diverse and almost incoherent mix of styles. He seamlessly shifted between abstraction and figuration and it is his spanning interests that make him one of the twentieth century's most intriguing and inscrutable artists.

In the 1930s and 1940s, Picabia undertook a radical development in his painting, as he had done so many times before. He focussed on depicting nude women, seductively posed and rendered in a realistic style. Based on photographs found in popular magazines of the 1930s and 40s, such as *Paris Sex-Appeal*, *Paris Magazine* and *Beauté Magazine*, this source of inspiration for his art was deliberately banal and stereotyped and arguably a pre-cursor, in style and subject, to the pop art phenomenon of the 1960s. The Bal Tabarin was the major cabaret rival of the Moulin Rouge in Montmartre, of which its dancers performed the famous dance, the French Cancan. *Tabarin* is the very image of eroticism and frivolity at a time when the Montmartre cabarets were condemned by the Vichy regime.

Tabarin differs from most of Picabia's later paintings in the 1940s in which the sitters are motionless and posed. The present work is unique as the dancer is in full movement with her leg flung upwards in an extended high-kick. Conveying dynamism and energy, the viewer is drawn in to experience the enjoyment of the Bal Tabarin. Picabia's paintings from these years were criticised for lacking substance due to their playful and flippant subject matter. However, created during the last few years of the war, *Tabarin* represents Picabia's strive for freedom of choice and expression, resonating with the Dada core aim of seeking to overthrow the art of the past and the notion that anything and everything could be considered art.





223

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

LEONOR FINI

1906 - 1996

Portrait of Darja Larsen

signed *Leonor Fini* (lower right)
oil on paper laid down on paper
51.2 by 43.1cm., 20 $\frac{1}{8}$ by 16 $\frac{7}{8}$ in.
Painted *circa* 1958.

This work will be included in the forthcoming

Catalogue Raisonné being prepared by
Richard Overstreet.

PROVENANCE

Sale: Lauritz, Cologne, 15th December 2016,
lot 4495465
Purchased at the above sale by the present
owner

⊕ £ 8,000-12,000
€ 9,500-14,200 US\$ 10,500-15,800



224

SALVADOR DALÍ

1904 - 1989

Le cabinet anthropomorphique

inscribed *Dalí*, numbered 249/330 and stamped with foundry mark *Fonderia Mibrosa, Barcelona*; numbered 1 on the underside of the removable drawer
bronze
length: 59.5cm., 23½in.
Conceived in 1973 and cast in bronze by Fonderia Mibrosa, Barcelona in a numbered edition of 330.

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700

PROVENANCE

Fonderia Mibrosa, Barcelona
Acquired from the above by the present owner

LITERATURE

Franco Passoni, Reynolds Morse & Albert Field, *Dalí*, Milan, 1986, another cast illustrated p. 79
Beniamino Levi, *The Dalí Universe*, London, 2000, another cast illustrated pp. 80-81
Robert & Nicolas Descharnes, *Dalí, The Hard and the Soft, Spells for the Magic of Form*, Paris, 2004, no. 683, another cast illustrated p. 266
Françoise Lechien, *Dalí, Dalí! ou l'écllosion apothéosique d'un sculpteur*, Brussels, 2004, another cast illustrated pp. 70 & 99

The intriguing *Le cabinet anthropomorphique* is an eponym derived from the 1936 drawing *The City of Drawers*. Within Salvador Dalí's *œuvre*, figures with drawers were a prominent motif as they represented the psychoanalytic theories of Sigmund Freud, who Dalí revered and admired. The various drawers emerging from the figure which sits on the floor with arm outstretched, allude to the complexities of the human mind and the strength required to overcome life's most difficult challenges.



225

PROPERTY FROM A PRIVATE COLLECTION

GIORGIO DE CHIRICO

1888 - 1978

Battaglia (Battle)

signed G. de Chirico (lower right)
tempera, pencil, charcoal and pen and ink
on paper
26 by 35cm., 10 $\frac{1}{8}$ by 13 $\frac{3}{4}$ in.
Executed in 1956.

PROVENANCE

Galleria Rotta, Genoa
Private Collection, Italy
Thence by descent to the present owner

LITERATURE

Claudio Bruni Sakraischik (ed.), *Giorgio de Chirico, Catalogo Generale, opere dal 1951 al 1974*, Milan, 1974, vol. VI, no. 919, illustrated n.p. (with incorrect medium and dimensions)

⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200



226

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

GIORGIO DE CHIRICO

1888 - 1978

Dioscuro

signed G. de Chirico (lower right)
tempera and pencil on paper mounted on
board
48 by 60cm., 18⁷/₈ by 23³/₈in.
Executed in 1936.

PROVENANCE

Brerarte, Milan
Private Collection, Italy (acquired from the
above in 1964)
Thence by descent to the present owner

EXHIBITED

New York, Acquavella Galleries; Detroit,
Detroit Institute of Art; Milwaukee,
Milwaukee Art Institute; Tulsa, Philbrook
Museum of Art; Oklahoma, Oklahoma Art
Center & Wichita, Wichita Art Association,
Giorgio de Chirico, 1947-48. n.n.
Ferrara, Palazzo dei Diamanti, *Giorgio de
Chirico, 1975*, n.n.

LITERATURE

Claudio Bruni Sakraischik (ed.), *Giorgio de
Chirico, Catalogo Generale, opere dal 1908 al
1930*, Milan, 1973, vol. 1, no. 38, illustrated n.p.
Maurizio Fagiolo dell'Arco, *I Bagni Misteriosi,
de Chirico anni trenta: Pairigi, Italia*, New York,
Milan, 1991, no. 22, illustrated p. 185

⊕ £ 55,000-65,000
€ 65,000-77,000 US\$ 72,000-85,500

227

GIORGIO DE CHIRICO

1888 - 1978

Piazzetta S. Marco e l'isola di S. Giorgio (Piazza San Marco and the Island of San Giorgio)

signed G. de Chirico (lower left); signed *Giorgio de Chirico* on the reverse
oil on canvas
50 by 60cm., 19⁵/₈ by 23⁵/₈in.
Painted in 1960.

PROVENANCE

Private Collection, Rome (acquired from the artist in the 1960s)
Private Collection, Rome (by descent from the above. Sold: Christie's, Milan, 25th May 2010, lot 190)
Purchased at the above sale by the present owner

LITERATURE

Claudio Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico, opere dal 1951 al 1970*, Milan, 1971, vol. I, no. 88, illustrated n.p.

± ⊕ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

Venice and the art in which the city is steeped provided a lifelong source of inspiration to Giorgio de Chirico from his first visit to the city in 1905. The splendour of the city had gripped many generations of artists before him and masters such as Titian, Veronese and Tintoretto provided a constant source of inspiration for de Chirico. As Stephen McKenna described, 'In the corrupt and degenerate age in which he found himself de Chirico saw himself as a man with a mission to fill [...] the preservation, or rather restoration, of the dignity of painting, the reestablishment of a respect and love for the old masters and values they represent' (Stephen McKenna, *Late de Chirico 1940-76* (exhibition catalogue), Bristol, 1985, pp. 11-12).

De Chirico's intellectual fascination with time and chaos, characterised most prominently in his *metafisica* works, also seems uniquely suited to representations of Piazzetta San Marco specifically and Venice at large. The restless heart of the city throngs with life, and as crowds move around beneath the characteristically misty skies de Chirico alludes to the intransient nature of the city.

In much the same way as the influence of masters such as Giorgione and Tintoretto bore upon him, the profound influence of later masters Canaletto and Guardi are notably evident in the present work. Direct comparisons between the present work and Francesco Guardi's *View of Piazzetta San Marco towards the San Giorgio Maggiore* (Ca' d'Oro, Venice), for example, highlight just how little has changed to the city through the intervening centuries and promote its centrality to the Western art historical canon.

Being able to return to well established imagery and build upon it, reimagining it for the contemporary viewer was a theme which ran through much of de Chirico's *oeuvre*. Whether it was the inclusion of classical sculpture in his *metafisica* works, such as *The Song of Love* (Museum of Modern Art, New York), or the references to idealised Renaissance architecture in the frequently returned to *Piazza d'Italia* series. The present work is a fine example of a synthesis of many of de Chirico's most significant themes.





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SESSION
TWO

LONDON
WEDNESDAY
5 FEBRUARY 2020
2.30 PM

LOTS 301-439

TÊTE-À-TÊTE AVEC PICASSO

UNIQUE WORKS FROM THE COLLECTION OF MARINA PICASSO

LOTS 301-340

The following group of works, from the illustrious collection of Marina Picasso, Pablo Picasso's granddaughter, represents a singular insight into the artist's fascination with portraiture and his unique ability to capture the essence and personality of every visage. Spanning the entirety of his career and bridging both his painterly and sculptural mastery of the ceramic medium as well as his celebrated and spontaneous draughtsmanship on paper, the present grouping focuses particularly on the motifs of the portrait, head, face and personality, subjects for which the artist was most greatly admired.

Picasso's singular ability to distil and exaggerate the idiosyncrasies of each of his subjects across a myriad of mediums and styles sets him apart in the canon of twentieth century art history. The present collection, a select and personal grouping of works on paper and ceramics from the artist's family collection, recognises the artist's lifelong practice of caricature. Having started as a schoolboy

in the 1890s, Picasso constantly engaged with the characters surrounding him, originally school colleagues and later dealers, patrons, friends, lovers and rivals, the artist captured their essence all in a few bold strokes. Musing on this skill the artist noted, '... when one paints a portrait, one must stop somewhere, in a sort of caricature.'

Later, he contracted this further to 'all portraiture is caricature' (Pablo Picasso, quoted in Dore Ashton, *Picasso On Art: A Selection of Views*, Cambridge, MA, 1988).

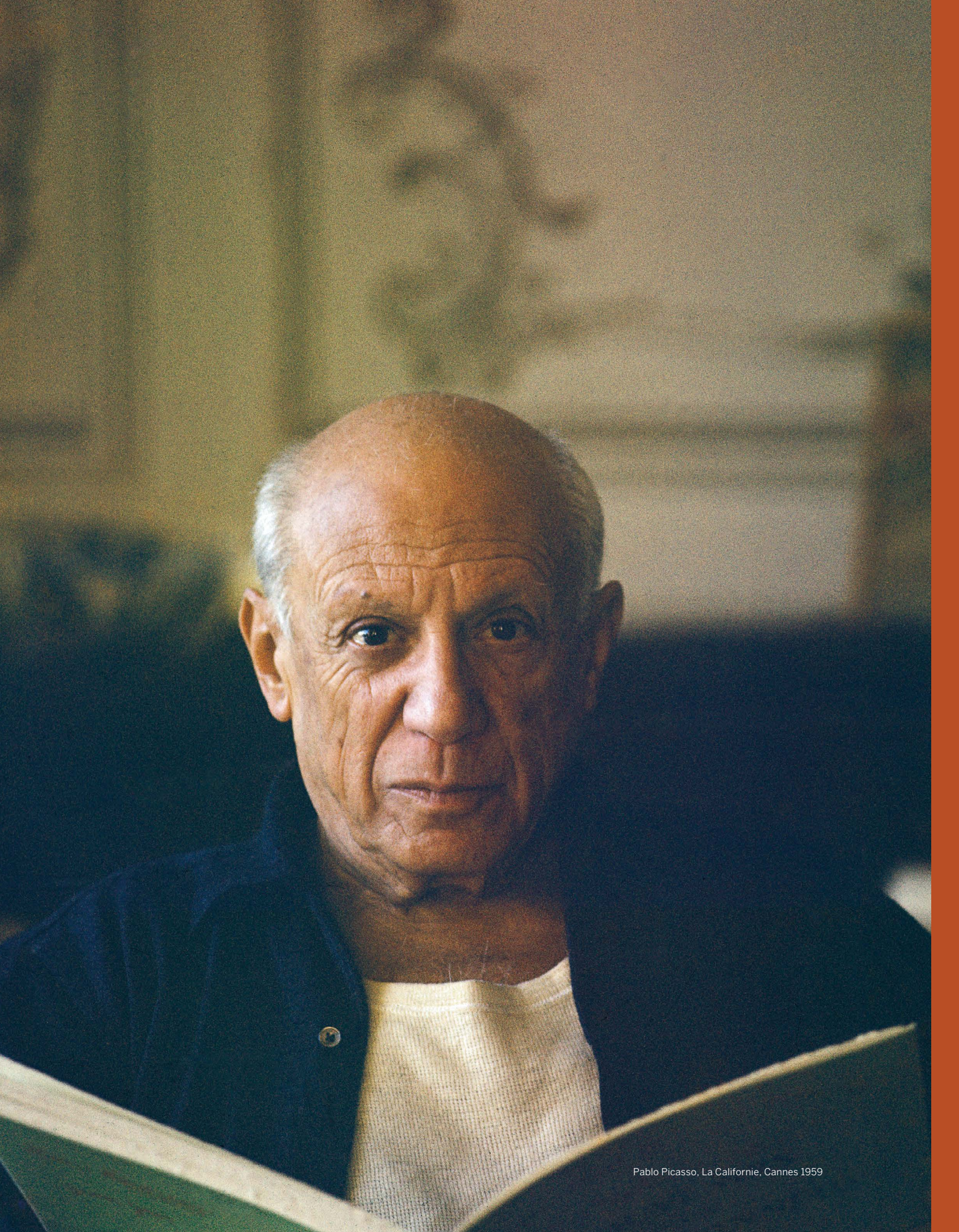
The drawings in the Marina Picasso collection include early sketches, some executed whilst the artist was still in Spain, as well as a range of later works that demarcate important phases in Picasso's evolution as an artist. From naturally expressive drawings to sculptural collage, quixotic sketches and cubist compositions, Picasso's work with paper spans his entire lifetime and represents his persistent desire to transform traditional notions of figurative representation. In combination

with a significant group of ceramics, some of which date back to the artist's early experimentation with the medium whilst at the Madoura Pottery in Vallauris in the late 1940s and others which were produced in the last years of the artist's life, the present group of drawings affords us an insight into the artist's exploration of the complexities of representation. The artist's work in ceramic, intimately related in both theme and subject to his broader *œuvre*, distilled his creative genius to its most accessible components and allowed the artist to present his favourite subjects in a medium that fused painting, drawing and sculpture into one single, fluid process.

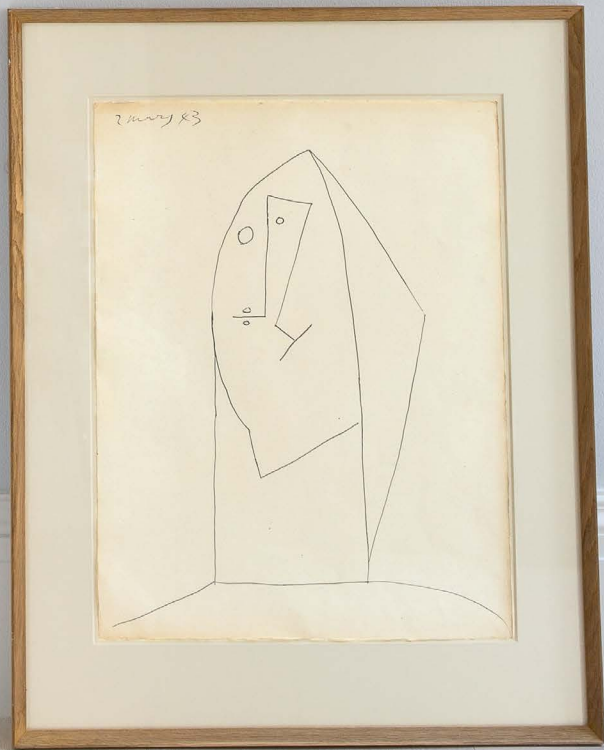
The truly extraordinary variety of Picasso's all-embracing *œuvre* is represented by the broad range of works offered in *Tête à Tête avec Picasso: Unique Works from the Collection of Marina Picasso* offering an exceptional insight into the artist's boundlessly creative approach towards capturing the essence of each character's personality.

"Are we to paint what's on the face, what's inside the face, or what's behind it?"

Pablo Picasso



Pablo Picasso, La Californie, Cannes 1959







301

PABLO PICASSO

1881 - 1973

Quatre visages de profil, en relief, entrelacés

stamped *Madoura plein feu* and *Empreinte originale de Picasso* on the reverse
painted and partially glazed ceramic; square round plate

diameter: 26.2cm., 10⁵/₈in.

Executed in 1956, this is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,800-23,600



302

PABLO PICASSO

1881 - 1973

Visage de profil

numbered 5 (upper right); dated 11.7.59 V on the verso

brush and ink on paper

21 by 27cm., 8¹/₄ by 10⁵/₈in.

Executed on 11th July 1959.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 25,000-35,000

€ 29,400-41,200 US\$ 32,800-45,800





303

PABLO PICASSO

1881 - 1973

Visage

dated 21.6.63. on the reverse
painted and partially glazed ceramic; round
plate
diameter: 25.1cm., 9¾in.
Executed on 21st June 1963, this work is
unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

s'Hertogenbosch, Museum Het Kruithuis,
Picasso Keramiek, 1985, n.n., illustrated in
colour in the catalogue
Künzelsau, Museum Würth & Karlsruhe,
Badisches Landesmuseum, *Picasso, sein
Dialog mit der Keramik—Werke aus der
Sammlung Marina Picasso*, 1999-2000,
no. 63, illustrated in colour in the catalogue

£ 12,000-18,000
€ 14,100-21,200 US\$ 15,800-23,600



304

PABLO PICASSO

1881 - 1973

Visage

dated 5.8.63., stamped *Madoura plein feu* and *Empreinte originale de Picasso* on the reverse

painted and glazed ceramic; round plate diameter: 26.7cm., 10½in.

Executed on 5th August 1963, this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

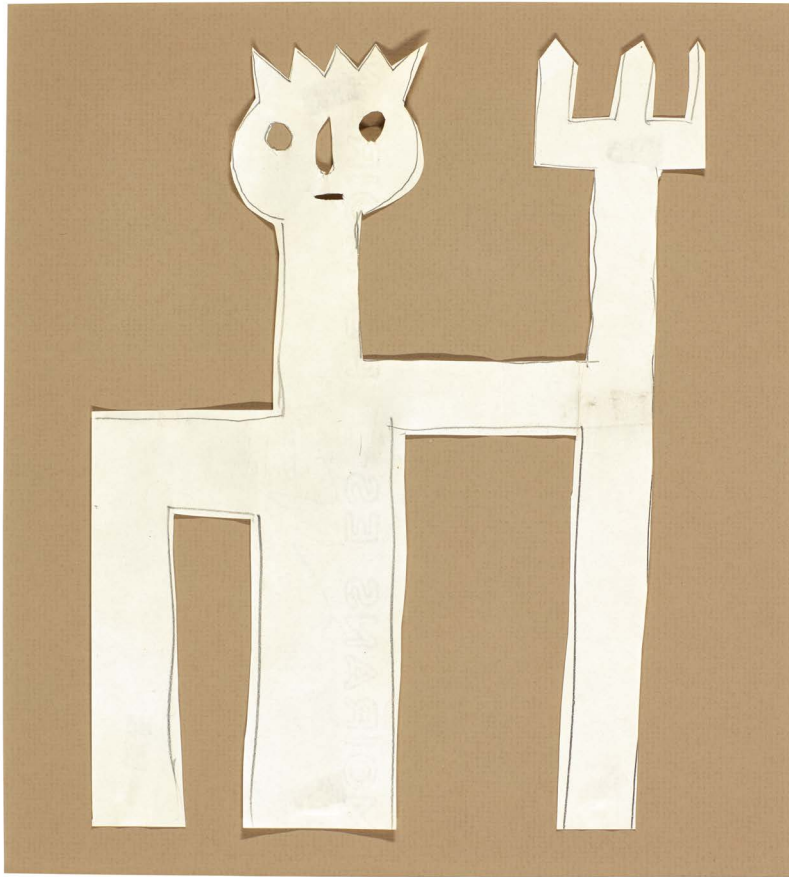
EXHIBITED

Geneva, Musée Barbier-Mueller, *Picasso L'Africain*, 1998, no. 55, illustrated in the catalogue

Künzelsau, Museum Würth & Karlsruhe, Badisches Landesmuseum, *Picasso, sein Dialog mit der Keramik—Werke aus der Sammlung Marina Picasso*, 1999-2000, no. 70, illustrated in colour in the catalogue

‡ ⊕ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



305

PABLO PICASSO

1881 - 1973

Neptune

pencil on cut-out paper laid on paper

27 by 18.7cm., 10⁵/₈ by 7³/₈in.

Executed in 1961.

Claude Picasso has confirmed the authenticity of this work.

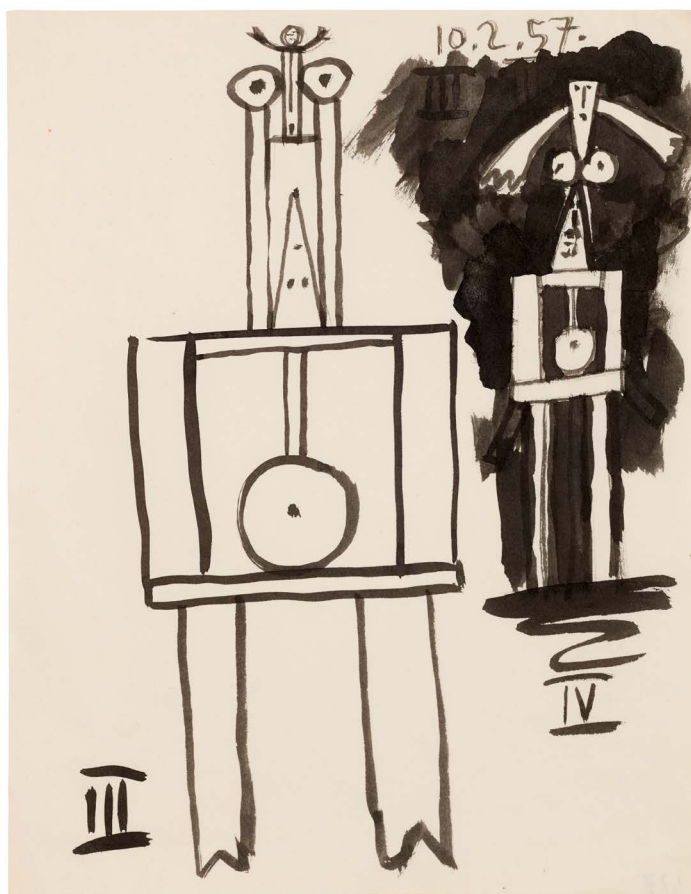
PROVENANCE

Estate of the artist

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

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,800-23,600



306

PABLO PICASSO

1881 - 1973

Deux personnages debout

dated 10.2.57. and numbered III (upper right),
numbered III (lower left) and numbered IV
(lower right)

brush and ink on paper
26.5 by 20.5cm., 10½ by 8½in.
Executed on 10th February 1957.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

Geneva, Musée Barbier-Mueller, *Picasso
L'Africain*, 1998, no. 41
Geneva, Galerie Jan Krugier, Ditesheim &
Cie & New York, Jan Krugier Gallery, *Pablo
Picasso, Metamorphoses, Works from 1898
to 1973 from the Marina Picasso Collection*,
2001-02, no. 92, illustrated in the catalogue
Barcelona, Museu Picasso, *Picasso de la
caricatura a las metamorfosis de estilo*,
2003, no. 262, illustrated in the catalogue
Cannes, Centre d'art La Malmaison, *Picasso,
le nu en liberté, Collection Marina Picasso*,
2013, n.n., illustrated in the catalogue

± € £ 20,000-30,000
€ 23,500-35,300 US\$ 26,200-39,300



307

PABLO PICASSO

1881 - 1973

Visage de femme

dated 30.11.62. on the reverse
ball-point pen on cut-out paper
18.5 by 10.8cm., 11¼ by 4¼in.
Executed on 30th November 1962.

Claude Picasso has confirmed the
authenticity of this work.

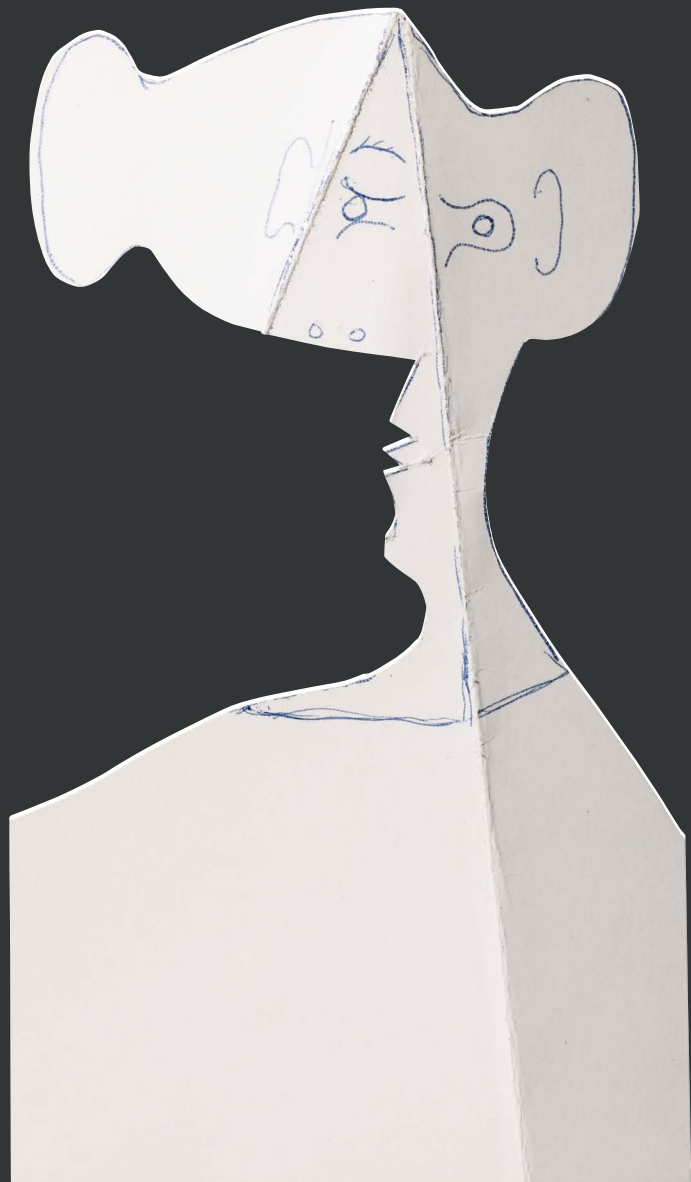
PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

Jerusalem, The Israel Museum, *Picasso the
Draughtsman, 103 Works from the Marina
Picasso Collection*, 1993, no. 98
Schwerin, Staatliches Museum, *Pablo
Picasso, Der Reiz der Fläche/The Appeal
of Surface*, 1999, no. 44, illustrated in the
catalogue

± ⊕ £ 40,000-60,000
€ 47,000-70,500 US\$ 52,500-79,000





308

PABLO PICASSO

1881 - 1973

Buste de femme

painted and partially glazed ceramic;
fragment

height: 26.7cm., 10½in.

Executed in 1950, this work is unique.

Claude Picasso has confirmed the
authenticity of this work.

£ 15,000-20,000
€ 17,700-23,500 US\$ 19,700-26,200

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

Künzelsau, Museum Würth & Karlsruhe,
Badisches Landesmuseum, *Picasso, sein
Dialog mit der Keramik—Werke aus der
Sammlung Marina Picasso, 1999-2000*,
no. 88, illustrated in colour in the catalogue
(as dating from 1969)

Ferrara, Palazzo dei Diamanti, *Picasso:
sculpture e dipingere la ceramica, 2000*,
no. 66, illustrated in colour in the catalogue
(as dating from 1950)



309

PABLO PICASSO

1881 - 1973

**Femme au collier (Portrait de
Madame Rubinstein)**

brush and ink on paper
62.5 by 48cm., 24¾ by 18⅞in.
Executed in 1923.

‡ ⊕ £ 30,000-40,000
€ 35,300-47,000 US\$ 39,300-52,500

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

New York, Jan Krugier Gallery, *Pablo Picasso,
Metamorphoses, Works from 1898 to 1973
from the Marina Picasso Collection*, 2001-02,
no. 32, illustrated in colour in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres
de 1923 à 1925*, Paris, 1952, vol. V, no. 164,
illustrated p. 80
Josep Palau i Fabre, *Picasso from the Ballets
to Drama (1917-1926)*, Barcelona, 1999,
no. 1396, illustrated p. 387



310

PABLO PICASSO

1881 - 1973

Visage

Painted and partially glazed ceramic; *tomette* (floor tile)

length: 34cm., 13³/₈in.

Executed in 1956, this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

‡ ⊕ £ 12,000-18,000

€ 14,100-21,200 US\$ 15,800-23,600

311

PABLO PICASSO

1881 - 1973

Projet d'affiche à Vallauris

dated *jeudi 12 juillet 51* and inscribed *l* (lower left)

brush and ink on paper

65.5 by 50.4cm., 25³/₄ by 19³/₄in.

Executed on 12th July 1951.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

‡ ⊕ £ 25,000-35,000

€ 29,400-41,200 US\$ 32,800-45,800





312

PABLO PICASSO

1881 - 1973

Étude de visage

dated *2 mars 43* (upper left)

pen and ink on paper

65.5 by 51cm., 25¾ by 20in.

Executed on 2nd March 1943.

PROVENANCE

Estate of the artist

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

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de
1942 à 1943*, Paris, 1957, vol. XII, no. 262,
illustrated p. 130

£ 40,000-60,000

€ 47,000-70,500 US\$ 52,500-79,000



313

PABLO PICASSO

1881 - 1973

Étude de visage

dated 2 mars 43 (upper left)
pen and ink on paper
65.5 by 51cm., 25¾ by 20in.
Executed on 2nd March 1943.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de
1942 à 1943*, Paris, 1957, vol. XII, no. 263,
illustrated p. 131

‡ ⊕ £ 35,000-45,000
€ 41,200-53,000 US\$ 45,800-59,000





314

PABLO PICASSO

1881 - 1973

Visage de femme

painted and glazed ceramic; curved edged
plaque

36 by 34cm., 14¹/₈ by 13³/₈in.

Executed *circa* 1956, this work is unique.

Claude Picasso has confirmed the
authenticity of this work.

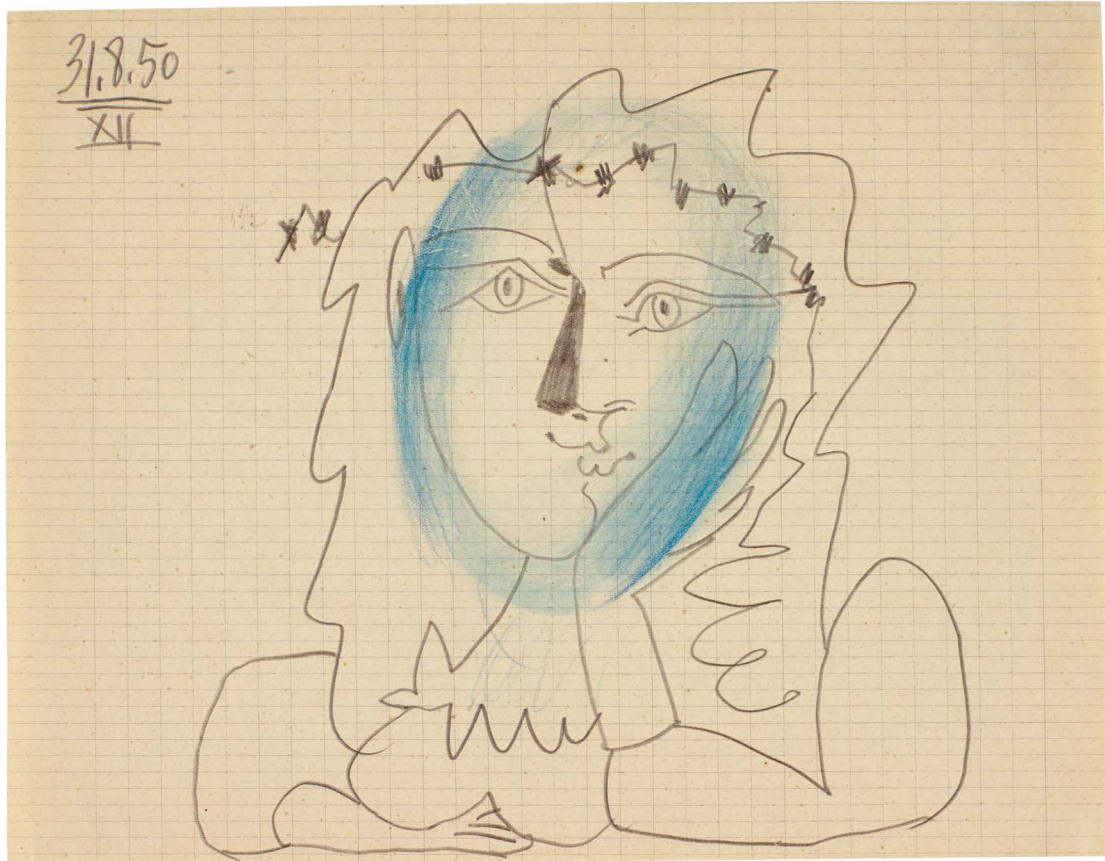
PROVENANCE

Estate of the artist

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

‡ ⊕ £ 25,000-35,000

€ 29,400-41,200 US\$ 32,800-45,800



315

PABLO PICASSO

Chevelure bleue

dated 31.8.50 and inscribed XII (upper left)
pencil and coloured crayon on graph paper
21 by 27cm., 8¼ by 10¾in.
Executed on 31st August 1950.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 25,000-35,000
€ 29,400-41,200 US\$ 32,800-45,800



316

PABLO PICASSO

1881 - 1973

Profil gauche de femme

dated 10 Août, numbered XXXI and inscribed
Juan les Pins (lower left); stamped with the
estate stamp on the verso
pen and ink on paper
32.5 by 25.5cm., 12¾ by 10in.
Executed in Juan-les-Pins on 10th August
1931.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 30,000-40,000
€ 35,300-47,000 US\$ 39,300-52,500



Actual size

317

PABLO PICASSO

1881 - 1973

Femme debout de profil

coloured crayons on card
7.3 by 3.8cm., 2 $\frac{7}{8}$ by 1 $\frac{1}{2}$ in.
Executed in 1956.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 6,000-8,000
€ 7,100-9,400 US\$ 7,900-10,500

318

PABLO PICASSO

1881 - 1973

Femme assise

pencil and coloured crayons on paper
image size: 10.6 by 7.7cm., 4 $\frac{1}{4}$ by 3 in.
sheet size: 13.9 by 30cm., 5 $\frac{1}{2}$ by 11 $\frac{3}{4}$ in.
Executed in 1924.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 5,000-7,000
€ 5,900-8,300 US\$ 6,600-9,200



Actual size



Actual size

319

PABLO PICASSO

1881 - 1973

Profil droit

dated *2 Janvier XXXIII* (lower left); stamped with the estate stamp on the verso
gouache and brush and ink on paper
15 by 8.5cm., 5⁷/₈ by 3³/₈in.
Executed on 2nd January 1933.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,500-15,800

320

PABLO PICASSO

1881 - 1973

Masque

dated 22.10.47. and inscribed IX on the reverse

painted, glazed and incised ceramic; *plat long* with crimped edges

length: 38.2cm., 15in.

Executed on 22nd October 1947, this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 18,000-25,000

€ 21,200-29,400 US\$ 23,600-32,800



321

PABLO PICASSO

1881 - 1973

Visage masque

dated 9.10.47- and stamped *Madoura plein feu* on the reverse

painted and glazed ceramic; *plat long* with crimped edges

length: 37.5cm., 14¾in.

Executed on 9th October 1947, this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

LITERATURE

Cahiers d'Art, Paris, 1948, n.n., illustrated p. 200

‡ ⊕ £ 20,000-30,000

€ 23,500-35,300 US\$ 26,200-39,300





322

PABLO PICASSO

1881 - 1973

Divers, nus grotesques

brush and pen and ink on paper

32.2 by 25.4cm., 12⁵/₈ by 10in.

Executed in 1905.

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,800-23,600

PROVENANCE

Estate of the artist

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

EXHIBITED

Barcelona, Museu Picasso, *Picasso de la caricatura a las metamorfosis de estilo*,
2003, no. 71

LITERATURE

Christian Zervos, *Pablo Picasso, Œuvres de 1903 à 1906*, Paris, 1973, vol. XXII, no. 300,
illustrated p. 110



Actual size

323

PABLO PICASSO

1881 - 1973

Tête d'homme, profil

inscribed *Barcelona* (upper left)
Conté crayon and pastel on paper
9.8 by 17.6cm., 3⁷/₈ by 6⁷/₈in.
Executed in Barcelona in 1901.

‡ ⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700

PROVENANCE

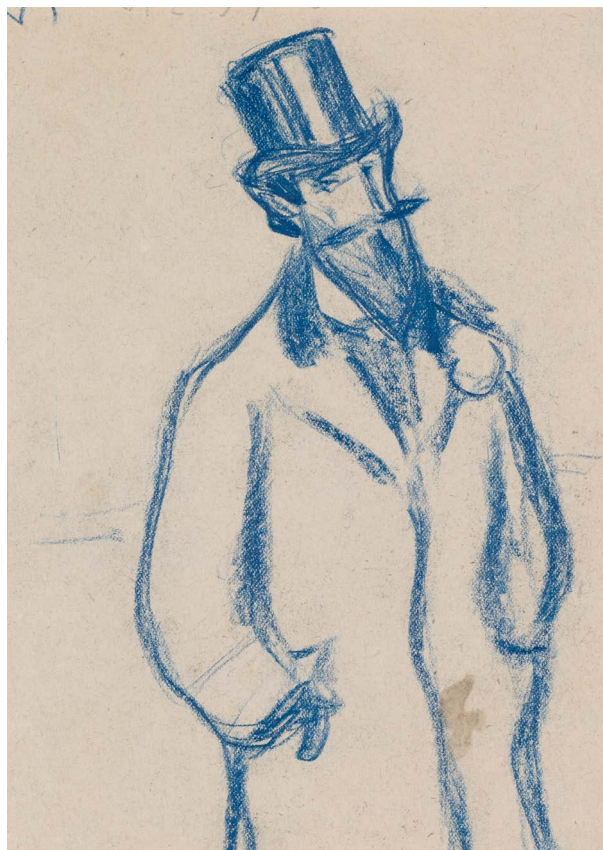
Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

New York, Jan Krugier Gallery, *Picasso*
"Petits Formats", *Works from the Marina*
Picasso Collection, 1989, no. 34, illustrated in
the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément*
aux années 1892-1902, Paris, 1957, vol. XXI,
no. 181, illustrated p. 72
Josep Palau i Fabre, *Picasso Vivo 1881 - 1907,*
Infancia y primera juventud de un demiurgo,
Barcelona, 1980, no. 563, illustrated p. 227



324

PABLO PICASSO

1881 - 1973

Personnages et une femme - *recto*
 Homme à la barbiche - *verso*

brush and ink and coloured crayon
 on paper - *recto*

crayon on paper - *verso*
 21 by 16cm., 8¼ by 6¼in.

Executed in 1900 - *recto*.
 Executed circa 1897 - *verso*.

PROVENANCE

Estate of the artist
 Marina Picasso (the artist's granddaughter;
 acquired from the above)

LITERATURE

Christian Zervos, *Pablo Picasso. Supplément
 aux volumes 1 à 5*, Paris, 1957, vol. VI,
 nos. 310 & 130, illustrated pp. 38 & 17

£ 15,000-20,000
 € 17,700-23,500 US\$ 19,700-26,200



325

PABLO PICASSO

1881 - 1973

Autoportrait

pencil on paper
18.2 by 9.4cm., 7 $\frac{1}{8}$ by 3 $\frac{3}{4}$ in.
Drawn in 1902-03.

£ 20,000-30,000
€ 23,500-35,300 US\$ 26,200-39,300

PROVENANCE

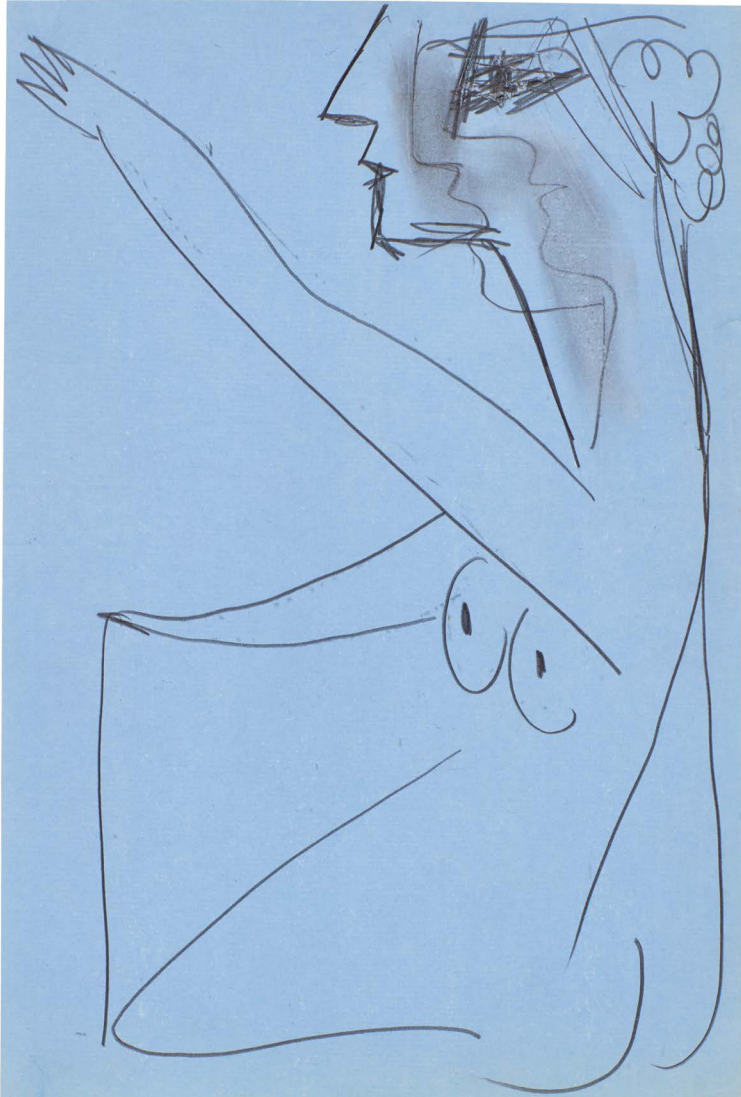
Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

Miami, Center for the Fine Arts, *Picasso at Work at Home, Selections from the Marina Picasso Collection*, 1985-86, no. 7, illustrated in the catalogue
Japan, L'Association des Musées d'Art Yomiuri Shimbun Sha, *Exposition Pablo Picasso, Collection Marina Picasso*, 1986-87, no. D-10, illustrated in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5*, Paris, 1954, vol. VI, no. 507, illustrated p. 62
Josep Palau i Fabre, *Picasso Vivo (1881-1907)*, Barcelona, 1980, no. 811, illustrated p. 320
William Rubin, *Picasso and Portraiture. Representation and Transformation*, New York, 1996, n.n., illustrated p. 128
Susan Grace Galassi, *Picasso's Variations on the Masters*, New York, 1996, no. 2-11, illustrated p. 34



326

PABLO PICASSO

1881 - 1973

Étude pour Lysistrata

pencil on blue paper
26.5 by 18cm., 10³/₈ by 7¹/₈in.
Drawn in 1933.

Claude Picasso has confirmed the authenticity
of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700

327

PABLO PICASSO

1881 - 1973

Visage soleil

dated 27.1.56. and numbered I on the reverse
painted and partially glazed ceramic; square
tile

20.4 by 20.4cm., 8 by 8in.

Executed on 27th January 1956, this work is
unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist

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

EXHIBITED

s'Hertogenbosch, Museum Het Kruidhuis,
Picasso Keramiek, 1985, n.n., illustrated in
colour in the catalogue

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



328

PABLO PICASSO

1881 - 1973

Visage soleil

dated 27.1.56. and numbered IX on the
reverse

painted and partially glazed ceramic; square tile
20.4 by 20.4cm., 8 by 8in.

Executed on 27th January 1956, this work is
unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700







329

PABLO PICASSO

1881 - 1973

Tête

incised and partially painted cement

34 by 34cm., 13³/₈ by 13³/₈in.

This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

‡ ⊕ £ 18,000-25,000

€ 21,200-29,400 US\$ 23,600-32,800

PABLO PICASSO

1881 - 1973

Homme a la guitare

charcoal on card
35.5 by 23.4cm., 14 by 9¼in.
Executed in Céret in 1912.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

EXHIBITED

Venice, Centro di Cultura di Palazzo Grassi, *Picasso, Opere dal 1895 al 1971 dalla Collezione Marina Picasso*, 1981, no. 101
Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle; Frankfurt, Städtische Galerie im Städtischen Kunstinstitut & Zurich, Kunsthaus, *Pablo Picasso. Eine Ausstellung zum hundertsten Geburtstag. Werke aus der Sammlung Marina Picasso*, 1981-82, no. 84
Tokyo, National Museum of Modern Art & Kyoto, Municipal Museum, *Picasso: Masterpieces from Marina Picasso Collection and from Museums in U.S.A. and U.S.S.R.*, 1983, no. 84
Melbourne, National Gallery of Victoria & Sydney, Art Gallery of New South Wales, *Picasso*, 1984, no. 53
Céret, Musée d'art moderne de Céret, *Picasso: Dessins et papiers collés, Céret 1911-1913*, 1997, no. 1, illustrated in the catalogue
New York, Jan Krugier Gallery, *Pablo Picasso Metamorphoses. Works from 1898 to 1973 from the Marina Picasso Collection*, 2002, no. 33, illustrated in the catalogue

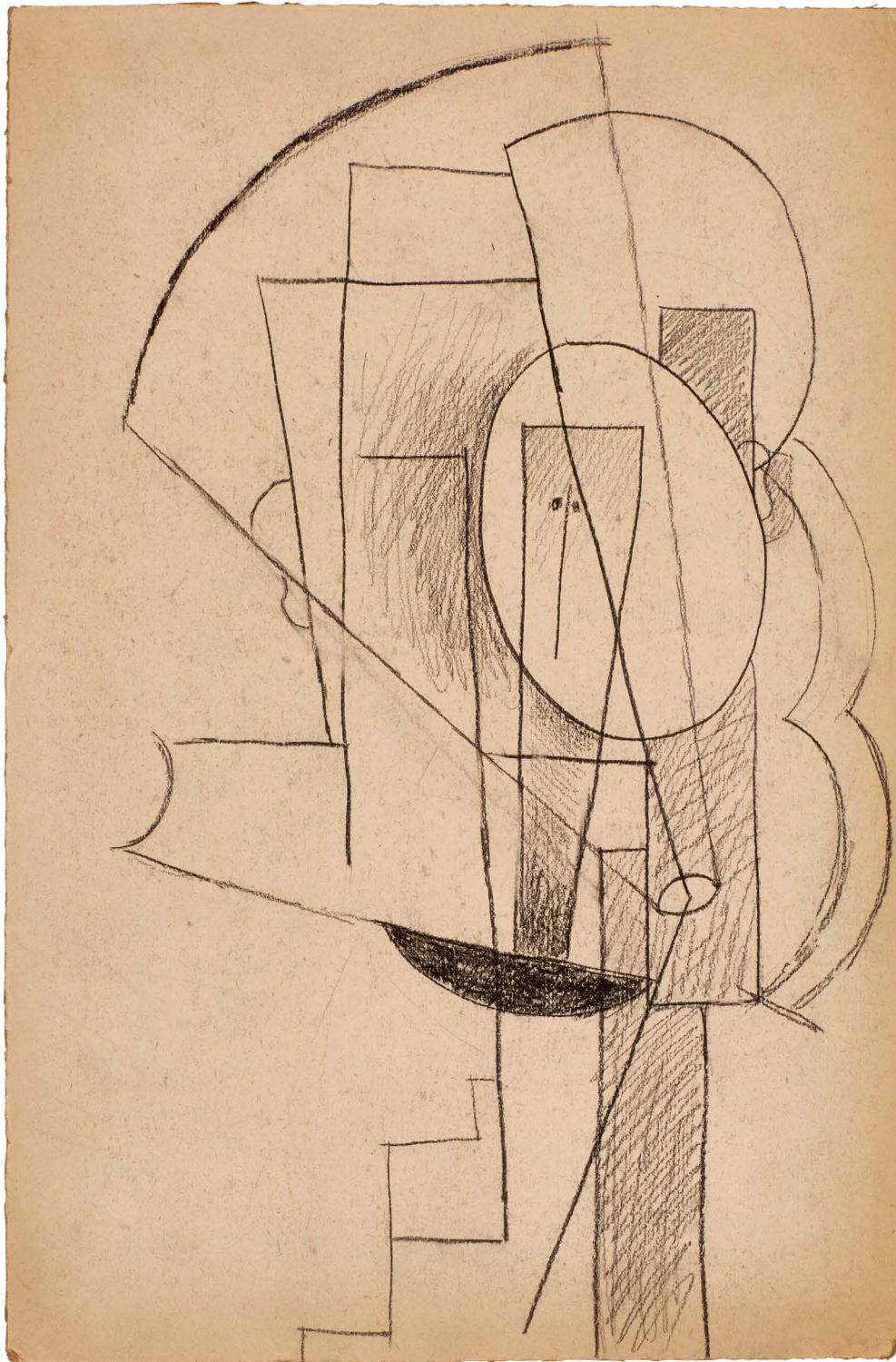
LITERATURE

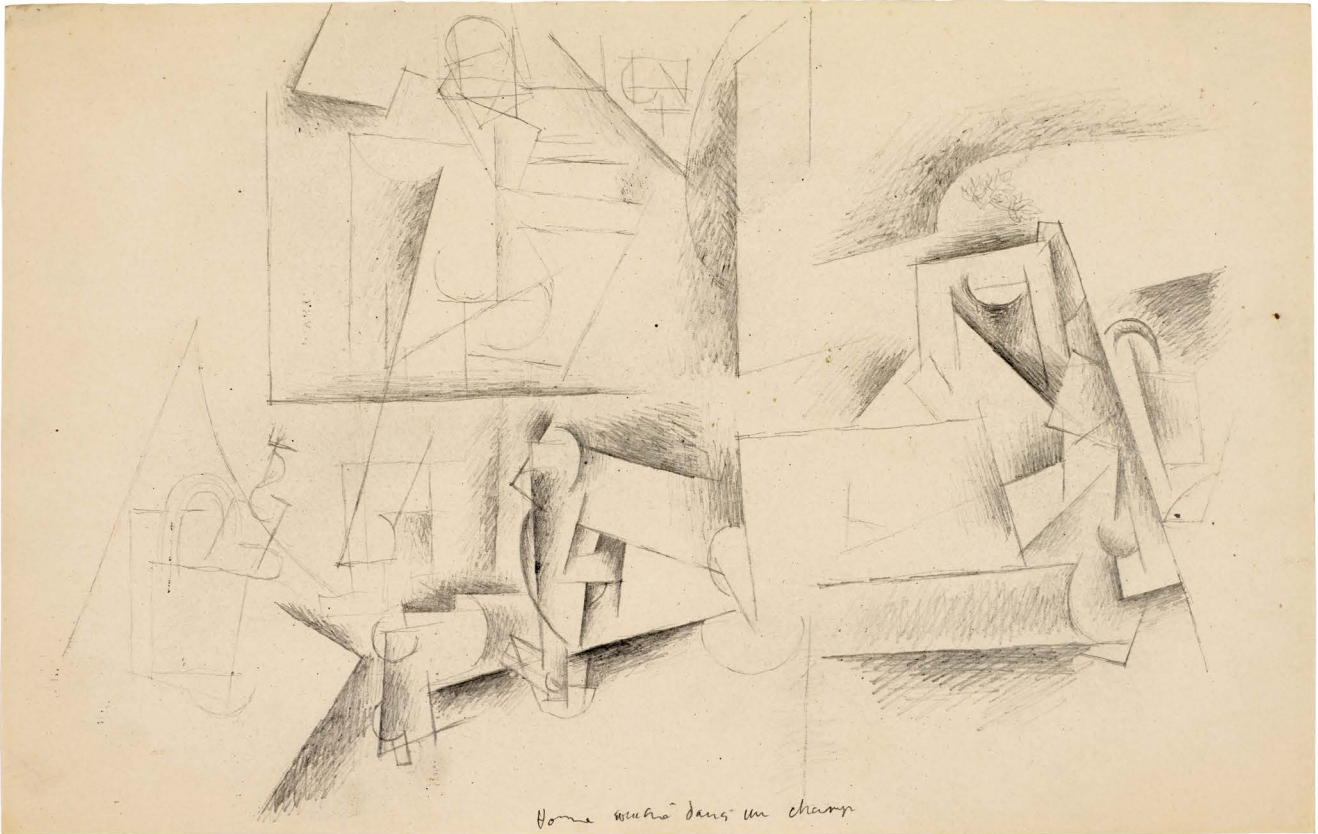
Christian Zervos, *Pablo Picasso, supplément aux années 1910 à 1913*, Paris, 1947, vol. XXVII, no. 212, illustrated p. 95 (with incorrect medium)
Josep Palau i Fabre, *Picasso Cubisme: 1907-1917*, Paris, 1990, no. 934, illustrated p. 331 (titled *Tête-guitare oscillante* & dating from 1913)

‡ ⊕ £ 25,000-35,000
€ 29,400-41,200 US\$ 32,800-45,800

TÊTE-À-TÊTE AVEC
PICASSO

UNIQUE WORKS FROM
THE COLLECTION OF
MARINA PICASSO





331

PABLO PICASSO

1881 - 1973

Homme couché dans un champ

titled (lower centre)
pencil on paper
19.5 by 30.5cm., 6⁵/₈ by 12in.
Drawn in 1912.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 20,000-30,000
€ 23,500-35,300 US\$ 26,200-39,300

332

PABLO PICASSO

1881 - 1973

Étude de torse féminin

charcoal on paper
32.5 by 21.5cm., 12³/₄ by 8¹/₂in.
Executed in Horta de Ebro in the summer of
1909.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

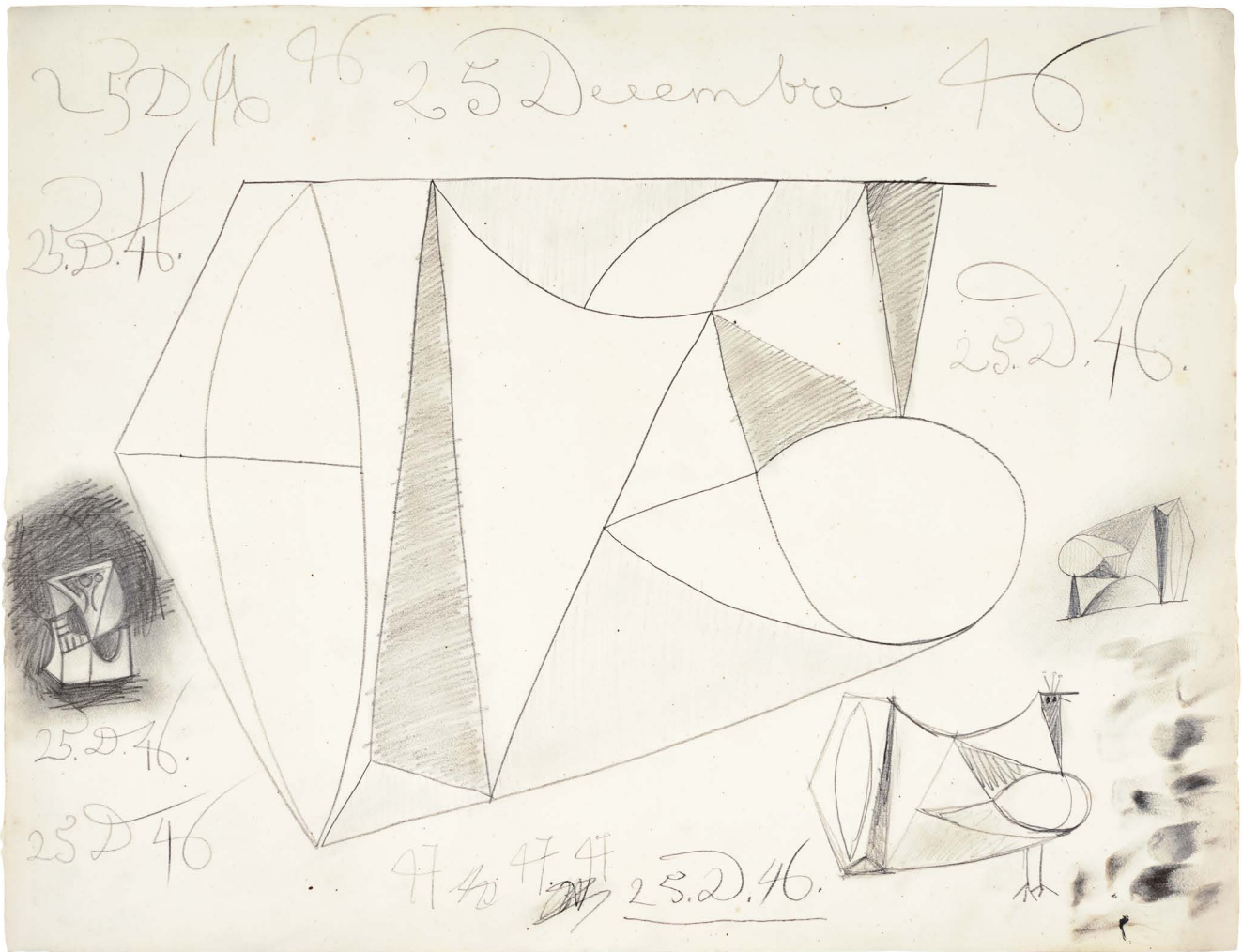
Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

£ 35,000-45,000
€ 41,200-53,000 US\$ 45,800-59,000

TÊTE-À-TÊTE AVEC
PICASSO

UNIQUE WORKS FROM
THE COLLECTION OF
MARINA PICASSO





333

PABLO PICASSO

1881 - 1973

Croquis divers: paons

dated 25.D.46 six times (in various places to the sheet), dated 25 Decembre 46 and dated 46 (upper centre) and inscribed 47 three times (lower centre)

pencil on paper

50.5 by 65.8cm., 19 $\frac{7}{8}$ by 25 $\frac{7}{8}$ in.

Drawn on 25th December 1946.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

‡ ⊕ £ 35,000-45,000

€ 41,200-53,000 US\$ 45,800-59,000



335

TÊTE-À-TÊTE AVEC PICASSO: UNIQUE WORKS
FROM THE COLLECTION OF MARINA PICASSO

PABLO PICASSO

1881 - 1973

Homme au chapeau assis à une
table devant un verre et une
bouteille

pencil on paper
32 by 23.7 cm., 12⁵/₈ by 9³/₈in.
Drawn in 1914-15

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément
aux années 1914 à 1919*, Paris, 1975, vol.
XXIX, no. 108, illustrated p. 46

† ⊕ £ 25,000-35,000
€ 29,400-41,200 US\$ 32,800-45,800



336

PABLO PICASSO

1881 - 1973

Homme absorbé, accoudé à une table

pencil on paper
24.5 by 32cm., 9⁵/₈ by 12¹/₂in.
Drawn in Paris or Montrouge in 1916.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

Munich, Haus der Kunst; Cologne, Josef-

Haubrich-Kunsthalle; Frankfurt, Städtische
Galerie im Städelschen Kunstinstitut &
Zurich, Kunsthaus, *Pablo Picasso. Eine
Ausstellung zum hundertsten Geburtstag.
Werke aus der Sammlung Marina Picasso*,
1981-82, no. 99, illustrated in the catalogue
(titled *Homme assis, la tête appuyée sur une
main*, and as dating from 1914)

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément
aux volumes 1 à 5*, Paris, 1954, vol. VI,
no. 1223, illustrated p. 146 (with cropped
illustration and inverted dimensions)
Josep Palau i Fabre, *Picasso, Cubisme (1907-
1917)*, Paris, 1990, no. 1447, illustrated p. 470

± ⊕ £ 30,000-40,000
€ 35,300-47,000 US\$ 39,300-52,500





337

PABLO PICASSO

1881 - 1973

Tête de faune

dated 27.2.61. on the reverse
painted and glazed ceramic; square tile
15 by 15cm., 5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in.

Executed on 27th February 1961, this work is
unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



338

PABLO PICASSO

1881 - 1973

Visage

painted, incised and partially glazed ceramic;
tomette (floor tile)

length: 39.5cm., 15 $\frac{1}{2}$ in.

Executed circa 1957, this work is unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist

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

£ 12,000-18,000

€ 14,100-21,200 US\$ 15,800-23,600



339

PABLO PICASSO

1881 - 1973

Tête de faune

dated 7. juillet. 56. and numbered III (upper left)

painted and glazed ceramic; square tile
15.2 by 15.2cm.. 6 by 6in.

Executed on 7th July 1956, this work is
unique.

Claude Picasso has confirmed the
authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

EXHIBITED

s'Hertogenbosch, Museum Het Kruithuis,
Picasso Keramiek, 1985, n.n., illustrated in
colour in the catalogue

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,500-15,800

PABLO PICASSO

1881 - 1973

Visage

dated 17.1.65. in reverse (upper right); dated 10.2.65., stamped *Madoura plein feu* and *Empreinte original de Picasso* on the reverse painted and glazed ceramic; large round plate diameter: 42cm., 16½in.

Conceived on 17th January 1965, this unique version of the *empreinture* was hand-worked by Picasso on 10th February 1965.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist

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

EXHIBITED

Künzelsau, Museum Würth & Karlsruhe, Badisches Landesmuseum, *Picasso, sein Dialog mit der Keramik—Werke aus der Sammlung Marina Picasso*, 1999-2000, no. 76, illustrated in colour in the catalogue

£ 25,000-35,000

€ 29,400-41,200 US\$ 32,800-45,800



341

PABLO PICASSO

1881 - 1973

Horloge à la langue

stamped *Empreinte originale de Picasso*, with the silversmith's mark *François Hugo Orfevre 1477* and with the French assay mark for silver on the reverse

repoussé silver; large round plate
diameter: 42.5cm., 16³/₄in.

Conceived in 1955-56 and executed in silver by François and Pierre Hugo, this work is the unnumbered example of the *empreinte originale*, then executed in an edition of 20 plus one artist's proof numbered 2/2.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

LITERATURE

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977, n.n., illustrated in the catalogue n.p.

‡ ⊕ £ 12,000-18,000
€ 14,100-21,200 US\$ 15,800-23,600

342

PABLO PICASSO

1881 - 1973

Visage aux mains

stamped *Empreinte originale de Picasso*, with the silversmith's mark *François Hugo Orfevre 1407* and with the French assay mark for silver on the reverse

repoussé silver; large round plate
diameter: 42cm., 16¹/₂in.

Conceived in 1955-56 and executed in silver by François and Pierre Hugo, this work is the unnumbered example of the *empreinte originale*, then executed in an edition of 20 plus one artist's proof numbered 2/2.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
acquired from the above)

LITERATURE

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977, n.n., illustrated in the catalogue n.p.

‡ ⊕ £ 12,000-18,000
€ 14,100-21,200 US\$ 15,800-23,600





343

PROPERTY FROM A PRIVATE COLLECTION

HENRI MATISSE

1869 - 1954

Église à Collioure

signed *Henri Matisse* (lower left)

pen and ink on paper

22.4 by 35.5cm., 8⁷/₈ by 14in.

Executed in 1905-06.

The authenticity of this work has been confirmed by Georges Matisse.

PROVENANCE

Galerie des États-Unis, Cannes

Acquired from the above by the present owner in 1978

⊕ £ 7,000-9,000

€ 8,300-10,700 US\$ 9,200-11,800



344

PABLO PICASSO

1881 - 1973

Carreau visage d'homme

dated 24.6.65. on the reverse
glazed ceramic tile
25.8 by 25.8cm., 10¹/₈ by 10¹/₈in.
Executed on 24th June 1965.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter;
by descent from the above)
Jan Krugier, Geneva
Acquired from the above from by the present
owner

EXHIBITED

Barcelona, Museu Picasso, *Picasso de la caricatura a las metamorfosis de estilo*, 2003, no. 293, illustrated in the catalogue (titled *Tile (Face of a Man)*)

⊕ £ 25,000-35,000
€ 29,400-41,200 US\$ 32,800-45,800

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PABLO PICASSO

1881 - 1973

**Dessin pour la couverture de l'ouvrage
«Madrid» de Francisco de A. Soler**

signed *P* (upper left) and inscribed "*Madrid*" *Notas D Arte por Francisco d A. Soler, dibujos di P.R. Picasso* (right edge)
brush and ink and sprayed ink on paper
19.6 by 31.1cm., 7¾ by 12¼in.
Executed in 1901.

PROVENANCE

Sale: Sotheby's, New York, 12th May 1993, lot 149
Purchased at the above sale by the present owner

LITERATURE

Christian Zervos, *Pablo Picasso. Œuvres de 1920 à 1922*, Paris, 1951, vol. VI, no. 1458, illustrated p. 174

⊕ £ 35,000-55,000
€ 41,300-65,000 US\$ 45,800-72,000

In 1901, having celebrated the New Year's Eve in Barcelona, Pablo Picasso moved to Madrid and devoted himself to working on a short-lived literary project, *Arte Joven*. Published for a brief period of time, *Arte Joven* was a collaborative project between Picasso and his anarchist friend Francisco de Asís Soler. According to María Teresa Ocaña, '*Arte Joven* constitutes a milestone in the career of the young artist who was struggling to establish himself on the Spanish art scene [...] *Arte Joven* formed part of a group of new art magazines that aimed to transform conventional artistic activity' ('From the Irony of *Azul y Blanco* to the Sarcasm of *Arte Joven*', in *Picasso: From Caricature to Metamorphosis of Style* (exhibition catalogue), Museu Picasso, Barcelona, 2003, pp. 25-26).

It was this desire to transform the social and cultural insularity of late-nineteenth century Spain that stimulated Picasso and Soler, the Catalan journalist whose name adorns the present work, to conceive a second publication, *Notas d'arte*. The final issue of *Arte Joven*, published in June 1901, printed an announcement illustrated by Picasso of a further joint publication *Notas d'arte*. This magazine project, however, to which the present work relates, never came to fruition.

The present work, a preliminary sketch for the publication, depicts a seated lady in elaborate attire, with a drink in front of her; her manner is stoic and her expression inscrutable. The work closely relates to Picasso's exploration of the theme of absinthe-drinkers in 1901. The lurid-green alcohol, which caused hallucinations, was popular in Paris at the turn of the century; it would be prohibited in 1915. Picasso sought to evoke the intense effects of the substance, which provoked responses ranging from fanatical to paralytic. His *La Buveuse d'absinthe* (1901), held at The Hermitage Museum in St Petersburg, shows a woman in locked isolation, similar to the state of the woman in the present work. In direct contrast to the bold illustration on the recto of the work, the verso of the sheet, a sketchy and more spontaneous composition, presents a female nude, reclining on a bed and gesturing toward her stockings. This juxtaposition of narratives, overlain with journalistic text – a geographic marker MADRID and the titular NOTAS D'ARTE – underscores the creative Anarchism, Nihilism, and even Symbolism that fuelled Picasso and Soler's journalistic collaboration in Madrid in 1901.



Verso



PABLO PICASSO

1881 - 1973

Corrida toros (Bullfight)

signed *Picasso*, dedicated *Para Andrés Castel de vas amigo* (lower right), inscribed *Vallauris* and dated *le 3.3.51* (lower left)

brush and pen and ink on paper

21 by 27cm., 8¼ by 10½in.

Executed in Vallauris on 3rd March 1951.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Andrés Castel (a gift from the artist in March 1951)
Private Collection, Spain (acquired from the above)
Private Collection, Spain (by descent from the above.
Sold: Sotheby's, London, 25th June 2009, lot 155)
Purchased at the above sale by the present owner

EXHIBITED

Prague, Obecní dům, *Tauromaquia. Picasso, Dalí, Goya, Filla, Čapek*, 2012, n.n., illustrated in colour in the catalogue

LITERATURE

Cesero Rodriguez-Aguilera, *Picassos de Barcelona*, Barcelona, 1974, illustrated p. 208, no. 1071.

‡ ⊕ £ 50,000-70,000

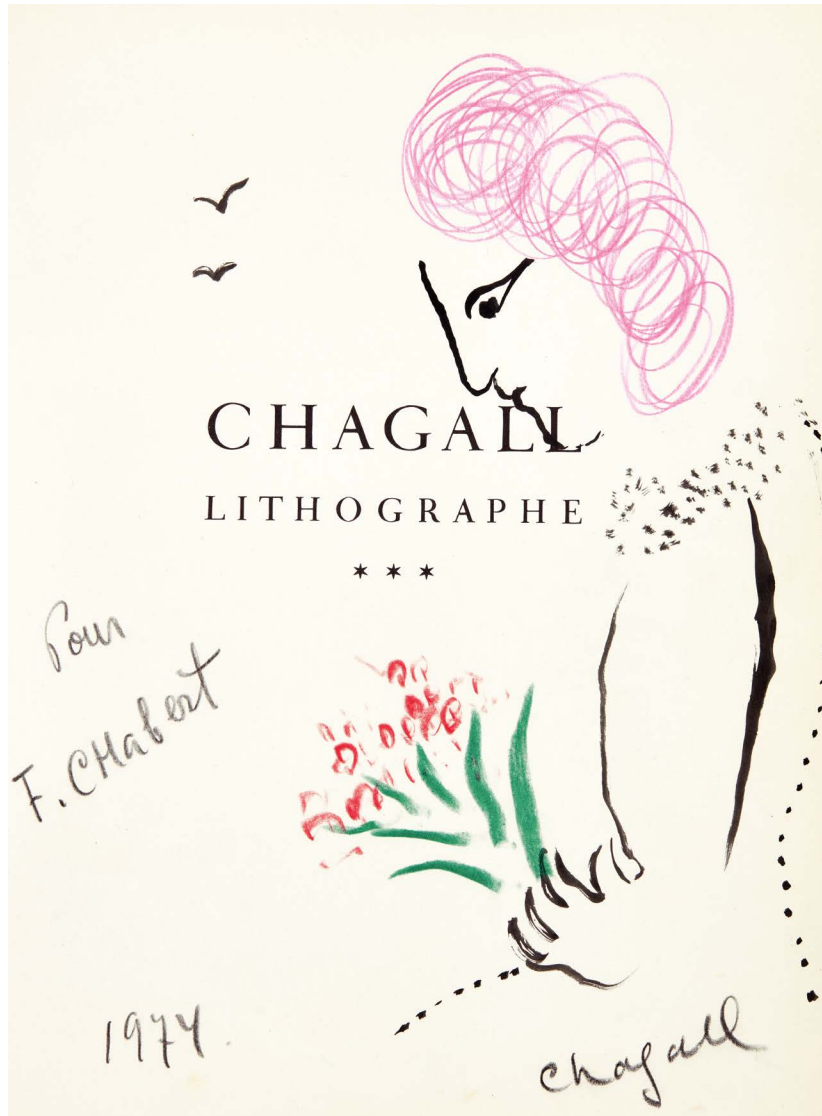
€ 59,000-83,000 US\$ 65,500-92,000

Pablo Picasso, like Francisco Goya before him, was captivated by bullfighting. For Picasso, the contest itself was replete with symbolism and the theme invariably came to incorporate itself into his creative practice. He was enthralled by the multifaceted layers of violence, animality, power, sexuality and death; all refrains which feature with regularity throughout his work. The fights also spoke deeply to his personal sense of identity and the *españolismo* which is similarly recurrent throughout his *œuvre*. His close friend Jaime Sabartés once said that Picasso's relationship to the *tauromaquia* (bullfight) was, 'by tradition, by blood and by artistic devotion' (quoted in Verna Posever Curtis, *La Tauromaquia, Goya, Picasso and the Bullfight* (exhibition catalogue), Milwaukee, 1986, p. 70).

Although the *corrida* was a theme to which Picasso returned frequently during his lifetime, it was particularly prevalent in the 1950s and 60s. During this time, he became a regular attendee at bullfights in the old Roman arenas at Arles, Nîmes and Fréjus, with his then companion, and future wife, Jacqueline Roque, and their friends. Between 1957-61 he produced four illustrated books devoted to bullfighting. Notably this included a number of aquatints produced for Pepe Illo's manual *La Tauromaquia o arte de torear*, and drawings for the book *Toros y toreros* in collaboration with the toreador Luis Miguel Dominguín. *La Tauromaquia o arte de torear*, from 1959, was Picasso's counterpart to Goya's work of the same title from 1815.

Picasso executed most of his *corrida* scenes in brush and ink, working primarily with silhouetted forms in a dynamic, frenetic style. In the present work the exuberance of the spectacle is quite clear. The deep blacks of the ink give the composition considerable weight, and the quick energetic lines with which the bull toreadors are represented heighten the intensity of the scene. Picasso manages to convey, in a small number of rapid strokes, the vibrant chaos of the event and his deep knowledge of the subject prevails, 'yes, it's my passion... but sometimes I can't go... When that happens, my thoughts are in the arena. I hear the *pasodoble*, I see the crowd, the entrance of the *cuadrilla*, the first bull charging the *picadors*...' (quoted in Georges Brassai, *Conversation avec Picasso*, Paris, 1997, p. 294).





347

MARC CHAGALL

1887 - 1985

Chagall Lithographe volume III
pour F. Chabert

signed *Chagall* (lower right), dated 1974
(lower left) and dedicated *Pour F. Chabert*
(centre left)

brush and ink and coloured crayons on
printed paper

31.6 by 24.1cm., 12½ by 9½in.

Executed in 1974.

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

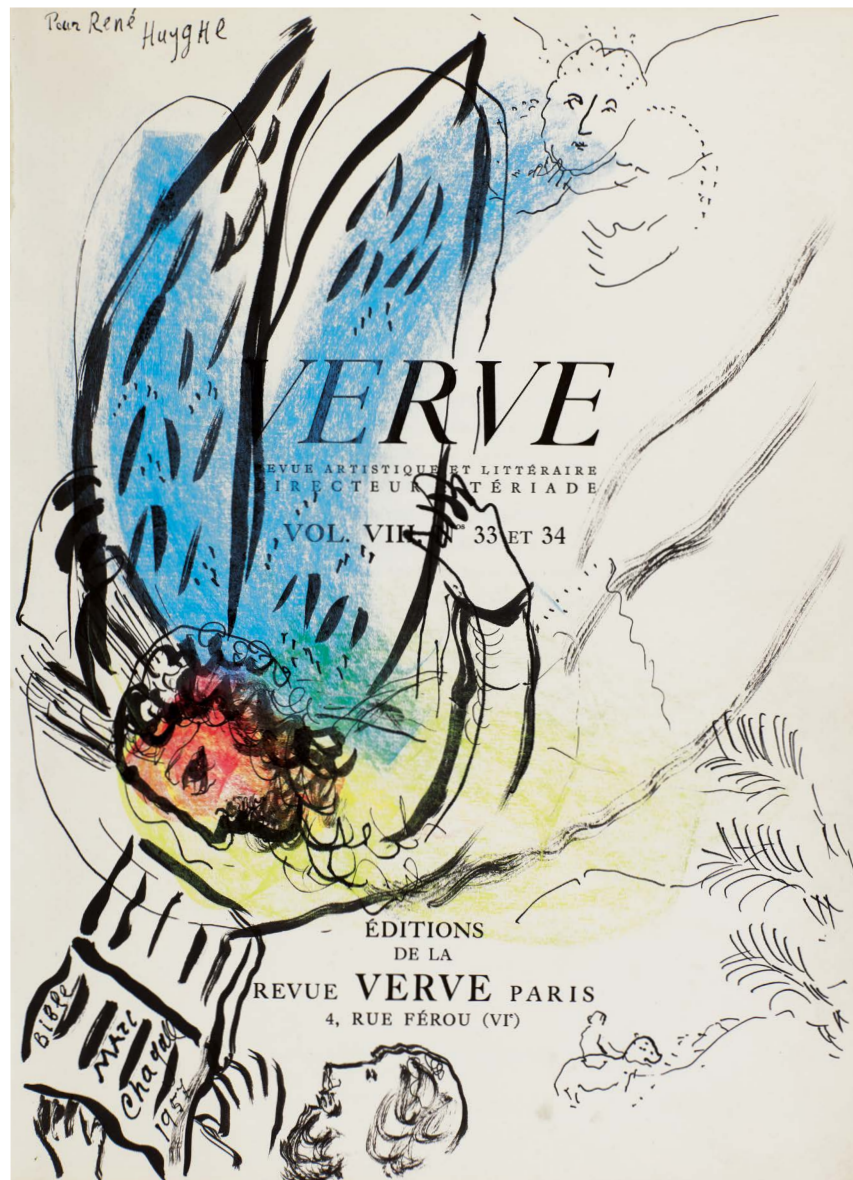
PROVENANCE

Private Collection, France

Acquired from the above by the present
owner

⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,800



348

MARC CHAGALL

1887 - 1985

Moïse ailé pour René Huyghe

signed *Marc Chagall*, dated 1957 and inscribed *Bible* (lower left) and dedicated *Pour René Huyghe* (upper left)
pen and brush and ink, pastel and gouache
on printed paper
35.5 by 26cm., 14 by 10¼in.
Executed in 1957.

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

PROVENANCE

René Huyghe, Paris
Private Collection, France
Acquired from the above by the present owner

⊕ £ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le couple sous l'arbre or Les fiancés au clair de lunesigned *Marc Chagall* (lower right)

gouache, brush and ink and wash on paper laid down on canvas

76.6 by 56.8cm., 30³/₈ by 22³/₈in.

Executed in 1967.

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

PROVENANCE

Galleria Gian Ferrari, Milan

Private Collection, Italy (acquired from the above)

Thence by descent to the present owner

EXHIBITEDLucerne, Galerie Rosengart, *Chagall, Coloured Wash-**Drawings*, 1967, no. 30, illustrated in the catalogueFerrara, Palazzo dei Diamanti, *Marc Chagall 1908-1985*,

1992-93, no. 65, illustrated in the catalogue

⊕ £ 180,000-250,000

€ 213,000-295,000 US\$ 236,000-328,000

Although the majority of Marc Chagall's life was spent outside of Russia and the town of Vitebsk, the artist's vivid memories of his hometown intimately pervade his work. In *Le couple sous l'arbre or Les fiancés au clair de lune*, the recurring and interchanging motif of the cockerel and bird draws on his memory of his childhood experiences in Vitebsk. When the present work was executed Chagall had been away from Russia for almost fifty years; yet, despite (or perhaps due to) this separation, the imagery in his work retains its fascination with home, with love, and of the joy and innocence of his youth. Throughout Chagall's *œuvre* these themes are constantly re-examined, and the present work exhibits some of his most identifiable imagery. Juxtaposing the village rooftop, farmyard animals, an intertwined couple with a tree that could easily be mistaken for a blooming bouquet of flowers, Chagall presents us with an intimate, monochromatic portrayal of his own phantasmagorical artistic world. Painted in a neutral palette, in the present work Chagall encourages a singular focus on these symbolic references and their masterful draughtsmanship, with their white accents set against the brown background. In contrast to the bustling city life in Paris and New York for which he had supplemented rural living, in the present work Chagall makes constant reference to these simpler times.

The distinctive layering of symbolic visual imagery is characteristic of Chagall's artist's practice. Around 1939 with the outset of the Second World War, Chagall developed his more mature visual lexicon and strongly symbolic references, alongside multilayered characters, began to make their appearances in earnest. As news reached him of the terrible destruction of Vitebsk and unimaginable suffering of Jews across Europe, his yearning for his old life intensified. As such through the following decades up to and including the execution of the present work, the compositions become much denser, with iconography and symbolism condensed into his tightly composed canvases. The richness of the symbolism which, although each element is identifiable, defies unifying categorisation. Through their constant repetition many of the themes and tropes within Chagall's art become immediately recognisable, yet due to their frequent deployment within the dream like spaces which they occupy it is difficult to impose an individual narrative on each work. In fact, this was largely Chagall's intention, as he himself proclaimed: 'For me a picture is a surface covered with representations of things (objects, animals, human beings) in a certain order in which logic and illustration have no importance. The visual effect of the composition is what is paramount' (quoted in Susan Compton, *Chagall* (exhibition catalogue), London, 1985, p. 21).

350 No Lot



351

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

L'admiration du bouquet

stamped *Marc Chagall* (lower right)
gouache, brush and ink and oil on panel
24.2 by 19.3cm., 9½ by 7⅝in.
Executed *circa* 1973.

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

‡ ⊕ £ 45,000-65,000
€ 53,000-76,500 US\$ 59,000-85,500

“The painter gives his work cohesion through the subject matter, through colour, through the astonishing force of his painting, his only true refuge, preserving intact the part of eternity he owes to his country, his family and his people”

Jean-Louis Prat



352

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

**Autour du "Peintre à la palette et
au coq, 1960"**

stamped *Marc Chagall* (lower centre)
oil and tempera on board
20 by 24.6cm., 7⁷/₈ by 9⁵/₈in.
executed in 1966.

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

‡ ⊕ £ 60,000-80,000
€ 70,500-94,000 US\$ 79,000-105,000

"The fact that I made use of
cows, milkmaids, roosters
and provincial Russian
architecture as my source
forms is because they are
part of the environment
from which I spring and
which undoubtedly left the
deepest impression on my
visual memory of any
experiences I have known"

Marc Chagall





353

PROPERTY FROM A PRIVATE COLLECTION

GEORGES BRAQUE

1882 - 1963

Les deux oiseaux noirs

gouache on paper mounted on gouache on board

40.4 by 45cm., 15⁷/₈ by 17³/₄in.

Executed in 1956.

PROVENANCE

Estate of the artist

Claude Laurens, Brussels (Henri Laurens' son, acquired from the above)

Denise Laurens, Brussels (acquired from the above)

Private Collection, Belgium (a gift from the above before 2009)

Acquired from the above by the present owner in 2016

⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600

354

ANDRÉ BRASILIER

b.1929

Les tulipes

signed *Brasilier* (lower right); signed *A.*

Brasilier, titled and dated *61* on the reverse

oil on canvas

73 by 54cm., 28³/₄ by 21¹/₄in.

Painted in 1961.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Japan

Acquired from the above by the present owner in 2018

⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600



PROPERTY FROM A PRIVATE JAPANESE COLLECTION

ALBERT MARQUET

1875 - 1947

Pont Saint-Louis, Paris

signed *Marquet* (lower right)
oil on canvas
72.7 by 92.1cm., 28¾ by 36¼in.
Painted in 1928-29.

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

‡ £ 70,000-90,000
€ 83,000-107,000 US\$ 92,000-118,000

PROVENANCE

Galerie Druet, Paris (acquired from the artist in April 1929)
René Dreyfus, Paris (acquired from the above in November 1929)
Vicomtesse de Dampierre, Paris (by descent from the above)
Docteur Guichard, Lyon
Sale: Galerie Charpentier, Paris, 6th April 1954, lot 50
Georges Renand, Paris
Mme Georges Renand, Paris (by descent from the above. Sold: Drouot-Montaigne, Paris, 20th November 1987, *Collection Georges Renand*, lot 20)
Private Collection, France (sold: Ader Picard Tajan, Drouot-Montaigne, Paris, 20th March 1990, lot 78)
Galerie Taménaga, Paris (purchased at the above sale)
Acquired from the above by the present owner in 1991

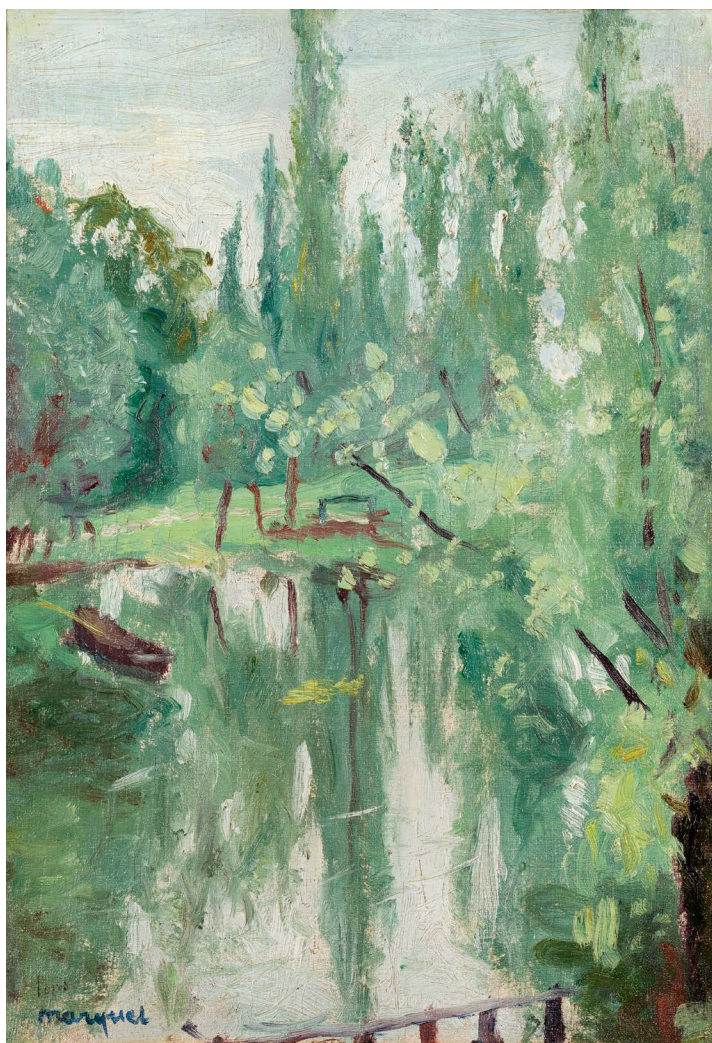
EXHIBITED

Zurich, Kunsthhaus, *Albert Marquet 1875 - 1947*, 1948, no. 93 (titled *Le Pont Louis Philippe*)

LITERATURE

Natalya Lenyashina, *Albert Marquet*, Leningrad, 1975, no. 382, p. 204 (titled *Le Pont Louis-Philippe, Paris*)





356

ALBERT MARQUET

1875 - 1947

L'Étang, Pons

signed *Marquet* (lower left)

oil on canvas

34.8 by 24.4cm., 13¾ by 9⅝in.

Painted *circa* 1900-02.

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

PROVENANCE

Estate of the artist

Georges Laboucq, Roubaix

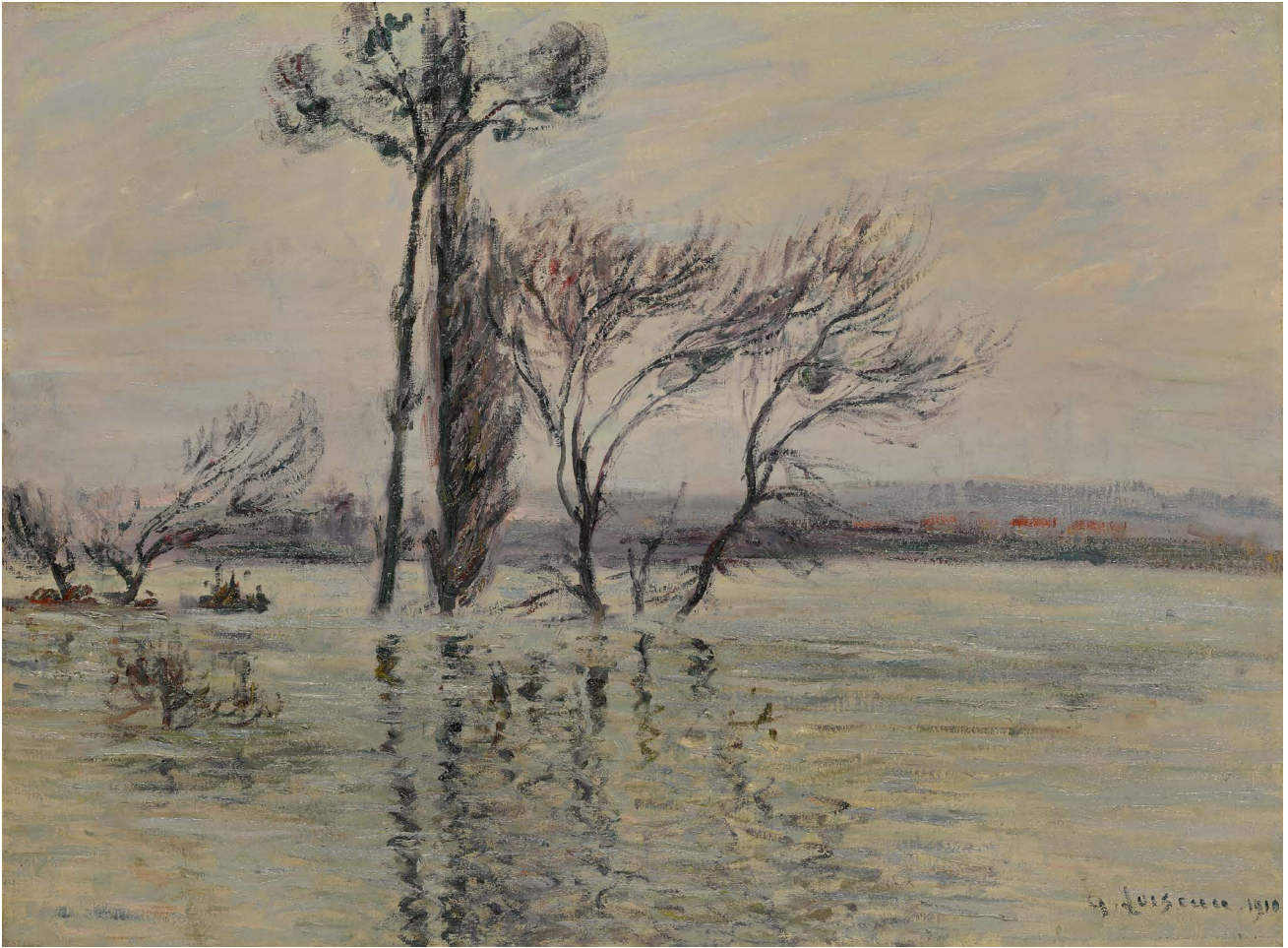
Private Collection, France (by descent from the above)

Private Collection, France

Acquired from the above by the present owner

£ 15,000-25,000

€ 17,700-29,500 US\$ 19,700-32,800



357

GUSTAVE LOISEAU

1865 - 1935

La pointe de l'île submergée

signed *G. Loiseau.* and dated *1910* (lower right)

oil on canvas

60.6 by 81.2cm., 23 $\frac{7}{8}$ by 32in.

Painted in 1910.

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

± £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000

PROVENANCE

Durand-Ruel, Paris (acquired from the artist in 1911)

Durand-Ruel, New York (acquired from the above in 1926)

J. Hume, New York (acquired from the above in 1926)

Sale: Christie's, New York, 12th February 1987, lot 35

Private Collection (sold: Sotheby's, New York, 6th October 1989, lot 37)

Sale: Christie's, New York, 8th November 2000, lot 40

Private Collection (purchased at the above sale. Sale: Christie's, New York, 16th May 2017, lot 465)

Purchased at the above sale by the present owner

358

ALBERT MARQUET

1875 - 1947

Le port de Dieppe

signed *Marquet* (lower right)

oil on canvas

50.5 by 61cm., 19 $\frac{7}{8}$ by 24in.

Painted in 1934.

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

PROVENANCE

Galerie Georges Moos, Geneva

Private Collection, Geneva (sold: Sotheby's, London, 5th December 1990, lot 202)

Private Collection, France (purchased at the above sale)

Sale: Guy Loudmer, Paris, 13th June 1994, lot 83

Purchased at the above sale by the present owner

‡ £ 70,000-100,000

€ 83,000-118,000 US\$ 92,000-131,000



SYNTHETISM AND THE SCHOOL OF PONT-AVEN

LOTS 359–362

The following four lots were inspired and influenced by Pont-Aven, the Breton region which became the centre of a vibrant international artists' colony. The area had attracted artists from the 1850s, but it was in 1886 that it gained notoriety when a group of painters united under Paul Gauguin's informal tutelage espoused the 'Synthetist' style later known as 'Symbolism'. The circle included Paul Sérusier, Émile Bernard, Charles Laval and Maxime Maufra among others, and their work from the mid-1880s to mid-1890s shares a stylized simplification of form, highly expressive use of colour and a rejection of Impressionist and Pointillist techniques. A new emphasis was placed on the decorative potential of line.

"I love Brittany which I find savage and primitive. When my clogs ring on the granite ground I hear the dull and powerful sound that I am looking for in painting."

Paul Gauguin



Paul Gauguin, *La Ronde des petites Bretonnes*, 1888, oil on canvas, National Gallery of Art, Washington

Paul Sérusier's *Deux bretonnes au bord de l'Aulne* (lot 362) displays the characteristic delineated sections and vibrant palette that has drawn inevitable comparison between the Pont-Aven School and medieval enamel and stained-glass work. The revival of this aesthetic clearly influenced later painters such as Roger de la Fresnaye, as evidenced in the flat planes and bold cropping of his 1909 Breton scene, *Le Marché en Bretagne* (lot 361). The recurrent interest of the Pont-Aven artists in local costume throughout this period can be traced back to Gauguin's earliest explorations of the area and his preparatory sketches, such as *Bretonne de trois-quarts à gauche* (lot 360), while Maxime Maufra's tranquil view of the Vallée de Guilly (lot 359) acts as a reminder that the latent spirituality of this remote region was considered to be embedded in the landscape as well as finding its expression in the everyday life of its inhabitants.



359

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

MAXIME MAUFRA

1861 - 1918

La Bretagne, la vallée du Guilly, Moëlan

signed *Maxime Maufra* and dated 92 (lower
left); titled on the reverse

oil on canvas

60 by 66.5cm., 23⁵/₈ by 26¹/₂in.

Painted in 1892.

This work will be included in the catalogue
critique of the work of Maxime Maufra being
prepared by Madame Caroline Durand-Ruel
Godfroy.

PROVENANCE

Private Collection, Europe (sold: Christie's,
London, 7th February 2007, lot 239)
Purchased at the above sale by the present
owner

EXHIBITED

Indianapolis, Indianapolis Museum of Art;
Baltimore, Walters Art Gallery; Montreal,
Montreal Museum of Fine Arts & travelling,
Gauguin and the School of Pont-Aven, 1994-
96, no. 85, illustrated in the catalogue

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300

WORKS FROM THE COLLECTION OF
JOE R. & TERESA L. LONG

PAUL GAUGUIN

1848 - 1903

Bretonne de trois-quarts à gauche

signed *PG* (lower left)
charcoal on paper
46 by 31cm., 18¹/₈ by 12in.

PROVENANCE

Émile Bernard, Paris
Héloïse Henriette Bodin Bernard, Paris (a gift from the above by 1893)
Ambroise Vollard, Paris (acquired by 1904)
Alex Maguy, Paris
Walco, Ltd., Geneva
Acquired from the above by the present owners in February 2002

LITERATURE

Daniel Wildenstein, *Gauguin, Premier itinéraire d'un sauvage. Catalogue de l'œuvre peint (1873-1888)*, Paris, 2001, vol. II, n.n., illustrated p. 301

‡ £ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-92,000

Paul Gauguin arrived in Pont-Aven for the first time in June of 1886 and would return to Paris just four months later. Although brief, Gauguin's summer stay in this Breton village would prove transformative for his work. The painter's initial reasons for leaving the city however were as much economic as they were artistic. The previous year had been a period of extreme penury and financial strain. With only days left at his accommodation at 10 rue Cail in Paris, a last-minute loan from the Stock Exchange allowed Gauguin to relocate to Brittany. As he wrote to his wife Mette just one month after arriving, 'I live on credit here... It's a pity that we did not settle in Brittany before... Here you can find a place for 800 F a month with a stable, an atelier and a garden. I am sure that with 300 F per month, a family could live very happily' (Paul Gauguin quoted in André Cariou, 'Gauguin and the Pont-Aven School,' in *Paul Gauguin, Artist of Myth and Dream* (exhibition catalogue), Complesso del Vittoriano, Rome, 2007-08, p. 50). Gauguin settled at the Pension Gloanec, the residence of choice for the Impressionists, and soon began painting images of the local peasants and their picturesque costumes.

The works produced during this initial stay in Pont-Aven would marry unique Breton subjects with Impressionism and *japonisme*. The present work is a study for a figure in *Bretannes causant*, a masterpiece depicting four Breton women chatting over the low dividing wall of a field. When viewed in

concert with the painting, *Bretonne de trois-quarts à gauche* reveals Gauguin's deep interest in the work of Japanese woodblock printers, known as *ukiyo-e*. The steep perspective, narrowed field of vision and the decorative nature of the picture plane all attest to this influence. At this time Gauguin also began to shift away from the teachings of his mentor Pissarro toward the work of Edgar Degas. The raised perspective and dynamic pose of the drawing's central figure are strongly reminiscent of Degas' ballerinas, much to the chagrin of Pissarro and his newfound predilection for Pointillism. Writing to his son Lucien, Pissarro stated, 'Gauguin is very friendly with Degas again and goes to see him often. Curious, isn't it, this see-saw of interests!' (quoted in Judy Le Paul, *Gauguin and the Impressionists at Pont-Aven*, New York, 1987, p. 82).

In the final months of his stay at Pont-Aven, Gauguin was sought out by an artist who would have a pivotal effect on his work. At only 18 years old, Émile Bernard was 20 years Gauguin's junior when they connected during a walking tour of Brittany. Intent on learning all that he could, Bernard would stay for two months despite Gauguin's chilly reception. The two would soon become the most innovative painters of the Pont-Aven School, working together for several years in the eponymous town neighboring Le Pouldu. The present work belonged to Bernard, who would later gift it to his mother upon leaving for travels in Egypt, Spain and Italy in 1893.



PROPERTY FROM A PRIVATE DUTCH COLLECTION

ROGER DE LA FRESNAYE

1885 - 1925

Le marché en Bretagne

oil on canvas

37.5 by 73.5cm., 14¾ by 29in.

Painted *circa* 1909.

£ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000

PROVENANCE

Paul Petit, Paris

Marcel Kapferer, Paris

E.J. van Wisselingh, Amsterdam

Private Collection, Netherlands (acquired from the above *circa* 1957)

Thence by descent to the present owner

EXHIBITEDParis, Galerie Barbazanges, *Exposition rétrospective des œuvres de Roger de la Fresnaye*, 1926, no. 6Paris, Galerie Druet, *Roger de la Fresnaye*, 1938, no. 22Paris, Maison de la Pensée Française, *Roger de la Fresnaye*, 1949, no. 9Paris, Musée National d'Art Moderne, *Roger de la Fresnaye*, 1950, no. 7Le Mans, Musée des Beaux-Arts, *Roger de la Fresnaye*, 1950-51, no. 4Lyons, Musée de Lyon, *Roger de la Fresnaye*, 1951, no. 5**LITERATURE**Eberhard Nebelthau, *Roger de la Fresnaye*, Paris, 1935, no. 3, n.p.Raymond Cogniat & Waldemar Georges, *Ceuvre complète de Roger de la Fresnaye*, Paris, 1950, no. 3, illustrated, n.p.Germain Seligman, *Roger de La Fresnaye*, London, 1969, no. 28, illustrated p. 121

Born to an aristocratic family in Normandy, Roger de la Fresnaye moved to Paris at the turn of the century to pursue a career in painting. He began a traditional education at the École-des-Beaux-Arts but quickly became caught up in the waves of modern artistic and intellectual movements sweeping across the French capital. By 1908, De la Fresnaye was studying at the newly opened Académie Ranson, led by the preeminent Nabis painter Paul Elie Ranson. Other Nabis artists such as Paul Sérusier and Maurice Denis also taught at the school.

During the summer of 1909, De la Fresnaye made a pilgrimage to Brittany, a region whose conservative and deeply religious culture fascinated artists seeking a reprieve from the exhausting cosmopolitanism of Paris. The present work, one of the most important from De la Fresnaye's time in Brittany, depicts a bustling market the artist visited in the region. The traditional costumes donned by the figures in the composition were iconic symbols of Breton culture. In his radical cropping of the composition, flattening of perspective, and utilization of planes of colour, De la Fresnaye demonstrates his mastery of Nabis techniques and betrays the deep influence of their forerunner, Paul Gauguin.



WORKS FROM THE COLLECTION OF
JOE R. & TERESA L. LONG

PAUL SÉRUSIER

1864 - 1927

Deux bretonnes au bord de l'Aulne - Vallée de l'Aulne

signed *P Sérusier* and dated -97 (lower right)
oil on canvas

150 by 74.6cm., 59 by 29³/₈in.

Painted in 1897.

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

PROVENANCE

Paul Bernard, Châteauneuf-du-Faou
(acquired from the artist *circa* 1900)

Sale: Mes Scagliola et Staehli, Geneva, 21st
May 1985, lot 305

Private Collection, Europe (purchased at the
above sale. Sold: Christie's, Paris, 20th May
2009, lot 101)

Galerie Matignon Saint-Honoré, Paris
Acquired from the above by the present
owners in 2011

EXHIBITED

Quimper, Musée des Beaux-Arts, *Gauguin
et le groupe de Pont-Aven*, 1950, no. 49,
illustrated in the catalogue (titled *Vallée de
l'Aulne*)

Morlaix, Musée des Augustins, *Hommage à
Paul Sérusier*, 1956, no. 10

Quimper, Musée des Beaux-Arts, *Hommage
à Sérusier et aux peintres du groupe de Pont-
Aven*, 1958, no. 10 (titled *La Vallée de l'Aulne*)
Pont-Aven, Hôtel de Ville, *Paul Sérusier*, 1973,
no. 15 (titled *Vallée de l'Aulne*)

Quimper, Musée des Beaux-Arts; Rennes,
Musée des Beaux-Arts & Nantes, Musée des
Beaux-Arts, *L'École de Pont-Aven dans les
collections publiques et privées de Bretagne*,
1979, no. 94, illustrated in the catalogue

LITERATURE

Yves Dautier, *A propos de quelques
collections bretonnes, Sérusier et les peintres
du groupe de Pont-Aven*, Rennes, 1962,
illustrated p. 90

Marcel Guicheteau, *Paul Sérusier*, Paris,
1989, vol. II, no. 77, illustrated p. 99

‡ £ 120,000-180,000

€ 142,000-213,000 US\$ 158,000-236,000

Painted in 1897, *Deux bretonnes au bord de
l'Aulne - Vallée de l'Aulne* dates from Paul
Sérusier's Breton period, when he was working
closely with Paul Gauguin, Émile Bernard and
Meyer de Haan, and developed his Symbolist
style. Isolated on the extreme western tip of
France, the small Breton towns of Pont-Aven
and Le Pouldu were virtually untouched by the
effects of the rampant industrialisation that
took hold in many French cities during the
nineteenth century. Unique for the distinctive
cultures and traditions of the local people,
their timeless way of life and the raw nature
of the landscape, these small towns offered
a dramatic contrast to the French capital
and were highly romanticised by the avant-
garde. The rich visual material provided by
the unspoiled scenery and daily activities of
the local peasants would come to preoccupy
Sérusier, Gauguin and the other painters
known collectively as the Pont-Aven School.

The present work depicts two young peasant
women at the edge of the winding river Aulne,
just below Châteauneuf-du-Faou, the town
where Sérusier lived from 1894 until his death
in 1927. Sérusier's anonymous female subjects,
whom he painted frequently throughout his
time at Pont-Aven, are expressed here within a
relatively simplified palette and outlined forms.
These specific stylistic motifs, which the artist
developed during his involvement with the
Pont-Aven group, were heavily influenced by his
introduction to Gauguin's Symbolist aesthetic in
the late 1880s. 'Before the Impressionists had
even gained widespread recognition, Gauguin
started to oppose their methods [...] aimed at
capturing momentary impressions of nature,
and went down the road of simplification
of detail' (Albert Kostenevich, *Gauguin,
Bonnard, Denis: A Russian Taste for French Art*
(exhibition catalogue), Hermitage Amsterdam,
Amsterdam & The State Hermitage Museum,
St. Petersburg, 2013, p. 18).



WORKS FROM THE COLLECTION OF
JOE R. & TERESA L. LONG

ODILON REDON

1840 - 1916

Vase de fleurs

signed *Odilon Redon* (lower right)
pastel on paper
82.5 by 64cm., 33¾ by 27in.
Executed *circa* 1905-08.

PROVENANCE

Ambroise Vollard, Paris
Richard Sussman, Paris
Durlacher Brothers, New York
Hirschl & Adler Galleries, New York
Mr Joseph Verner Reed & Mrs Marie Maude Byers, New York (acquired by 1956)
Sale: Christie's, New York, 15th May 1985, lot 36
Sale: Phillips, New York, 6th November 2000, lot 1
Sale: Tajan, Paris, 12th June 2003, lot 9
Galerie Cazeau-Béraudière, Paris (purchased at the above sale)
Acquired from the above by the present owners in 2004

EXHIBITED

New Haven, Yale University Art Gallery,
Pictures Collected by Yale Alumni, 1956, no. 227, illustrated in the catalogue

LITERATURE

Klaus Berger, *Odilon Redon*, Cologne, 1964, no. 467, n.p.
Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'œuvre peint et dessiné*, Paris, 1996, vol. III, no. 1577, illustrated p. 146

± £ 300,000-400,000

€ 354,000-472,000 US\$ 393,000-525,000

Odilon Redon's exquisite still-life compositions of floral arrangements constitute the hallmark of the artist's *œuvre*. Executed in pastel, the present work serves as a prime example of this defining motif, with the soft texture of the medium evoking the fragile, velvety petals and delicate leaves of the bouquet. In this lively composition, Redon captures the contrasting colours and shapes of the flowers, creating a wild spray evocative of the ambiance and fragrance of spring. As Redon states: 'He who believes that the aim of art is to reproduce nature will paint nothing lasting: for nature is alive, but she has no intelligence. In a work of art, thought must complement and replace life; otherwise you will only see a physical work that has no soul' (quoted in Richard Hobbs, *Odilon Redon*, London, 1977, p. 152).

Indeed, throughout Redon's career, the sense of a spirit or soul within a mark or composition was one that he sought repeatedly to capture. Whilst his early focus was on the Symbolist movement, creating his charcoal 'noir' series of drawings and mystical compositions, he later found great lyricism and feeling in the theme of the still-life. Redon composed these bouquets from what the artist described as 'flowers at the confluence of two riverbanks, that of representation and that of memory' (quoted in Roseline Bacou, *Odilon Redon: Pastels*, New York, 1987, p. 16). Blending dream and reality, Redon combined various bouquets, arranged by his wife, with the flora and fauna from fanciful gardens of his imagination. Eloquenty marrying the traditional genre of still-life painting with his mystical 'noir' works, these dynamic floral compositions are testament to the artist's unique ability to balance the ephemeral qualities of nature with the enduring power of imagination.



“The canvases of M. Fantin-Latour do not assault your eyes, they do not leap at you from the walls. They must be looked at for a length of time in order to penetrate them and their conscientiousness, their simple truth—you take these in entirety, and then you return”

Émile Zola

364

PROPERTY FROM A PRIVATE COLLECTOR,
NEW YORK

HENRI FANTIN-LATOUR

1836 - 1904

Dahlias

signed *Fantin.* and dated 72 (upper left)
oil on canvas
44.5 by 37.2cm., 17½ by 14½in.
Painted in 1872.

This painting will be included in the *Catalogue raisonné* of Fantin-Latour's paintings and pastels being prepared by Galerie Brame & Lorenceau.

± £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

PROVENANCE

H. Graves, London
F. & J. Tempelaere, Paris
H.J. Laroche, Ghent
M. Knoedler & Co., New York
Private Collection, Switzerland (acquired from the above in 1947. Sold: Sotheby's, New York, 3rd May 2006, lot 4)
Purchased at the above sale by the present owner

LITERATURE

Madame Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, no. 646



PICASSO, POLUNIN AND THE *BALLET RUSSES*

LOTS 365–369

Born in Russia, Vladimir Polunin married British artist and designer Elizabeth Hart in 1907, in St Petersburg, before moving to London in 1908. The couple worked together as set painters for several theatres before becoming the principal set designers for the Ballets Russes, an itinerant ballet company conceived by Sergei Diaghilev, which was widely regarded as the most influential ballet company of the 20th century. During 1917–24, Pablo Picasso collaborated with the Ballets Russes, and in the summer of 1919, spent ten weeks in London.

Polunin worked with his wife Elizabeth in a top floor room of an old warehouse at 48 Floral Street in Covent Garden. Reached only by a narrow ladder, it was the repository for the Ballet's sets and it was there that Picasso worked on his set designs for the company. It was largely because of the Polunins' technical mastery and enthusiasm for the project that Picasso's collaboration with Diaghilev was able to realise its full potential. Picasso's initial iconic work for the Ballets Russes relates to the 1917 production of *Parade*, for which he produced elements in two distinctive styles: a magnificent cubist stage and a neoclassical curtain. In 1919, he then collaborated with the Polunins on the production of the Spanish-themed ballet *Le Tricorne*

(*The Three-Cornered Hat*) and a fruitful and happy friendship ensued. Even when their respective work caused them to travel, the three of them kept up an amicable dialogue via letters and postcards.

Vladimir Polunin is widely credited for introducing to Britain the continental way of painting large backdrops for dance and theatre productions; mixing the colours with long-handled brushes, he and his assistants would paint the curtains while they were laid flat on the floor. In 1927, Polunin published a manual on the 'continental' method of stage painting, becoming the foremost exponent in England and, two years later, established the theatre design course at the Slade School of Fine Art.

While Picasso's colourful private life and notorious fiery temper reflected his Spanish origins, the artist developed a taste for all things English which, from his first time in London in 1919, lasted his lifetime. He would ask his friend, the art critic and curator Clive Bell, to take him on shopping trips to Savile Row and the East End – resulting in a style of dress that changed his appearance from that of a Bohemian artist to an English gentleman, accessorising three-piece suits with bowler hats, pipes and canes.



Vladimir and Elizabeth Polunin and their assistant Alexander Bray working on a set design using the continental 'long brush' technique



Sergei Diaghilev, Vladimir Polunin and Pablo Picasso
in Polunin's studio on 48 Floral Street, Covent Garden

PROPERTY FROM THE COLLECTION OF VLADIMIR & ELIZABETH POLUNIN

PABLO PICASSO

1881 - 1973

Portrait of Vladimir Polunin

signed *Picasso*, dated 1919, dedicated *Pour V. Polunin* and inscribed *Londres* (upper left)

pencil on paper

53.3 by 34.4cm., 21 by 13½in.

Executed in London in 1919.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Vladimir & Elizabeth Polunin, London (a gift from the artist in 1919)

Thence by descent to the present owners

EXHIBITED

London, Tate Britain & Edinburgh, The Scottish National Gallery of Modern Art, *Picasso and Modern British Art*, 2012, no. 32, illustrated in the catalogue

London, National Portrait Gallery & Barcelona, Museu Picasso, *Picasso Portraits*, 2016-17, no. 93, illustrated in the catalogue

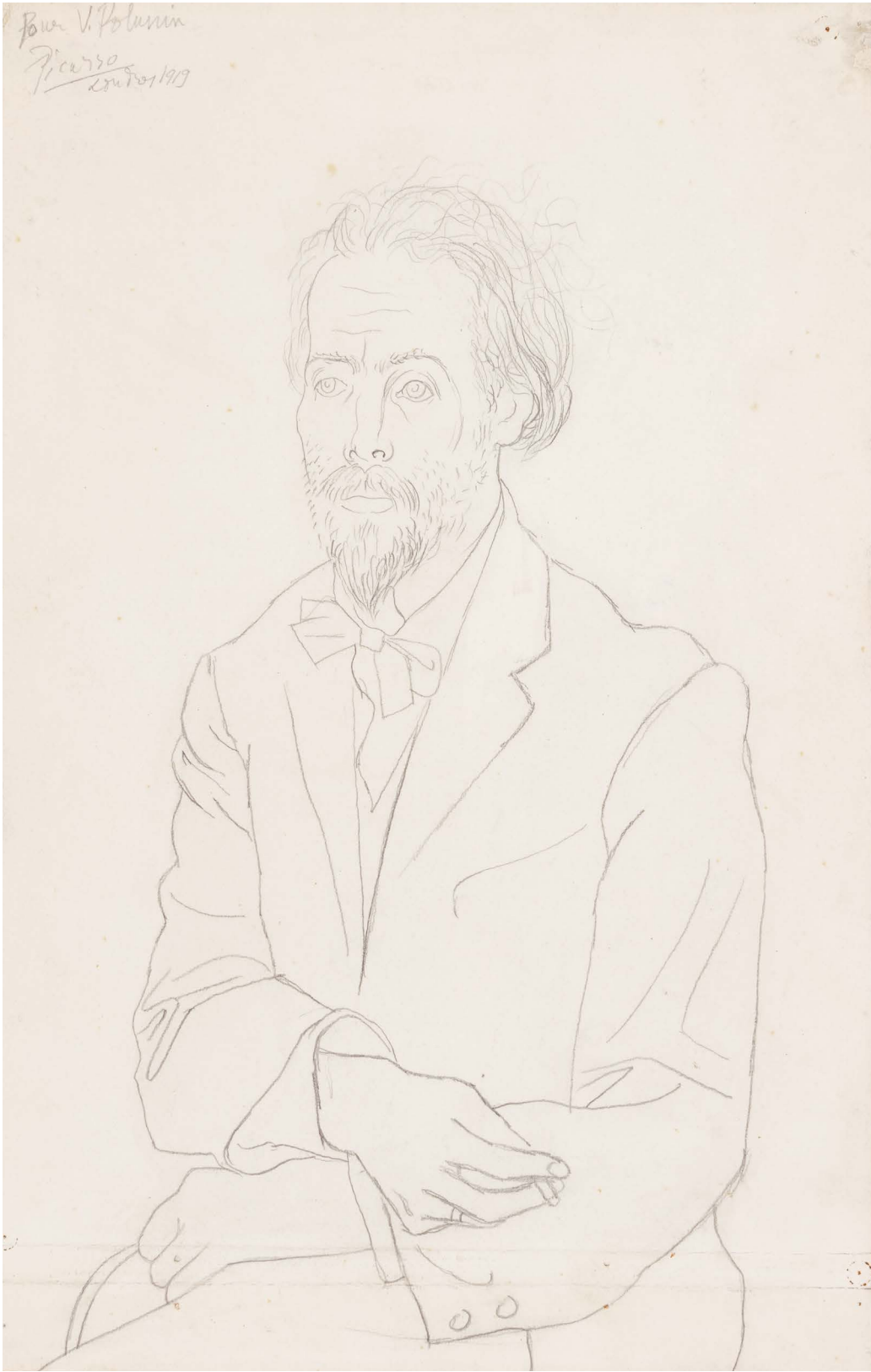
⊕ £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

This portrait of the Russian scene painter Vladimir Polunin was made in gratitude for his expert repairs to the damaged set of *Parade* (Picasso's first project with the Ballets Russes) as well as for his work on the sets and curtain designed by Picasso for the ballet *Le Tricorne*. Executed in deft lines of pencil, the present work depicts a man deep in thought, sitting casually in a cross-legged pose, smartly dressed in a suit and tie. The combination of his charming bow-tie and almost finished cigarette in his right hand suggests Polunin's enjoyment of a well-deserved break during a hardworking day in the studio. Evidently comfortable in Picasso's presence, his expression suggests a calm and friendly temperament. For Picasso, portraiture remained a favourite genre and it was the human figure that was the prime subject of his *œuvre*. A quintessential example of his earliest portraits, *Portrait of Vladimir Polunin* reveals Picasso's precocious ability to catch a likeness of his subject and to suggest a character or state of mind. The drawing captures Polunin's long, handsome head, his tall figure and facial features that exude a certain melancholic introspection.

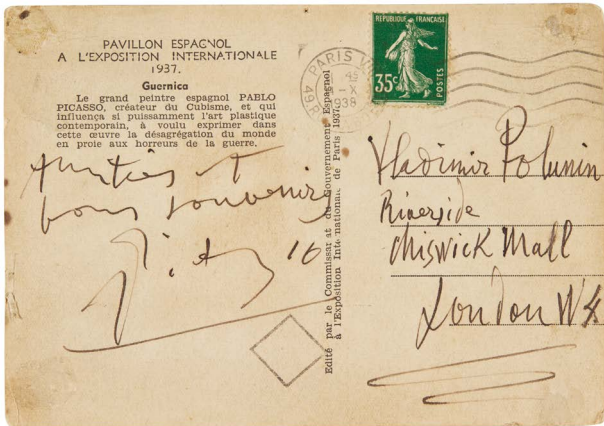
Picasso was thrilled to work alongside a specialist in theatre design, an unfamiliar process that had its own aesthetic and technique. During Picasso's stay in London, he came to Polunin's studio daily, interested in the methods of the scene painters and to check that his works retained their originality when translated from his own studies into stage sets or curtains. The rapport struck between Picasso and Polunin resulted in this highly sympathetic portrait, which lacks the teasing wit and caricature elements present in many of Picasso's drawings of his more intimate male friends.

By 1920, having one's portrait drawn by Picasso had become a badge of honour in the art world. Dated from such a fascinating period in Picasso's *œuvre*, by 1919, Picasso was producing portraits in numerous styles, from symbolist and cubist to neoclassical and expressionist. However, while he revelled in experimentation, he always returned to the process of drawing from life, as demonstrated by this refined portrait, which conveys a classic beauty and naturalism. Picasso switched between these artistic modes, enabling him to maintain his dominance as one of the foremost leaders of modern art.

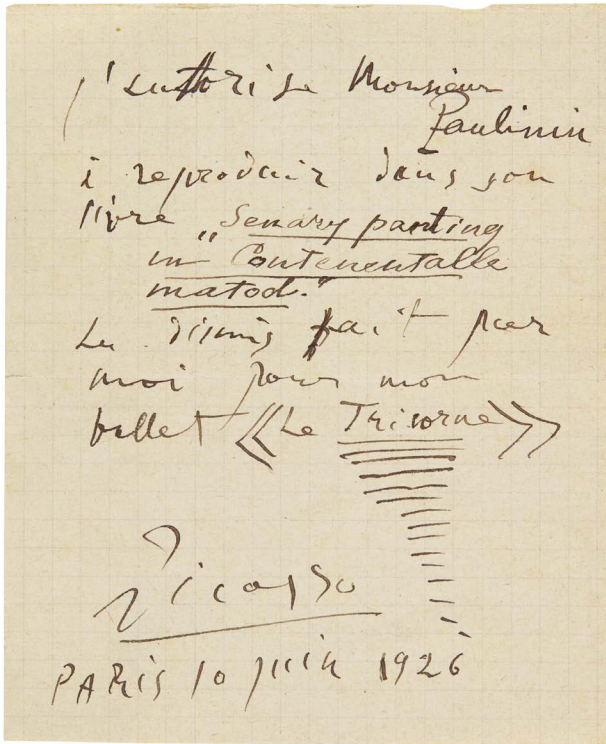




366 recto



366 verso



367

366

PROPERTY FROM THE COLLECTION OF VLADIMIR & ELIZABETH POLUNIN

PABLO PICASSO

1881 - 1973

Guernica postcard from Picasso to Polunin

inscribed *Amitiés et bon souvenirs*, signed *Picasso* and addressed to *Vladimir Polunin, Riverside, Chiswick Mall, London, W4* on the reverse

pen and ink on printed postcard
10.5 by 15cm., 4¼ by 5⅞in.
Written in 1938.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Vladimir & Elizabeth Polunin, London
(received from the artist in 1938)
Thence by descent to the present owners

£ 5,000-7,000
€ 5,900-8,300 US\$ 6,600-9,200

367

PROPERTY FROM THE COLLECTION OF VLADIMIR & ELIZABETH POLUNIN

PABLO PICASSO

1881 - 1973

Note from Picasso to Polunin

inscribed *J'autorise Monsieur Paulin à reproduire dans son livre "Senary painting in contentalle matod" les dessins fait par moi pour mon ballet Le Tricorne*, signed *Picasso*, inscribed *Paris* and dated *10 juin 1926*

pen and ink on squared paper
13 by 10.6cm., 5⅞ by 4¼in.
Written in Paris on 10th June 1926.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Vladimir & Elizabeth Polunin (received from the artist in 1926)
Thence by descent to the present owners

£ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500

PROPERTY FROM THE COLLECTION OF VLADIMIR
& ELIZABETH POLUNIN

PABLO PICASSO

1881 - 1973

Letter from Picasso to Polunin

inscribed *merci mon cher ami du cheval. Mon fils est dans la joie. Ne voudriez vous pas venir demain dimanche après midi? si oui nous serions très heureux. Nos amitiés et bien à vous*, signed *Picasso* and inscribed *Paris 23 R La Boétie*
pen and ink on paper
19 by 11.5cm., 7½ by 4½in.
Written in Paris 1923.

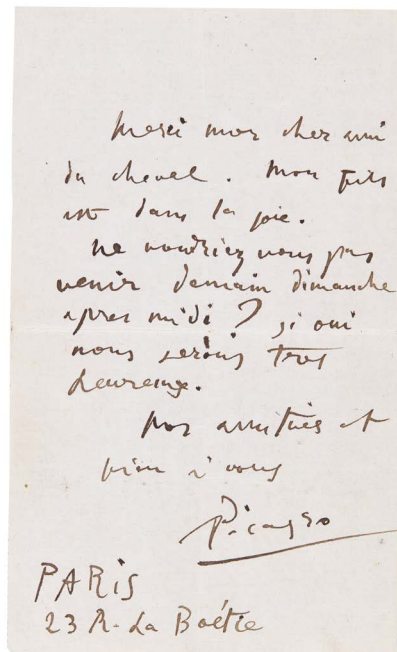
Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

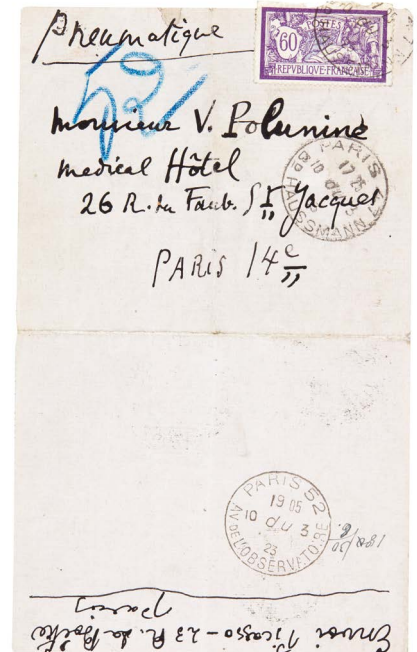
Vladimir & Elizabeth Polunin, Paris (received from the artist in 1923)
Thence by descent to the present owners

£ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600



368 verso



368 recto

PROPERTY FROM THE COLLECTION OF VLADIMIR
& ELIZABETH POLUNIN

PABLO PICASSO

1881 - 1973

Note from Picasso

inscribed *mardi matin / chers amis, impossible d'être ce soir chez moi - venez si pouvez le matin demain ou l'après midi d'aujourd'hui jusques à 7 Hs / ou alors jeudi soir / Bien à vous* and signed *Picasso*
brush and ink on printed paper napkin from *Maison Vogade, Nice*
37.5 by 37cm., 14¾ by 14½in

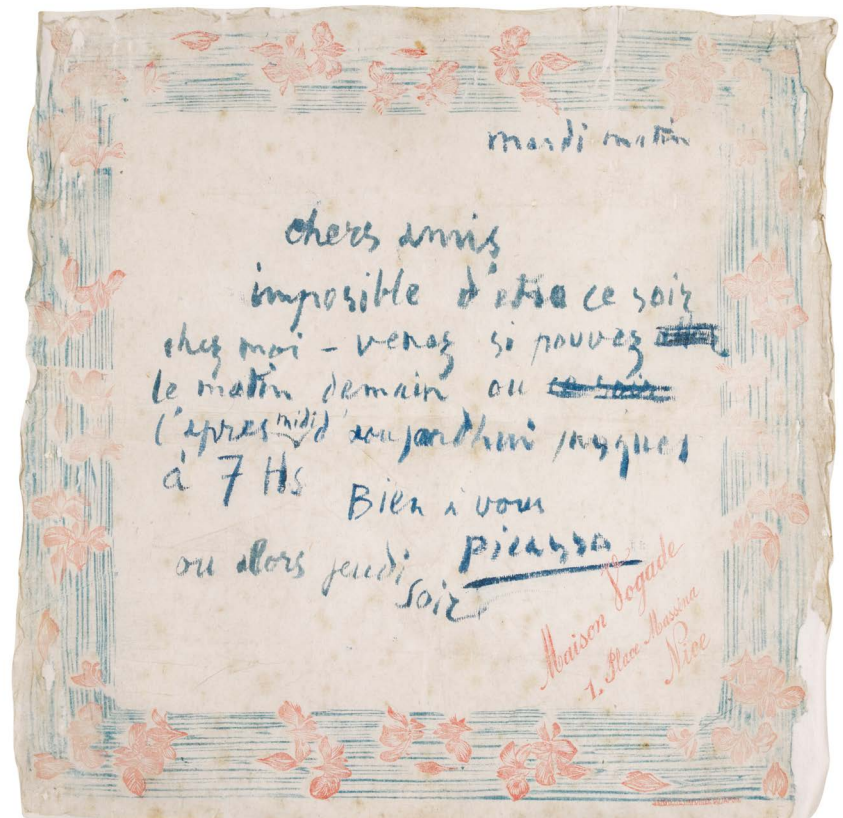
Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Vladimir & Elizabeth Polunin, London (received from the artist)
Thence by descent to the present owners

£ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500



369

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Danseuse à la barre

stamped *Degas* (lower left)
 charcoal and white pastel on paper
 46 by 28.5cm., 18 $\frac{1}{8}$ by 11 $\frac{1}{4}$ in.
 Executed *circa* 1875-76.

PROVENANCE

Estate of the artist (sold: Galerie Georges Petit, Paris, Atelier
 Degas, 3ème Vente, December 7th-9th, 1918, lot 367)
 Durand-Ruel, Paris
 Scott and Fowles, New York
 H. O. Havemeyer, New York
 Electra Havemeyer Webb Bostwick, New York
 Hirschl and Adler, New York
 Fritz and Peter Nathan, Zurich
 Norton Simon, Museum of Art, Los Angeles (acquired by
 1968. Sold: Sotheby's, London, 2nd April 1974, lot 43)
 Purchased at the above sale by the present owner

EXHIBITED

New York, Wildenstein & Co. Inc., *Degas*, 1919, no. 34
 Portland, Art Museum, *Recent Acquisitions by the Norton
 Simon Inc. Museum of Art*, November 1968, n.n.

LITERATURE

Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946,
 vol. II, no. 379, illustrated p. 747
 Lillian Browse, *Degas Dancers*, London, 1949, no. 13,
 illustrated p. 338 (titled *Danseuse de Degourdissant a la
 barre*)
 Jean Bouret, *Degas*, New York, 1965, n.n., p. 269
 Franco Russoli & Fiorella Minervino, *L'Opera completa
 di Degas*, Milan, 1970, no. 492, illustrated p. 109 (titled
Ballerina alla barra)
 Sara Campbell, Richard Kendall, Daphne Barbour &
 Shelley Sturman, *Degas in the Norton Simon Museum*,
 Pasadena, 2009, vol. II, no. 12, illustrated n.p.

‡ £ 150,000-250,000

€ 177,000-294,000 US\$ 197,000-328,000

“Degas had come to know many of the dancers at the Opéra intimately: he had devoted nearly half his professional life to an extended study of their daily routines and to putting what he observed onto paper and canvas, or into wax and clay. Their work sustained a great deal of his own, a dependence noted in reviews of the Impressionist exhibitions, where one critic suggested in 1879 that Degas had himself become ‘one of those remarkable coryphées,’ and another hailed him the following year, possibly for the first time, as ‘the painter of dancers.’”

Jill De Vonyar & Richard Kendall



371

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PIERRE BONNARD

1867 - 1947

Jeune femme assise

stamped *Bonnard* (upper right)

oil on canvas

62.5 by 43.5cm., 23⁷/₈ by 16¹/₂in.

Painted *circa* 1915.

PROVENANCE

Antoine Terrasse, Paris

Wildenstein & Co., London

The Honorable Lady Baillie, Kent (sold:
Sotheby's, London, 4th December 1974, lot
10A)

Arthur Lenars & Cie, Paris

Acquired from the above by the present
owner

LITERATURE

Jean & Henry Dauberville, *Bonnard*,

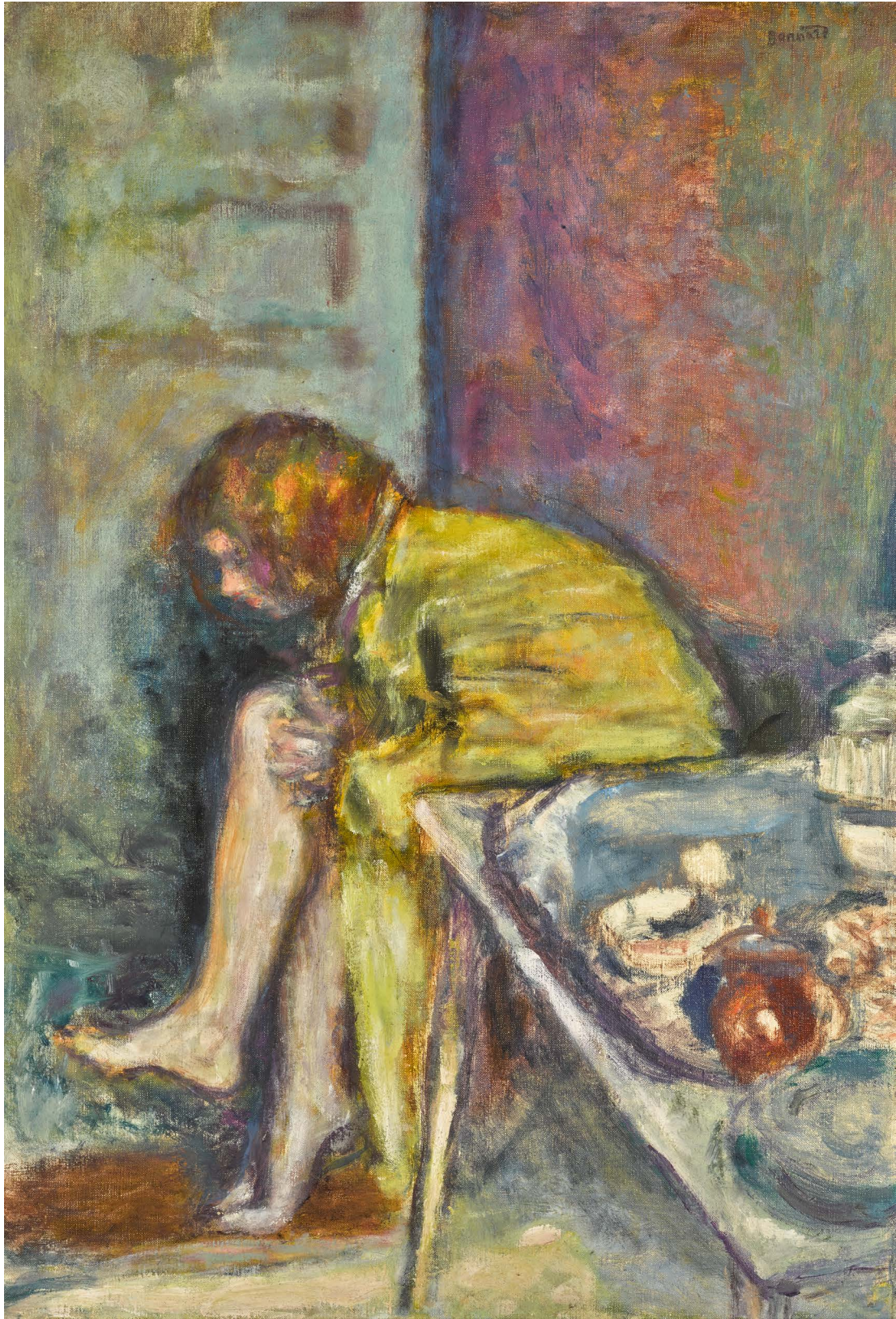
Catalogue raisonné de l'œuvre peint 1906-

1919, Paris, 1968, vol. II, no. 815, illustrated

p. 347

‡ £ 400,000-600,000

€ 472,000-710,000 US\$ 525,000-790,000



PIERRE BONNARD

JEUNE FEMME ASSISE

“His paintings are covered with colour applied with a delicate voluptuousness that confers to the pigment a life of its own and treats every single stroke like a clear note of a symphony. [...] Bonnard's colours changed from opaque to transparent and brilliant, and his perceptiveness seemed to grow as his brush found ever more expert and more subtle means to capture the richness both of his imagination and of nature.”

John Rewald

In the early 1890s, Pierre Bonnard abandoned a promising career as a young lawyer to pursue painting at the Académie Julien and the École des Beaux-Arts. In those classrooms, the young Bonnard encountered such kindred souls as Édouard Vuillard, Odilon Redon, and Maurice Denis. Together, these artists called themselves the Nabis, a word meaning ‘prophet’ in Hebrew, and developed an artistic vocabulary that sought to capture the spiritual essence of the mundane and the intimism of domestic scenes. *Jeune femme assise* embodies this iconic intimism in a portrait of candid, feminine domesticity—a defining and reoccurring motif in Bonnard’s *œuvre*.

The work depicts a young woman sitting beside what appears to be a kitchen table. Dressed in a luminous yellow robe and likely fresh out of a bath, she is hunched over on a chair, focused on something at her feet. She has been caught entirely unaware in a fleeting moment in her private domestic space. The ephemerality of the scene is characteristic of Bonnard’s work, the artist being a keen observer of daily life and quotidian ritual. Despite the meticulousness of the model’s pose, Bonnard preferred to paint from sketches, memory and imagination rather than directly from life; as he once stated, ‘I have all my subjects at hand. I go and look at them. I take notes. And then I go home. And

before I start painting I reflect, I dream’ (quoted in *Bonnard* (exhibition catalogue), Tate Gallery, London, 1998, pp. 9 & 30).

Bonnard’s mastery of capturing fleeting moments on canvas was no doubt influenced by the medium of photography. The artist’s earliest experiments with photography date to the period of his involvement with the Nabis; the group was predictably intrigued by the new technology and began to use it as a counterpoint to their painterly investigations. Though he never considered himself a serious photographer and certainly not an artist in that medium, Bonnard used his photographs as a compositional aid for his paintings and carried around a small Kodak camera which he used mostly to capture scenes of his family and everyday life (see fig. 1).

The primary model for Bonnard’s canvases that feature singular female figures was Marthe de Meligny, a young woman of elusive origin whom Bonnard met in Paris in 1893 but who would not become his wife and reveal her real name to him until 1925. Marthe remained Bonnard’s muse for nearly 50 years and would be depicted in every domestic setting possible by the artist (see fig. 2). Simply put, she was the central pillar of the domestic stability Bonnard enjoyed throughout his life and helped transform Bonnard’s artistic focus



Fig. 1 Pierre Bonnard, *Marthe au tub*, 1912, photograph

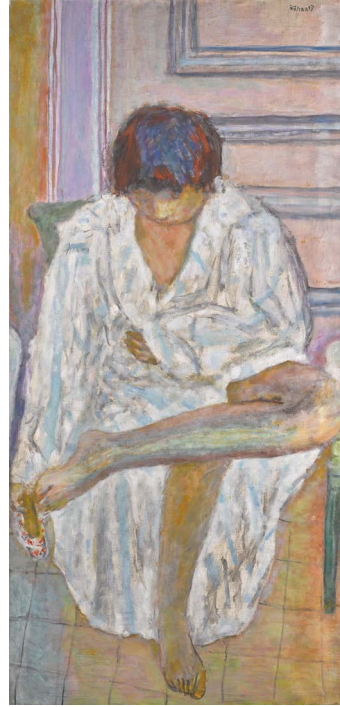


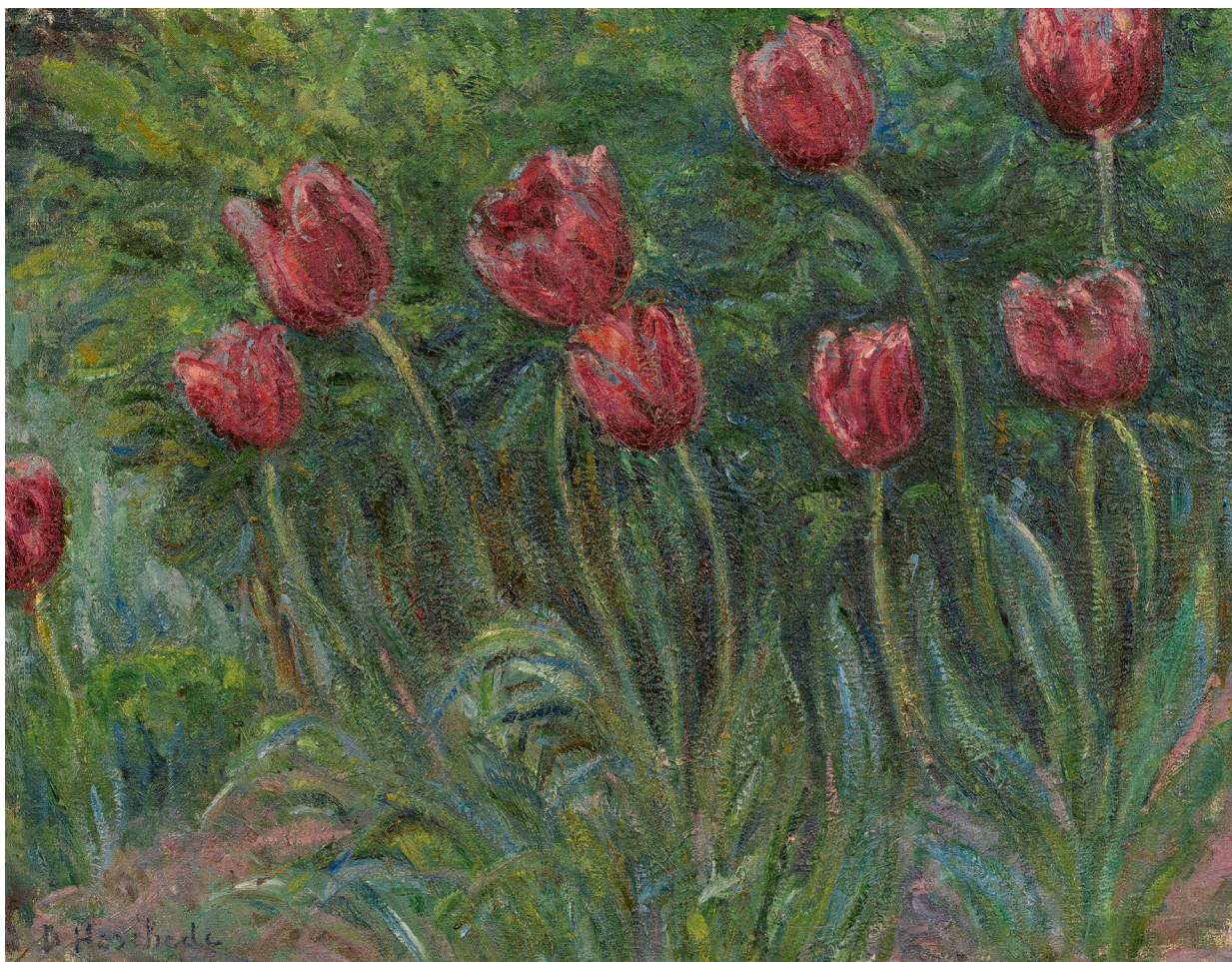
Fig. 2
Pierre Bonnard,
Femme à sa toilette
(*Le Peignoir*), circa
1923, oil on canvas,
sold: Sotheby's,
New York, May
14, 2019, lot 16 for
£2,805,000

from dazzling urban streetscapes to serene and delicate interiors.

Given Bonnard's early involvement with the Nabis, it is unsurprising that light and, more importantly, colour, were so imaginatively explored in his mature work. In *Jeune femme assise* the artist combines a loose, textured application of paint with rich patterning and colouration. These elements reveal the influence of post-Impressionists like Paul Gauguin, Vincent Van Gogh and Georges Seurat as well as his more direct contemporary, Henri Matisse. Bonnard's perspective on light and colour reached a turning point in 1909, when he spent the summer at the house of his friend, the Fauve painter Henri Manguin, in St. Tropez. From this experience onward, Bonnard was captivated by the effect of the Mediterranean light, and the shimmering quality of this light permeates his mature output. In *Jeune femme assise*, the golden hues of the subject's robe

are juxtaposed against a symphony of pigmentation ranging between purples, pinks, peaches, and blue-greens that spread across the interior background, verging on abstraction.

As John Rewald writes, 'With the exception of Vuillard, no painter of his generation was to endow his technique with so much sensual delight, so much feeling for the indefinable texture of paint, so much vibration. His paintings are covered with colour applied with a delicate voluptuousness that confers to the pigment a life of its own and treats every single stroke like a clear note of a symphony. At the same time Bonnard's colours changed from opaque to transparent and brilliant, and his perceptiveness seemed to grow as his brush found ever more expert and more subtle means to capture the richness both of his imagination and of nature' (quoted in *Pierre Bonnard* (exhibition catalogue), The Museum of Modern Art, New York, 1948, p. 48).



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**BLANCHE HOSCHEDÉ-
MONET**

1865 - 1947

Tulipes (Giverny)

signed *B. Hoschedé* (lower left)
oil on canvas
42.8 by 54.5cm., 16⁷/₈ by 21¹/₂in.

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

PROVENANCE

Private Collection, Giverny (a gift from the artist)
Private Collection, Giverny (by descent from the above)
Sale: Jean Havin, Argent sur Sauldre, 24th November 2019, lot 29
Purchased at the above sale by the present owner

£ 12,000-18,000
€ 14,200-21,300 US\$ 15,800-23,600



373

**BLANCHE HOSCHEDÉ-
MONET**

1865 - 1947

Le jardin de l'artiste (à Giverny)

signed *B Hoschedé* (lower right)

oil on canvas

65.3 by 81.1cm., 25¾ by 32in.

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

PROVENANCE

Private Collection, Giverny (a gift from the artist)

Private Collection, Giverny (by descent from the above)

Sale: Jean Havin, Argent sur Sauldre, 24th November 2019, lot 30

Purchased at the above sale by the present owner

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

374

PROPERTY FROM THE COLLECTION OF
BERNARD & JOSEPHINE CHAUS

CLAUDE MONET

1840 - 1926

Waterloo Bridge

signed *Claude Monet* (lower right)

pastel on paper

30.5 by 47.3cm., 12 by 18⁵/₈in.

Executed *circa* 1899.

± £ 400,000-600,000

€ 472,000-710,000 US\$ 525,000-790,000

PROVENANCE

Durand-Ruel, Paris

Dr Albert Charpentier, Paris (sold: Galerie
Charpentier, Paris, 30th March 1954, lot 4)

Sale: Christie's, New York, 16th May 1990,
lot 108

Purchased at the above sale by the present
owner

EXHIBITED

Auckland, Auckland City Art Gallery, *Claude
Monet - Painter of Light*, 1985, n.n.

LITERATURE

Daniel Wildenstein, *Claude Monet. Biographie
et Catalogue raisonné, supplément aux
peintures, dessins, pastels*, Lausanne, 1991,
vol. V, no. P91, illustrated p. 173



CLAUDE MONET

WATERLOO BRIDGE

This spectacular view of Waterloo Bridge belongs to the iconic series that Claude Monet completed following his visits to London at the turn of the century. The whispering fog and ghostly silhouettes of the Houses of Parliament signal the beginning of the artist's shift towards abstraction, forming the most meaningful transition between the Haystacks of the 1890s and the later *Nymphéas*. Taking in the view from what would have been his room at the Savoy Hotel, *Waterloo Bridge* looks south-east down the river. Although no painting of Waterloo Bridge is dated earlier than 1899, it has been assumed that Monet began work on this important series during his first stay in the winter of 1870-71. He executed a small number of known paintings on his early trips and expressed his strong desire to return and devote more time to the views of the river. His most productive visits were then in the autumn of 1899, spring 1900 and from January to April 1901.

The artist delighted in the wide-ranging conditions of the banks along the Thames, varying from luminescent sunrises to the atmosphere of dense fog and industrial pollution caused by the smokestacks. Though he worked on a number of oils of Waterloo Bridge when he was back home in Giverny, Monet specifically chose to work in pastel for his *en-plein-air* compositions as it enabled maximum agility to capture the fleeting and wildly fluctuating variety of scenes. The artist commented in a letter to his wife Alice: 'The weather was magnificent but unsettled... I can't begin to describe a day as wonderful as this. One marvel after another, each lasting less than five minutes, it was enough to drive one mad. No country could be more extraordinary for a painter' (quoted in *Turner, Whistler, Monet* (exhibition catalogue), Tate Gallery, London, 2004, p. 181).



Fig. 1 John Constable, *The Opening of Waterloo Bridge*, circa 1819, oil on canvas, Tate, London



Fig. 2 J.M.W. Turner, *The Thames above Waterloo Bridge*, circa 1830-35, oil on canvas, Tate, London



Fig. 3 Claude Monet, *Waterloo Bridge*, 1901, pastel on paper, National Gallery of Art, Washington

British artists J.M.W. Turner and James McNeill Whistler had a profound influence on Monet's paintings of the Thames. Before him, they had succeeded in shifting the focus away from the traditional treatment of landscape with its detail-orientated aesthetic – evidenced in works such as those by John Constable – towards the depiction of the ephemeral impression of atmosphere, something which had a lasting effect on Monet (see figs. 1 and 2). In turn, Monet's innovative and abstracted aesthetic, as demonstrated in paintings such as *Waterloo Bridge*, are among the most important contributions to twentieth-century art and create a lasting legacy that can be seen not only in the work of his immediate artistic contemporaries but in the experiments of the Abstract Expressionists almost half a century later.

The overwhelming majority of Monet's depictions of *Waterloo Bridge* are now in public collections around the world, including The

Municipal Gallery of Modern Art, Dublin; The Art Institute of Chicago, Illinois; Hamburger Kunsthalle, Hamburg; The Denver Art Museum, Colorado; Baltimore Museum of Art, Maryland; Philadelphia Museum of Art, Philadelphia; Hermitage St. Petersburg; Musée d'Orsay, Paris and The National Gallery of Art, Washington, D.C. (fig. 3). The rarity and desirability of this series is demonstrated in the illustrious provenance of the present work. *Waterloo Bridge* was purchased in 1990 by Bernard and Josephine Chaus. Remembered as extraordinary entrepreneurs, Bernard and Josephine made a lasting mark on the fashion industry, championing the innovation of women's sportswear. Josephine served as one of the first female chief executive officers of a public company. The couple is remembered today for their passion and resilience and they are celebrated as inspirations by the fashion industry and all those who knew them.

HENRI LE SIDANER

1862 - 1939

L'horloge de la place Saint Marc

signed *Le Sidaner* (lower left)
oil and pencil on canvas
74.3 by 82.2cm., 29¼ by 32⅜in.
Painted in Venice in 1906.

PROVENANCE

Galerie Georges Petit, Paris
Sale: Hôtel Drouot, Paris, 14th December 1927, lot 111
Private Collection, England (acquired by 1928)
The British Printing Corporation Ltd., London (sold:
Christie's, London, 24th June 1966, lot 19)
Walter Klinkhoff Gallery, Montreal
William Allan Manford, Toronto
Private Collection (by descent from the above *circa* 1985.
Sold: Christie's, New York, 16th May 2017, lot 477)
Purchased at the above sale by the present owner

EXHIBITED

Paris, Salon de la S.N.B.A., 1906, no. 780
London, Goupil Gallery, *Venise: du crépuscule à la nuit: oil paintings and studies by Henri Le Sidaner*, 1906, no. 4

LITERATURE

Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, n.n.,
illustrated p. 45
Edouard-Joseph, *Dictionnaire biographique des artistes contemporains, 1910-1930*, Paris, 1931, illustrated p. 383
Yann Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Milan, 1989, no. 212, illustrated p. 107

‡ £ 150,000-200,000
€ 177,000-236,000 US\$ 197,000-262,000

Painted in 1906, *L'horloge de la place Saint Marc* is part of a celebrated series of works that Henri Le Sidaner completed after his first trip to Venice, a three-week sojourn in November 1905. The city had long been attractive to painters interested in capturing the nuances and variations of light and atmosphere. The singular architecture of the city, the extensive network of canals, and the glittering light of the Adriatic provided endless inspiration for artists like Boudin, Monet, and even Turner before them. During his time in Venice, Le Sidaner wandered the narrow and winding streets and canals, mostly on his own, exploring every corner of the city and making copious sketches of his surroundings. After completing the first few canvases depicting the city in early 1906 (see fig. 1), Le Sidaner enjoyed two critically-acclaimed exhibitions in London and in Paris before returning to the lagoon in the autumn of that year.

The present work is striking for its glistening and jewel-like palette and also for being exemplary of the artist's much-fêted ability to capture the intangible and mystical atmosphere of a particular moment in time. It depicts a partial view of Piazza San Marco, where a few figures mingle in front of the blue clock tower, almost blending entirely into the architecture. Describing the artist's creative process, Rémy Le Sidaner, the artist's son who accompanied the artist on his Venice trips as a child, once wrote: 'My father would give me his usual sign and we would stop still whilst he scrutinised the horizon, committing what he saw to memory...he often made a colour sketch of the site, but this had nothing to do with the effect, which would later be committed to canvas in his studio from memory alone; they were too fleeting and too changeable to be painted on the spot' (Rémy Le Sidaner, 'Le Peintre Henri Le Sidaner tel que j'ai connu', in *Henri Le Sidaner* (exhibition catalogue), Musée Marmotton, Paris, 1989, p. 11).

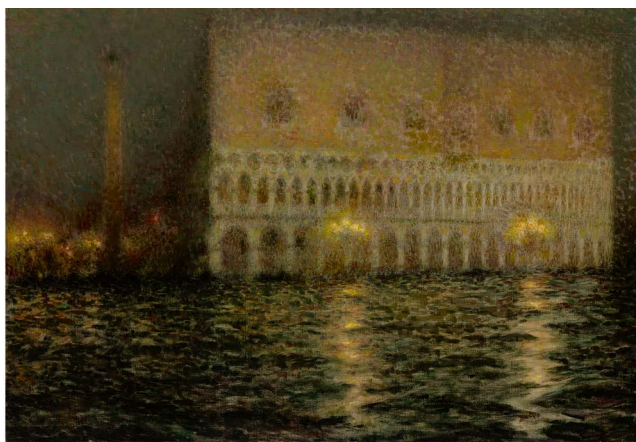


Fig. 1 Henri Le Sidaner, *Le Palais ducale*, oil on canvas, 1906,
sold: Sotheby's, New York, May 15, 2018 for \$855,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841-1919

Baigneuse assise

signed *Renoir* (upper right)
oil on canvas
43.5 by 36.2cm., 17¹/₈ by 14¹/₄in.
Painted *circa* 1915.

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

± £ 350,000-450,000
€ 413,000-535,000 US\$ 458,000-590,000

PROVENANCE

Durand-Ruel, Paris
W. Somerset Maugham, Cap Ferrat (sold: Sotheby's, London, 10th April 1962, lot 31)
Sale: Sotheby's, Tokyo, 3rd October 1969, lot 383
Kintetsu Department Store Co. Ltd., Tokyo Private Collection, Toyko (acquired from the above in August 1984)
Opera Gallery, London
Edda Collection, USA (sold: Christie's, New York, 2nd November 2011, lot 272)
Purchased at the above sale by the present owner

LITERATURE

Wynne Jeudwine, 'Modern Paintings from the Collection of W. Somerset Maugham' in *Apollo*, October 1956, illustrated p. 106
William Somerset Maugham, *Purely for my Pleasure*, London, 1962, pl. XXXI, illustrated p. 24 & on the cover (titled *Nude (Gabrielle)*)
William Somerset Maugham, 'Why and How I Collected: By Maugham' in *The New York Times*, 1st April 1962, illustrated pp. 13-15 (titled *Seated Nude (Andrée)*)
Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, Paris, 2014, vol. V, no. 4317, illustrated p. 412 (titled *Nu assise (Andrée)*)

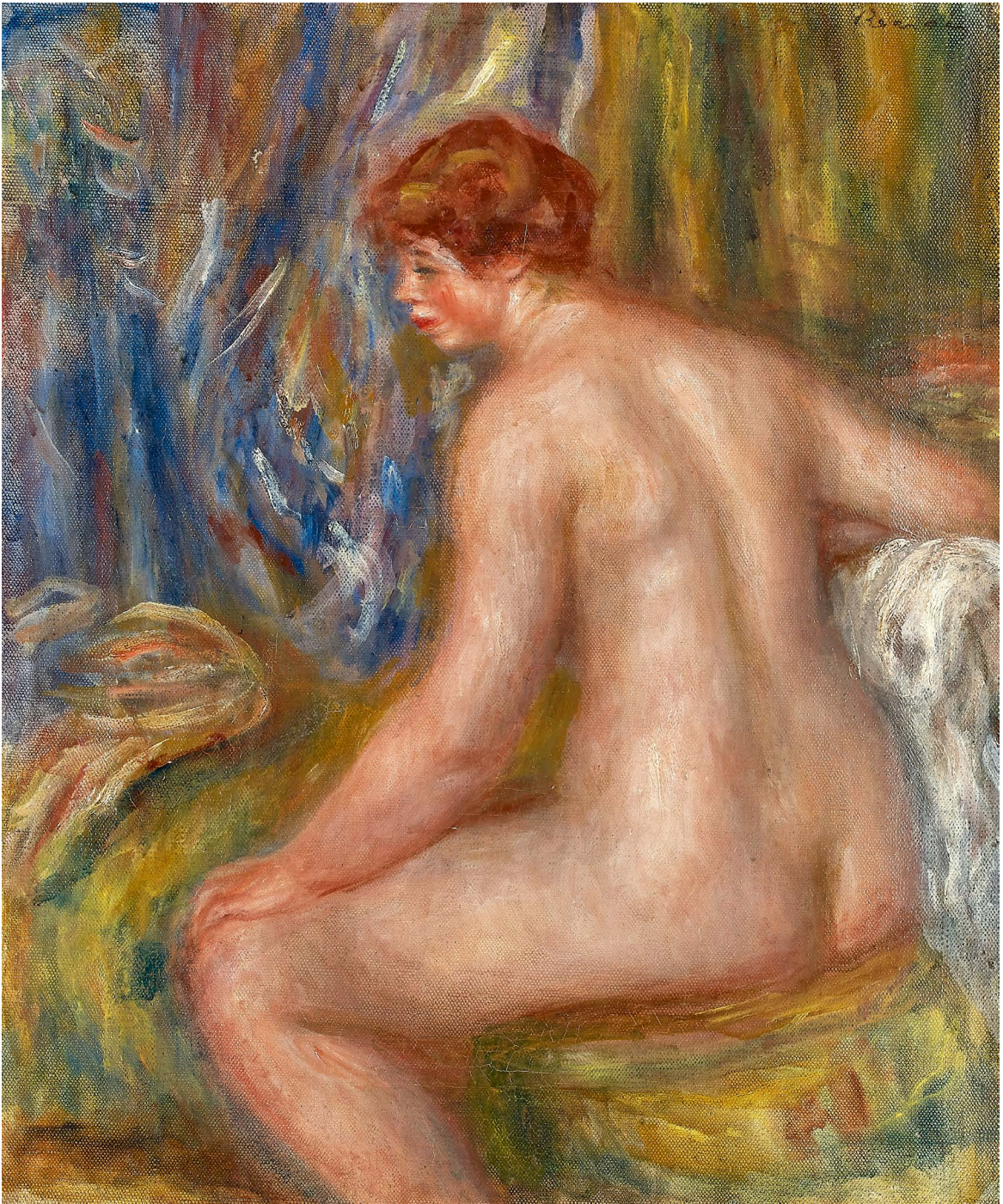
Renoir once proclaimed, as his friend Berthe Morisot recounted, that nudes were 'one of the essential forms of art' (Denis Rouart (ed.), *Berthe Morisot, the Correspondence with her Family and Friends*, New York, 1987, p. 145). It is unsurprising therefore that the nude, and more precisely the female nude, was paramount in Renoir's artistic practice. The present work, hailing from the artist's later years, represents a culmination of this lifetime of study.

"Every production of an artist should be the expression of an adventure of his soul"

W. Somerset Maugham

In *Baigneuse assise*, Renoir paints the female nude in soft and loose brushstrokes, building up the surface of the canvas with variations in colour and tone that capture the rounded fullness and tender corporeality of the figure. Elements of the body almost blend with the background, creating areas of fusion and undefined form that add a suppleness and fluidity to the composition. The painter Maurice Denis describes this unique style: 'Renoir's lyricism, his sense of sculptural form, transfigured [his nude models]. They are not idealised – thank God! They have become shapes and colours. The world in which they put pearly white, fleshy bodies on display is the world of painting; such is the magic of this art that they are nothing more than the luminous rose, traced in pearl-gray, lavender, and green, supported by harmonious volumes, by masses in equilibrium. Signs, symbols, images of Renoir's optimistic sensibility, they keep nothing from nature except that which the painter wants them to keep for our intellectual pleasure and visual delight' (M. Denis in *Renoir. The Body, The Senses* (exhibition catalogue). Clark Art Institute, Williamstown, 2019, p. 119).

In this sense, these masterful nudes, from the twilight of the artist's life, constitute this pure desire to recreate an idyllic world largely undisturbed by references to modernity. In so doing, an ailing Renoir frees both the model, and perhaps also the artist himself, from the individual ravages of time and space. With their classical postures, his nudes reflect a historical continuity and, through repeated studies, these figures became his motifs, their bodies transformed under his brush into the full and rounded silhouettes that are distinctive of Renoir's *œuvre*. This work was in the collection of the English playwright and novelist W. Somerset Maugham. An esteemed collector of Impressionist and Modern art, Maugham's collection was housed at his magnificent villa on Cap Ferrat where he entertained some of the most important artists, literary figures and politicians of the twentieth century.



PROPERTY FROM A PRIVATE COLLECTOR,
NEW YORK

ÉDOUARD VUILLARD

1868 - 1940

Nature morte avec Leda

signed *E Vuillard* (lower left)

oil on board

60 by 79.5cm, 23½ by 31¼in.

Painted *circa* 1902.

± £ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

PROVENANCE

Bernheim-Jeune, Paris (acquired from the artist in October 1903)

Albert Bernier, Paris (acquired from the above in October 1904. Sold: Hôtel Drouot, Paris, 23rd November 1910, lot 57)

Galerie E. Druet, Paris

Baron Napoléon Gourgaud, Paris (acquired *circa* 1938)

Jacques Dubourg, Paris

Jacques Lindon, Paris

David Findlay Galleries, New York (acquired *circa* 1957)

Private Collection, Texas (acquired in 1965)

Private Collection, Texas (by descent from the above. Sold: Sotheby's, New York, 3rd May 2006, lot 1)

Purchased at the above sale by the present owner

EXHIBITED

Paris, Musée des Arts Décoratifs, *E. Vuillard*, 1938, no. 67

New York, David Findlay Galleries, *XIXth and XXth Century French Masters*, 1957, no. 36

LITERATURE

Jean Messelet, 'L'Exposition Vuillard au musée des arts décoratifs,' in *Bulletin des Musées de France* 10, issue no. 4, Paris, May 1938, illustrated p. 67

Claude Roger-Marx, *Vuillard et son temps*, Paris, 1946, mentioned p. 78

Claude Roger-Marx, 'Edouard Vuillard 1867-1940,' in *Gazette des Beaux-Arts* 29, Paris, no. 952, June 1946, illustrated p. 366

Claude Roger-Marx, *Vuillard*, Paris, 1948, illustrated pl. 34

Emilie Daniel, *Vuillard, l'espace de l'intimité*, Paris, 1984, no. 98, illustrated p. 261

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, Paris, 2003, vol. II, no. VII-269, illustrated p. 673

A founding member of the Nabis movement in the late 1880s, Édouard Vuillard celebrated pattern and ornament in art and was ambitious in incorporating decorative motifs into his canvases. As an artist he was particularly adept at capturing the tender essence of floral compositions, distilling the detail within the branches and buds and focusing on their colour and form instead.

In his paintings, Vuillard also frequently depicted *Leda*, a small plaster figurine which was gifted to him by the sculptor Aristide Maillol. Sometimes this sculpture would appear in the background of depictions of the artist's apartment on the rue Truffaut, usually set on the mantle over the fireplace. In this still life from *circa* 1902, Vuillard has elevated the importance of the sculpture, placing it at the centre of the composition, alongside a vase of flowers.

Musing on the elegant composition Antoine Salomon and Guy Cogeval note: 'Maillol's *Leda*, a white figurine shading into ochre, stands on the table of woven Spanish grass. Next to it is a bouquet of mauve, pink and white sweet peas and mauve asters flecked with yellow in a brown stoneware jug. The delicately shaded greys in the background are offset by the black metal hooks fixing an antique *bas-relief* to the wall above the table' (Antoine Salomon & Guy Cogeval, *op. cit.*, p. 673).



Aristide Maillol, *Leda*, 1900, plaster



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PIERRE BONNARD

1867 - 1947

Personnage et chien

signed *Bonnard* (lower right)

oil on canvas

46.5 by 60.5cm., 18¼ by 23¾in.

Painted *circa* 1905.

PROVENANCE

Bernheim Jeune, Paris

The Adams Gallery, London

Thomas Agnew & Sons, London (Sold.

Sotheby's, London, 16th April 1975, lot 36)

Purchased at the above sale by the present
owner

LITERATURE

Jean & Henry Dauberville, *Bonnard*,

Catalogue raisonné de l'œuvre peint 1888-

1905, Paris, 1992, vol. I, no. 339, illustrated

p. 304

± £ 250,000-350,000

€ 294,000-412,000 US\$ 328,000-458,000

“The lens records unnecessary lights and shadows, but the artist’s eyes add human values to objects and reproduce them as seen through human eyes. Moreover, this visual image is mobile. Moreover, this visual image is variable. I am standing in a corner of the room near a table bathed in sunlight. Distant masses look almost linear, without volume or depth. Close objects, however rise up towards my eyes. The sides run straight. This vanishing is sometimes linear (in the distance) and sometimes curved (in the foreground). The distance looks flat. It is the foreground that gives us our concept of the world as seen through human eyes, of a world of undulations, or of convexities and concavities.”

Pierre Bonnard



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Le jardin des Collettessigned *Renoir* (lower left)

oil on canvas

26 by 29.2cm., 10¼ by 11½in.

Painted in 1909.

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

PROVENANCE

Maurice Gagnant, Paris (acquired from the artist. Sold: Hôtel Drouot, Paris, 24-25th June 1925, lot 128)

M. Svadari, France (sold: Galerie Charpentier, Paris, 14th June 1957, lot 87)

Philippe Gagnant, Paris (sold: Palais Galliera, Paris, 16th June 1966, lot 111)

Private Collection, France (sold: Sotheby's, London, 30th June 1987, lot 28)

Private Collection, Switzerland (sold: Sotheby's, New York, 3rd May 2012, lot 212)

Purchased at the above sale by the present owner

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *Renoir*, 1938, n.n.

Paris, Galerie Durand-Ruel, *Renoir*, 1955, no. 28

Düsseldorf, Düsseldorf Kunsthalle, *Renoir, Collection Maurice Gagnant*, 1955-56, no. 38

London, Marlborough Fine Art, Ltd., *Renoir, An Exhibition of Paintings from European Collections in Aid of the Renoir Foundation*, 1956, no. 37

Vevey, Musée Jenisch, *Auguste Renoir*, 1956, no. 62

Paris, Galerie Bernheim-Jeune, *Voici des fruits, des fleurs, des feuilles et des branches*, 1957, no. 53

LITERATURE

Denis Rouart, *Renoir*, Geneva, 1954, illustrated in colour p. 95

Guy-Patrice & Michel Dauberville (eds.), *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles 1903-1910*, Paris, 2012, vol. IV, no. 3094, illustrated p. 237

‡ £ 250,000-350,000

€ 295,000-413,000 US\$ 328,000-458,000

Softly rendered in vibrant pink and ochre tones, the present work captures the warmth and healing sunlight of Pierre-Auguste Renoir's home and garden in the south of France. Renoir travelled repeatedly to the region, moving there permanently after his diagnosis with rheumatoid arthritis in 1897. In 1907 he purchased Les Collettes in Cagnes-sur-Mer, where he was to spend the rest of his life. During these years the Cagnes landscape played a pivotal role in Renoir's work. John House notes that, 'the estate provided him with his principal subjects for landscape; he focused sometimes on the panoramic view of it from the coast and the old town of Cagnes, sometimes on its ancient, twisting olive trees, and often on the old farmhouse on the estate' (John House, *Renoir* (exhibition catalogue), Hayward Gallery, London, 1985, p. 276).

This painting depicts the farmhouse screened by its grove of olive trees. The composition recalls Cézanne's method of utilising the trunks of trees to unify the depth of field. The background of white-washed walls and blue shutters, almost completely obscured beneath the dense canopy, creates a sense of both security and intimacy. In relaxed and loose brushstrokes, Renoir evocatively depicts the filtering of light through the foliage, using dark green hues to capture the shadows and the volume of leafy trees, whilst the oranges and pinks of the palette simultaneously evoke the hazy stillness of a hot summer's day.

Painting *en plein air*, Renoir was always captivated by the fleeting effects of nature. In a 1918 interview with the art critic René Gimpel the artist commented: 'The olive tree, what a brute! If you realise how much trouble it has caused me. A tree full of colours. Not great at all. Its little leaves, how they've made me sweat! A gust of wind, and my tree's tonality changes. The colour isn't on the leaves, but in the spaces between them. I know that I can't paint nature, but I enjoy struggling with it. A painter can't be great if he doesn't understand landscape' (quoted in *ibid.*, p. 277).



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

THÉO VAN RYSSELBERGHE

1862 - 1926

Deux nus sous les pins or Sous les gros pins

signed with the monogram and dated 1925 (lower left)
oil on canvas

116 by 83cm., 45⁵/₈ by 32⁵/₈in.

Painted in 1925.

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

This work is to be included in the forthcoming Van Rysselberghe Online Catalogue raisonnée being prepared by Ronald Feltkamp under the archive no. 1925.008.

PROVENANCE

Lucien Hauman, Brussels (acquired by 1926)

Blanche Hauman, Brussels (acquired from the above)

Sale: Christie's, London, 25th June 1985, lot 137

Galerie Willy D'Huyser, Brussels

Buelens Collection

Sale: Campo & Campo, Antwerp, 29th April 1997, lot 321

Sale: Bonhams, London, 22nd October 2003, lot 24

Galerie Hurtebize, Cannes (purchased at the above sale)

Acquired from the above by the present owner

EXHIBITED

Brussels, Palais des Beaux-Arts & The Hague,

Gemeentemuseum, *Théo van Rysselberghe*, 2006, n.n.,

illustrated in colour in the catalogue

LITERATURE

Ronald Feltkamp, *Théo van Rysselberghe, 1862-1926*,

Paris & Brussels, 2003, no. 1925-008, illustrated in

colour pp. 158 & 442

£ 120,000-180,000

€ 142,000-213,000 US\$ 158,000-236,000

The female nude is a theme which only begins to appear in van Rysselberghe's work with any great frequency later in his career. As Patricia vander Elst-Alexandre notes, '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' (*Théo van Rysselberghe* (exhibition catalogue), The Hague, 2006, p. 69).

Turquoise seas just visible through the trunks of pines is a trope which recurs in van Rysselberghe's work but finds some of its most successful renditions in bather scenes such as the present lot or *À l'ombre des pins (Agay)* or *Sous les pins (Agay)* (sold in these rooms, 27th February 2019, lot 147). The posture of the nudes in both paintings echo the contours of the tree trunks, lending semi-mythical or Symbolist overtones to these dryad-like figures.

Van Rysselberghe drew inspiration from the distinctive light of the Mediterranean and the glowing pink and blue tones and saturated colours of the present landscape dominate in his painting throughout this late period. The several receding spatial planes are a classic illustration of van Rysselberghe's ability to create an illusion of depth while simultaneously asserting the two-dimensional surface qualities of painting through flat units of brushstrokes.





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ACHILLE LAUGÉ

1861 - 1944

La Garonne à Toulouse

signed A. Laugé (lower left)

oil on canvas

50.2 by 73cm., 19¾ by 28¾in.

Painted circa 1920s.

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

PROVENANCE

Galerie Marcel Flavian, Paris (sold: Dumosset & Debraux, Paris, 17th June 1998, lot 201)

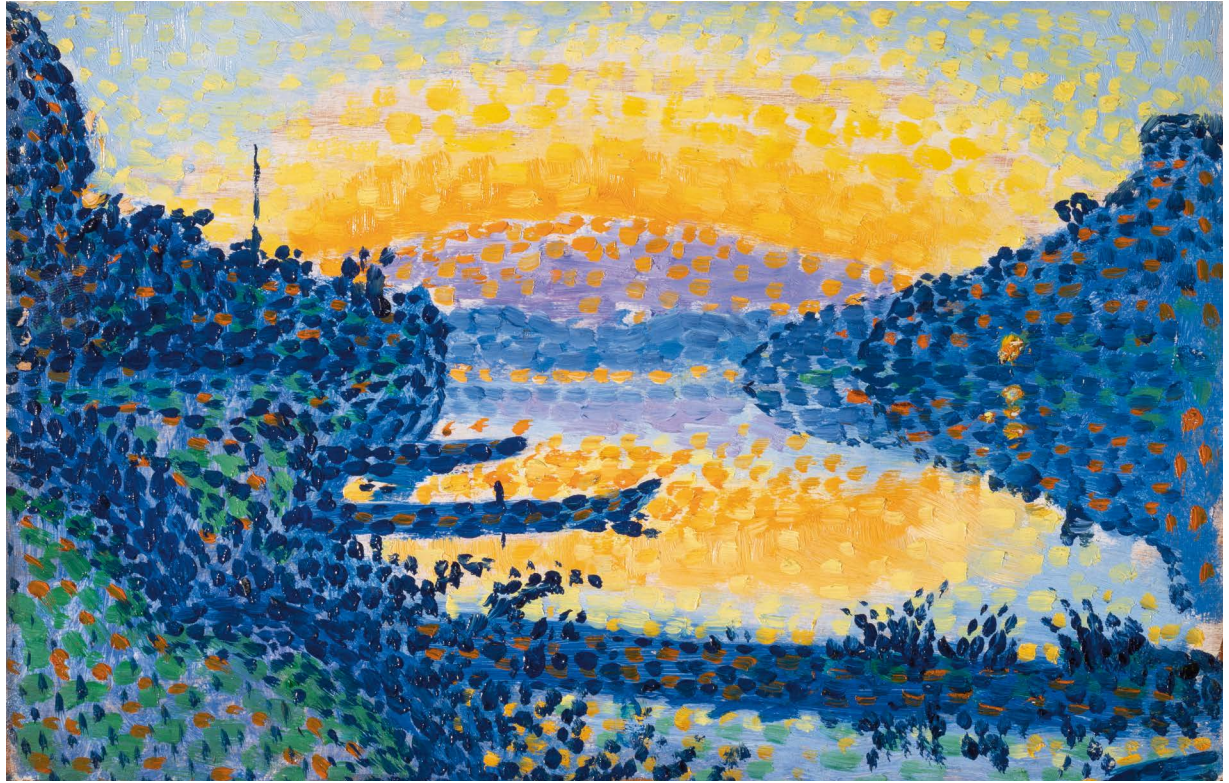
Alexander Kahan Fine Arts, New York (sold: Sotheby's, New York, 5th November 2004, lot 192)

Private Collection, Switzerland (purchased at the above sale. Sold: Sotheby's, London, 20th June 2013, lot 384)

Purchased at the above sale by the present owner

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800



382

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

GEORGES LEMMEN

1865 - 1916

Le Meuse du soir (étude)

oil on panel
15.8 by 24cm., 6¼ by 9½in.
Painted in 1892.

PROVENANCE

Private Collection, Paris
Acquired from the above by the present
owner in 2004

LITERATURE

(probably) Roger Cardon, *Georges Lemmen*,
Monographie Générale, Antwerp, 1990,
mentioned p. 136

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**CLAUDE-ÉMILE
SCHUFFENECKER**

1851 - 1934

Une vue des falaises d'Étretat

signed *Schuffenecker* and dated 1888 (lower right)
oil on canvas
53.8 by 65.2cm., 21¼ by 25¾in.
Painted in 1888.

Jill-Elyse Grossvogel, author of the forthcoming *Claude-Émile Schuffenecker Catalogue Raisonné*, has kindly confirmed the authenticity of this work.

PROVENANCE

(possibly) Durand-Ruel, Paris
Private Collection (acquired in the 1930s)
Nathalie Goss, Paris (by descent from the above)
Jane Roberts Fine Arts, Paris
Private Collection, Europe (acquired from the above in April 2009. Sold: Sotheby's, London, 24th June 2014, lot 179)
Purchased at the above sale by the present owner

‡ £ 100,000-150,000
€ 118,000-177,000 US\$ 131,000-197,000

In 1872, Claude-Émile Schuffenecker joined the stockbroking firm of Bertin in Paris, where he met and befriended Paul Gauguin. Alongside their financial work, the pair went on trips to the Musée du Louvre to inspect the works of the Old Masters, while simultaneously studying at the Académie Suisse and the Académie Colarossi. The crash of the stock market in 1882 gave Schuffenecker the impetus he needed to pursue a full-time career in the arts. He became one of the co-founders of the *Salon des Indépendants* in 1884, which marked a crucial turning point in his career; his interaction with the Neo-Impressionists would influence his artistic style for the remainder of the decade. As *Une vue des falaises d'Étretat* demonstrates, the pointillist theory and techniques developed by Georges Seurat and Paul Signac in 1886, only two years before this work was painted, resonated with Schuffenecker's artistic sensitivity and his objective to reflect the divine nature of the world.

The present painting was executed at Étretat, a picturesque stretch of the Normandy coastline, halfway between Le Havre and Dieppe and host to some of the most famous rock formations in France. The dramatic white cliffs, with their striated limestone surfaces, capped by lush green grass, are depicted via the application of small dots of colour. Schuffenecker brings the viewer extremely close to the cliffs in this distinctive composition, intended to emphasise the magnitude of nature. Schuffenecker's most accomplished works date from the mid to late 1880s when he spent his summers at Étretat and Yport on the coast of Normandy. A joyful painting, *Une vue des falaises d'Étretat* captures the effects of shimmering light on the sea. Schuffenecker enlivens the work through delicate touches of light blue, green, purple and orange hues, combined with a pervading white pigment, which enhances the effect of ethereality.

"He, who more than anyone has a perpetually agitated soul, has created works of sheer joy. His soul permanently soars, and from where the dazzling, impulsive divine force reigns, he brings back artistic themes as subtle as the ether itself in which he has flown"

Réne Porro





384

GUSTAVE CARIOT

1872 - 1950

**Étude de Notre-Dame prise du
Port aux Vins**

signed *G. Cariot* and dated 1899. (lower
left); signed *G. Cariot*, titled, dated 1899
and inscribed *Automne, vers 10h 1/2* on the
reverse

oil on panel

21.2 by 28.2cm., 8³/₈ by 11¹/₈in.

Painted in 1899.

PROVENANCE

Sale: Tajan, Paris, 31st January 2005, lot 135

Purchased at the above sale by the present

owner

⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,800



385

PROPERTY FROM A PRIVATE COLLECTION,
ARIZONA

MAXIMILIEN LUCE

1858 - 1941

Notre-Dame de Paris

signed *Luce* and dated 99 (lower left)
oil on canvas laid down on board
29.2 by 38.1cm., 11½ by 15in.
Painted in 1899.

Denise Bazetoux has kindly confirmed the
authenticity of this work.

PROVENANCE

Galerie René Drouet, Paris
Acquired from the above by the present
owner in September 1966

± £ 25,000-35,000
€ 29,500-41,300 US\$ 32,800-45,800

ALBERT MARQUET

1875 - 1947

Notre-Dame de Parissigned *Marquet* (lower right)

oil on canvas

50.3 by 61.4cm., 19¾ by 24½in.

Painted *circa* 1908.

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

PROVENANCE

Sale: Grisebach, Berlin, 4th June 1999, lot 11

Private Collection, Hamburg

Sale: Sotheby's, New York, 11th November 1999, lot 255

Purchased at the above sale by the present owner

EXHIBITEDParis. Galerie Georges Petit, *Exposition de Petits Maîtres du XIX siècle*, 1913, n.n.Hamburg, Hamburg Kunstverein, *Albert Marquet, Peintures, Pastels, Aquarelles, Dessins*, 1964-65, no. 31, illustrated in the catalogue

‡ £ 120,000-180,000

€ 142,000-213,000 US\$ 158,000-236,000

Painted at the height of Albert Marquet's Fauve period, this work is part of an important series of Parisian cityscapes that the artist returned to throughout his career. During his time at the École des Beaux-Arts, Marquet met Henri Manguin and Charles Camoin. Together, these young artists would go on to form the core of the Fauve movement, which took the art world by storm at the 1905 *Salon d'Automne*. In that critical year, Marquet rented an apartment on the seventh floor of a building on the quai du Louvre, a wharf along the Seine. From his window, Marquet had access to sweeping vistas of both banks of the river, including a panoply of landmarks including Notre-Dame Cathedral and the bustle of busy Hausmannian boulevards in cosmopolitan Paris at the turn of the twentieth century.

The present work illustrates how Marquet began to simplify the compositional forms of his works. Muted blocks of colour capture the haziness of the Parisian air and with his quick application of pigment, Marquet moves towards an abstracted version of reality: the buildings, wagons and people all economically rendered with the fewest brushstrokes possible. As Donatien Grau wrote of Marquet's Parisian wharf series on the occasion of the artist's retrospective at the Musée d'Art Moderne de la Ville de Paris in 2016, 'Marquet always returns to the same composition: the diagonal, marked by the flow of the Seine and the horizontal, the bridge, to divide the composition and mark the horizon... All these elements maintain a tight composition and a synthetic style that blurs the details' (quoted in *Albert Marquet, Peintre du temps suspendu* (exhibition catalogue), Musée d'art moderne de la ville de Paris, Paris, 2016, p. 86). The achievement of atmosphere through simplicity and elimination of ornamentation signals the direction Marquet's art took during this critical period of his career and his place in the long line of radical French artists finding new ways to depict the city around them.



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Falaises de Normandie

signed *G. Loiseau* (lower right)

oil on canvas

65.2 by 81.3cm., 25 $\frac{5}{8}$ by 32in.

Painted in 1907.

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

PROVENANCE

Durand-Ruel, Paris

Sarasin Collection, France (acquired *circa*
1920)

Private Collection, France (by descent from
the above)

Acquired from the above by the present
owner *circa* 2018

£ 200,000-300,000

€ 236,000-354,000 US\$ 262,000-393,000

The dramatic coastline of Normandy has long attracted painters seeking to capture the raw natural beauty of northern France. Gustave Loiseau was no exception. In *Falaises de Normandie*, the artist has captured the majesty of the iconic cliffs with a quintessentially Impressionist palette. The waters lap the shoreline under an atmospheric sky of powder blues and subtle purples. Dappled greens, yellows, browns and greys come together to convey the visceral texture of the sandy shore. The work exhibits an extraordinarily rich surface, composed using vigorous brushwork and, as such, it exemplifies the technical virtuosity Loiseau had achieved by the turn of the century.

Loiseau shared a dealer, Paul Durand-Ruel, with Claude Monet at this time in his career and the younger artist was no doubt aware of the iconic series of works depicting the Normandy and Brittany coast undertaken by the master Impressionist during the 1880s and 1890s. As with Monet's depictions of this area, Loiseau has chosen to focus on nature's beauty and power and his composition is devoid of human presence. A devotee to painting *en plein air*, Loiseau would observe with a hunter's concentration the effect of light on the texture of the rocks and the surface of the sea.





388

**JEAN-PIERRE
CASSIGNEUL**

b. 1935

Jeux d'enfants

signed *Cassigneul* (lower right)
oil on canvas

130 by 97cm., 51¼ by 38¼in.

Painted in 1981.

Jean-Pierre Cassigneul has kindly confirmed
the authenticity of this work.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present
owner in 2011

LITERATURE

Jean Pierre Cassigneul, *Cassigneul*, Paris,
1988, p. 42

£ 50,000-70,000
€ 59,000-83,000 US\$ 65,500-92,000



389

**JEAN-PIERRE
CASSIGNEUL**

b. 1935

À l'ombre

signed *Cassigneul* (lower left)
oil on canvas
130.5 by 97cm., 51 $\frac{3}{8}$ by 38 $\frac{1}{4}$ in.
Painted in 1993.

Jean-Pierre Cassigneul has kindly confirmed
the authenticity of this work.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present
owner in 2017

EXHIBITED

Tokyo, Printemps Ginza, *Cassigneul*, 1989,
n.n.
Nagoya, Musée Matsuzakaya, *Cassigneul*,
1998, n.n.

£ 60,000-80,000
€ 71,000-94,500 US\$ 79,000-105,000





390

RAOUL DUFY

1877 - 1953

Régates à Deauville: les yachts pavoisés

signed *Raoul Dufy* (lower right)
oil on canvas
35.3 by 84.5cm., 13⁷/₈ by 32¹/₄in.
Painted in 1937.

PROVENANCE

Galerie Louis Carré, Paris
Sale: Galerie Motte, Geneva, 17th October
1959, lot 69
Mme G. Compoint (sold: Loudmer Scp, Paris,
24th May 1992, lot 10)
Purchased at the above sale by the present
owner

EXHIBITED

Venice, XXVle Biennale Internazionale d'Arte
di Venezia, 1952, no. 41
Geneva, Musée de l'Athénée, *De
l'Impressionnisme à l'Ecole de Paris*, 1960,
no. 20, illustrated in the catalogue

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue
raisonné de l'œuvre peint*, Geneva, 1973, vol.
II, no. 845, illustrated p. 337

£ 120,000-180,000
€ 142,000-213,000 US\$ 158,000-236,000

Raoul Dufy's theory of 'couleur-lumière', which the artist developed during the advent of his Fauve years, subsequently structured his entire *œuvre*. As he himself describes: 'I was spontaneously led towards what was to become my real preoccupation. I had discovered a system, whose theory was this: to follow the light of the sun is a waster of time. Light in painting is something completely different: it is a light distributed throughout the composition, a "couleur-lumière"' (Dora Perez-Tibi, *Dufy*, New York, 1989, pp. 23-24).

Régates à Deauville is a clear example of the arc of this development. With its strong horizontal composition casting a theatrical scope, Dufy depicts the harbour at Deauville as the light transitions from evening to morning and the scene prepares for the regatta of the following day. In the highly graphic style for which he is known, Dufy frees the image from the constraints of a single source of light or three-dimensional shadowing. Instead, lit from all sides, these objects are dramatically set within swatches of vivid and transparent colour, each arrangement distinguished by the vertical red masts of the boats. The canvas reads from the animated flying of the flags, articulated in dynamic fast-paced brushwork, to the deep and vivid hues of the calm and restful sea at night, to the high winds and long confident brushstrokes of the billowing morning sails. Dufy was fascinated by such occasions of human activity and the dynamic and jubilant scenes of Deauville, with its regattas and racecourses, were ones that he would return to again and again.

391

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

**Arbre fleuri et maison verte sur
fond bleu**

stamped *Marc Chagall* (lower right)

oil and brush and ink on canvas

22.4 by 16.1cm., 8³/₄ by 6¹/₄in.

Executed in 1967.

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

± ⊕ £ 60,000-80,000

€ 70,500-94,000 US\$ 79,000-105,000



392

PROPERTY FROM A JAPANESE CORPORATE
COLLECTION, LONDON

**LÉONARD TSUGUHARU
FOUJITA**

1886 - 1968

Dans la cuisine, deux fillettes

signed *Foujita* (lower left)
oil, watercolour and pen and ink on canvas
46.4 by 38.3cm., 18¼ by 15½in.
Executed in 1952.

PROVENANCE

Sale: Sotheby's, London, 8th July 1971, lot 92
Galerie Nichido, Tokyo
Acquired from the above by the present
owner in 1974

LITERATURE

Sylvie & Dominique Buisson, *Léonard
Tsuguharu Foujita*, Paris, 2001, vol. II, no.
52.127, illustrated p. 427 (with incorrect
medium)

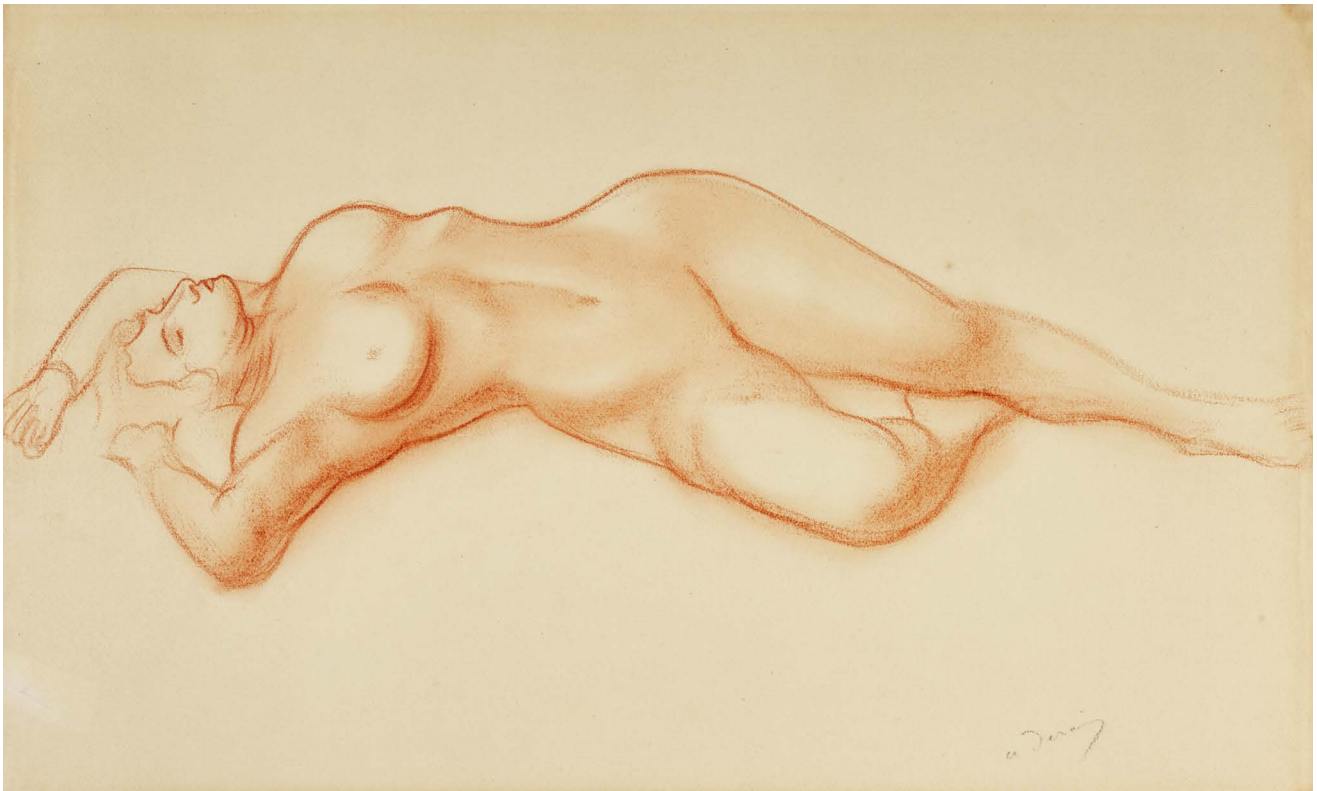
⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000

“In reaction to the violent times,
I chose gentle, even child-like
subjects.”

Léonard Tsuguharu Foujita





393

ANDRÉ DERAÏN

1880 - 1954

**Femme nue allongée jambe
droite repliée**

signed *A Derain* (lower right)

sanguine on paper

47 by 63.8cm., 18½ by 25½in.

Executed *circa* 1930.

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

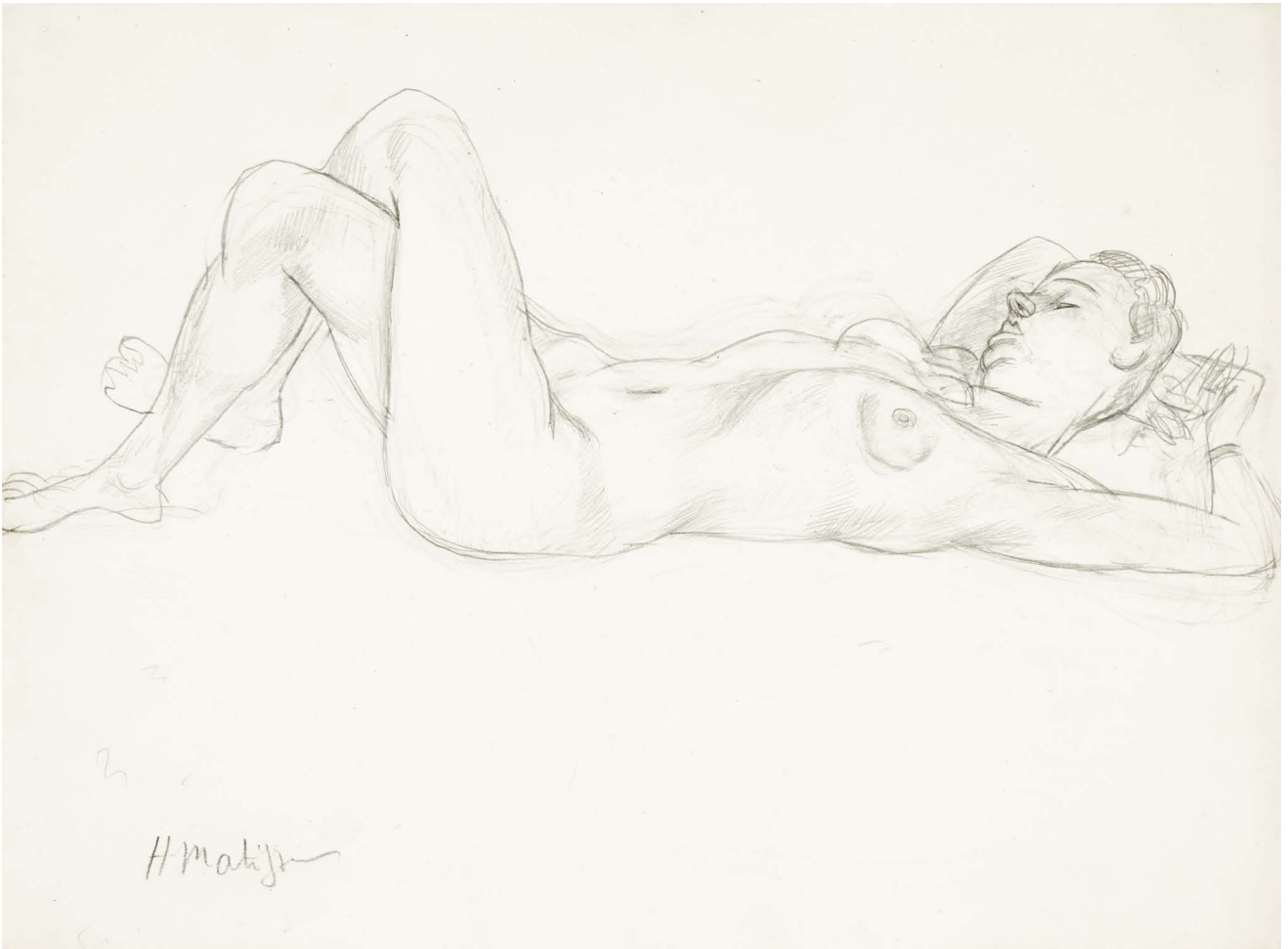
PROVENANCE

Alex Maguy (Galerie de l'Elysée), Paris
Private Collection (sold: Sotheby's, New
York, 10th April 1980, lot 6)

Purchased at the above sale by the present
owner

⊕ £ 2,000-3,000

€ 2,400-3,550 US\$ 2,650-3,950



394

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

⊕ £ 18,000-25,000

€ 21,300-29,500 US\$ 23,600-32,800

395

PROPERTY FROM A PRIVATE SWISS COLLECTION

**LÉONARD TSUGOUHARU
FOUJITA**

1886 - 1968

**Deux jeunes femmes et un vase
de fleurs (Deux femmes)**

signed *T. Foujita* and in Japanese (lower
right)

gouache, watercolour, gold leaf and brush
and ink on paper

35 by 50cm., 13¾ by 19¾in.

Executed in 1918.

PROVENANCE

Private Collection
Galerie Pierre-Yves Gabus, Geneva
Acquired from the above by the present
owner

LITERATURE

Sylvie & Dominique Buisson, *Léonard-
Tsuguharu Foujita*, Paris, 2001, vol. II, no.
18.73, illustrated p. 162

¥ @ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000





396

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

MARIO SIRONI

1885 - 1961

Due figure (Two Figures)

bears the signature *Sironi* (lower right)
tempera, pen and ink and black crayon on
paper

26 by 39.3cm., 9 $\frac{7}{8}$ by 15in.

Executed *circa* 1957.

This work is accompanied by a certificate
of authenticity from the Associazione per
il patrocinio e la promozione della figura e
dell'opera di Mario Sironi, and is recorded in
their archives as number 305/19 RA.

PROVENANCE

Galleria L'Uomo et l'Arte, Milan

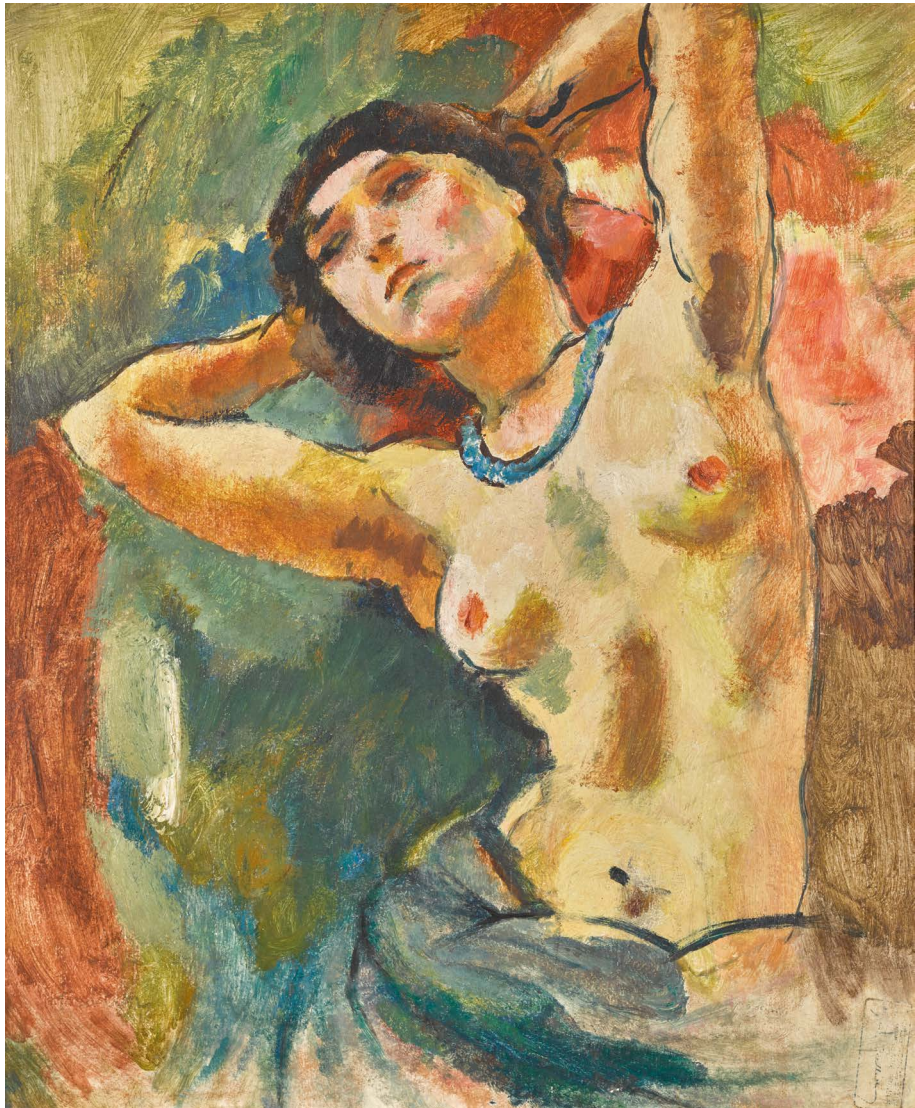
Private Collection, Italy (acquired *circa*
2005)

Galleria Torbandena, Trieste

Acquired from the above by the present
owner in 2008

⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600



397

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

JULES PASCIN

1885 - 1930

Brune au collier bleu

stamped *Pascin* and with the atelier mark
(lower right) and signed *Pascin* (lower left)
oil on board

54.8 by 46cm., 21⁵/₈ by 18¹/₂in.

Painted in Paris in 1922.

PROVENANCE

Estate of the artist
Alex Maguy (Galerie de l'Elysée), Paris
Sale: Christie's, London, 25th June 1991,
lot 136

Private Collection, California (purchased at
the above sale)

Sale: Christie's New York, 9th May 2000, lot
199

Irving Galleries, Palm Beach

Private Collection, Florida (acquired from the
above in 2000. Sold: Sotheby's, New York,
3rd November 2011, lot 195)

Purchased at the above sale by the present
owner

LITERATURE

Yves Hemin, Guy Drohg, Klaus Perls &
Adel Rambert, *Pascin, Catalogue raisonné,
dessins, aquarelles, pastels, peintures,
dessins érotiques*, Paris, 1991, vol. IV, no.
1230, illustrated p. 361

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

398

BERNARD BUFFET

1928 - 1999

Chrysanthèmes et éventail

signed *Bernard Buffet* and dated 64 (lower left)

oil on canvas

116.2 by 73.5cm., 45¾ by 28⅞in.

Painted in 1964.

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

PROVENANCE

Galerie David & Garnier, Paris

Findlay Galleries, Chicago

Sale: Sotheby's, New York, 7th October 1988, lot 225

Acquired by the present owner in 2017

‡ ⊕ £ 70,000-90,000

€ 83,000-107,000 US\$ 92,000-118,000





399

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

ANDRÉ BRASILIER

b.1929

Jazz

signed *André Brasilier* (lower right); titled on
the reverse

oil and pencil on canvas

73 by 54cm., 28¾ by 21¼in

Executed in 1982.

Alexis Brasilier has confirmed the authenticity
of this work.

PROVENANCE

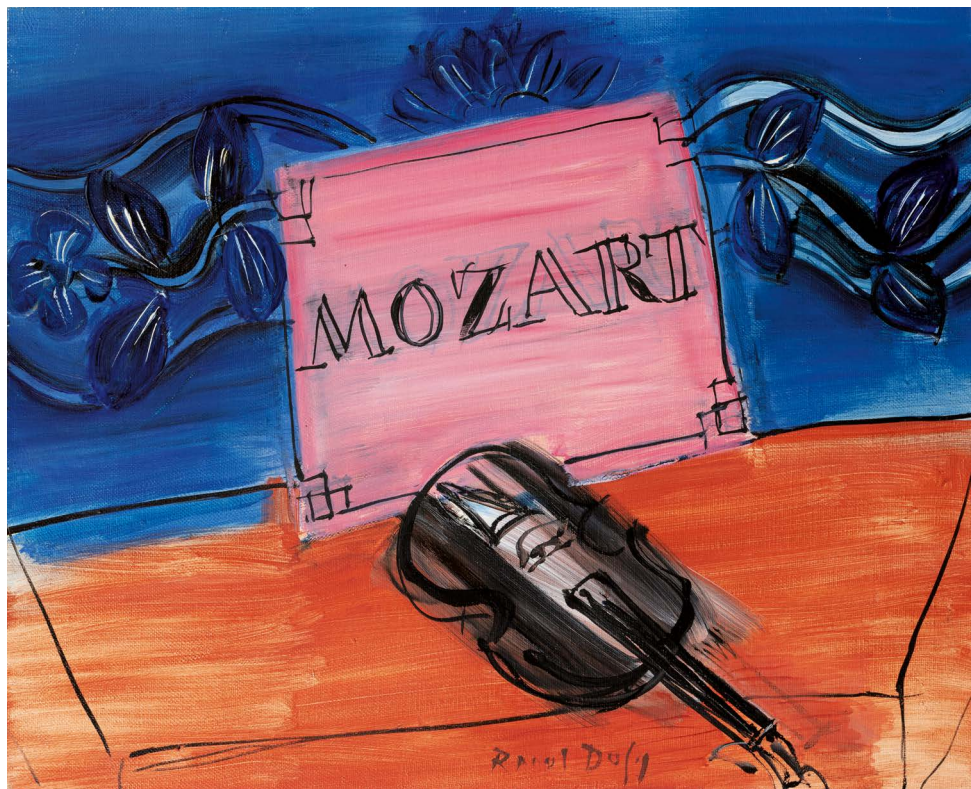
Galerie Taménaga, Tokyo

Private Collection, Japan (acquired from the
above *circa* 1996. Sold: Sotheby's, London,
22nd June 2016, lot 197)

Purchased at the above sale by the present
owner

¥ @ £ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800



400

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

RAOUL DUFY

1877 - 1953

Mozart

signed *Raoul Dufy* (lower centre)
oil on canvas
33.2 by 41.1cm., 13 by 16¼in.
Painted in 1950.

£ 30,000-50,000
€ 35,400-59,000 US\$ 39,300-65,500

PROVENANCE

Perls Galleries, New York (acquired by 1955)
Galerie Tamenaga, Tokyo
Acquired from the above by the present
owner in 1990

EXHIBITED

New York, Perls Galleries, *Dufy*, 1955, no. 27

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue
raisonné de l'œuvre peint*, Geneva, 1977, vol.
IV, no. 1503, illustrated p. 86

401

RAOUL DUFY

1877 - 1953

Orchestre au pupitre

stamped *Raoul Dufy* (lower right)

oil on canvas

27.3 by 41cm., 10³/₄ by 16¹/₈in.

Painted *circa* 1948.

Fanny Guillon-Laffaille has kindly confirmed that this work will be included in the second supplement of the *Catalogue raisonné de l'œuvre peint de Raoul Dufy* currently in preparation.

PROVENANCE

Sale: Christie's, London, 21st June 2006, lot 270

Purchased at the above sale by the present owner

‡ ⊕ £ 80,000-120,000

€ 94,500-142,000 US\$ 105,000-158,000





401

403

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

CONRAD FELIXMÜLLER

1897 - 1977

Frau Ernstine Scherlag mit Ihrer
Tochter (Mrs Ernstine Scherlag
with her Daughter)

signed *Felixmüller* and dated 1930 (lower
right)

oil on canvas

120.5 by 80.8cm., 47½ by 31¾in.

Painted in Dresden in December 1930.

The authenticity of this work has been
confirmed by Heinz Spielmann.

PROVENANCE

Private Collection, Vienna

Thence by descent to the present owner

⊕ £ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

402

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

MOÏSE KISLING

1891 - 1953

Lys

signed *Kisling* (lower left)

oil on canvas

55.5 by 38.5cm., 21⅞ by 15½in.

Painted *circa* 1930-35.

To 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 Marc Ottavi and
formerly under the direction of the late Jean
Kisling.

PROVENANCE

Private Collection, France (acquired *circa*
1950-60)

Private Collection, France (by descent from
the above. Sold: Sotheby's Paris, 28th May
2009, lot 47)

Purchased at the above sale by the present
owner

⊕ £ 30,000-40,000

€ 35,400-47,200 US\$ 39,300-52,500





404

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Marie-Thérèse à la chaise no. 1

black crayon and charcoal on paper
52.8 by 37cm., 20¾ by 14½in.
Executed *circa* 1940-42.

PROVENANCE

Vurane & Carmen Roberta, Europe (acquired by 1974)
Galleria Pieter Coray, Lugano
Acquired from the above *circa* 1990

LITERATURE

Josette Gibert, *Julio González, Dessins, Portraits*, Paris, 1975, illustrated p. 102

‡ £ 800-1,200
€ 950-1,450 US\$ 1,050-1,600

405

PROPERTY FROM A PRIVATE SWISS COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Nu debout à sa toilette

pastel on paper
44 by 29.4cm., 17¼ by 11½in.
Executed *circa* 1914-18.

PROVENANCE

Roberta González, Paris
Carmen Martinez & Viviane Grimminger, Paris
Galleria Pieter Coray, Lugano (acquired by 1987)
Acquired from the above *circa* 1990

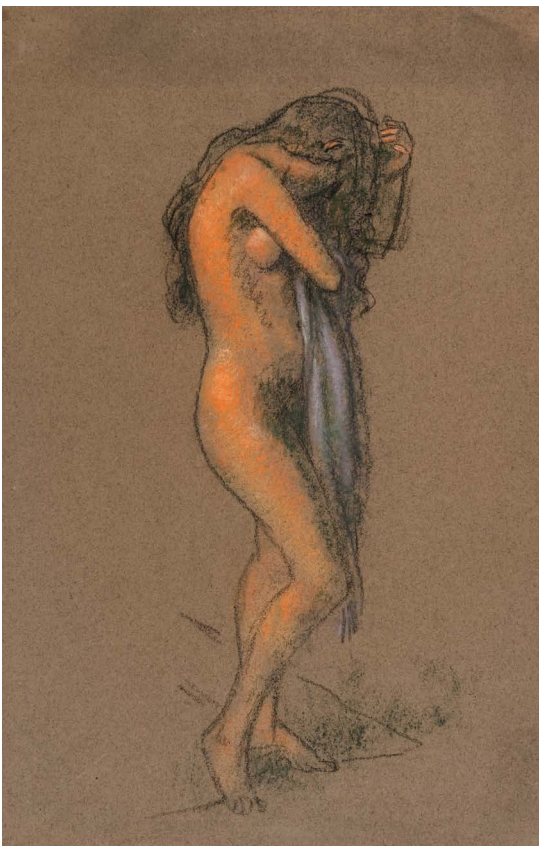
EXHIBITED

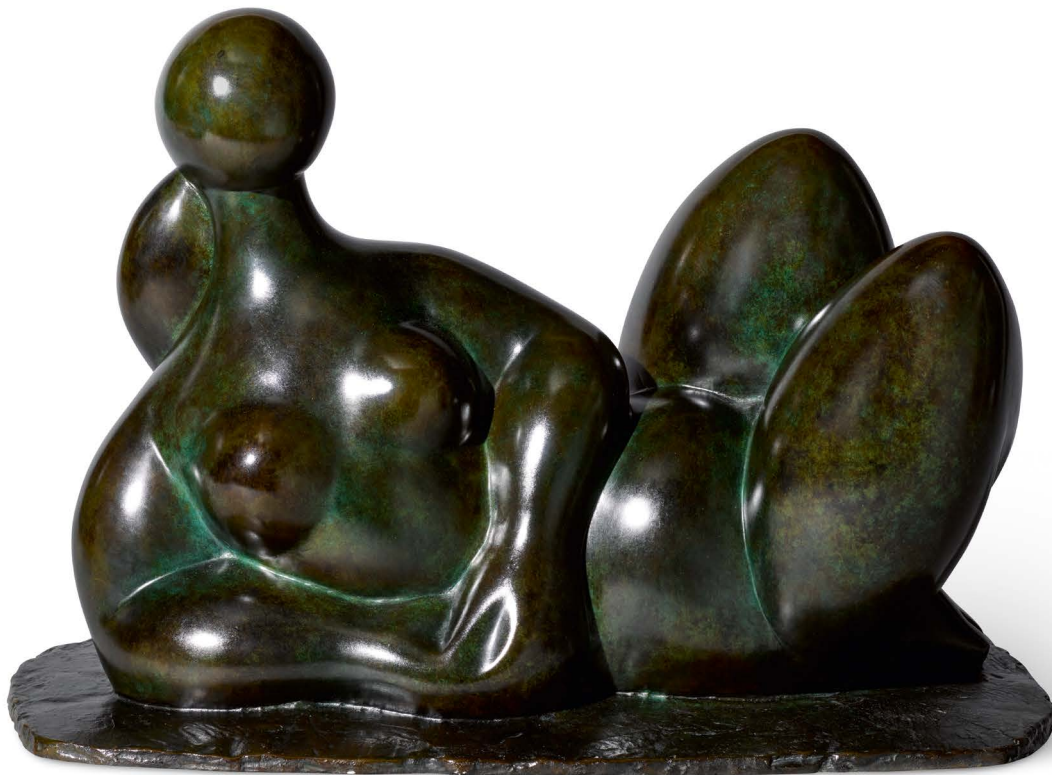
New York, Solomon R. Guggenheim Museum; Frankfurt, Städtische Galerie im Städelschen Kunstinstitut & Berlin, Akademie der Künste, *Julio González. Plastiken, Zeichnungen, Kunstgewerbe*, 1983, no. 143, illustrated in the catalogue
Lugano, Galleria Pieter Coray, *Julio González*, 1987, no. 33, illustrated in the catalogue

LITERATURE

Josette Gibert, *Julio González, Dessins, projets pour sculptures: figures*, Paris, 1975, illustrated p. 65
Tomàs Llorens Serra, *Julio González, Catálogo general razonado de las pinturas, esculturas y dibujos, 1900-1918*, Valencia, 2007, vol. I, no. 643, illustrated p. 570

‡ £ 600-800
€ 750-950 US\$ 800-1,050





406

BALTASAR LOBO

1910 - 1993

Repos sur socle (2ème état)

inscribed *Lobo*, numbered *E.A. 3/4* and stamped with the foundry mark *Susse Fondeur Paris*
bronze

length: 48cm., 18 $\frac{7}{8}$ in.

Conceived in 1979-82 and cast in bronze in 1987 in an edition of 8 plus 4 artist's proofs.

PROVENANCE

Galería Freites, Caracas

Private Collection, Caracas (acquired in 1989)

Acquired from the above by the present owner in 2015

LITERATURE

Joseph-Emile Müller & Verena Bollmann-Müller, *Lobo, Catalogue raisonné de l'œuvre sculpté*, Paris, 1985, no. 493, illustration of another cast n.p.

Lobo (exhibition catalogue), Museo de Arte Contemporáneo de Caracas, Caracas, 1989, no. 40, illustration of another cast n.p.

⊕ £ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800



407

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

FRANCISCO BORES

1898 - 1972

Composition aux citrons

signed *Bores* and dated 54 (lower right);

titled on the reverse

oil on canvas

89 by 116cm., 35 by 45⁵/₁₆in.

Painted in 1954.

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500

PROVENANCE

Private Collection, France (acquired by 1956)

Galerie Louis Carré, Paris

Private Collection, United Kingdom (acquired
circa 1965)

Thence by descent to the present owner

EXHIBITED

Paris, Galerie Durand-Ruel, *Le nouvel art*

contemporain - les éclaireurs, 1954, no. 8

Paris, Maison de la Pensée Française,

Hommage au poète Antonio Machado, 1955,

n.n.

São Paulo, Museu de Arte Moderna, *III*

Bienal, 1955, no. 40

San Francisco, San Francisco Museum of

Modern Art, *Art from France*, 1956, no. 18

Madrid, Museo Nacional Centro de Arte,

Bores esencial. 1926-1971, 1999, no. 55

LITERATURE

Mercedes Guillén, *Conversaciones con los*

artistas españoles de la escuela de Paris,

Madrid, 1960, illustrated p. 13

José María Iglesias, 'Bores, en tres tiempos',

Escri/Artes, Madrid, 1999, no. 10, illustrated

p. 35

Francisco Bores, *Catálogo Razonado Pintura*

1945-1972, Madrid, 2003, no. 1954-5,

illustrated in colour p. 271



408

BALTHASAR LOBO

1910 - 1993

Torse penché en avant

inscribed *Lobo*, numbered *E.A. 1/4* and stamped with the foundry mark *Susse Fondeur Paris*

bronze

height: 28.6cm., 11¼in.

Conceived in 1967-68 and cast in bronze in 1972 in an edition of 8 plus 4 artist's proofs.

⊕ £ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300

PROVENANCE

Galerie Villand & Galanis, Paris

Private Collection, Madrid

Thence by descent to the present owner in 1987

LITERATURE

Joseph-Émile Müller & Verena Bollmann-Müller, *Lobo*, *Catalogue raisonné de l'œuvre sculptée*, Paris, 1985, no. 255, another cast illustrated n.p.



410

PROPERTY FROM A PRIVATE EUROPEAN
COLLECTION

MARÍA BLANCHARD

1881 - 1932

Jeune fille

pastel on paper laid down on canvas
100 by 73cm., 39½ by 28¾in.
Executed circa 1926-28.

PROVENANCE

Private Collection, France
Galería Gavar, Madrid
Private Collection, Madrid
Thence by descent to the present owner

EXHIBITED

Geneva, Petit Palais, *Année internationale de la femme: Femmes peintres de l'école de Paris*, 1975, n.n.
Zaragoza, Museo e Instituto de Humanidades Camón Aznar, *María Blanchard*, 1981, n.n.
Madrid, Museo Español de Arte Contemporáneo, *María Blanchard*, 1982, no. 93
Madrid, Palacio de Velazquez, *Ortega y su tiempo*, 1983, n.n.

LITERATURE

Antonio Miguel Campoy, *María Blanchard*, Madrid, 1981, illustrated p. 51
Liliane Caffin Madaule, *Catalogue raisonné des œuvres de María Blanchard*, London, 1992, vol. II, n.n., illustrated in colour p. 278
María Jose Salazar, *María Blanchard, Catálogo razonado, Pintura 1889-1932*, Madrid, 2004, no. 233, illustrated in colour p. 509

£ 25,000-35,000

€ 29,500-41,300 US\$ 32,800-45,800

409

PROPERTY FROM A PRIVATE SWISS COLLECTION

ANDRÉ DERAÏN

1880 - 1954

Pichets, flacons et assiette

stamped *A Derain* (lower left)
oil on canvas
24.7 by 24.6cm., 9¾ by 9¾in.
Painted circa 1948-50.

PROVENANCE

Galerie Stoppenbach, London
Private Collection, Switzerland
Acquired by the present owner circa 1995

EXHIBITED

Valencia, Institut Valencià d'Art Modern & Lausanne, Fondation de l'Hermitage, *André Derain*, 2002-03, n.n., illustrated in colour in the catalogue

LITERATURE

Michel Kellermann, *André Derain, Catalogue raisonné de l'œuvre peint*, Paris, 1999, vol. III, no. 1649, illustrated p. 78

£ 5,000-7,000

€ 5,900-8,300 US\$ 6,600-9,200



KARL HOFER

1878 - 1955

Mädchen am Fenster (Girl at the Window)

signed with the monogram and dated 43 (lower left); inscribed *Mädchen* on the stretcher

oil on canvas

77 by 61cm., 30³/₈ by 24in.

Painted in 1943.

This work will be included in the *Catalogue Raisonné* of paintings by Karl Hofer and is recorded in the Karl Hofer Archive under number N20.

PROVENANCE

Virginia Madison Armstead MacLaren, New York (a gift from the artist. Sold: Brunk Auctions, North Carolina, 15th September 2018, lot 863)

Purchased at the above sale by the present owner

‡ ⊕ £ 150,000-200,000

€ 177,000-236,000 US\$ 197,000-262,000

Painted in 1943, a turbulent time for Karl Hofer, *Mädchen am Fenster* is testament to the artist's strength of endurance during an intense period of anxiety and uncertainty. In 1934 he was dismissed from his teaching post at the Kunstschule in Berlin-Charlottenburg and in 1937, his works were removed from German museums, with several selected to be exhibited in the *Entartete Kunst (Degenerate Art)* exhibition in Munich. Hofer had been banned from painting, restricted from exhibiting and in 1943 a copious amount of his artistic output was destroyed during an air raid on Berlin. Painted in this pivotal year and having escaped destruction, *Mädchen am Fenster* offers a powerful and invaluable insight into the artist's output and perseverance during a time when so much was lost.

Inspired by the Die Brücke movement, whilst not directly aligning himself with it, Hofer's interest in non-representational colours is reflected in the present work. Designed to incite emotional responses, the vibrant green of the woman's clothing stands out against the dark background, and her wistful expression invokes humanity's extraordinary capability to retain hope in the face of adversity. One cannot see what captures the figure's gaze but the light that is reflected onto her alludes to a brightness ahead. This obscured optimism illuminates the composition and softens the dark brown tones of the background.

The present work was gifted by the artist to Virginia Madison Armstead MacLaren, an important female figure working in the US secret service during the war. After hearing of Hofer's struggles, MacLaren made her way to Hofer's studio where she photographed him and listened to his story. MacLaren had described the artist's incredible indomitability as he began painting from memory all the works that he had lost. *Mädchen am Fenster* was gifted to MacLaren in return for art supplies that she had brought him.





412

PROPERTY FROM A PRIVATE COLLECTION

**KARL SCHMIDT-
ROTTLUFF**

1884 - 1976

**Segelboote im Hafen (Sailing
Boats in the Harbour)**

signed *S Rottluff* (upper left)

brush and ink, watercolour and wash on
paper

50.2 by 69.2cm., 19¾ by 27¼in.

Executed in 1937.

This work is registered in the archives of the
Karl und Emy Schmidt-Rottluff Foundation.

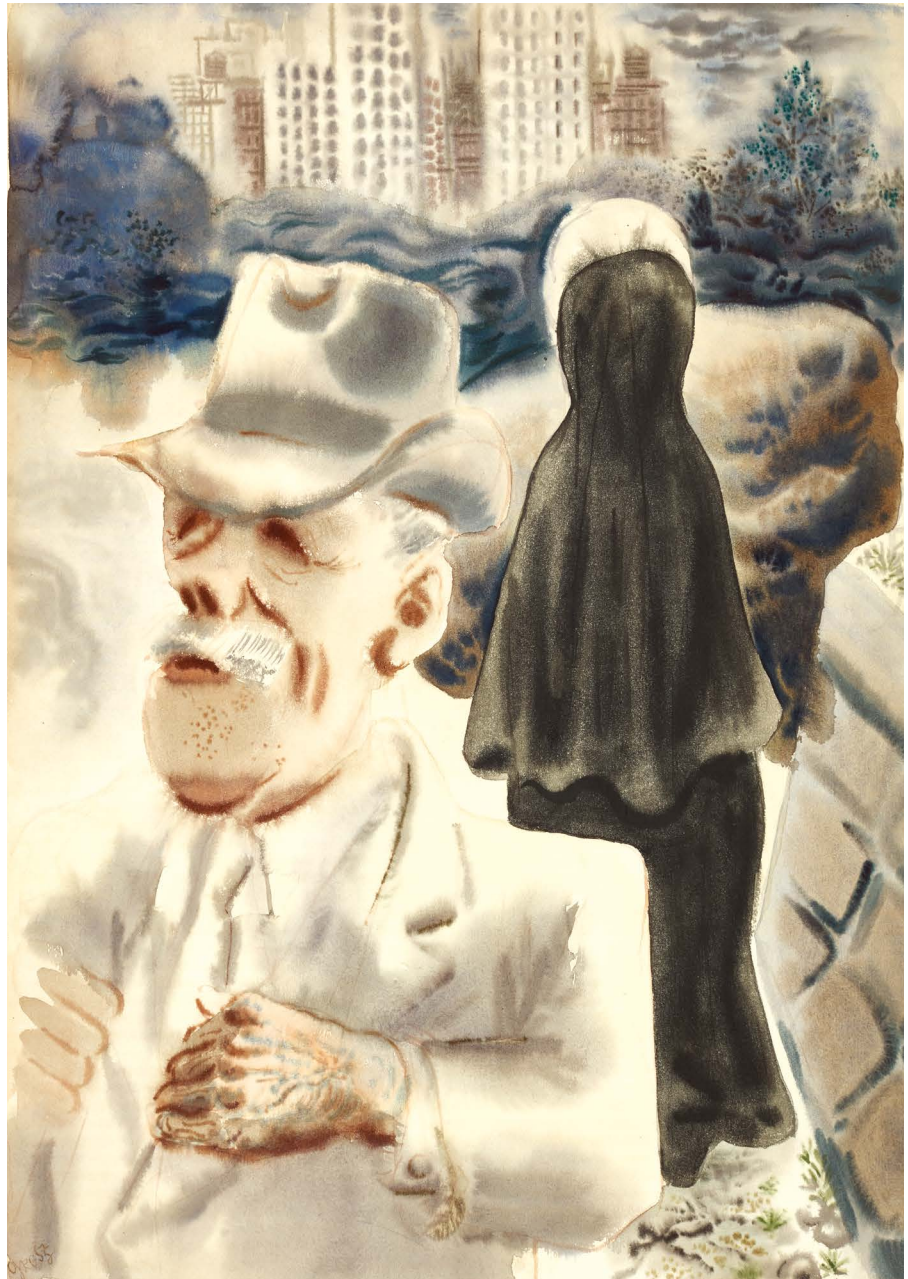
PROVENANCE

Private Collection, Europe (acquired before
circa 1989)

Thence by descent to the present owner

⊕ £ 15,000-20,000

€ 17,700-23,600 US\$ 19,700-26,200



413

GEORGE GROSZ

1893 - 1959

Encounter in Central Park, New York

signed Grosz (lower left)
watercolour on paper
64.5 by 46.1cm., 25³/₈ by 18¹/₄in.
Executed in 1933.

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

PROVENANCE

Estate of the artist
Private Collection, California
Thence by descent to the present owner in 2013

£ 15,000-20,000
€ 17,700-23,600 US\$ 19,700-26,200

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

LOTS 414–418

Following the record-breaking sale of works from the collection of Dr. Erika Pohl-Ströher in February 2019, Sotheby's is delighted to offer for sale further works from the collection of the scientist, geologist, collector, museum patron and businesswoman. 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 Ströhers 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.



414

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

PAUL KLEE

1879 - 1940

Blick Aare abwärts bei der Fähre Muri-Belp (View from the Muri-Belp Ferry down the Aare)

signed Klee and dated 1909 (lower left)
pen and ink on paper
22 by 34.5cm., 8⁵/₈ by 13³/₈in
Executed in 1909.

PROVENANCE

Felix Lewandowsky, Switzerland
Karl Ströher, Darmstadt (acquired by 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. 105
Wiesbaden, Nassauischer Kunstverein, *Sammlung Ströher*, 1955, no. 121
Darmstadt, Hessisches Landesmuseum, *Sammlung Karl Ströher*, 2, 1965-66, no. 73, illustrated in the catalogue
Darmstadt, Hessisches Landesmuseum, *Bildnerische Ausdrucksformen 1910-1960, Sammlung Karl Ströher*, 1970, n.n., illustrated in the catalogue n.p.

LITERATURE

Paul Klee and Felix Klee, *Briefe an die Familie, 1893-1940*, Cologne, 1979, vol II. p. 729
Erika Pohl, Ursula Ströher & Gerhard Pohl (eds.), *Karl Ströher, Sammler und Sammlung*, Stuttgart, 1982, no. 296, illustrated p. 292
Paul Klee Stiftung (ed.), *Paul Klee, Catalogue raisonné 1883-1912*, Bern, 2001, vol. I, no. 452, illustrated p. 306

£ 3,000-5,000
€ 3,550-5,900 US\$ 3,950-6,600

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

JEAN (HANS) ARP

1886 - 1966

Sans titre (nu)

signed Arp (lower right)
pencil on paper
31.9 by 23.2cm., 12¹/₂ by 9¹/₈in.
Executed circa 1912.

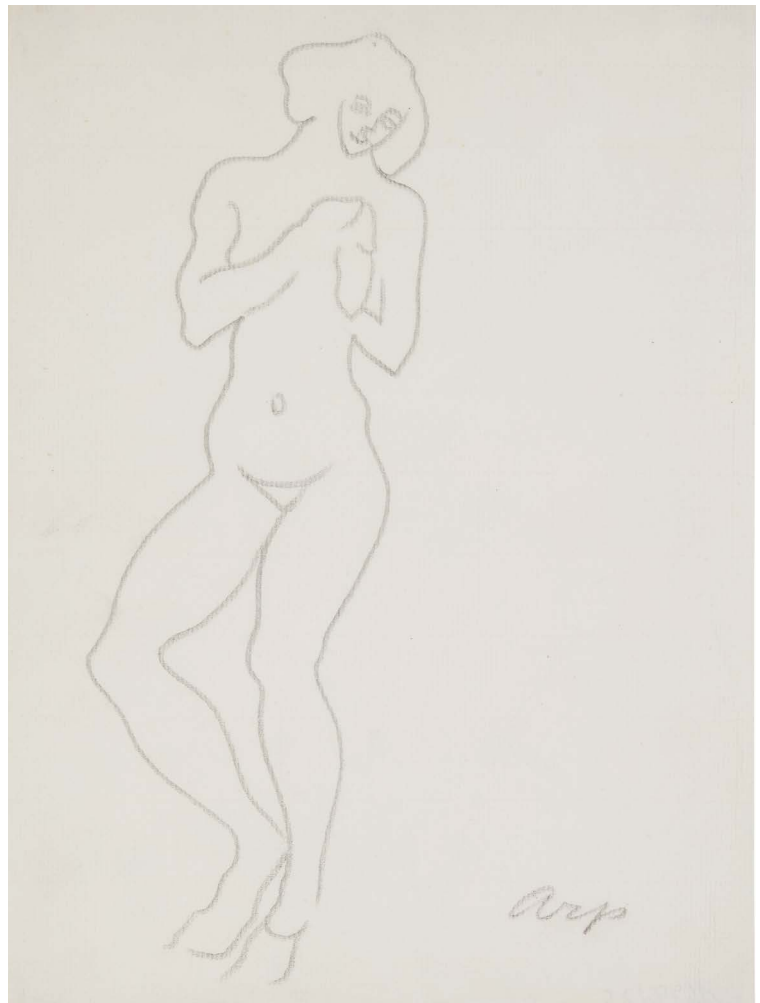
PROVENANCE

Sale: Kunstkabinett R.N. Ketterer, Stuttgart, 27th November 1956, lot 18
Karl Ströher, Darmstadt (acquired 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

LITERATURE

Erika Pohl, Ursula Ströher & Gerhard Pohl (eds.), *Karl Ströher, Sammler und Sammlung*, Stuttgart, 1982, no. 12, listed p. 254

£ 2,000-3,000
€ 2,400-3,550 US\$ 2,650-3,950



416

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Baumstudie (Tree Study)

watercolour, gouache and brush and ink on
paper

32.8 by 24.4cm., 12⁷/₈ by 9¹/₂in.

Executed *circa* 1935.

PROVENANCE

Carl Schlemmer, Pullach (the artist's
brother)

Galerie Khlim, Munich

Karl Ströher, Darmstadt (acquired from the
above in 1954)

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

Thence by descent to the present owner in
2016

EXHIBITED

Wiesbaden, Nassauischer Kunstverein, *Aus
der Sammlung Ströher*, 1963, no. 60-65
Darmstadt, Hessisches Landesmuseum,
Sammlung Karl Ströher, 2, 1965-66, no. 131,
illustrated in the catalogue

LITERATURE

Oskar Schlemmer, Briefe und Tagebücher,

Munich, 1958, p. 336

Karin von Maur, *Oskar Schlemmer*,

Œuvrekatalog der Gemälde, Aquarelle,

Pastelle und Plastiken, Munich, 1979, no.

A523/5, illustrated p. 330

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600

417

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Baumstudie (Tree Study)

watercolour and gouache on paper

32.8 by 24.4cm., 12⁷/₈ by 9¹/₂in.

Executed *circa* 1935.

PROVENANCE

Carl Schlemmer, Pullach (the artist's
brother)

Galerie Khlim, Munich

Karl Ströher, Darmstadt (acquired from the
above in 1954)

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

Thence by descent to the present owner in
2016

EXHIBITED

Wiesbaden, Nassauischer Kunstverein, *Aus
der Sammlung Ströher*, 1963, no. 60-65
Darmstadt, Hessisches Landesmuseum,
Die Sammlung Karl Ströher, 2, 1965, no. 131,
illustrated in the catalogue

LITERATURE

Oskar Schlemmer, Briefe und Tagebücher,

Munich, 1958, p. 336

Karin von Maur, *Oskar Schlemmer*,

Œuvrekatalog der Gemälde, Aquarelle,

Pastelle und Plastiken, Munich, 1979, no.

A523/6, illustrated p. 330

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600

418

PROPERTY FROM THE COLLECTION OF DR. ERIKA
POHL-STRÖHER

OSKAR SCHLEMMER

1888 - 1943

Baumstudie (Tree Study)

watercolour and gouache on paper

32.8 by 24.4cm., 12⁷/₈ by 9¹/₂in.

Executed *circa* 1935.

PROVENANCE

Carl Schlemmer, Pullach (the artist's
brother)

Galerie Dr. Khlim, Munich

Karl Ströher, Darmstadt (acquired from the
above in 1954)

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

Thence by descent to the present owner in
2016

EXHIBITED

Wiesbaden, Nassauischer Kunstverein, *Aus
der Sammlung Ströher*, 1963, no. 60-65
Darmstadt, Hessisches Landesmuseum,
Die Sammlung Karl Ströher, 2, 1965, no. 129,
illustrated in the catalogue
Darmstadt, Hessisches Landesmuseum,
Bildnerische Ausdrucksformen 1910-1960,
Sammlung Karl Ströher, 1970, illustrated in
the catalogue

LITERATURE

Oskar Schlemmer, Briefe und Tagebücher,

Munich, 1958, p. 336

Karin von Maur, *Oskar Schlemmer*,

Œuvrekatalog der Gemälde, Aquarelle,

Pastelle und Plastiken, Munich, 1979, no.

A523/4, illustrated p. 330

‡ £ 3,000-5,000

€ 3,550-5,900 US\$ 3,950-6,600



416



417



418

“If today’s arts love the machine, technology and organization, if they aspire to precision and reject anything vague and dreamy, this implies an instinctive repudiation of chaos and a longing to find the form appropriate to our times.”

Oskar Schlemmer



419

GUSTAVE CARIOT

1872-1950

Char de foin sur la route

signed G. Cariot and dated 1929 (lower left)

oil on canvas

49.5 by 64.7cm., 19½ by 25¾in.

Painted in 1929.

PROVENANCE

Sale: Ader, Paris, 10th April 2019, lot 34

Purchased at the above sale by the present owner

⊕ £ 10,000-15,000

€ 11,800-17,700 US\$ 13,100-19,700



420

GUSTAVE CARIOT

1872 - 1950

Les meules près du village

signed *G. Cariot* and dated 1920 (lower right)

oil on canvas

60.4 by 81.3cm., 23¾ by 32in.

Painted in 1920.

PROVENANCE

Sale: Hôtel Rameau, Versailles, 16th
December 1979, lot 24

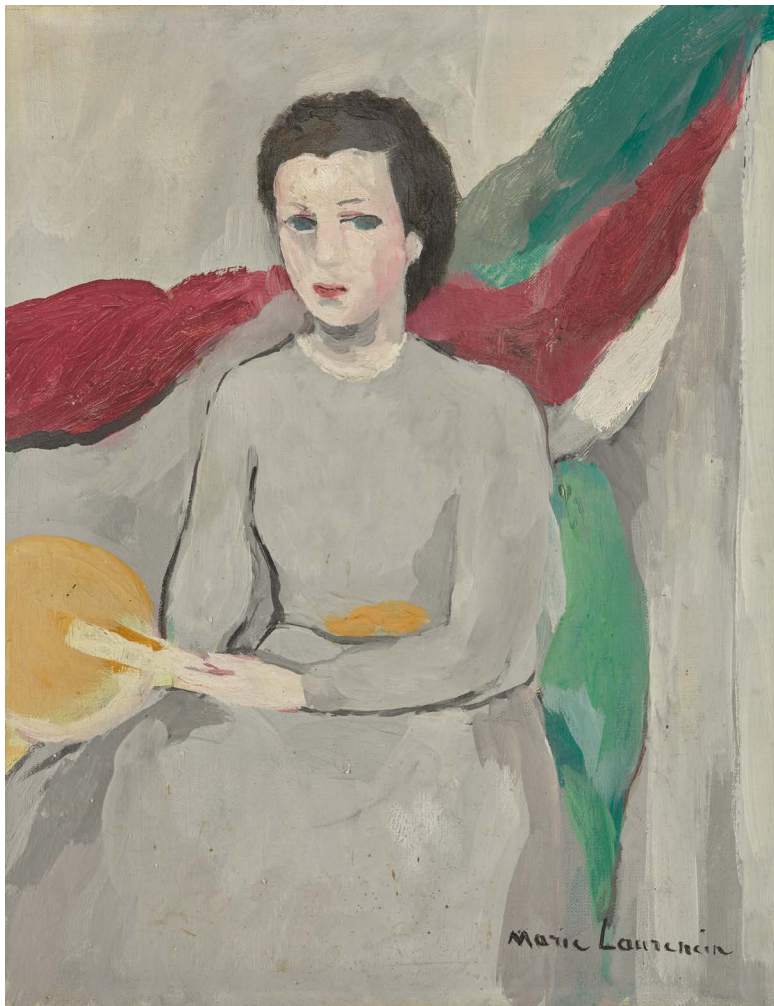
Private Collection, France

Sale: Millon & Associés, Paris, 26th June
2019, lot 79

Purchased at the above sale by the present
owner

£ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600



421

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

MARIE LAURENCIN

1885 - 1956

Mme C. Burckhardt

signed *Marie Laurencin* (lower right)

oil on canvas

35 by 27cm., 13¾ by 10⅝in.

Painted circa 1946-1948.

PROVENANCE

Private Collection, Switzerland (acquired from the artist)

Thence by descent to the present owner

LITERATURE

Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'œuvre peint*, Tokyo, 1999, vol. II, no. 1542, illustrated p. 218

‡ ⊕ £ 12,000-18,000

€ 14,200-21,300 US\$ 15,800-23,600

422

PROPERTY OF AN IMPORTANT EUROPEAN PRIVATE COLLECTOR

MARIE LAURENCIN

1885 - 1956

Femme à la guitare

signed *Marie Laurencin* and dated 1945 (upper right)

oil on canvas

54.8 by 46cm., 21½ by 18½in.

Painted in 1945.

PROVENANCE

Private Collection, Paris

Private Collection, Europe (acquired in 1955)

Thence by descent to the present owner

⊕ £ 40,000-60,000

€ 47,200-71,000 US\$ 52,500-79,000



423

BERNARD BUFFET

1928 - 1999

Clown fond jaune

signed *Bernard Buffet* (upper right) and dated 78 (centre right)

gouache, pen and brush and ink, and pencil on paper

65 by 49.7cm., 25½ by 19¾in.

Executed in 1978.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Private Collection, Tokyo

Acquired from the above by the present owner in 2019

£ 100,000-150,000

€ 118,000-177,000 US\$ 131,000-197,000

“It is often said that when Buffet painted a face, whether human or animal, he was painting a self-portrait. While not entirely true, there is no doubt that he used his own features as the basis for some of his clown paintings.”

Nicholas Faulkes





424

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.

The authenticity of this work has been confirmed by Ms. Emiko Oguiss Halpern. 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

£ 20,000-30,000

€ 23,600-35,400 US\$ 26,200-39,300



425

PROPERTY FROM A PROMINENT INTERNATIONAL
COLLECTION

MAURICE UTRILLO

1883 - 1955

L'Église de Pontoise (Val-d'Oise)

signed *Maurice, Utrillo, V.* (lower right)
oil on board

37.7 by 53.1cm., 14 $\frac{7}{8}$ by 20 $\frac{7}{8}$ in.

Painted in 1912.

PROVENANCE

Sale: Tajan, Paris, 24th June 1996, lot 53
Purchased at the above sale by the present
owner

LITERATURE

Jean Fabris & Cédric Paillier, *L'Œuvre
complet de Maurice Utrillo*, Paris, 2009, vol. I,
no. 199, illustrated in colour p. 26

± ₤ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000



426

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Paysage

signed *Vlaminck* (lower right)
gouache, brush and ink and watercolour on
paper
44.8 by 54.4cm., 17⁵/₈ by 21³/₈in.
Executed *circa* 1935.

This work will be included in the Archives
Vlaminck founded by Madame Godelieve
de Vlaminck, in collaboration with Madame
Pascale Krausz.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present
owner in the 1980s

£ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700



427

PROPERTY FROM A PRIVATE BRITISH
COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

La route en Flandre

signed *Vlaminck* (lower left)
oil on canvas
60.5 by 73.5cm., 23⁷/₈ by 29in.

This work will be included in the Archives
Vlaminck founded by Madame Godelieve
de Vlaminck, in collaboration with Madame
Pascale Krausz.

PROVENANCE

Leicester Galleries, London
Mrs B. Higgins, London (acquired from the
above in 1938)
Thence by descent to the late owner

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-79,000



428

PROPERTY FROM A PRIVATE COLLECTION

GEORGES BRAQUE

1882 - 1963

Le bouquet

signed *G Braque* (lower right)
gouache and pen and ink on paper
31.8 by 24.8cm., 12½ by 9¾in.
Executed in 1959.

⊕ £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500

PROVENANCE

Estate of the artist
Claude Laurens, Brussels (Henri Laurens's
son, acquired from the above)
Denise Laurens, Brussels (acquired from the
above)
Private Collection, Belgium (a gift from the
above before 2009)
Acquired from the above by the present
owner in 2016

EXHIBITED

Munich, Kunthalle der Hypo-Kulturstiftung
& New York, Solomon R. Guggenheim
Museum, *Georges Braque*, 1988, no. 41 &
119, illustrated in colour in the catalogue



429

PROPERTY FROM A DISTINGUISHED BRITISH
COLLECTION

BERNARD BUFFET

1928 - 1999

Lauriers-Roses II

signed *Bernard Buffet* (centre right) and
dated 1990 (lower centre)

oil on canvas

74 by 100cm., 29¼ by 39⅜in.

Painted in 1990.

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

PROVENANCE

Galerie Maurice Garnier, Paris

Private Collection, USA (acquired from the
above)

Galerie Rienzo, New York

Sale: Christie's, Paris, 1st December 2011,
lot 57

Purchased at the above sale by the present
owner

⊕ £ 50,000-70,000

€ 59,000-83,000 US\$ 65,500-92,000



430

SERGE MENDJISKY

1929 - 2017

Avenue de Tourville

signed *S. Mendjisky* and dated 74 (lower right)

oil on canvas

61 by 46cm., 24 by 18¼in.

Painted in 1974.

Patricia Mendjisky has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,750-7,100 US\$ 5,300-7,900



431

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GUSTAVE CARIOT

1872 - 1950

Châlons-sur-Marne

signed *G. Cariot* and dated 1919 (lower right)
and titled (lower left)

oil on canvas

46 by 55cm., 18¼ by 21¾in.

Painted in 1919.

PROVENANCE

Private Collection, France (acquired from the
artist *circa* 1920)

Private Collection, France (by descent from
the above)

Acquired from the above by the present
owner *circa* 2018

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500



432

MARCEL DYF

1899 - 1985

Marseille, le vieux port

signed *Dyf* and dated 36 (lower right)

oil on canvas

50 by 73cm., 19¾ by 28¾in.

Painted in 1936.

This work is recorded in the Marcel Dyf Archives under number 5188.

PROVENANCE

Private Collection, France

Sale: Pichon & Noudel-Deniau, Cannes, 3rd May 2019, lot 116

Purchased at the above sale by the present owner

⊕ £ 4,000-6,000

€ 4,750-7,100 US\$ 5,300-7,900

433

ALBERT MARQUET

1875 - 1947

Beau jour, vue d'Alger

signed *Marquet* (lower right); inscribed *Beau jour* and dated 45 on the reverse

oil on canvas

60.4 by 73.3cm., 23¾ by 28¾in.

Painted in 1945.

PROVENANCE

Mme Albert Marquet, Paris (the artist's wife)

M. Moyse, Paris (acquired by 1952)

Daniel Baudouin, Paris (acquired in 1954)

Yvonne Oudot, Paris

Duhamel Fine Art, Paris

Sale: Hôtel Drouot, Paris, 22nd November 1993, lot 68

Sale: Christie's, London, 5th February 2008, lot 412

Private Collection, Japan

Sale: Est-Ouest Auctions Co., Ltd., Tokyo, 26th November 2017, lot 414

Purchased at the above sale by the present owner

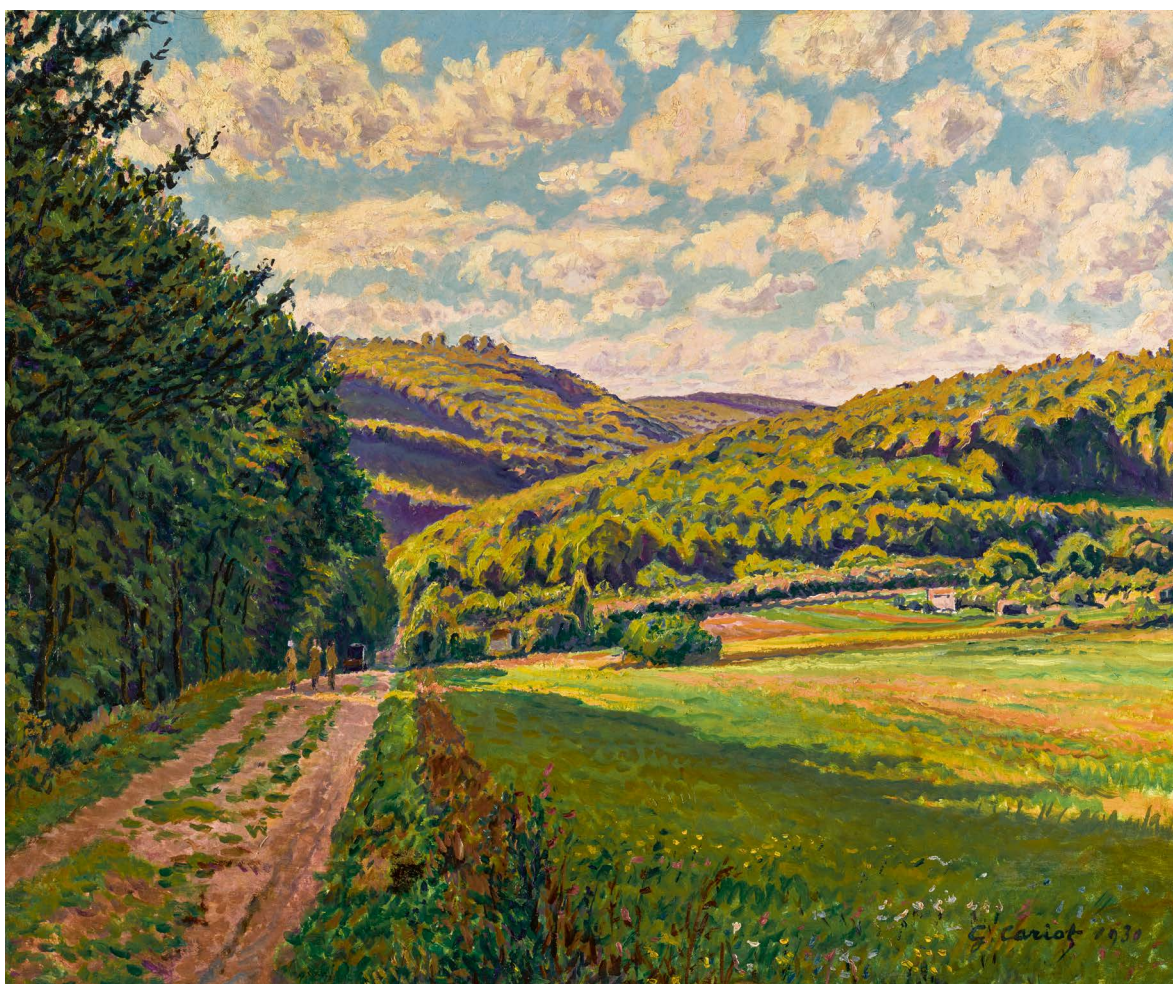
LITERATURE

Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du Nord, Catalogue de l'œuvre peint*, Paris, 2001, no. I-367, illustrated p. 289

‡ £ 70,000-90,000

€ 83,000-107,000 US\$ 92,000-118,000





434

GUSTAVE CARIOT

1872 - 1950

Paysage

signed *G. Cariot* and dated 1930 (lower right)

oil on canvas

54.2 by 65cm., 21½ by 25½in.

Painted in 1930.

PROVENANCE

M. Cariot, Paris (the artist's son, by descent from the artist)

Sale: Millon & Associés, Paris, 20th March 2019, lot 75

Purchased at the above sale by the present owner

⊕ £ 6,000-8,000

€ 7,100-9,500 US\$ 7,900-10,500



435

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

GUSTAVE CARIOT

1872 - 1950

Arbres en flanc de colline

signed *G. Curiot* and dated 1910 (lower right)

oil on canvas

60.5 by 81.2cm., 23⁷/₈ by 32¹/₈in.

Painted in 1910.

PROVENANCE

Private Collection, France (acquired from the
artist *circa* 1920)

Private Collection, France (by descent from
the above)

Acquired from the above by the present
owner *circa* 2018

⊕ £ 8,000-12,000

€ 9,500-14,200 US\$ 10,500-15,800



436

PROPERTY FROM A PRIVATE GERMAN
COLLECTION

LOUIS VALTAT

1869 - 1952

Deux bouquets

signed *L.V.* (lower right)
oil on cardboard mounted on panel
49.5 by 40cm., 19½ by 15¾in.
Painted *circa* 1904.

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

PROVENANCE

Galerie Peyer, Zürich
Acquired from the above by the present
owner *circa* 2017

⊕ £ 18,000-25,000
€ 21,300-29,500 US\$ 23,600-32,800



437

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

GIORGIO DE CHIRICO

1888 - 1978

Natura morta (Still Life)

signed G. de Chirico (lower left)
oil on canvas
40 by 50.5cm., 15¾ by 19⅞in.
Painted in 1959.

PROVENANCE

Mancini Collection, Rome
Galleria d'Arte Moderna l'Approdo, Turin
Claudio Bruni Sakraischik, Italy
Acquired from the above by the present
owner

LITERATURE

Claudio Bruni Sakraischik (ed.), *Catalogo Generale Giorgio de Chirico, Opere dal 1951 al 1971*, Milan, 1987, vol. III, no. 375, illustrated n.p.

⊕ £ 40,000-60,000
€ 47,200-71,000 US\$ 52,500-79,000



438

PROPERTY FROM A JAPANESE CORPORATE
COLLECTION, LONDON

PAUL AIZPURI

1919 - 2016

Nature morte

signed *Aizpuri* (lower right)
oil on canvas
46 by 55cm., 18¹/₈ by 21⁵/₈in.

The authenticity of this work has been
confirmed by l'Association Paul Aizpuri.

PROVENANCE

Galerie Taménaga, Paris
Acquired from the above by the present
owner in March 1984

⊕ £ 6,000-8,000
€ 7,100-9,500 US\$ 7,900-10,500



439

PROPERTY FROM A JAPANESE CORPORATE
COLLECTION, LONDON

PAUL AÏZPIRI

1919 - 2016

Bouquet de Fleurs

signed *Aïzpiri* (lower right)
oil on canvas
65 by 54.5cm., 25½ by 21½in.

The authenticity of this work has been
confirmed by l'Association Paul Aïzpiri.

PROVENANCE

Galerie Taménaga, Paris
Acquired from the above by the present
owner in November 1975

⊕ £ 10,000-15,000
€ 11,800-17,700 US\$ 13,100-19,700



ANTONI TÀPIES
Points Between Parenthesis, 1960

Contemporary Art Day Auction

LONDON 12 FEBRUARY 2020

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Property from a Distinguished European Collection
JULIO GONZÁLEZ
Daphné
Estimate £400,000–600,000*

Impressionist, Modern & Surrealist Art Evening Sale

AUCTION LONDON 4 FEBRUARY

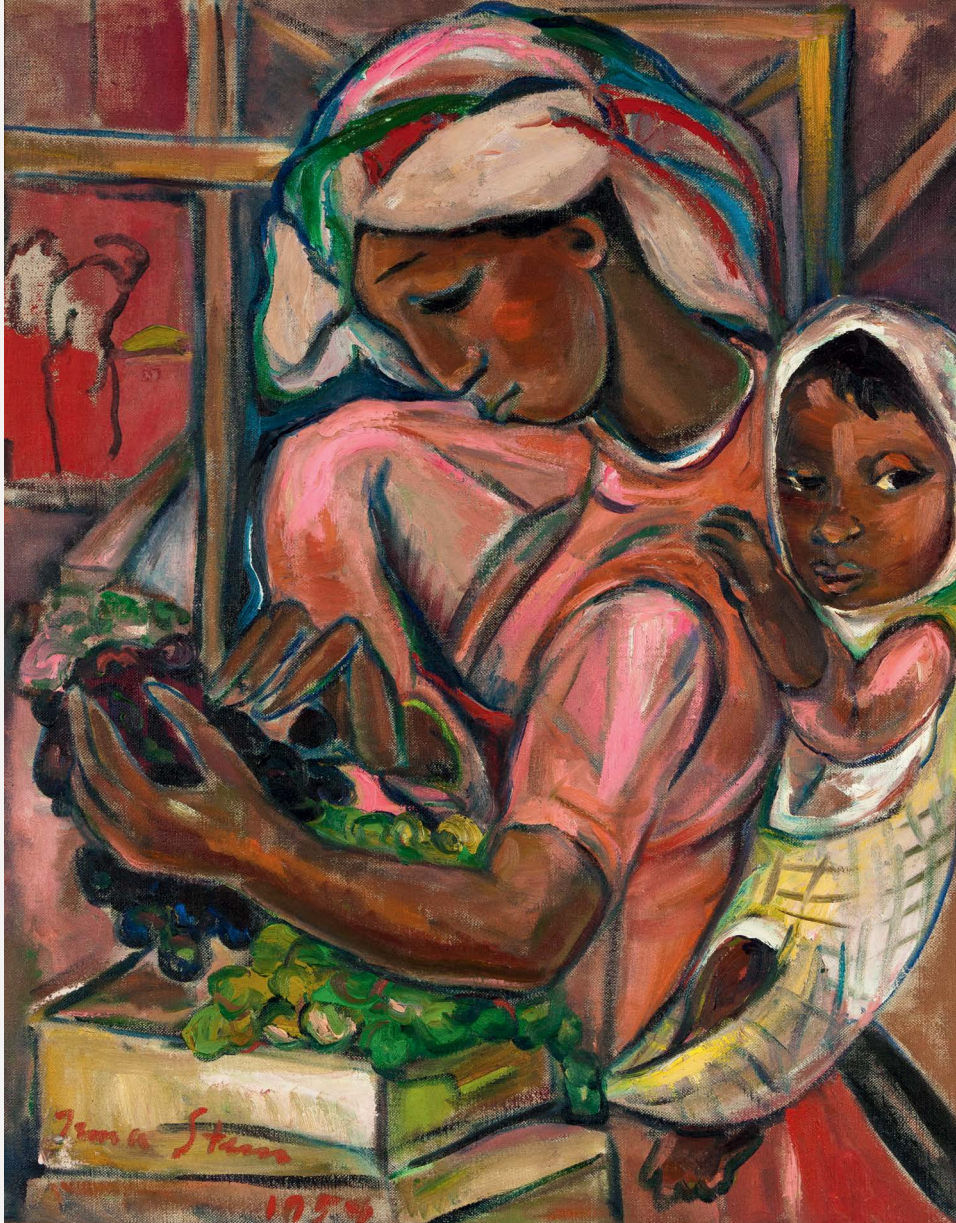
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*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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IRMA STERN
Grape Packers
Estimate £350,000–550,000*

Modern and Contemporary African Art

AUCTION LONDON 25 MARCH

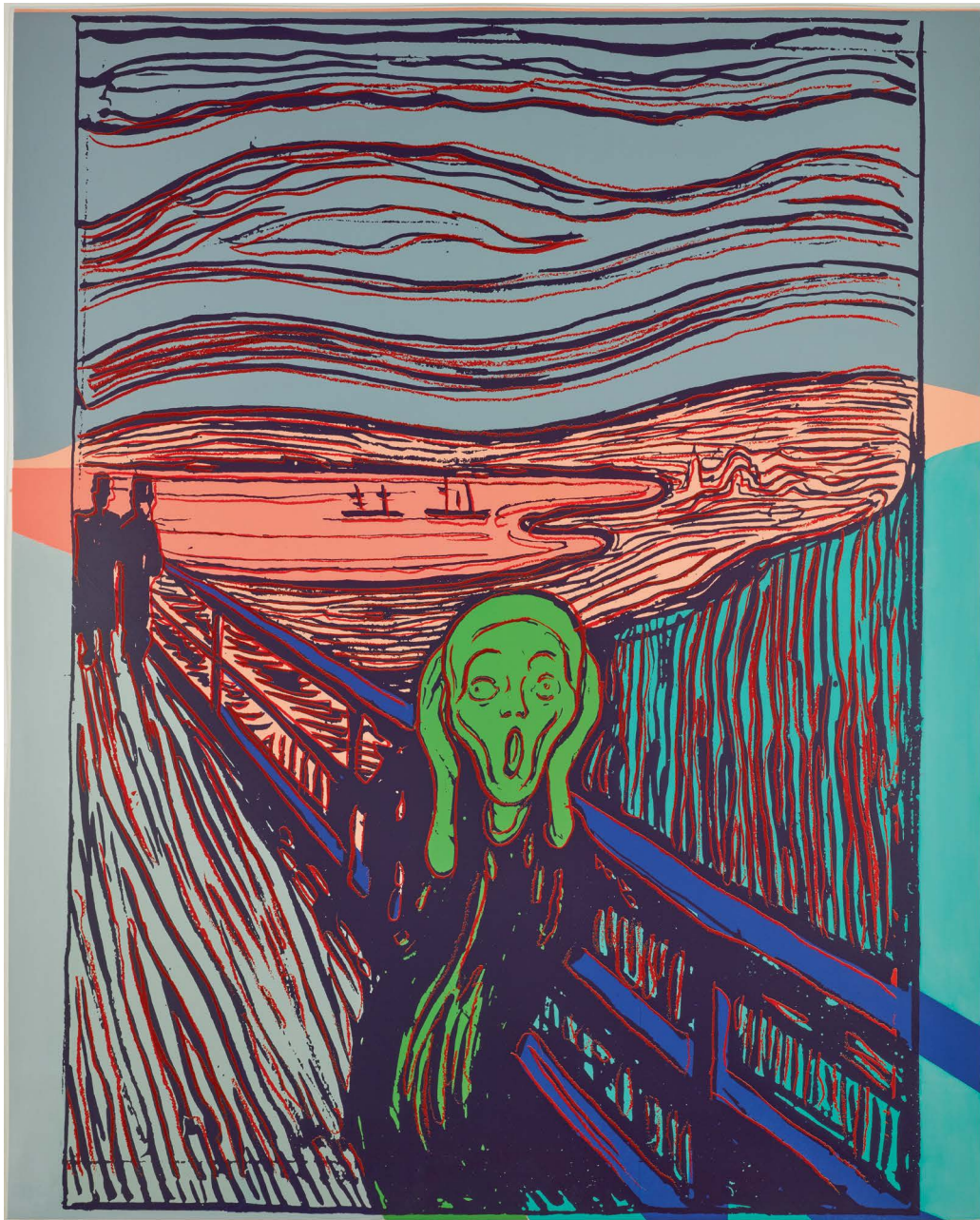
EXHIBITION FREE AND OPEN TO THE PUBLIC 21 – 24 MARCH

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ANDY WARHOL
The Scream (After Munch)
(F. & S. IIIA.58), 1984
Estimate £150,000–200,000*

Prints & Multiples

AUCTION LONDON 19 MARCH

EXHIBITION FREE AND OPEN TO THE PUBLIC 14 – 18 MARCH

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GUSTAVE LE GRAY
La Vague Brisée, Mer Méditerranée
N° 15 (*The Breaking Wave*), 1857
Estimate \$150,000–250,000

Photographs

AUCTION NEW YORK 3 APRIL

EXHIBITION FREE AND OPEN TO THE PUBLIC 27 MARCH–2 APRIL

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Sotheby's EST. 1744



IMPORTANT WORKS FROM THE

GUSTAV BAUERNFEIND
Jaffa Street Scene, 1890

Najd Collection

نجد

PART II

AUCTION LONDON 31 MARCH

EXHIBITION FREE AND OPEN TO THE PUBLIC 27 – 31 MARCH

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Guide for Telephone Bidders

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 telephone bidding form.

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 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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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:
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Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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 11 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 and 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 warrants that:

(i) 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)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived

from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity;

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement 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.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

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

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

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

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford

Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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

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

STORAGE CHARGES

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

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or

small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant

auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

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

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

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.3085

£1 = €1.1749

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

12/19 NBS_NOTICE_e & \$US

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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