

IMPRESSIONIST & MODERN ART EVENING SALE

TUESDAY 2 FEBRUARY 2016 AT 7.00 PM



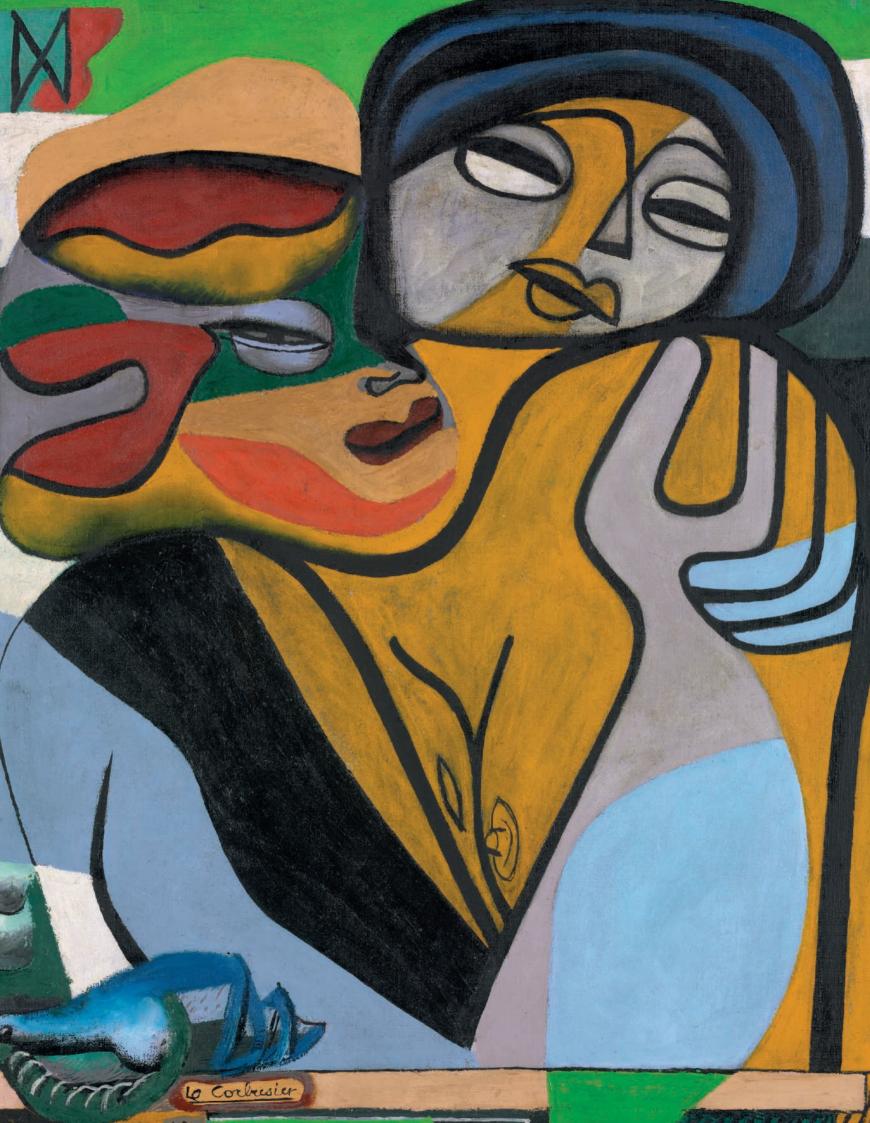












IMPRESSIONIST & MODERN ART EVENING SALE

TUESDAY 2 FEBRUARY 2016 AT 7.00 PM

PROPERTIES FROM

The Collection of Carl Hagemann

An American Dynasty: The Clark Family Treasures

The Rauert Collection

The Private Collection of Werner Bokelberg

AUCTION

Tuesday 2 February 2016 at 7.00 pm

8 King Street, St. James's London SW1Y 6QT

VIEWING

Friday	29 January	10.00am - 4.30pm
Saturday	30 January	12.00 noon - 5.00pm
Sunday	31 January	12.00 noon - 5.00pm
Monday	1 February	9.00am - 4.30pm
Tuesday	2 February	9.00am - 3.30pm

AUCTIONEER

Jussi Pylkkänen

Admission to this sale is by ticket only.

To reserve tickets, please contact Natasha Randhawa on:

Tel: +44 (0)20 3219 6179 Fax: +44 (0)20 7389 2869

Email: ticketinglondon@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as NILS-11789

AUCTION RESULTS

UK: +44 (0)20 7839 9060 christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves. [30]



results on your iPhone, iPod Touch, iPad and Android

These auctions feature Browse this auction and view real-time CHRISTIE'S LIVE Bid live in Christie's salerooms worldwide register at christies.com



View catalogues and leave bids online at christies.com



CONTENTS

9	Auction Information	
12	Christie's International Impressionist & Modern Art Specialist	
13	Specialists and Services for this Auction	
14	Property for Sale	
197	Conditions of Sale • Buying at Christie's	
200	VAT Symbols and Explanation	
201	Important Notices and Explanation of Cataloguing Practice	
202	Storage and Collection	
203	Salerooms and Offices Worldwide	
204	Christie's Specialist Departments and Services	
215	Absentee Bids Form	
217	Catalogue Subscriptions	
IBC	Index	

```
FRONT COVER:
Lot 9

INSIDE FRONT COVER:
Lot 20

FRONTISPIECES:
Lots 35,22,25,15,12,30,27

INSIDE BACK COVER:
Lot 21

BACK COVER:
Lot 31
```

christies.com

INTERNATIONAL IMPRESSIONIST AND MODERN ART SPECIALISTS

GLOBAL PRESIDENT



Jussi Pylkkänen London

GLOBAL MANAGING DIRECTOR



Caroline Sayan New York



John Lumley Honorary Vice Chairman



Christopher Burge Honorary Chairman



Derek Gillman Chairman



Giovanna Bertazzoni Deputy Chairman London



Olivier Camu Deputy Chairman London



Andreas Rumbler Deputy Chairman Zurich



Cyanne Chutkow Deputy Chairman New York



Conor Jordan Deputy Chairman New York

INTERNATIONAL DIRECTORS AND SENIOR SPECIALISTS



Jay Vincze International Director London



Liberté Nuti International Director London



Sharon Kim International Director New York



Adrien Meyer International Director New York



Brooke Lampley International Director New York



Anika Guntrum Director



Tudor Davies Head of Department Paris



Nadja Scribante Head of Department



Hans Peter Keller Head of Department Zurich



Philippe David Specialist Zurich



Adele Zahn Business Development Manager Zurich



Jetske Homan van der Heide Director, Senior Specialist Amsterdam



Mariolina Bassetti International Director Chairman Italy



Renato Pennisi Senior Specialist Rome



Director Barcelona



Xin Li Deputy Chairman Asia



Elaine Holt Director Hong Kong



Tan Bo Regional Director Beijing



Chie Banta Vice President Japan



Roni Gilat-Baharaff Managing Director Tel Aviv



Ksenia Apukhtina Russian and CIS Business Development London

SPECIALISTS IN CHARGE AND SERVICES FOR THIS AUCTION



Olivier Camu Deputy Chairman Tel: +44 (0)20 7389 2450 ocamu@christies.com



Giovanna Bertazzoni Deputy Chairman
Tel: +44 (0)20 7389 2542 gbertazzoni@christies.com



Jay Vincze International Director Head of Department Tel: +44 (0)20 7389 2536 jvincze@christies.com



Liberté Nuti International Director, Private Sales Tel: +44 (0)20 7389 2441 lnuti@christies.com



Director Tel:+44 (0)20 7389 2833 jcarey@christies.com



Anna Povejsilova Junior Specialist Tel: +44 (0)20 7389 2722 apovejsilova@christies.com



Laetitia Pot Administrator Tel: +44 (0)20 7389 2052 lpot@christies.com

SERVICES

AUCTION ADMINISTRATOR

Laetitia Pot

Tel: +44 (0)20 7389 2641

Department fax: +44 (0)20 7839 8326

BUSINESS MANAGER

Aoife Leach

Tel: +44 (0)20 7389 2109

EUROPEAN MANAGING DIRECTOR

Tara Rastrick

Tel: +44 (0)20 7389 2193

GLOBAL MANAGING DIRECTOR

Caroline Sayan

Tel: +1 212 636 2289

RESEARCH

Robert Brown Annabel Matterson

Jennifer Duignam

With thanks also to:

John Steinert

Chen Chowers André Holmqvist

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870 www.christies.com

CLIENT SERVICES

Tel: +44 (0)207 839 9060

Fax: +44 (0)207 389 2869

Email: info@christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060

www.christies.com

CATALOGUES ONLINE

www.christies.com

SHIPPING

Tel: +44 (0)20 7389 2712

Fax: +44 (0)20 7389 2869

STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060

Fax: +44 (0)20 7389 2869

EMAIL

First initial followed by last name@

christies.com

(e.g. Jay Vincze = jvincze@christies.com) For general enquiries about this auction, emails should be addressed to the Auction

Administrator(s).

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2001)

CHRISTIE'S PRIVATE SALES

Buy or sell through private sales. For more information, please contact:

Adrien Meyer +1 212 636 2056 ameyer@christies.com

Liberté Nuti +44 (0)20 7389 2441 lnuti@christies.com

λ^* 1 PABLO PICASSO (1881-1973)

Mandoline.

signed and dated 'Picasso 20' (lower left); dated '16-9-20' (on the reverse) gouache and pencil on paper $12^3\!4$ x 9% in. (32.3 x 25 cm.) Executed in Juan-les-Pins in 1920

£150,000-200,000

\$230,000-300,000 €210,000-270,000

PROVENANCE:

Mrs Russel, New York.
Ferargil Gallery, New York.
Anonymous sale, Sotheby, Parke-Bernet,
New York, 27 April 1972, lot 98.
Galerie Beyeler, Basel (no. 9963).
Acquired from the above by the parents of the
present owner in January 1983.

LITERATURE:

C. Zervos, Pablo Picasso, Oeuvres de 1920 à 1922, vol. 4, Paris, 1951, no. 94 (illustrated pl. 29; with incorrect measurements).
The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculpture: Neoclassicism I, 1920-1921, San Francisco, 1995, no. 20-431, p. 134 (illustrated).

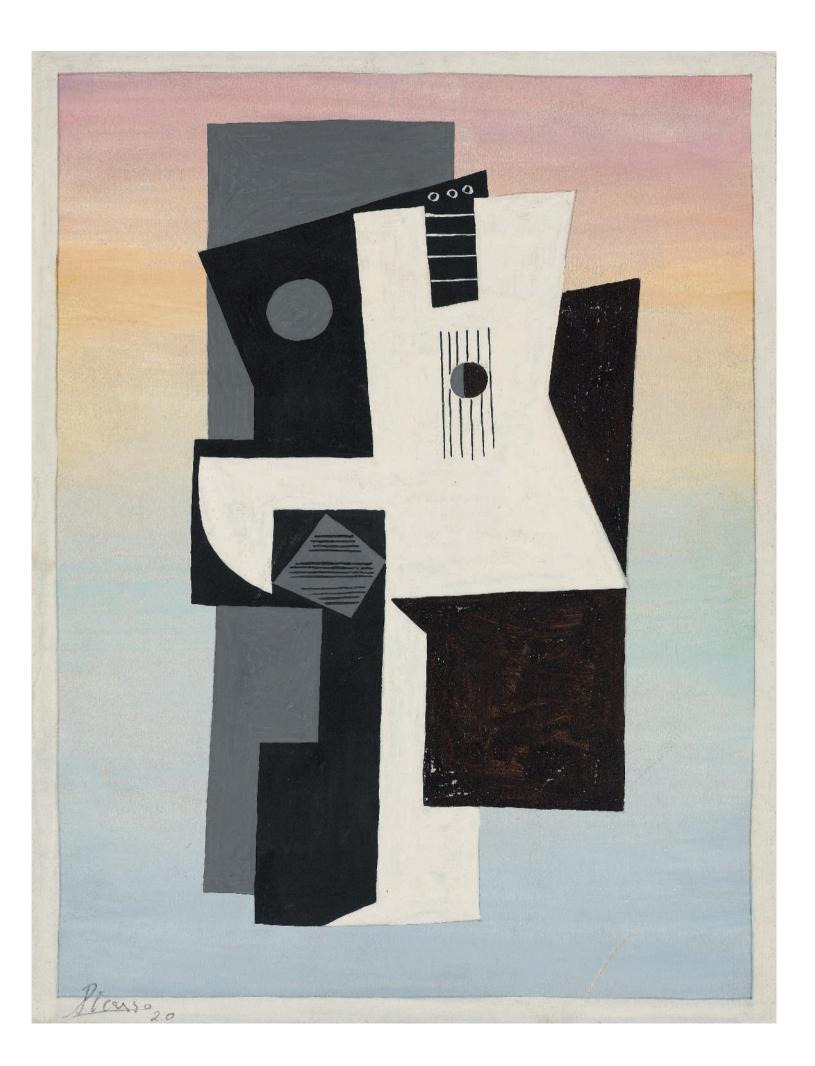
Mandoline was executed in 1920, during a period when Pablo Picasso was simultaneously alternating between the two prevailing yet paradoxical artistic styles that dominated the post-war avant-garde of Paris: Cubism and Neo-Classicism. With an effortless ease, Picasso switched between these styles, proving his ability at consistently defying expectation and enabling him to maintain his position as one of the foremost leaders of modern art. Throughout 1919 and 1920, Picasso executed a series of

small still-life compositions that depict a variety of motifs, of which *Mandoline* is one of the most striking and abstracted.

Against a background of softly gradated colour, the two-dimensional planes of the interlocking abstracted shapes in Mandoline display Picasso's mastery of Synthetic Cubism. This form of unified and harmonious Cubism was developed during and after the First World War, in response to the notion of the 'rappel à l'ordre' or 'call to order'; a distinct artistic movement that embodied the aesthetics of Classicism, unity and reconstruction in reaction to the catastrophic chaos and devastation wrought by the war. Reduced to a construction of simplified, geometric elements, Mandoline is the antithesis of the Neo-Classical nudes that Picasso had begun to paint at this time. Just a few months before he executed the present work, Picasso had painted Two Female Nudes (Zervos, vol. IV, no. 56), a work that announced the artist's figurative Classicism, which he would continue to explore throughout this year and into the next. Looking at Mandoline within this context, it is not only Picasso's graceful ability to negotiate between Cubism

and Neo-Classicism that is exemplified, but his intense exploration into space, mass and form. Working simultaneously in these dual modes of representation, Picasso questioned how reality is perceived and subsequently conveyed onto the canvas. Joseph Palau i Fabre writes of the artist's stylistic plurality of this period: 'To say the same thing in different ways, in different styles, became for Picasso the essence of his manner of being, of his process of self-fulfilment' (J. Palau i Fabre, *Picasso: From the Ballets to Drama 1917-1926*, London, 2000, p. 154).

Picasso painted *Mandoline* while holidaying in Juan-les-Pins in the south of France with his new wife and the soon-to-be mother of his first child, the Russian ballet dancer, Olga Khokhlova. This was a period of happiness and contentment for the artist, who was enjoying increasing artistic renown, as well as financial security, due to a contract with Parisian art dealer Paul Rosenberg. Now living in the fashionable rue la Boétie in Paris, Picasso's days of impoverished bohemianism were behind him, and, as the 1920s progressed, his fame would continue to flourish.



*2 HENRI-EDMOND CROSS (1856-1910)

Etude pour Scène de corrida

dated '93' (lower right) watercolour on paper 7% x 9% in. (19.4 x 23.8 cm.) Executed in 1893

£100,000-150,000

\$150,000-220,000 €140,000-210,000

PROVENANCE:

René Gas, Paris, by whom acquired *circa* 1940. Private collection, Paris, by descent from the above.

Galerie Kashiwagi, Tokyo, by whom acquired from the above *circa* 1980.

Acquired by the present owner in 2002.

EXHIBITED:

Paris, Musée Marmottan Monet, Henri-Edmond Cross et le néo-impressionnisme: De Seurat à Matisse, October 2011 - February 2012, no. 29, p. 232 (illustrated p. 61; titled 'Etude pour la Course de taureaux').

Washington D.C., Phillips Collection, Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music, September 2014 -January 2015, p. 26 (illustrated fig. 20).

This work will be included in the forthcoming Henri-Edmond Cross catalogue raisonné being prepared by Patrick Offenstadt.

With its meticulous application of paint, jewel-like daubs of sparkling colour and closely cropped composition, *Etude pour Scène de corrida* is one of the most highly finished preparatory works in Henri-Edmond Cross's oeuvre.

A carefully considered watercolour dating from 1893, the work highlights the complexities of the pointillist technique Cross favoured during this period, while simultaneously providing an insight into the working methods of the artist. Cross had come into contact with Pointillism's pioneer, Georges Seurat, while exhibiting at the Salon des Indépendants in 1884 and began to experiment with Seurat's methods in the early 1890s. In Etude pour Scène de corrida, Cross uses the precise, methodical application of pure colour so characteristic of the pointillist technique to build his composition, relying on scientific theories of optics and colour to create the form of the two figures. This precision precluded working quickly, and required detailed planning and extensive thought prior to the artist beginning his composition.

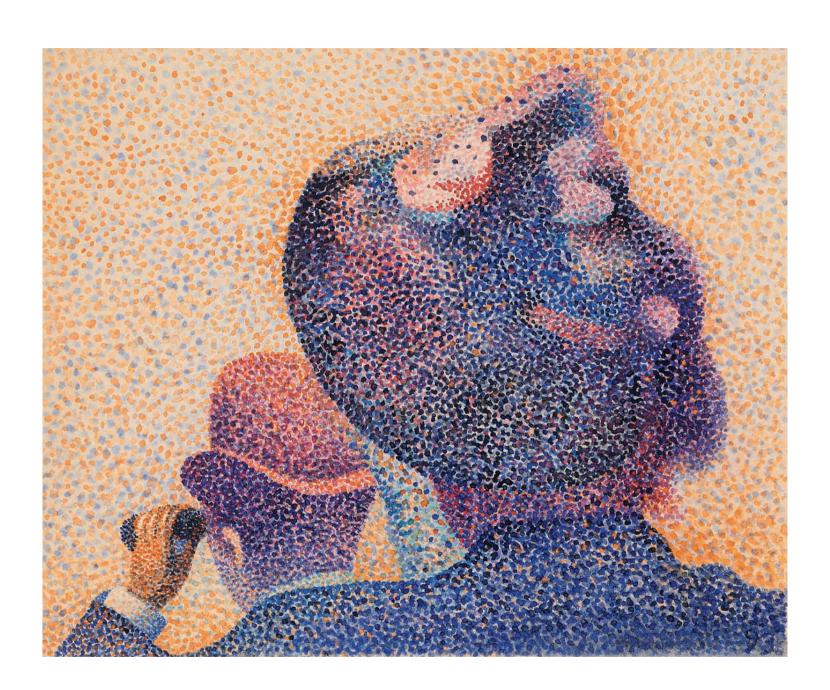
Presenting a detailed view of the fashionably adorned heads of two figures, *Etude pour Scène de corrida* focuses solely on the audience members of a bull-fight in the fashionable Gran Plaza de Toros in Paris. Erected in the Bois

du Boulogne as part of the Exposition Universelle of 1889, the venue attracted large crowds of diverse spectators, with dramatic matador displays held every Thursday and Sunday. Updating the traditional spectacle for a modern. cosmopolitan audience, the Gran Plaza de Toros boasted electric lighting and advertised elegant soirées alongside their performances. Although Cross had moved to the South of France in 1891, he made regular trips back to the capital, and must have attended the Gran Plaza de Toros during one of these visits. Locating himself in the audience, Cross captures the sense of anticipation amongst the spectators, with both figures adopting a similarly attentive pose, their focus entirely absorbed by the events within the ring.

Adapting the pointillist technique to watercolour, Cross showcases a masterful handling of the medium in Etude pour Scène de corrida, as he executes each dot with an intricate level of precision. He attains maximum luminosity by juxtaposing small, round touches of pure colour alongside complementary shades, creating beautiful modulations of pink, purple, navy, blue and orange. This is most striking in the attire of the figures where, depicted with a vast range of tonalities, Cross achieves a nuanced sense of texture and depth, particularly noticeable in their fashionable hats, as the artist varies the size and intensity of colour in the dots to capture the play of light and shadow across the different materials and shapes. Translated almost exactly into the completed painting, Etude pour Scène de corrida represents the sophisticated planning and precision in Cross's artistic process, as he reaches the full iteration of his ideas and formulates them into a striking, fully formed composition.



Henri-Edmond Cross, Course de taureaux, 1893. Private collection.



3 EGON SCHIELE (1890-1918)

Österreichisches Mäderl

gouache, watercolour and charcoal on paper 17% x 12½ in. (45.1 x 31.7 cm.)
Executed in 1910

£300,000-500,000

\$450,000-750,000 €420,000-690,000

PROVENANCE:

Otto Benesch.

Eva Benesch, by descent from the above in 1964

Acquired from the above by the father of the present owner in 1982.

EXHIBITED:

Vienna, Albertina, Egon Schiele: Gedächtnisausstellung, October - November 1948. no. 57.

Vienna, Albertina, *Gustav Klimt - Egon Schiele:* zum Gedächtnis ihres Todes vor 50 Jahren, April - June 1968, no. 148, p. 91 (illustrated). New York, Galerie St Etienne, *Egon Schiele:* Watercolors and Drawings, October - December 1968, no. 35 (illustrated).



Egon Schiele, *Sitzendes Mädchen*,1910. Szépművészeti Múzeum, Budapest.

LITER ATLIRE

O. Benesch, *Egon Schiele als Zeichner*, Vienna, 1951 (illustrated pl. 3).

W. Hofmann, 'L'Espressionismo in Austria', in L'Arte Moderna, vol. 3, no. 20, 1967, p. 79. G. Malafarina, L'Opera di Egon Schiele, Milan, 1982, no. D19.

J. Kallir, *Egon Schiele: The Complete Works*, London & New York, 1998, no. D.407, p. 394 (illustrated; illustrated again p. 72).

In 1910, aged just twenty, the young, precocious artist Egon Schiele broke away from the prevailing Viennese style, which was epitomised by the stylised forms and decorative surfaces of Gustav Klimt, and developed his own radical, intensely personal form of Expressionism. Taking the human figure as his subject, Schiele infused his line with a potent and charged expression, isolating the body in empty spaces, while experimenting with bold, often unnatural colour.

Österreichisches Mäderl dates from this groundbreaking year in the short yet prolific life of the artist. With vivid orange flesh, the young, blond-haired girl is clothed in a black and white checked dress, its fabric rendered so vividly with a mass of crisply crossing lines that every crease and fold seems to pulsate on the surface of the paper. One of a series in which Schiele took as his models the young street children of Vienna's slums, Österreichisches Mäderl encapsulates the bold, artistic experimentation that defines the artist's work from this year; indeed, Jane Kallir has described this series as being among the artist's 'first true Expressionist portraits' (J. Kallir, Egon Schiele Drawings and Watercolours, London, 2003, p. 78).

Schiele was captivated by the uninhibited, unselfconscious manner of Vienna's street urchins. A friend of Schiele, the artist Albert Paris von Gütersloh recalled. '[The children] feared nothing from the paper that lay next to Schiele on the sofa, and the young man was always playing with the pencil or the brush... Suddenly, and although he didn't appear to have been paying attention at all, he would say very softly... "stop!" And now, as if under the spell of his magic, they froze as they were... as though they had been banished to timelessness or covered with lava, and then, in a twinkling, brought back to life. That is the immortal moment in which the transitory is transformed into the eternity of art' (A. P. von Gütersloh, quoted in J. Kallir, Egon Schiele: The Complete Works, London, 1990, p. 75).

The young girl in Österreichisches Mäderl appears quiet and lost in thought, staring into the empty space that surrounds her. Schiele, who once described himself as 'an eternal child', had a close rapport with these young models and an ability to sense their moods, capturing their unaffected, idiosyncratic poses, expressions and personalities with a charming yet arresting precision.

Österreichisches Mäderl was once in the collection of Otto and Eva Benesch. The son of Heinrich Benesch, one of the first supporters of Schiele, Otto was an art historian and director of the Albertina in Vienna, and, through his father, developed a passionate appreciation for the artist's work. His wife, Eva, also had family connections with the artist and, like Otto, had sat for Schiele as a young girl.



4 LYONEL FEININGER (1871-1956)

Calm at Sea II

signed 'Feininger' (upper right) oil on canvas 17½ x 30½ in. (44.3 x 76.4 cm.) Painted in 1927

£500,000-700,000

\$750,000-1,000,000 €690,000-960,000

PROVENANCE:

Erwin Schatz, Leipzig and Frankfurt, by whom acquired directly from the artist in 1927. Private collection, New York, by whom acquired from the above in 1955.

Erwin Schatz, Leipzig and Frankfurt, by whom acquired from the above in the early 1970s. Private collection, Germany, by whom acquired from the above through the agency of Margret Heuser in November 1997.

A gift from the above to the present owner.

EXHIBITED:

Pasadena, Art Museum, Lyonel Feininger: A Memorial Exhibition, April - May 1966, no. 28; this exhibition later travelled to the Milwaukee Art Center, July - August 1966; and the Baltimore Museum of Art, September -October 1966.

Munich, Haus der Kunst, *Lyonel Feininger*, March - May 1973, no. 116, p. 85 (illustrated); this exhibition later travelled to Zurich, Kunsthaus, May - July 1973.

Berlin, Neue Nationalgalerie, Lyonel Feininger von Gelmeroda nach Manhattan: Retrospektive der Gemälde, July - October 1998, no. 70, p. 364 (illustrated p. 140); this exhibition later travelled to Munich, Haus der Kunst, November 1998 - January 1999.

Essen, Museum Folkwang, *Bauhaus: Dessau - Chicago - New York*, August - November 2000, no. 107, p. 314 (illustrated p. 153; titled 'Stiller Tag am Meer I').

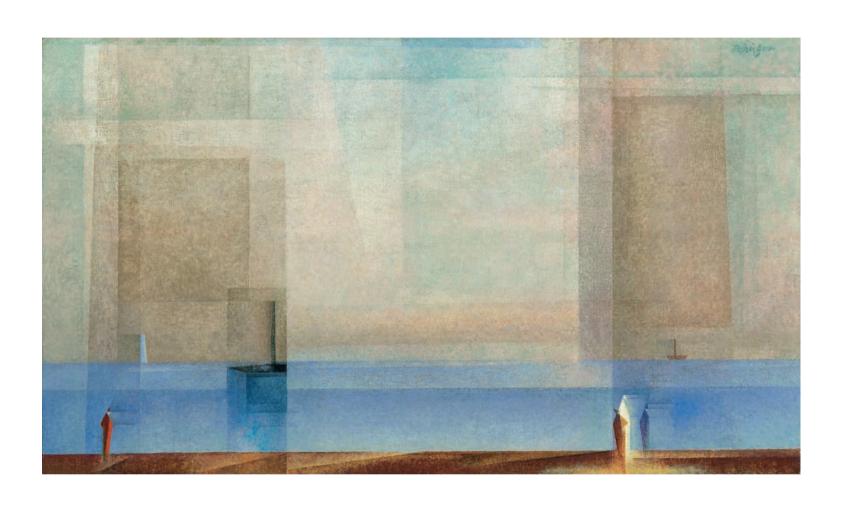
Basel, Kunstmesse Art 32'01, Wittrock Kunsthandel, *Die Blaue Vier und Ferdinand Möller: Eine Sonderausstellung zur Erinnerung an den Kunsthändler Ferdinand Möller,* 1882-1956, June 2001.

Hamm, Gustav-Lübcke-Museum, Lyonel Feininger - Paul Klee: Malerfreunde am Bauhaus, February - May 2009, no. 28, p. 94 (illustrated); this exhibition later travelled to Würzburg, Museum im Kulturspeicher, June - September 2009.

LITERATURE:

H. Hess, *Lyonel Feininger*, London, 1961, no. 270, p. 273 (illustrated).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin, has confirmed the authenticity of this work, which is registered under no. 1363-12-22-15.





Joseph Mallord William Turner, The Fighting Temeraire, 1839. The National Gallery, London.



Caspar David Friedrich, Der Mönch am Meer, 1808-1810. Nationalgalerie, Berlin.

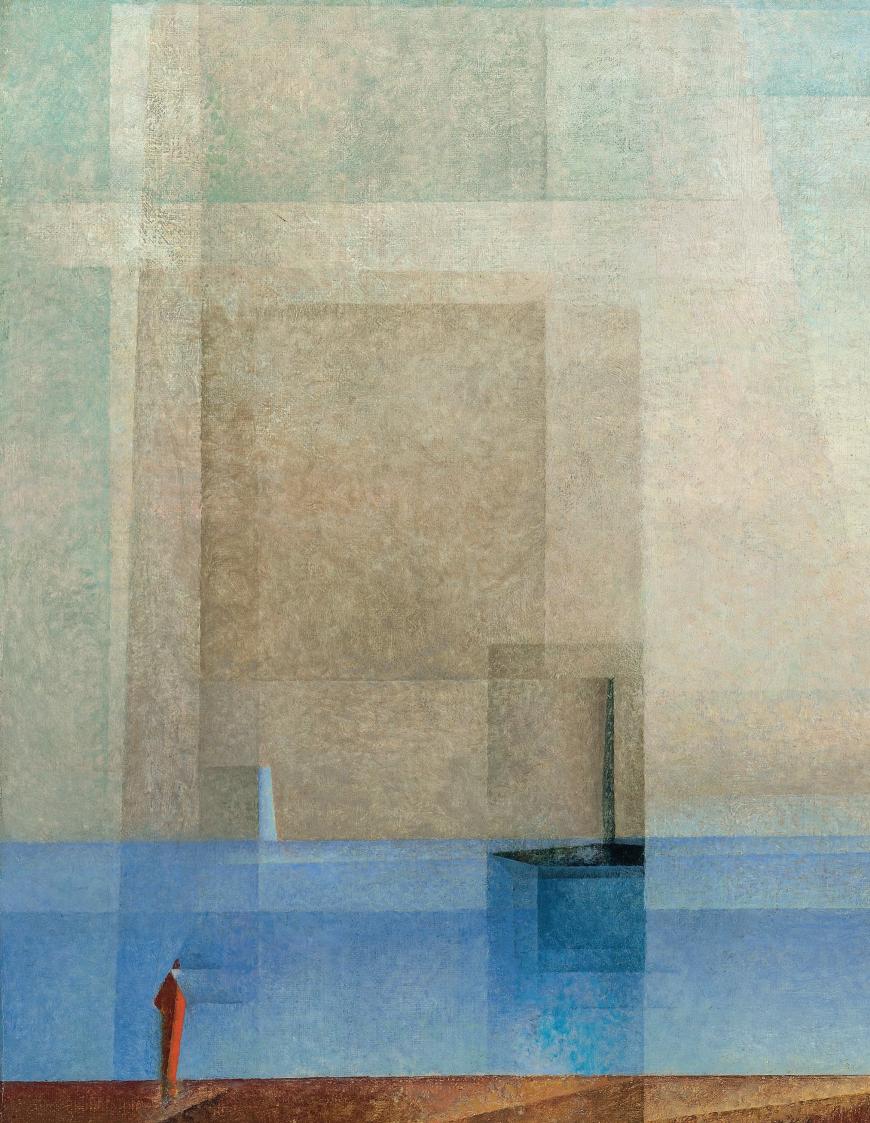
Calm at Sea II is the second of three great paintings bearing the same title that Lyonel Feininger made between 1926 and 1929. Each of these works is a masterful articulation of the sublime sensation of space, light and colour that Feininger so enjoyed in the dramatic coastal landscape of Deep on the Baltic coast where he summered every year between 1924 and 1935. Rendered using a near-abstract geometry of simple rectangles of subtly shifting colour, each work marks a progressive development in the uniquely cubist form of Expressionism that Feininger developed throughout the mid-1920s while teaching at the Dessau Bauhaus. During this period, the American-born artist's diligent study of architectural space in his many paintings of local cathedrals and churches

prompted in him a new vision of the light and space offered by the sea and the sky of Deep. This vision was one he sought to directly articulate in the deliberately simple, paired-down and near-abstract architectonics of paintings like *Calm at Sea II*.

'I don't paint a picture for the purpose of creating an aesthetic achievement,' Feininger wrote to his wife Julia from Deep at this time, 'and I never think of pictures in the traditional sense. From deep within me arises an almost painful urge for the realisation of inner experiences, an overwhelming longing, an unearthly nostalgia overcomes me at times to bring them to light out of a long lost past. Does this seem wrong? In the "present" I am only concerned with the process of work. The "past" provides the incentive. Here in Deep I am detached' (L. Feininger, 'Letter to Julia Feininger', West-Deep, 2 August 1927, in J.L. Ness, ed., Lyonel Feininger, New York, 1974, p. 156). As Hans Hess has written of Feininger's aesthetic aims at this time, in seascapes like Calm at Sea II, the artist 'created an architecture of space: he gave it form and substance. He imposed an order: yet it was an order derived from nature and not forced upon it. Above the line of the horizons that he shows us, the sky is built in tones and planes that owe their origin as much to nature as to the ordering mind. The mind here at work is a classical mind. The immensity of space is given form and human relation: it cannot escape into a romantic world: it is commanded and held in place by its own laws' (H. Hess, Lyonel Feininger, London, 1959, p. 100).

Recalling the romantic invocation of the sublime in nineteenth-century masterpieces such as JMW Turner's, The Fighting Temeraire tugged to her last Berth to be Broken or Caspar David Friedrich's Monk by the Sea, the infinity of space suggested by the sea and sky here is given a poetic and human sense of scale. Achieving this is the combination of the spire-like forms of ships passing in the distance and the equally elongated

lone figures walking along the beach in the foreground, lending the composition an exaggerated breadth of perspective. With each element appearing to punctuate the painting's otherwise seemingly infinite abstraction of space, light and colour according to an innate sense of geometry and harmony, the composition of the painting as a whole has been carefully calibrated into a pictorial fugue-like juxtaposition of disparate abstract parts. Using a cubistic technique as a kind of sacred geometry through which to define a hidden order in this world, *Calm at Sea II* is a work that miraculously manages to invest a typical romantic vista and its evocation of the sublime in nature, with a profoundly classical sense of an underlying unity, balance and order.



*5 PAUL KLEE (1879-1940)

Bildnis einer Veilchenäugigen

signed 'Klee' (upper right); titled, dated and numbered '1921/65 Bildnis einer Veilchenäugigen' (on the artist's mount) watercolour and brush and ink over pencil on paper laid down on tissue paper, laid down on the artist's mount Image: $8\% \times 7\%$ in. (22.1 x 19 cm.); Artist's mount: $13 \times 9\%$ in. (33×25.1 cm.) Executed in 1921

£400,000-600,000

\$600,000-900,000 €550.000-820.000

'Thoughts about the art of portraiture. Some will not recognise the truthfulness of my mirror. Let them remember that I am not here to reflect the surface... but must penetrate inside. My mirror probes down to the heart. I write words on the forehead and around the corners of the mouth. My human faces are truer than the real ones.'

(P. Klee, The Diaries of Paul Klee, 1898-1918, Berkeley, 1964, pp. 47-48)

PROVENANCE:

Galka E. Scheyer, Braunschweig, New York and California.

Karl Nierendorf, Cologne, Berlin and New York. Willem Beffie, Amsterdam, Brussels and New York.

Leonard Lionni, Radda in Chianti and New York, by descent from the above; sale, Sotheby's, New York, 9 November 2000, lot 45. Galerie Thomas, Munich.

Private collection, by whom acquired from the above.

Acquired by the present owner in 2013.

EXHIBITED:

Dresden, Galerie Neue Kunst Fides, *Paul Klee*, 1924.

The Philadelphia Art Alliance, *Paul Klee. Paintings, Drawings, Prints*, 1944, no. 63, p. 11. New York, Nierendorf Gallery, *Works by Klee*, spring 1945, no. 50.

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné*, vol. 3, *1919-1922*, New York, 1999, no. 2656, p. 304 (illustrated).

Executed in 1921, Bildnis einer Veilchenäugigen (Portrait of a violet-eyed woman) is a striking, enigmatic and stylised portrait of a woman by Paul Klee that dates from the early years of

the artist's teaching residency at the Bauhaus in Weimar. Over the course of his career, Klee painted the human figure in a variety of ways; however, he never aimed to depict a true representation or likeness of a person. Instead, Klee wanted to convey a hidden, inner character using his highly individual pictorial language to hint at these personal idiosyncrasies. The mask-like face of Bildnis einer Veilchenäugigen is depicted with a striking economy of means, unified by a harmonious unity of violet and yellow tones, as well as line and form: the curves of the woman's curled hair are repeated in the form of her nose and lips, and in the large, almond-shaped violet eyes that stare out of the composition.

In November 1920, the year before Klee executed the present work, the artist received a telegram from Walter Gropius, founder of the newly formed Bauhaus, asking Klee to join him, as well as Lionel Feininger, Johannes Itten, Walther Klemm and others, on the faculty of the art school. Realising this was an offer that he could not refuse,

in January 1921 Klee left Munich for Weimar. The artist spent the next six years painting and teaching in Weimar, before the school moved in 1926 to Dessau. This was one of the happiest and most productive periods of the artist's life and it was here that he was able to develop his theories and ideas, forming a constructive aesthetic dominated by geometric forms and planes of colour infused with a lyrical poeticism.

Bildnis einer Veilchenäugigen was first owned by Galka E. Scheyer, a crucial figure in the dissemination of Klee's work in America. With a passionate love of art, Scheyer established 'The Blue Four', a group that included Klee, Feininger, Alexej von Jawlensky and Wassily Kandinsky, with the aim of introducing these artists to the American public. In 1924, a formal agreement was signed between the artists and Scheyer, and over the following years, she arranged a number of exhibitions and lectures in New York and California, energetically promoting these artists and the German avant-garde in America.



λ6 PABLO PICASSO (1881-1973)

Picador et personnage

signed 'Picasso' (lower right) and dated three times '4.6.60.5.6.60.6.60.' (upper left) pen and brush with India ink and wash on paper $19\% \times 12\%$ in. (50.2×32.4 cm.) Executed on 4-6 June 1960

£300,000-500,000

\$450,000-750,000 €420.000-690.000

PROVENANCE:

Galerie de l'Elysée [Alex Maguy], Paris.
Private collection, France, by whom acquired from the above *circa* 1962; sale, Sotheby's, London, 27 June 2001, lot 156.
Private collection, by whom acquired at the above sale; sale, Christie's, New York, 4 November 2010, lot 157.
Acquired at the above sale by the present

owner.

Paris, Galerie Louise Leiris, *Picasso: Dessins* 1959-1960, November - December 1960, no. 46 (illustrated).

Barcelona, Sala Gaspar, *Picasso: Dibujos, gouaches, acuarelas*, April 1961, no. 66 (illustrated).



Picasso and Jean Cocteau at the Restaurant Le Vallauris during a local *corrida*, 11 August 1955. Photo: Edward Quinn.

LITERATURE:

J.C. Lambert, *Picasso: Dessins de tauromachie* 1917-1960, Paris, 1960 (illustrated on the cover).

J. Sabartés, *Picasso: Toreros; With Four Original Lithographs*, London, 1961, no. 55.

C. Zervos, *Pablo Picasso*, vol. 19, *Oeuvres de* 1959 à 1961, Paris, 1968, no. 306 (illustrated p. 96).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: The Sixties I, 1960-1963,* San Francisco, 2002, no. 60-190, p. 70 (illustrated).

Pablo Picasso executed Picador et personnage between the 4th and 6th of June 1960, during a period in which he was obsessed with the bullfight, or corrida. In 1959, he drew the illustrations for La Tauromaguia o arte de torear, a treatise on bullfighting by Pepe Illo, and provided drawings for Toros v toreros, a text by the artist's friend, the celebrated torero Luis Miguel Dominguín. Speaking of his work at this time, Picasso expressed how he had internalised the corrida, how it had become utterly essential to him, preoccupying him even when he was unable to be at the ring: 'Yes, it is my passion...but sometimes something stops me attending... Then, my thoughts are in the arena, I hear the pasodoble, I see the crowd, the entry of the troop, the first bull. One time I felt so bad at missing a fight that I began to conjure up all its phases in my mind...and this has rooted me completely in the art of the bullfight...' (Picasso, quoted in Picasso, Toros y toreros, exh. cat., Paris, 1993, p. 224).

The bullfight had fascinated Picasso since the 1930s, serving as a reflection of the artist's own concerns with

nationality and with his native Spain. Enthralled by the drama, violence and the theatrical spectacle that took place within the confined stage-like setting of the bullring, the artist captured every aspect of the scene in his art. In Picador et personage, Picasso has depicted the figure of the picador, standing in profile wearing his elaborately embroidered bolero and characteristic wide-brimmed hat, and holding his lance. With an array of swirling, ornate brushstrokes, Picasso has conveyed, with deft rapidity, the spectacle, energy and drama of the bullfight in one of its leading protagonists.

As with the musketeer, the matador and picador - quintessential figures of masculinity, virility and valour - acted as alter egos of the artist, an extension of his own persona as he approached old age. Art, for Picasso, was a form of autobiography, and the degree to which the artist identified with the role of the bullfighter was evident in the close relationship that he had with the matador, Dominguín. Indeed, Hélène Parmelin, a writer and close friend of the artist, described the intimate affinity that Picasso had with the bullfight: '[The corrida] is something in [Picasso] which is as much a part of his life as going up to the studio. He dresses in his best and goes with his wife and it is the festival of the sun. But all the rest of the time, too, the spirit of the corrida is part of his way of life. He has bulls in his soul. The matadors are his cousins. The arena is his house' (H. Parmelin, Picasso Says..., London, 1969, p. 80).



*7 WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with the monogram and dated '23' (lower left) watercolour and brush and pen with India ink on card $18\% \times 16\%$ in. (46.4 x 42.3 cm.) Executed in April 1923

£350,000-450,000

\$530,000-670,000 €490,000-620,000

PROVENANCE:

Berta von Zastrow, New York, a gift from the artist in January 1924; sale, Sotheby, Parke Bernet, New York, 27 April 1972, lot 88. Galerie Berggruen & Cie., Paris, 1972-1974. Stephen Hahn, New York, by whom acquired in 1974.

Galerie Beyeler, Basel, 1974-1980 (no. 8172). Acquired from the above by the parents of the present owner in November 1980.

EXHIBITED:

Berlin, Galerie Nierendorf, *Kandinsky*, January 1923.

Paris, Galerie Berggruen & Cie., Kandinsky aquarelles et dessins, 1972, no. 16 (illustrated). London, Lefevre Gallery, Oil Paintings and Watercolours by Wassily Kandinsky, April - May 1973, no. 14 (illustrated).

Schaffhausen, Museum zu Allerheiligen, Zwischen Improvisation und Fuge, May - June 1977, no. 9.

Zurich, Galerie Renée Ziegler, *Wassily Kandinsky: Zeichnungen 1910-1944*, November -December 1978, no. 44.

Rome, Galleria Anna D'Ascanio, *Kandinsky*, March 1980 (illustrated).

March 1980 (illustrated).

Dusseldorf, Kunstsammlung NordrheinWestfalen, Kandinsky: kleine Freuden,
March - May 1992, no. 80, p. 223 (illustrated);
this exhibition later travelled to Stuttgart,
Staatsgalerie, May - August 1992.
Lugano, Museo Cantonale d'Arte, Wassily
Kandinsky nelle collezioni svizzere, June October 1995, no. 27, p. 182 (illustrated).

LITERATURE:

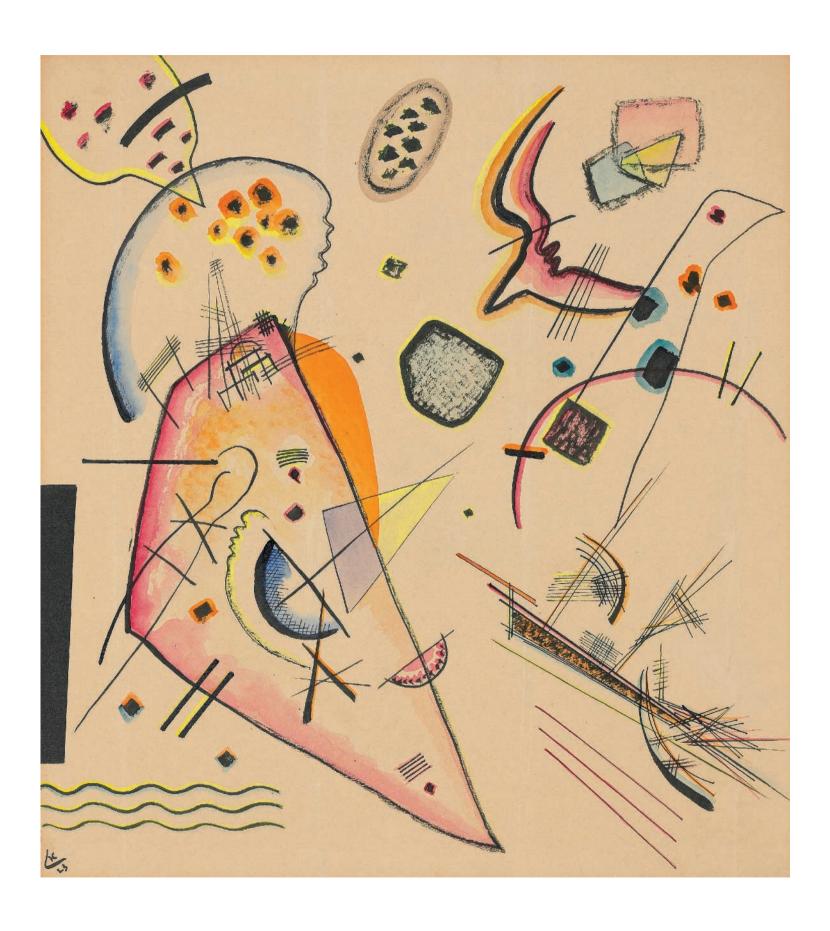
The artist's handlist, vol. IV, 1923, no. 66. H.K. Roethel & J.K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil Paintings*, London, 1984, p. 649 (illustrated).

V. Endicott Barnett, *Kandinsky, Watercolours, Catalogue Raisonné*, vol. II, *1922-1944*, London, 1994, no. 617, p. 57 (illustrated pp. 32 & 57).

With its lyrical, abstract forms and delicate washes of colour, Ohne Titel embodies many of the key elements which defined Wassily Kandinsky's approach to abstraction in the early 1920s, and represents his transition to a new style of painting which would occupy him throughout the rest of the decade. Believed to have been created as a study for the lost oil painting Weisses Bild, this work demonstrates the close connection between Kandinsky's oils and watercolours during this period, as he worked across different media to develop his artistic theories. Executed during the artist's first year of teaching at the Weimar Bauhaus, this richly detailed watercolour is, like many compositions from this period of Kandinsky's career, an exercise exploring the interdependent relationships that emerge from the careful orchestration of abstract shapes and colours. The painting is filled with a

series of interlocking geometric and amorphous forms, outlined in strokes of varying thickness and highlighted with shades of vibrant colours.

Influenced by his encounters with the Constructivist artists Kazimir Malevich and Alexander Rodchenko during his years in Russia, Kandinsky began to introduce carefully angled, hard-edged geometrical elements to his work. This new approach is particularly evident in the bottom right hand corner of the present composition, where a series of sharp, precise lines and piercing, angular forms are created with the assistance of a compass and ruler. These elements offer a striking contrast to the more organic, freehand shapes visible throughout the rest of the painting, which retain a sense of spontaneity in their execution. Generating tensions and counter-tensions, these shapes hang together in a series of complex relationships and associations, lending Ohne Titel a vibrant internal energy and dynamism. In this way, the painting embodies Kandinsky's aim 'to create by pictorial means... pictures that as purely pictorial objects have their own, independent, intense life' (Kandinsky, quoted in K. Lindsay & P. Vergo, eds., Kandinsky: Complete Writings on Art, New York, 1994, p. 345).



*8 ALBERTO GIACOMETTI (1901-1966)

Femme debout

signed and numbered 'A.Giacometti ¾' (on the right side of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base); and stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside) bronze with green and brown patina Height: 11¾ in. (29 cm.) Conceived *circa* 1947 and cast in 1976

£400,000-600,000

\$600,000-900,000 €550.000-820.000

PROVENANCE:

Pierre Matisse Gallery, New York. Private collection, Boston, by whom acquired from the above in May 1978, and thence by descent

Acquired from the above by the present owner in 2012.

LITERATURE:

The Alberto Giacometti Database, no. 1997.

During 1946-1947 Giacometti fully realised his visionary, weightless approach to sculpture. He was creating astonishing heads, figures and parts of

Alberto Giacometti in his studio, Paris, 1945-1946. Photo: Henri-Cartier Bresson.

the body in elongated, reduced forms, eliminating virtually all volume and mass, ranging from only a few inches in height to nearly life-size. These figures were utterly unprecedented, unless one went back to the most primitive works of ancient man.

Giacometti had made it his challenge and task to reinvent the very idea of sculpture. To approach a single Giacometti figure is a tense and unsettling experience. Space appears to press in on it from all sides; the bronze flesh on this attenuated body seems tormented, even flayed and scarred by the emptiness that threatens to engulf it. Its very existence may appear fragile or ephemeral, and insinuate our innermost anxieties about distance, remoteness and solitude. This nearly weightless body strains against mortality, which may be held at bay, but can never be laid aside.

Rather than fleshing out the form of Femme debout, as Rodin would have done in one of his sensuously expressive hands, Giacometti applied and then relentlessly carved away the drying plaster so that the material appears to have shrunk around and now desperately clings to the wire armature. These works are a far cry from the miniscule figures and heads that Giacometti brought back with him from Geneva when he returned to Paris in September 1945, following the end of the Second World War. He is said to have carried the sum of his surviving wartime production in several matchboxes that easily fit in the pockets of his overcoat. He realised that he had come to a sterile

end with these 'pin people'. Giacometti declared: 'In 1945 I swore to myself that I didn't want to let my figures get smaller and smaller, not even by an inch. But now the following happened: I could maintain the height, but they started to get narrow, narrow... tall and thin as a thread' (quoted in R. Hohl, ed., Giacometti: A Biography in Pictures, Stuttgart, 1998, p. 108).

The accelerating evolution Giacometti's work during this period stemmed from a sequence of hallucinatory revelations that the sculptor experienced as he reintegrated himself within the cosmopolitan life of Paris, as the city emerged from the deep nightmarish sleep of the Occupation and slowly returned to life during the years following the Liberation. Pierre Matisse had been virtually alone among dealers in closely following and supporting the progress of Giacometti's work since his return to Paris, and realised it was high time to give the artist a solo show, his first in almost fifteen years. This would take place in New York at the beginning of 1948, which henceforth became the leading venue in the genesis and expansion of Giacometti's postwar reputation.

Femme debout was cast in bronze in an edition of eight, one in 1974 and the rest two yers later in 1976. Three of these casts are currently in the collections of the Alberto-Giacometti Stiftung, Zurich, the Albertina, Vienna and the Fondation Alberto et Annette Giacometti, Paris. The original plaster is located at the Metropolitan Museum of Art, New York.



*9 FERNAND LÉGER (1881-1955)

Le moteur

signed, dated and inscribed 'LE MOTEUR 1ER ETAT MAI 18 F. LÉGER' (on the reverse) oil on canvas 15% x 13 in. (40.5 x 33 cm.) Painted in May 1918

£4,000,000-6,000,000

\$6,000,000-9,000,000 €5,500,000-8,200,000

PROVENANCE:

Galerie L'Effort Moderne [Léonce Rosenberg], Paris

Svensk-Franska Konstgalleriet, Stockholm. Hjalmar Gabrielson, Denmark, and thence by descent; sale, Sotheby's, London, 1 December 1992, lot 22.

Acquired at the above sale, and thence by descent to the present owner.

EXHIBITED:

Stockholm, Riksförbundet för bildande konst, *Léger och nordisk postkubism*, 1952-1953, no. 6, p. 6.

Stockholm, Liljevalchs Konsthall, *Från Cézanne till Picasso*, September 1954, no. 183, p. 80.

LITERATURE:

G. Bauquier, Fernand Léger: Catalogue raisonné de l'oeuvre peint, vol. I, 1903-1919, Paris, 1990, no. 117, p. 212 (illustrated).



Fernand Léger.

'1918: Peace. Man, exasperated, tense, depersonalised for four years, finally raised his head, opened his eyes, looked around, relaxed, and rediscovered his taste for life. A frenzy of dancing, of spending... able at last to walk upright, to shout, to fight, to waste... Living forces, now unleashed, filled the world.'

(Léger, 'Colour in the World', in E. Fry, ed., Functions of Painting: Fernand Léger, London, 1973, p. 120)





Fernand Léger, Contrastes de formes, 1918. Musée d'Art Moderne de la Ville de Paris.



Fernand Léger, Les hélices - 2 état, 1918, Museum of Modern Art, New York,

Dating from one of the most important periods of Fernand Léger's career, *Le moteur* was painted in May 1918, just months after the artist had resumed painting following his discharge from the army. Taking as its subject a gleaming, multipartite, modern engine, *Le moteur* is one of the first of a group of visionary works that marks the beginning of Léger's renowned 'mechanical period', which would come to define his art of the years following the First World War. Keen to embrace modernity in all its varied forms, Léger deified the machine during this period, using a fragmented, dynamic pictorial vocabulary with which to depict it. With its riotous explosion of bold colour, frenzied interlocking and overlapping forms and jubilant patterns and texture, *Le moteur* is a glorious and paradigmatic example of this series of works: a vibrant emblem of the industrialised and modernised post-war era that so enthralled the artist.

When the First World War broke out in August 1914, Léger was, along with Pablo Picasso, Georges Braque and Juan Gris, one of the leading protagonists of Cubism. By this point, Léger had developed a near-abstract pictorial language that substituted subject matter for a focus on pictorial effects and contrasts of form. Using an array of fragmented, geometric forms and with a deliberately limited colour palette, these pre-war works achieved the artist's aims of creating a new mode of pictorial expression freed from subject matter.

Like Braque, Guillaume Apollinaire, André Derain, Jean Metzinger and many other members of the avant-garde, Léger enlisted in the army, and by October 1914 was serving at the front line. Serving first as a sapper, whose job was to dig down beneath 'no-man's land' in order to conduct surprise attacks on the Germans, and subsequently as a stretcher-bearer active in some of the deadliest battles of the war, Léger not only experienced abject terror but in his positions in the trenches at the Front, witnessed unspeakable destruction, torment, death and injury. This was the first modern conflict, one in which both sides employed the deadly forms of mechanised warfare. Léger was a first hand observer of the immense and deadly power of the machine: a witness to the ruthless and precise slaughter of machine guns and shells, the rumbling aggression of tanks, and the constant hum of aircraft gliding into battle above him. Man too had become a machine, depersonalised and anonymous: another cog in the grinding machine of destruction and death.

It was this terrifying yet compelling technological, mechanised and industrialised life that completely shocked and beguiled Léger. The artist found great beauty in the metallic surfaces of canons, the geometry of engines, the smashed debris of a crashed plane behind the front line, or the gleaming barrel of a gun. The constant thud of munitions being made in nearby supplies factories was ever present, as was the vicious rhythm of artillery being fired. Blaise Cendrars, a poet and friend of the artist, vividly evoked this menacing mechanical dominance in J'ai Tué, a text describing his experiences of war, which Léger illustrated: 'We are beneath a vault of shells... There are locomotives in the air, invisible freight trains, collisions, smash-ups. We count the double thud of the rhymester. The groaning of the 240. The big drum of the 120 long. The humming top of the 155. The insane meowing of the 75. An archway of light blows open right over our heads' (B. Cendrars, 'I've Killed', in Chicago Review, vol. 25, no. 3, 1973, p. 34). This constant immersion in mechanical destruction awakened and reinforced in Léger the realisation that the machine age had truly begun. The power of technology, he found, was inseparable from modern life, and it is this concept that would underpin his art in the years immediately following his discharge from the army, as exemplified by *Le moteur*.

In just four years, Léger's beliefs, ideas and artistic outlook irrevocably and dramatically altered. As the artist described: 'Those four years threw me suddenly into a blinding reality that was

entirely new to me... Suddenly I found myself on an equal footing with the whole French people. Posted to the sappers, my new comrades were miners, labourers, artisans who worked in wood or metal... And at the same time I was suddenly stunned by the sight of the open breech of a .75 cannon in full sight, confronted with the play of light on white metal. It needed nothing more than this for me to forget the abstract art of 1912-13. It came as a total revelation for me, both as a man and a painter... It was in the trenches that I really seized the reality of objects' (Léger, quoted in C. Lanchner, Fernand Léger, New York, 2010, p. 12).

Modern life and modern subjects, including man himself, explosively reappeared in Léger's post-war painting as the artist sought to defy convention and tradition and instead capture the dynamic energy, speed and pulse of the new machine age. Whereas his pre-war art had eliminated the subject, now Léger openly embraced it in his compulsion to express real life in all its varying forms. Léger infused the same fragmented and fractured pictorial vocabulary that he had developed in the years before the outbreak of war with a new and vital purpose: to glorify the machine. 'Three years without touching a paintbrush', he reminisced to his dealer Léonce Rosenberg later in 1922, 'but contact with reality at its most violent, its most crude... the war made me mature, I'm not afraid to say so' (Léger, quoted in C. Green, Léger and the Avant-Garde, New Haven & London, 1976, p. 96).

Though the artist drew throughout the duration of his time at the Front, primarily depicting the life of his comrades and his surroundings, he executed only one major painting (Le Soldat à la pipe, 1916, Kunstsammlung Nordrhein-Westfalen, Dusseldorf). It was not until September 1917, when Léger was hospitalised having suffered a bout of rheumatism, that he returned fully to painting, picking up his brushes once more and creating one of the great masterpieces of his career: La partie des cartes (Kröller-Müller Museum, Otterlo). Nowhere is Léger's new approach to art perhaps better encapsulated than in this painting of 1917: a declaratory manifesto of his post-war beliefs and aims as an artist. Depicting his comrades engaged in a game of cards, in this picture Léger has mechanised the human form, turning men into geometric and cylindrical forms, heralding the machine aesthetic that defined his art over the following years. La partie des cartes was in Léger's words, 'the first picture for which I deliberately took my subject from what was going on around me...' (Léger, quoted in C. Lanchner, Fernand Léger, exh. cat., New York, 1998, p. 18), and was quickly followed by a series of paintings that hailed the triumph of the machine in modern life in boldly coloured, increasingly abstract paintings, of which Le moteur is one of the first.

Le moteur was painted in May 1918, while Léger was once again convalescing, this time in a hospital in Villepinte where he was being treated for pulmonary tuberculosis. Having been discharged from the army at the beginning of this year, during this three-month long recuperation, Léger began to depict both domestic objects that were accessible from within the hospital - a stove and a clock for example - as well as an array of mechanical or industrial objects that were seared into his memory from the front line: deconstructed engines, propellers, pieces of machinery, train stations and factories. For Léger, these mechanised objects encapsulated a new conception of modern beauty: as the artist stated, 'The manufactured object is there, a polychrome absolute, clean and precise, beautiful in itself; and it is the most terrible competition the artist has ever been subjected to' (Léger, 'The Machine Aesthetic: Geometric Order and Truth', in E. Fry, ed., Functions of Painting: Fernand Léger, London, 1973, p. 62), and crucially, this modern beauty was



The present lot.



Fernand Léger, *Le moteur*, 1918. Sold, Christie's, New York, 6 November 2001, lot 9 (\$16,726,000).



Fernand Léger, La ville, 1919. Philadelphia Museum of Art.

ubiquitous and accessible to all: 'The Beautiful is everywhere; perhaps more in the arrangement of your saucepans in the white walls of your kitchen than in your eighteenth-century living room or in the official museums... The polychromed machine object is a new beginning. It is a kind of rebirth of the original object' (Léger, 'The Machine Aesthetic: The Manufactured Object, the Artisan, and the Artist', in E. Fry, *ibid.*, pp. 52-53).

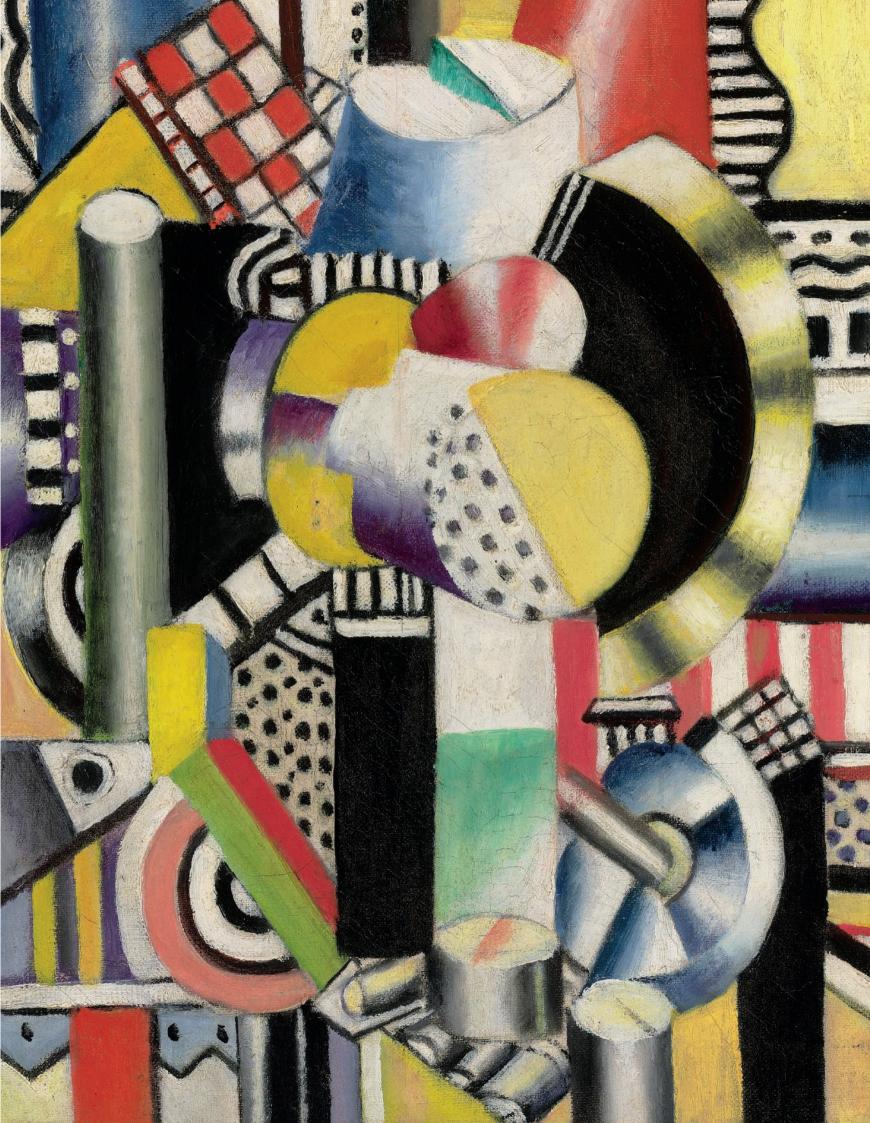
Composed of an intricate structure of mechanical and geometric struts, discs, pistons, cones and cylinders, *Le moteur* exultantly encapsulates Léger's newly formed machine aesthetic. Bursting with vivid, heightened colour, this painting not only takes as its subject a machine, but its mechanical forms create a palpable sense of dynamism and movement, as if the parts, some of which are illuminated by a metallic gleam, are rotating. Yet, in contrast to another major work painted in the same month, *Les hélices* (1918, Musées royaux des Beaux-Arts, Brussels; in June, the artist painted *Les hélices*, *2e état*, now in the Museum of Modern Art, New York), *Le moteur* demonstrates a greater sense of balance and equilibrium, achieved through the vertical and horizontal struts and flattened planes of colour that constitute the background of this elaborate and exuberant composition.

Although he used an engine as his starting point, Léger has transformed this mechanic structure into an abstract vision of flattened, brightly coloured geometric forms. 'I have never enjoyed copying a machine', the artist stated, 'I invent images from machines, as others have made landscapes from their imagination. For me, the mechanical element is not a fixed position, an attitude, but a means of succeeding in conveying a feeling of strength and power... It is necessary to retain what is useful in the subject and to extract from it the best

possible part. I try to create a beautiful object with mechanical elements' (Léger, 'The Machine Aesthetic: Geometric Order and Truth', in *ibid.*, p. 62).

When he finally returned to Paris later in 1918, Léger found the avant-garde art world greatly changed. The halcyon days of intense artistic experimentation and innovation were over and had been replaced by an overtly moralistic, nationalistic atmosphere, which in artistic terms manifested itself as a revival of Classicism, the so-called 'return to order'. Picasso, once the protagonist of the fractured, disintegrated forms of Cubism, was painting in a naturalistic, neo-classical style and executing Ingres-esque drawings in a blatant embrace of the past. Gris was likewise drawing from traditional sources, introducing purity, clarity and lucidity into his so-called 'crystalline' or 'classical' cubist works. Likewise, Gino Severini, once an ardent exponent of Futurism, had turned to this more balanced, precise and static form of Cubism.

Léger's art, rooted in modern life and executed with a dynamic simultaneity – as exemplified by the climactic *La ville* of 1919 (Philadelphia Museum of Art), a dynamic, frenetic and all-encompassing vision of the modern metropolis – was the antithesis of the calm and measured atavistic classical Cubism dominant in Paris. However, this did not prevent the predominant dealer of post-war Cubism, Léonce Rosenberg – the first owner of *Le moteur* – from offering the artist a contract. Rosenberg's Galerie l'Effort Moderne became the central exponent of Cubism in the years immediately following the war, as the dealer attempted to fashion a cohesive and unified 'school' of artists. Although Léger maintained his artistic individuality, by 1920, two years after he had painted the present work, he too had introduced classical elements into his painting, fashioning his own response to the 'return to order'.



λ *10 PABLO PICASSO (1881-1973)

Tête

painted sheet metal $10^34 \times 9^{1/4} \times 3^{1/6}$ in. (27.3 x 23.5 x 8 cm.) Executed in 1961; this work is unique

£400,000-600,000

\$600,000-900,000 €550.000-820.000

PROVENANCE:

The artist's estate.

Marina Picasso, Paris, by descent from the above

Galerie Jan Krugier, Ditesheim & Cie., Geneva. Acquired from the above by the present owner *circa* 2005.

EXHIBITED:

Schwerin, Staatliches Museum, *Pablo Picasso: Der Reiz der Fläche*, July - September 1999, no. 47, p. 124 (illustrated p. 125).

LITERATURE:

W. Spies, exh. cat., *Picasso: Das plastische Werk*, Berlin & Dusseldorf, 1983, no. 610A-2, p. 401 (illustrated p. 367).

W. Spies, *Picasso: The Sculptures*, Ostfildern & Stuttgart, 2000, no. 610A-2, p. 421 (illustrated p. 389).

Executed in 1961, Tête is rendered from a single piece of folded, white painted sheet metal, onto which a series of striking black lines outline the minimal features of a face. One of a series of works in which Picasso designed paper maguettes, which were then recreated exactly into sheet metal, Tête dates from one of the most prolific phases of sculptural activity in the artist's career. From heads and profiles of his great love and muse, Jacqueline, to animals and objects, between 1960 and 1961, Picasso made over 100 of these playful, experimental and personal works, which he treasured and seldom sold during his lifetime.

Picasso had first experimented with the readily available, commercial material, sheet metal in 1954, however it was not until 1960 that he turned his full attention to this material, encouraged by an enthusiastic entrepreneur, Lionel Preiger. In 1960, Preiger acquired the Société Tritub, a sheet metal factory in Vallauris. Picasso had worked with this factory previously and knew one of the technicians there, Joseph-Marius Tiola. One day in November of this year, Preiger, already an acquaintance of Picasso, showed him the industrial metal tubes that the site produced; the artist was enthralled and immediately asked that they collaborate and he was once more united with his skilled collaborator, Tiola. A period of explosive creativity followed, as Picasso cut and folded paper or cardboard maquettes, which were quickly replicated exactly in thin sheet metal and presented to the artist the next day when he would often add painted details. Prejger recalled of this highly creative period, 'When Picasso invented this new kind of sculpture... he did not hunt for old models but designed and cut out new paper shapes every day, in such quantity that it was hard to keep up with him. Yet on each occasion when I brought along the work executed on the previous day he was surprised and happy to see, in a tangible form, the silhouettes that had

been no more than fragile bits of paper quivering at the slightest breath of air' (L. Prejger, 'Picasso cuts out iron', in M. McCully, ed., *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton, 1981, p. 259).

In contrast to the more robust and threedimensional assemblages that Picasso had been working on in the late 1950s, Tête and the sheet metal sculptures of the early 1960s were flat rather than modelled, and predominantly frontal, with planar surfaces. In Tête, the piece of metal is folded twice to create three vertical planes onto which the stylised features of the face are painted. Scored into the surface of the metal is the just visible, curving silhouette of the head and neck, which creates the slightest hint of three-dimensionality in this resolutely flat sculpture. The folded planes likewise create a play of light and shade across the sculpture, imparting a sense of volume and relief to the flat planes of the sculpture. When Tête is viewed from varying angles, the viewer is presented with a shifting perception of the face and profile. Taking a traditionally three-dimensional object and rendering it in two-dimensional form, Picasso once more pushed the limits of representation, defying the boundaries of the medium to create a compelling and striking work.



*11 GEORG SCHOLZ (1890-1945)

Badische Kleinstadt bei Tage

signed and dated 'G. Scholz. 1922-23.' (lower left); signed, dated and inscribed 'Badische Kleinstadt bei Tage Georg Scholz Grötzingen Dezember 1922 - Januar 1923.' (on the artist's label) oil on board 39¼ x 29¼ in. (99.7 x 74.3 cm.) Painted in December 1922 - January 1923

£300,000-500,000

\$450,000-750,000 €420,000-690,000

PROVENANCE:

Herbert Kahnheimer, Frankfurt, by whom acquired directly from the artist in the 1920s, and thence by descent to the present owner.

EXHIBITED:

Karlsruhe, *Große Deutsche Kunstausstellung*, May - October 1923.

Mannheim, Kunsthaus, Georg Scholz, Gemälde, Graphik, Aquarelle, 1924.

Berlin, Landes-Ausstellungsgebäude am Lehrter Bahnhof, *Juryfreie Kunstschau*, 1924 no. 1339 (illustrated).

Mannheim, Städtische Kunsthalle, Neue Sachlichkeit: Deutsche Malerei seit Expressionismus, June - September 1925, no. 101; this exhibition later travelled to Chemnitz, Städtisches Museum Kunsthütte, December 1925 - January 1926, no. 126. Essen, Museum Folkwang, Die Malerei nach dem Kriege: Ausstellung der Maler Beckmann, Chirico, Davringhausen, Derain, Dix, Gross, Hofer, Kanoldt, Kretzschmar, Mense, Scholz und Schrimpf, December 1926, no. 63. Berlin, Landes-Ausstellungsgebäude am Lehrter Bahnhof, Juryfreie Kunstschau Berlin, 1927. Berlin, Berlinische Galerie, Stationen der Moderne, September 1988 - January 1989, no. 6/20 (illustrated p. 233' dated '1922' and titled 'Kleinstadt bei Tag').

Karlsruhe, Staatliche Kunsthalle, *Georg Scholz: Gemälde, Druckgraphik*, October 1990 - January 1991, no. 16, pp. 34 & 69 (illustrated p. 36; titled 'Kleinstadt bei Tage').

Mannheim, Kunsthalle, Neue Sachlichkeit: Bilder auf der Suche nach der Wirklichkeit, figurative Malerei der zwanziger Jahre, September 1994 - January 1995, p. 89. On loan to the Kunstmuseum Basel, 2010-2015.

LITERATURE:

H. Curjel, 'Zur Entwicklung des Malers Georg Scholz', in *Das Kunstblatt*, vol. 7, October 1923, p. 256 (details illustrated pp. 260-261). C. Einstein & P. Westheim, eds., *Europa Almanach*, vol. I, Potsdam, 1925, p. 54 (detail illustrated). *Erstes Kunstheft der Juryfreien*, Berlin, 1927, p. 57 (illustrated).

Exh. cat., *Georg Scholz: ein Beitrag zur Diskussion realistischer Kunst*, Karlsruhe, 1975, no. V 7, pp. 92-94.

Exh. cat., Realistische Kunst der 20er Jahre in Karlsruhe, Karlsruhe, 1980, no. 151 (illustrated fig. 33).

Exh. cat., *Kunst in Karlsruhe 1900-1950*, Karlsruhe, 1981 (illustrated p. 53).

M. Angermeyer-Deubner, *Neue Sachlichkeit und Verismus in Karlsruhe* 1920-1933, Karlsruhe, 1988, p. 124 (illustrated fig. 110, p. 245). Exh. cat., *Neue Sachlichkeit, Magischer*

Realismus, Bielefeld, 1990, p. 36 (illustrated). E. Grill, 'Todesursache Kleinstadt: Nach der Betrachtung des Bildes "Kleinstadt bei Tag (1921)" von Georg Scholz', in Allmende,

vols. 32-33, Zurich, 1992, pp. 93-97.

S. Michalski, *Neue Sachlichkeit*, Cologne, 1992 p. 9 (illustrated; with incorrect description).

M. Koch, 'Neue Sachlichkeit', in Weltkunst, vol. 64, no. 22, 1994, p. 3219 (illustrated).

M. Klant, *Bildende Kunst: Sehen, Verstehen, Gestalten 3*, Hannover, 1995, p. 21 (illustrated; with incorrect description).

M. Plümpe, Georg Scholz: Darstellung von Arbeit und Technik, Marburg, 1995, no. 30 (illustrated).

D. Crockett, *German Post-Expressionism: The Art of the Great Disorder, 1918-1924*, University Park, Pennsylvania, 1999, p. 120.

E. Pontiggia, *La Nuova oggettività e altre cose: Il mondo di Emilio Bertonati*, Milan, 2000, p. 66 (illustrated; dated '1924' and titled 'Paesaggio presso Berghausen').

G. Presler, 'Stellung nehmen zur Gegenwart', in *Art*, no. 8, 2001, p. 46 (illustrated). F.H. Sternfeld, *Georg Scholz (1890-1945): Monographie und Werkverzeichnis*, Cologne, 2003, no. 38, p. 370 (illustrated p. 480).





Georg Scholz, Deutsche Kleinstadt bei Nacht, 1923. Kunstmuseum, Basel.

'The people want kitsch... it will be the task of the youngest generation to let 'art-for-art's-sake' fall by the way and to bridge the opposition between art, on the one hand, and kitsch on the other. In striving for a form that will be understood by the general public, one must above all renounce one's own anxiously guarded "individuality".'

(Georg Scholz, Karlsruhe Tagesblatt, 1922)

Georg Scholz was one of the leading pioneers of what has become known as the Verist wing of the Neue Sachlichkeit (New Objectivity) tendency that emerged in Germany in the early 1920s. 'There have to be new, interesting (!) pictures that will fill with objectivity and concreteness the space reclaimed by Expressionism' Scholz argued in 1922, 'pictures completely unconcerned with Impressionist or Expressionist 'achievements' and descriptions of "quality", pictures that, in a clear and seemingly objective and sober manner, can be understood by everyone. (Georg Scholz, 'Kunst und Kitsch,' in *Kunst in Karlsruhe*, 1900-1950 exh. cat., Karlsruhe: 1981, pp. 75-76.)

Kleinstadt bei Tag (Small Town by Day), is one of the great series of oil paintings depicting small town caricatures that Georg Scholz produced between 1919 and 1923 and in which, under the guise of just such a clean, clear-cut and objective style of painting, he attacked the bourgeois and Nationalist ideals of the small German town and the pleasures and orderliness of life therein.

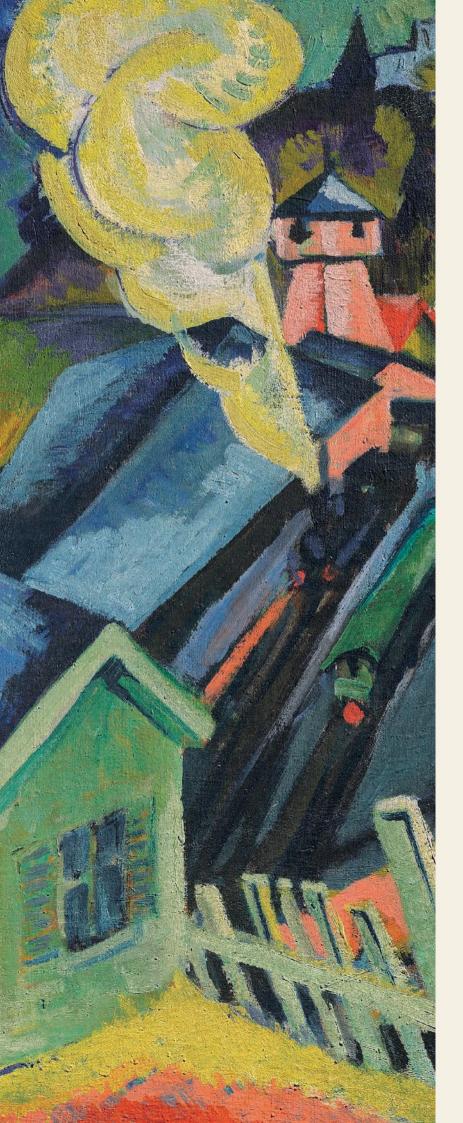
On his return to Germany from the Front at the end of the First World War, Scholz, tired and hungry, had attempted to buy something to eat for himself and his family from a farmer living in such a community. The heartlessness of the farmer, who in response to Scholz's request had pointed the artist in the direction of his compost heap, clearly rankled, and led ultimately to the creation of Scholz's most famous painting,

his *Industriebauern* of 1920. This work, which Scholz exhibited at the International Dada Fair in Berlin that same year, was, in turn, followed by a number of paintings directly critical of the selfishness and petty-minded values of the petit-bourgeois and other small-town inhabitants.

Of these, Kleinstadt bei Tag along with its companion-piece Kleinerstadt bei Nacht (now in the Kunstmuseum Basel) is one of the finest and most comprehensive examples, being an attempt to provide, through the guise of an objective overview, an insight into all the evils inherent to such a small rural town by both day and by night. It is, in many respects an expansion of Scholz's 1921-22 painting of a village Veterans Association that had depicted the pompous, self-important, corrupt and disturbingly Nationalist members of a local Veterans society set amidst a kitsch, toy-town-like German village, which they clearly regarded as their own play-set.

Appearing to show the apparently ordered, model-train-set-type world of a small town in the clear light of day, *Kleinstadt bei Tag* is riddled with suggestions of the all the sinister and criminal events that are subsequently shown to be taking place within it by night in its companion-painting, *Kleinerstadt bei Nacht*. From the overt enjoyment that the fat butcher appears to take in his work to the courteous visit of the local undertaker or the old grandma hurrying to the outhouse, something too is clearly rotten in this apparently model town.





THE COLLECTION OF CARL HAGEMANN

Dr Carl Hagemann was born in Essen on 9 April 1867. After studving chemistry in Tübingen, Hannover and then Leipzig, Hagemann began his professional life at Bayer & Co. in Elberfeld (today Bayer Leverkusen). Thanks to royalties from several patents Hagemann swiftly made his fortune and started collecting art as early as 1903, turning his attention to German Expressionism a decade later when he purchased his first works by Emil Nolde. Hagemann had met Ernst Gosebruch. the Director of the Kunstmuseum Essen. a few years earlier and the two men were to become lifelong friends. It was Gosebruch who, together with Karl Ernst Osthaus, the founder of the Museum Folkwang in Essen, and Kirchner's great friend the art historian Botho Graef, introduced Hagemann to Ernst Ludwig Kirchner and Erich Heckel, and later to Otto Müller and Karl Schmidt- Rottluff. Hagemann corresponded regularly with these artists, especially with Kirchner, to whom he made regular payments in return for his choice of pictures and prints. Hagemann was a regular visitor to Kirchner in Davos and maintained a lifelong friendship, not, according to contemporaries, an easy task with an artist who was highly sensitive and difficult at this stage of his life. One cannot imagine two more contrasting personalities; the troubled, bohemian artist and the rather formal chemist and businessman. This personal and prolonged contact with the artists themselves was a major factor in Hagemann's success in creating such a coherent and cohesive collection. At the time Hagemann was collecting these artists, few had attained the recognition they eventually would and the bold avant-garde nature of his collection seems surprisingly at odds with his understated, retiring nature. There is no doubt that Hagemann's vision and philanthropy in nurturing and supporting these artists, together with his influential position within the art establishment both in Essen and Frankfurt, in no small way contributed to the growing reputation of these artists, and throughout the 1920s and 1930s he showed an extraordinary willingness to loan major works from his collection.



Carl Hagemann retired in 1932, a year before his friend Gosebruch had to abandon his position at the Museum Folkwang, under pressure from the Nazi party. Hagemann's plans to donate his collection to a public museum had to be abandoned due to the cultural policies of the Nazis, and when Hagemann died on 20 November 1940, his entire collection (some 90 paintings, 220 watercolours, 30 sculptures

and 1500 drawings and prints) was concealed from the Nazis in the vaults of the Städel Museum in Frankfurt at the suggestion of Ernst Holzinger, the then Director. The Hagemann collection survived the war intact and emerged to be exhibited at the Städel in 1948. Since then many of the outstanding works in the collection, including the works offered in this sale, have been loaned to major public collections in Germany and works from the Hagemann Collection continue to be celebrated and enjoyed in the context in which Dr Hagemann originally intended, most recently returning to the Städel in Frankfurt in late 2004 before travelling on to the Museum Folkwang, Essen.



Poster for the Hagemann exhibition at the Städelmuseum, Frankfurt, 1948.

12 ERNST LUDWIG KIRCHNER (1880-1938)

Bahnhof Königstein

signed 'EL Kirchner' (on the reverse) oil on canvas 35% x 31½ in. (90.5 x 80 cm.) Painted in 1916

£1,500,000-2,000,000

\$2,300,000-3,000,000 €2,100,000-2,700,000

PROVENANCE:

Dr Carl Hagemann, Frankfurt, by whom acquired directly from the artist in 1916, and thence by descent to the present owner.

EXHIBITED

Bad Homburg, Kurhaus, *Deutsche Bildniskunst* von Cranach bis Dix: 1530-1930, June - July 1931, no. 39 (titled 'Landschaft').
On loan to the Städel Museum, Frankfurt, 1940-2015.

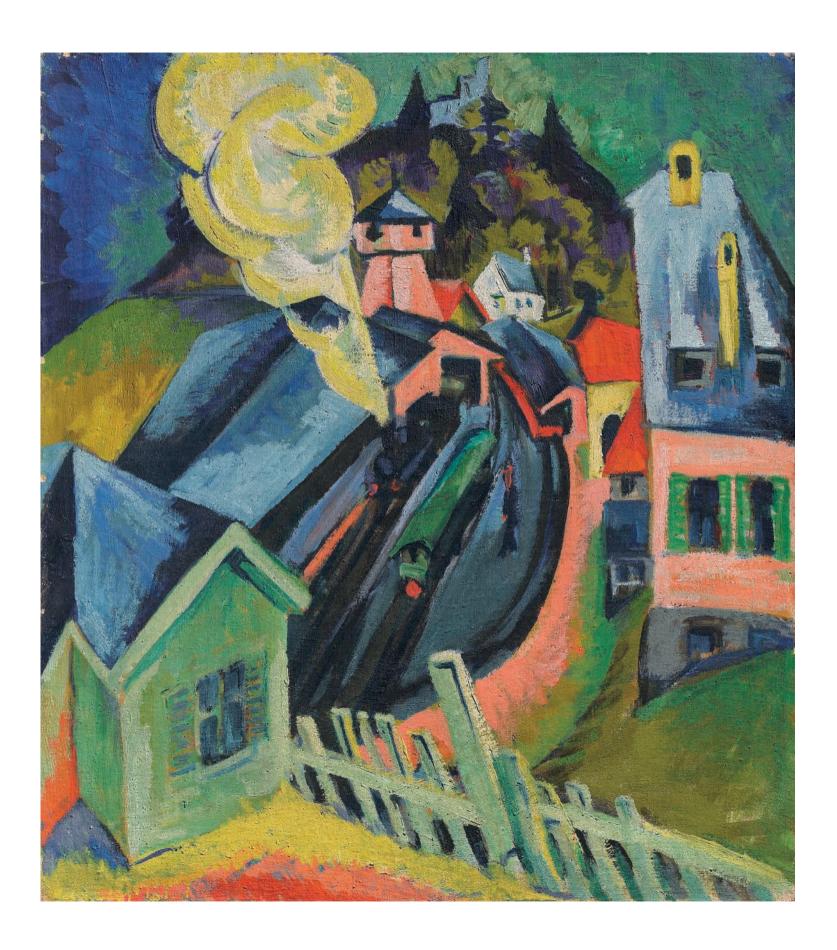
LITERATURE:

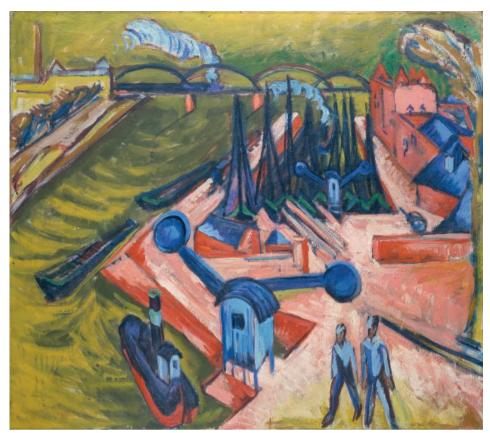
D.E. Gordon, Ernst Ludwig Kirchner, Cambridge, MA, 1968, no. 469, p. 335 (illustrated).
H. Delfs, M.A. von Lüttichau & R. Scotti, eds., Kirchner, Schmidt-Rottluff, Nolde, Nay... Briefe an den Sammler und Mäzen Carl Hagemann, 1906-1940, Ostfildern, 2004, pp. 65, 77-79, 110-111 & 145-147.

This work is listed in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern, vol. II, under no. 161.



Ernst Ludwig Kirchner.





Ernst Ludwig Kirchner, Frankfurter Westhafen, 1916. Städel Museum, Frankfurt (formerly Dr Carl Hagemann collection).

Bahnhof Königstein is a major painting by Ernst Ludwig Kirchner deriving from the artist's very last truly expressionist period shortly before he left Germany for good, in 1917, to convalesce in Switzerland. One of a rare but important group of paintings that Kirchner made in and of the landscape around Königstein in the Taunus region near Frankfurt, where he had been ordered to enter a sanatorium after being discharged from the army in September 1915, Bahnhof Königstein has until recently hung on loan to the Städel Museum in Frankfurt.

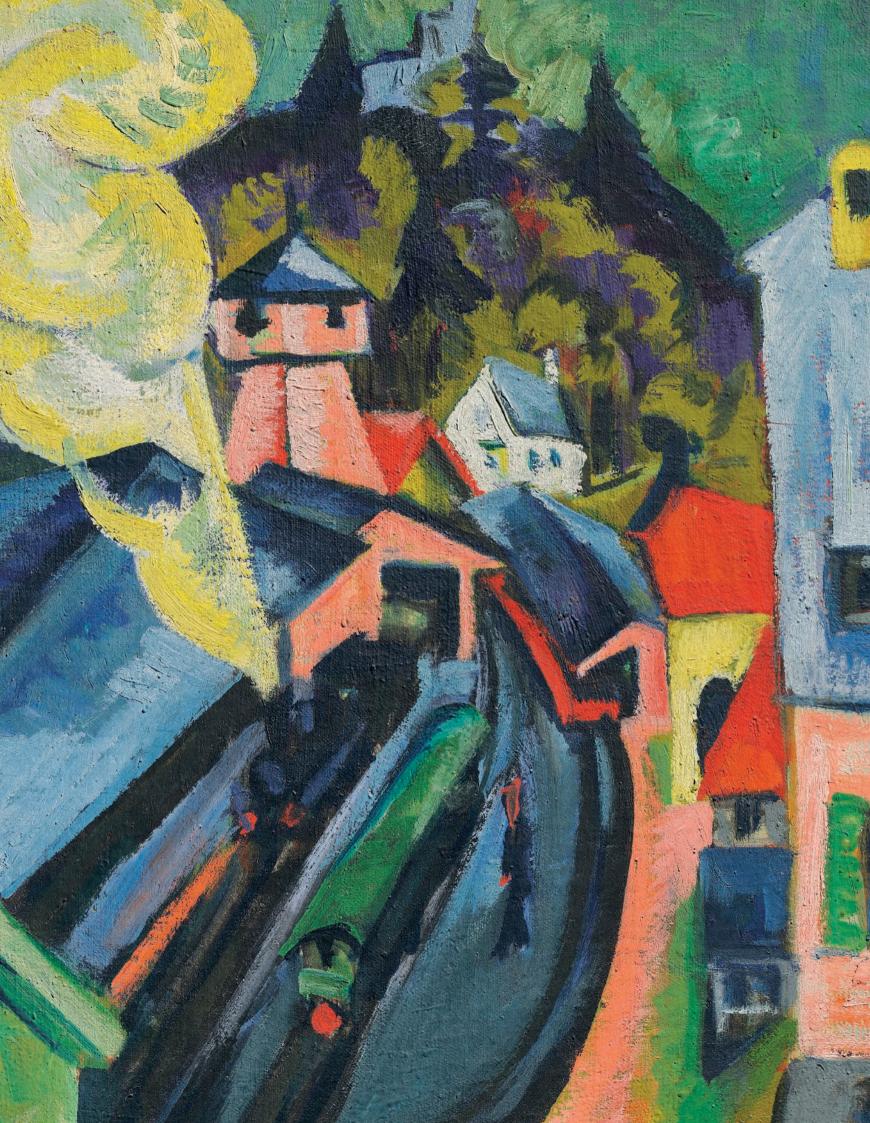
Depicting the Königsberg and the town station of Königstein below, the painting was executed in the spring or summer of 1916, during a period when Kirchner was regularly travelling between Königstein and his home in Berlin, and is one of the artist's finest and most important landscape paintings from this unsettled and also transitional period during the height of the First World War. Comprising of a composition centred on a dark vortex that is the town railway station, the painting is an expressive landscape that evokes a strong sense of Kirchner's unsettled state of mind at this time. Feeling himself to be under imminent threat of a recall to the military, and anxious in general about the future of mankind, Kirchner's vibrant depiction of a provincial railway station, with its two trains cutting diagonally through the centre of the composition and its lone figure standing on the platform, is one that articulates a vision of the idyllic local landscape as a temporary stopping-off point - a fragile world through which people and things from a darker elsewhere pass.

Bahnhof Königstein is also one of the first of Kirchner's paintings to have been bought by Carl Hagemann, an important friend, patron and life-long supporter of the artist and his work. Indeed, priced originally at 600 marks, this painting was the most highly priced oil that Kirchner sold to his new patron

in 1916. In addition to several earlier works, Hagemann also bought the Städel Museum's Frankfurter Westhafen, also of 1916. A letter from Kirchner to Hagemann written in September 1916 reveals how the artist's nervous condition, brought about by his military experience and his ongoing horror of the continuation of the war, led to him being paid for this work in monthly installments. 'The picture Bahnhof Königstein I gladly give to you,' Kirchner wrote to Hagemann, 'and the monthly payment is also right for me, so that I only have the possibility to suddenly take out a larger sum in an emergency. One never knows what is coming and I live, particularly now, in constant anxiety and it is my only escape. That Osthaus was drafted you probably know. Brutality rules more and more, and humans become ever fewer, what will it seem like in a year's time. Soon the uniformed devil will crawl towards me and then I myself must leave this rich life that has taken a hundred other human lives to create' (E.L. Kirchner, 'Letter to Carl Hagemann', 11 September 1916, in H. Delfs, M.A. von Lüttichau & R. Scotti, eds., Kirchner, Schmidt-Rottluff, Nolde, Nay...Briefe an den Sammler un Mäzen Carl Hagemann 1906-40, Ostfildern, 2004, p. 65).

Bahnhof Königstein is one of a series of evocative landscape paintings that Kirchner painted during this difficult period. Although Kirchner had seen no direct combat during the war, he suffered a nervous breakdown during mere training for the front and upon being discharged returned to Berlin. Landscape painting often served as a calming influence upon the artist, reminding him of happier times before the war and taking his mind away from the rupture in life caused by the conflict. From 1913 onwards throughout 1914 and 1915, Kirchner's nervous, edgy style of painting had grown more pronounced in his work, echoing the artist's increasing anxious and agitated state of mind. It was to culminate in 1915, in his neurotic street scenes and his self-portraits as an alcoholic and a mutilated soldier. Bahnhof Königstein is, by contrast, a work that shows the calming influence of landscape upon his nerves while at the same time still expressing the inner instability and persistent threat of rupture that the artist clearly felt at this time.

Indeed, Kirchner himself evidently considered the painting highly, not only pricing it amongst his most expensive works in 1916, but also drawing it again to Hagemann's attention after a visit to this patron ten years later. In two letters to Hagemann, he repeatedly recommended that his patron replace its black frame with a gold one. 'For The Railway Station, The Freeport and the third picture in the back room I would have gold frames,' one letter reads, 'because the severe black which is there now overwhelms the subtle colours, and in the Railway Station for example, it competes too much with the black which occurs in the rail area. This picture has something almost ghostly about it, and has a stronger effect on me now than 10 years ago, when I made it. Now we are better able to express what one perceives in the faces of the pictures' (E.L. Kirchner, 'Letter to Carl Hagemann', 17 January 1926, in H. Delfs, M.A. von Lüttichau & R. Scotti, op. cit., pp. 146-7).



λ **13** KARL SCHMIDT-ROTTLUFF (1884-1976)

Sternenandacht

signed and dated 'S.Rottluff 1919' (lower right) oil on canvas $35\% \times 30\%$ in. (90 x 76.5 cm.) Painted in 1919

£500,000-800,000

\$750,000-1,200,000 €690,000-1,100,000

PROVENANCE:

Dr Carl Hagemann, Frankfurt, and thence by descent to the present owner.

EXHIBITED:

Berlin, Galerie Ferdinand Möller, Karl Schmidt-Rottluff, December 1919.
Lausanne, Fondation de l'Hermitage, 100 chefs-d'oeuvre du Städel Museum, February - March 2010.
On loan to the Städel Museum, Frankfurt, 1940-2015.

LITERATURE:

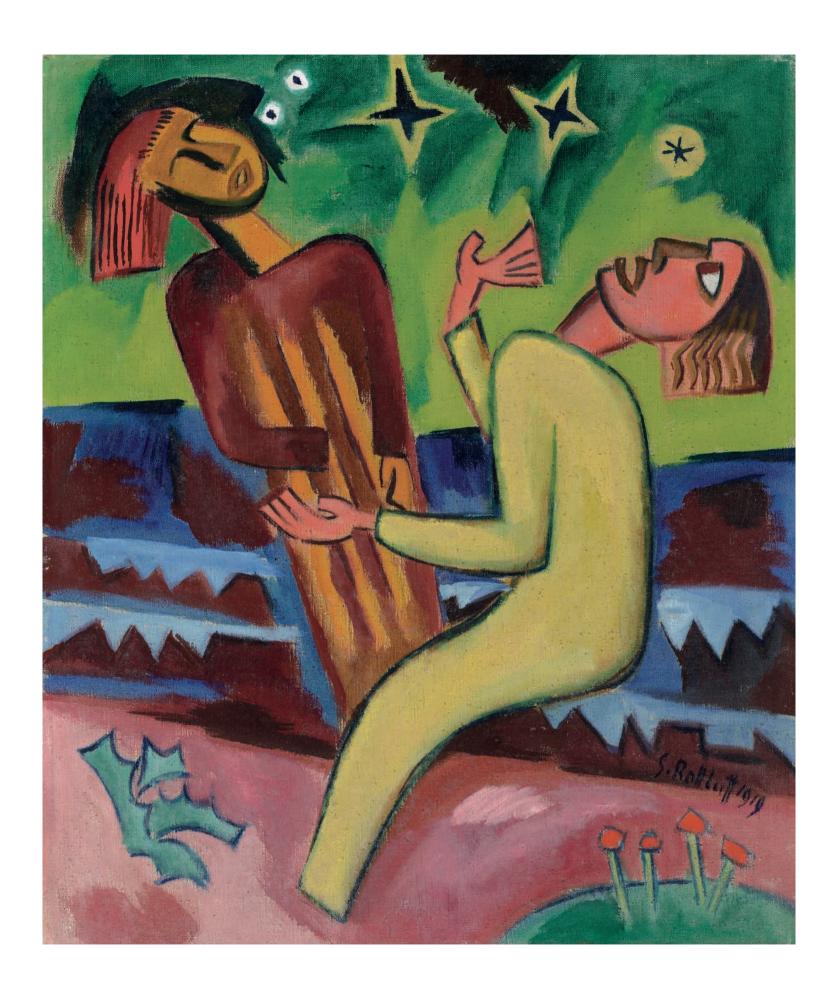
W. Grohmann, *Karl Schmidt-Rottluff*, Stuttgart, 1956, p. 289 (illustrated p. 262).

G. Theim & A. Zweite, exh. cat., *Karl Schmidt-Rottluff Retrospektive*, Munich, 1989, p. 88 (illustrated *in situ* at the Galerie Ferdinand Möller, 1919).

H. Delfs, M.A. von Lüttichau & R. Scotti, eds., Kirchner, Schmidt-Rottluff, Nolde, Nay... Briefe an den Sammler und Mäzen Carl Hagemann, 1906-1940, Ostfildern, 2004, pp. 566-567 & 572-573.



Conrad Felixmüller, *Menschen über der Welt (Karl Liebknecht und Rose Luxemburg)*, 1920. Lost, presumed destroyed.



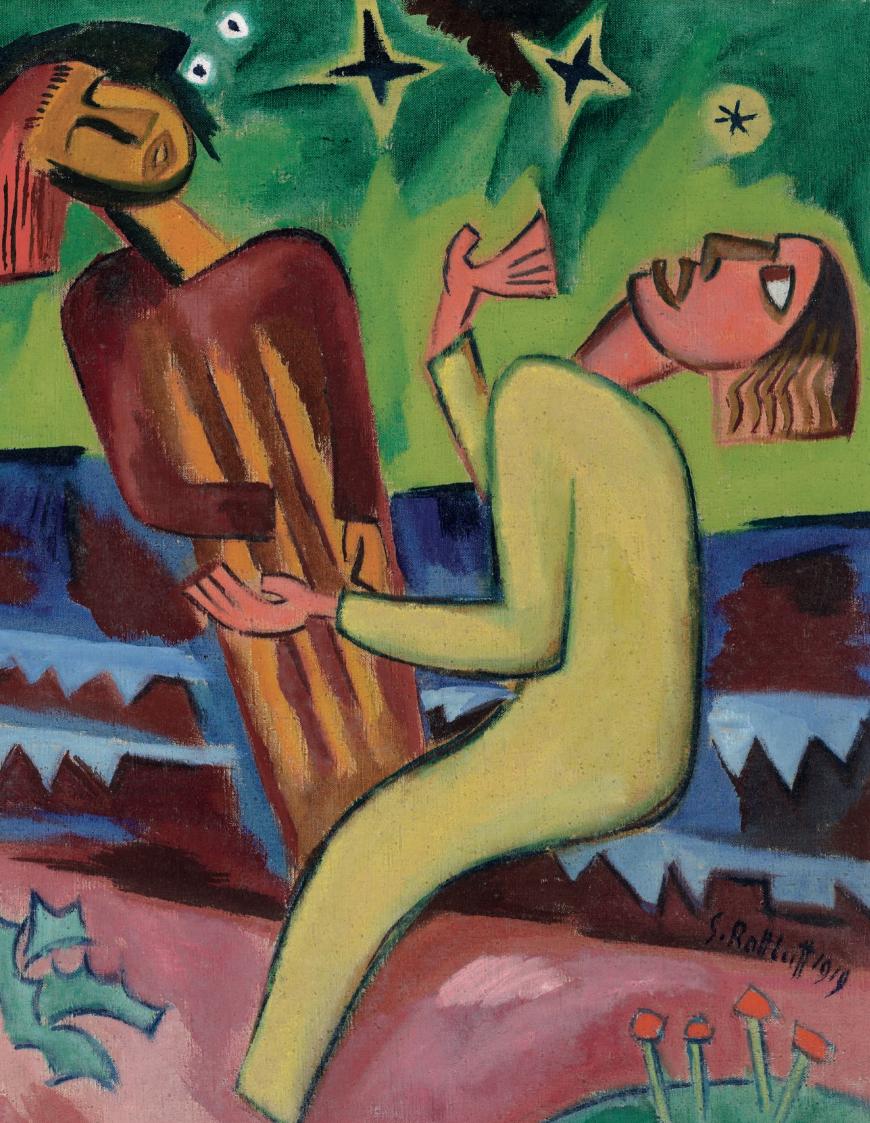


Karl Schmidt-Rottluff, Juniabend, 1919. Kunstmuseum, Dusseldorf.

Sternenandacht (Star Worship) is one of the finest and most resonating of a rare and important group of cosmic expressionist paintings made by Karl Schmidt-Rottluff at the end of the Great War in anticipation of the birth of a new, more hopeful, just, egalitarian and spiritual age of man. Formerly in the collection of the distinguished patron of Die Brücke art, Carl Hagemann, the painting was one of the leading works that Schmidt-Rottluff exhibited at the major one-man exhibition of his work held at the Galerie Ferdinand Möller in Berlin in December 1919.

At the end of the First World War, Schmidt-Rottluff - one of the leading exponents of expressionist painting in Germany - was one of the first artists to immediately set about allying his work to the new utopian spirit of optimism that for a brief period, between 1918 and 1920, greeted the end of hostilities. Immediately signing up to the workers' council Arbeitsrat für Kunst, which sought to place art at the centre of the Soviet revolution then taking place in Germany, Schmidt-Rottluff began to paint strong, deeply spiritualised and manifestly simple pictures that invoked a cosmic sense of man's essential purpose and destiny in the world. Images of levitating figures interacting with the sun, the moon and the stars proliferated in so much of the expressionist art of this time that the style became known as Cosmic Expressionism, though Will Grohmann referred to Schmidt-Rottluff's paintings of this period as the artist's 'numinous pictures'. Of these, Schmidt-Rottluff's Sternenandacht is arguably the most powerful and certainly the most iconic example.

With its depiction of two levitating figures tripping over the rooftops of a town following the cosmic rhythm of the stars, the painting is a bold vision of a sacred, peaceful and ultimately unified humanity living in accord with their surroundings - a picture of the world as it should be rather than the fractured mess that characterised the post-war reality in Germany. It is also a work that directly relates to and may well have inspired one of the other great images of Cosmic Expressionism: Conrad Felixmüller's famous graphic lament to the murders of the Sparticist leaders Rosa Luxemburg and Karl Liebknecht, Menschen über der Welt. This was the picture that adorned the cover of the magazine Die Aktion in July 1919, depicting the murdered revolutionaries transcending the world while following the light of a single star shining over the rooftops of Berlin. As Felixmüller wrote in an essay that he dedicated to Schmidt-Rottluff at this time, it was the simple directness, honesty and truthful values of the artist's inner vision, as expressed in works like Sternanandacht, that stood like a beacon of light for many of his generation at this time. 'Schmidt-Rottluff - is no star - he does not twinkle. He is reality: the flesh and spirit of our Earth. He is a rock standing out from the mud of our time. Hard, large and determined in his form... [He] stands over us like the sun and radiates his glow over the Earth like the sun at midday: vertical, upright, still. Against the filth of a banal, stupid and quarrelsome Earth. He is peace and unity. From him emanates the power and good of our nature - and we, through him, will become aware of the great unity, that forces us to be loving towards humans, animals, trees, earth, sun, moon, stars. That is how his human figures speak to [their] brothers and sisters. In his heads one sees eternity. A fixed gaze rests within itself; looks into itself; is similarly unmovable. [An] invitation to the complete dedication to and consistency with the idea of freedom from inhumane suffering [and] inhumane systems. We are in essence our [own] beings as we should be: Schmidt-Rottluff is the manifestation of our will and ambition. Liberation from the lot of a slave, living men - the godlike essence of world creation - for the intensity of his body and his spirit in freedom' (C. Felixmüller, 'Schmidt-Rottluff', in Menschen, vol. 2, no. 5, July 1919, p. 1, reproduced in C. Felixmüller, Conrad Felixmüller: Von ihm, über ihn, Dusseldorf, 1977, p. 25).



λ14 OTTO DIX (1891-1969)

Schwangeres Weib

signed and dated 'DIX 1919' (lower right) oil on canvas 53¼ x 28½ in. (135.2 x 72.3 cm.)
Painted in 1919

£2,000,000-3,000,000

\$3,000,000-4,500,000 €2,800,000-4,100,000

PROVENANCE:

Galerie Nierendorf, Berlin.

Acquired from the above by the present owner in the early 1970s.

EXHIBITED:

Dresden, Kunstsalon Emil Richter, *Dresdner Sezession Gruppe*, April – May 1919, no. 8. Darmstadt, *Deutsche Kunst*, 1923.

Berlin, Galerie Nierendorf, *Otto Dix - Bilder, Aquarelle, Zeichnungen*, September 1966, no. 1 (illustrated p. 3).

Berlin, Galerie Nierendorf, *Fünfzig Jahre Galerie Nierendorf*, *1920-1970*, September 1970, no. 2, p. 17 (illustrated).

Stuttgart, Galerie der Stadt, Otto Dix zum 80. Geburtstag - Gemälde, Aquarelle, Gouachen, Zeichnungen und Radierfolge 'Der Krieg', October - November 1971, no. 30, p. 62 (illustrated p. 67); this exhibition later travelled to Paris, Musée d'Art moderne de la Ville de Paris, February - April 1972, no. 22, p. 26 (illustrated p. 27).

Montrouge, XXIXe Salon de Montrouge, Otto Dix - Art contemporain: Peinture, sculpture, dessin, May - June 1984, no. 12 (illustrated). Brussels, Palais de Beaux-Arts, Otto Dix - 1891-1969, June - July 1985, no. 24, p. 48 (illustrated); this exhibition later travelled to Munich, Museum Villa Stuck, August - October 1985, no. 271, p. 308 (illustrated p. 161). Berlin, Staatliche Kunsthalle, Otto Dix, March -April 1987, no. 18, p. 248 (illustrated p. 66). Stuttgart, Galerie der Stadt, Otto Dix, 1891-1969, September - November 1991, pp. 16, 75 & 331 (illustrated p. 77); this exhibition later travelled to Berlin, Nationalgalerie, November 1991 - February 1992; and London, Tate Gallery, March - May 1992, no. 25, p. 96 (illustrated). Milan, Fondazione Antonio Mazzotta, Otto Dix, March - June 1997, p. 68 (illustrated). Saint-Paul-de-Vence, Fondation Maeght, Otto Dix: Metropolis, July - October 1998, no. 21, p. 76 (illustrated p. 77).

Montreal, Musée des Beaux-Arts de Montréal, Cosmos: From Romanticism to the Avant-garde, June - October 1999, no. 89, p. 328 (illustrated p. 233); this exhibition later travelled to Barcelona, Centre de Cultura Contemporània, November 1999 - February 2000, p. 293 (illustrated p. 205).

Venice, Palazzo Grassi, Cosmos: From Goya to de Chirico, from Friedrich to Kiefer; Art in Pursuit of the Infinite, March - July 2007, p. 278 (illustrated).

Regensburg, Kunstforum Ostdeutsche Galerie, *Otto Dix: Welt & Sinnlichkeit*, October 2005 - January 2006, p. 253 (illustrated); this exhibition later travelled to Schaffhausen, Museum zu Allerheiligen, June - October 2006. Paris, Centre Pompidou, *Traces du Sacré*, May - August 2008, p. 165 (illustrated). On loan to the Galerie der Stadt, Stuttgart, 1989 - 2010 (inv. no. LG-81).

LITERATURE:

H. Zehder, 'Otto Dix', in *Neue Blätter für Kunst und Dichtung*, vol. 2, no. 6, Dresden, 1919, pp. 119-120 (illustrated p. 121).

T. Däubler, *Das Kunstblatt*, vol. IV, Berlin, 1920, pp. 118-120.

pp. 118-120. O. Conzelmann, *Otto Dix*, Hannover, 1959, p. 19 (titled 'Das schwangere Weib').

F. Löffler, *Otto Dix: Leben und Werk*, Dresden, 1960, p. 19.

F. Löffler, *Otto Dix: Leben und Werk*, Dresden and Vienna, 1967, p. 20.

F. Löffler, *Otto Dix: Leben und Werk*, Dresden, 1977, pp. 21 & 32 (illustrated pl. 16).

B.S. Barton, *Otto Dix and Die Neue Sachlichkeit* 1918-1925, Ann Arbor, 1981, no. 1919.10, pp. 16, 18 & 36 (illustrated pl. 2; titled 'Das schwangere Weib').

F. Löffler, Otto Dix, 1891-1969, Oeuvre der Gemälde, Recklinghausen, 1981, no. 1919-6 (illustrated)

E. Karcher, *Otto Dix*, Munich, 1986, pp. 8 & 13 (illustrated p. 40).

S. Sabarsky, *Malerei des deutschen Expressionismus*, Stuttgart, 1987, p. 222 (illustrated p. 223).

E. Karcher, *Otto Dix, 1891-1969, His Life and Works*, Cologne, 1988, pp. 30 & 145 (illustrated p. 55).

E. Karcher, *Otto Dix*, Munich, 1989, p. 41 (illustrated p. 40).

J.K. Schmidt & D. Scholz, eds., *Otto Dix: Bestandskatalog*, Stuttgart, 1989, no. 4, p. 341 (illustrated p. 89).

R. Beck, Otto Dix. Die kosmischen Bilder: Zwischen Sehnsucht und schwangerem Weib, Dresden, 2003, pp. 43, 78, 111, 128, 132, 215 & 232 (illustrated pp. 45, 80, 88, 116, 129, 132, 165, 216 & 235).

K. Müller, *Geisterbahn und Glanzrevue. Otto Dix. Aquarelle und Gouachen*, exh. cat., Hamburg, 2007, p. 21 (illustrated).

When, in November 1918, the four year long catastrophe of the Great War finally came to an end, the cessation of hostilities not only redefined the map of Europe and swept away many of its antiquated monarchies, but it also, for a brief while, ushered in an ecstatic and revolutionary period of utopian optimism about the future of mankind. In Germany in particular, inspired by the transition of power in Russia and by its own 'November Revolution', the expressionist generation greeted these events and the establishment of a new republic with euphoria, championing this watershed as a 'resurrection of the soul' and the dawning of a new age. 'Now. Now. Finally. Now! The new world has begun', wrote René Schikele, 'Young painters appear, as heralds of a new world', wrote the Dresden Expressionist poet Walther Rheiner, 'they call to you and they sing and they cry - full of the cosmos that is taking new shape inside of them.' Believing that, as in Russia, artists and writers would now have a key role to play in the shaping of a new liberal and egalitarian society, the German avant-garde rushed into collective action founding artist-workers groups, revolutionary co-operatives and creative brotherhoods, each one eagerly expounding on the glorious prospects of this new age of man. The dominant style and pictorial language of their art was an ecstatic, almost evangelical Expressionism rich in religious and cosmic metaphor. Otto Dix's Schwangeres Weib (Pregnant Woman) is one of the great masterpieces made both for and about this brief but extraordinarily dramatic period of history.

An icon of both revolution and of the extraordinary spirit of this time, *Schwangeres Weib* is an image of apotheosis that represents the culmination of a series of mystical cosmic



paintings that Dix had been dreaming of making all through the war. Along with what is literally its 'sister picture' Mondweib (Moonwoman) from the Nationalgalerie Berlin, this picture was Dix's largest, most ambitious and accomplished painting to date and, perhaps even intentionally, his last truly 'expressionist' painting. As such, until 2010, it had hung for many years as almost the sole representative of this brief but seminal period in Dix's career in the world's largest and finest collection of his work in the Galerie der Stadt, Stuttgart.

Dix painted Schwangeres Weib in the early spring of 1919 along with at least two other major oils - Mondweib and the now lost Auferstehung des Fleisches (resurrection of the flesh) - for the first major exhibition of the revolutionary expressionist group, the 'Dresdner Sezession Gruppe 1919', held at the Galerie Emil Richter that April. A poster for the show that Dix designed shows an eager brotherhood of figures climbing towards the sun while a photograph of him taken at this time shows the artist sitting proud and defiant in front of a partially painted Schwangeres Weib with a completed Auferstehung des Fleisches also visible in the corner of the studio. These three paintings represented the culmination of a series of distinctly cosmically-themed pictures that were founded on ideas Dix had developed before the war but which came to fruition after his immersion in the heady post-revolutionary atmosphere of expressionist Dresden in the early months of 1919.

At the time of Dix's return to the Saxon capital, he was a twentyseven-year-old war veteran recently released from four years of military service as a machine-gun officer on both the Eastern and Western fronts. Unlike most of his generation, the war had not fundamentally altered his philosophical outlook on life, but instead had confirmed and even deepened it. A devotee of Nietzsche, Dix's experiences in the trenches had revealed to him the brutal but also liberating truth that life was in essence little more than an endless cosmic cycle of 'Werden und Vergehen' (growth and decay) ruled and dictated by the primal struggle between the elemental forces of Eros and Thanatos (sex and death).

Coming to see life in these almost mystical and near-abstract terms and operating in accordance with Nietzsche and J.J. Bachofen's belief in the cyclical concept of time and the ancient 'law of eternal recurrence', Dix interpreted the world and depicted it in his pictures as a great cosmic wheel of experience seeming to be constantly revolving all around him. In this context, he had concluded that 'even war must be seen as a natural phenomenon... money, religion and women have all been the cause of wars but not the prime reason. That is an eternal law' (Otto Dix, 'Diaries, 1915-16', in Otto Dix, exh. cat., London, 1992, p.78). Dix's gouache paintings of the war swiftly executed during brief moments between fighting seemed to catalogue the conflict from this distant and indeed holistic philosophical perspective. Concentrating on a cyclical theme of life and death,

> his work simultaneously presented a series of flowery star-like explosions and tiny skeletal ant-like figures struggling over a ravaged landscape - an endless parade of death and destruction acted out on the vast undulating contours of the wounded and pock-marked body of Mother-Earth. Acknowledging the pagan Mother-Goddess' elemental role in this cosmic conflict with the forces of Thanatos, Dix observed in his war diary, that in 'the last analysis all wars are fought about and for the sake of the vulva' (Ibid).

> Running parallel to these often nearabstract images of war as a kind of cosmic triumph of Thanatos is also the everpresent theme of resurrection. This can feature in the form of flowers blooming on graves and corpses or in the persistent form of a voluptuous female, sometimes depicted as a part of the earth, sometimes as a lover and sometimes standing proud and maternal, but always abundantly fertile. As in sketches made before the war and in accordance with the great Germanic tradition of depicting 'Death and the Maiden' of which Dix felt himself keenly a part, this great female figure represents the erotic life-giving antithesis of Death. In his war drawings she appears as a chthonic Venus hidden in the ground, as one side of a pair of lovers breathing life into a field of graves on the battlefield, or as an archetypal fertility figure and Earth Mother seemingly linking earth and sky in a prolonged series of studies with the intriguing title of Fruchtschale (Fruit Bowl). Always a generic figure, 'Woman', in Dix's work, is the living physical embodiment of the great driving and elemental force of Eros.



Otto Dix, Mondweib, 1919. Nationalgalerie, Berlin



Franz Marc, Kämpfende Formen (Abstrakte Formen I), 1914. Pinakothek der Moderne, Munich.

In all these works, and more particularly in the series of cosmic oil paintings that Dix began producing on his return to Dresden, the artist was perpetually propagandising these Nietszcheaninspired and essentially pagan beliefs. Indeed, in his last three major cosmic paintings Auferstehung des Fleisches, Mondweib and Schwangeres Weib, Dix, in accordance with much of the 'new age' expressionist iconography of the time and its equating of the mystical 'birth' of a new humanity with Christian motifs, even appropriated Christian themes as way of putting across his own essentially apolitical and anti-Christian beliefs more forcefully. In a clear symbol of the end of the war, for example, Auferstehung des Fleisches depicts a scene of resurrection in the form of a buxom moon goddess (Eros) sexually triumphing over Thanatos and ascending from a field of death. Mondweib and Schwangeres Weib develop this theme of ascension further, presenting images of the great goddess floating in the night sky in two highly eroticised pictures of that perennial theme of urban expressionism - the portentous city night. Mondweib takes the form of a cruciform female figure eroticising a vulva-shaped city below while Schwangeres Weib is a more universal, futurist and near-abstract rendering of the Great Mother-Goddess materialising like a cosmic embryo from the constellations of the night sky in a mystic portrait of apotheosis. It is in this sense a 'Triumph of Eros' offered up as a parallel to the Christian theme of the assumption of the Virgin. Indeed, in what may have been the first but which was certainly not the last of Dix's borrowings from Dresden's most prestigious art museum, Schwangeres Weib openly parodies the Dresden Gemäldegalerie's most famous painting, Raphael's Sistine Madonna. In painting an holistic and pagan version of the same subject for the Gruppe 1919's first exhibition, Schwangeres Weib not only encapsulates the mystical spirit of this period of revolution and change in the image of a pregnant goddess, but it also boldly throws down a challenge to the entire Christian tradition and history of European art.

That Schwangeres Weib presents a pagan alternative to the Christian Madonna is symbolised by the tame bull standing between this Madonna's legs. Echoing an earlier gouache portrait of a Madonna also standing over a tame bull that Dix had painted in 1914 and which, with its audience of many watching faces, bears an even closer resemblance to the Raphael, it is clear that Dix intended his Madonna to symbolise an altogether different canon of thought. The bull - as a symbol of fertility was in many cultures the traditional companion of the goddess of fertility and the Great Mother, the prime divinity of the great Dionysian age of matriarchy which, according to Bachofen and Nietzsche and the 'law of eternal recurrence', had preceded and would again follow the modern age of patriarchy.

With the end of the war and the coming of revolution - literally the turning of the cosmic wheel perhaps - many Expressionists believed that a new matriarchal age of the spirit, of sexual liberation, woman's emancipation and even free love was about to dawn. It is the genesis of this new age as indicated in that daemonic zone of cosmic portent so favoured by the Expressionists at this time - the night sky - that Schwangeres Weib depicts. The ancient mystical idea that portents of the future are visible in the night sky is one that permeates much expressionist art and literature of this period, from the poems of Jakob van Hoddis and Georg Heym to the paintings of Ludwig Meidner, Paul Klee, George Grosz and possibly the most mystic and influential of all, the so-called 'Russian Expressionist', Marc Chagall. The greatest champion of this idea, however, was the most cosmic and mystic of all expressionist poets Theodor Däubler, author of the epic three-volume poem Das Nordlicht (The Northern Lights) and the roving art critic of Der Neue Standpunkt. An important and influential presence wherever he went, Däubler had first met Dix in the spring of 1919 and visited his studio soon after the first Gruppe 1919 exhibition in May 1919. 'Schwangeres Weib stands and signifies



Raphael, La Madonna Sistina, 1513. Gemäeldegalerie Alte Meister, Dresden



Marc Chagall, Le femme enceinte, 1913. Stedelijk Museum, Amsterdam.

the eternally pregnant world', Daübler later wrote of the present work. 'Extending immeasurably beyond the bounds of its circles', her 'pregnancy' was a 'germinating consciousness' of the infinite cosmos simultaneously radiating in 'ascending' and 'descending' spirals from the heavens (T. Däubler, *Das Kunstblatt*, vol. 4,1920 p. 120).

Essentially a constellation that appears to be simultaneously coming into being and also disintegrating, the great pregnant goddess of this painting is an apparition and astral coalescence that seems to physically embody the ying and yang-like forces of Eros and Thanatos. The swirling circular shapes of this goddess' body echo the force-lines of the Italian Futurists and the colour circles of Robert Delaunay, while also symbolising these opposing forces: red the colour of Eros, deep blue for Thanatos. This was a symbolic and polarised colour scheme that Dix had developed in his watercolour sketches before the war, but which in 1919 may also have drawn on the mystic and musical colour theories of Alexander Scriabin, where red and blue formed the polar opposites of the Russian composer's famous mystic chord. Dix had been introduced to Scriabin's mystic theories and music through his friendship in Dresden with the composer Erwin Schulhoff and his sister Viola - an art student and girlfriend in whose studio Dix was painting many of his pictures at this time. Indeed as the Dix scholar Rainer Beck has pointed out in his book on Dix's cosmic pictures, the very form of Schwangeres Weib's spirals may in fact derive from those used by Jean Delville in his illustrated cover of Scriabin's best known composition, Prometheus, Poem of Fire (See R. Beck, Otto Dix Die Kosmischen Bilder Zwischen Sehnsucht und Schwangerem Weib, Dresden, 2003).

Similarly, in its articulation of a great cosmic moment of creation as a mystic union between opposing polarities - earth and sky, Eros and Thanatos, darkness and light -*Schwangeres Weib* can also be seen as an expression of the influential writer and philosopher Salomo Friedlaender's recently expounded concept of *Schopferische Indifferenz* (creative indifference). A frequenter of Berlin dadaist circles, 'Mynona' (Friedlaender's *nom de plume*) had first published his concept of creation as a dynamic but ultimately indifferent harmonising of polarised opposites in the summer of 1918. In March 1919, the poet Walter Rheiner's review of Friedlaender's work appeared in the same issue of the Dresden periodical *Neue Blatter für Kunst und Dichtung* that announced the formation of the Gruppe 1919.

Images of stars, flowers and also skulls in *Schwangeres Weib* hint at the idea of a unified cosmos comprised of polarised opposites and an endlessly spiraling cycle of birth, flowering and death, while the goddess herself reaching up with one hand to the heavens and simultaneously down with the other to the head of the bull and a single star shown radiating light onto it - embodies the ultimate cosmic union that exists between all these opposites as between both earth and sky. Indeed, the spiralling pattern of stars in this painting may at one time have been luminous, as these have been painted in a thick and radiant light green paint reminiscent of the kind of phosphorescent paint that Dix is also reported to have experimented with around this time.

At the absolute centre of this work, in the belly of the goddess, the genesis of her astral child is indicated by a radiant star painted over the black image of a skull. A simultaneous fusion of Eros and Thanatos, the child of this mystical pregnant aurora will clearly be the kind of 'star child', *Übermensch* or 'New Man' that many Expressionists, particularly in Dresden, repeatedly used as a symbol of the birth of the new era.

'We are the embodiment of our own constellation', Theodor Däubler had written of the Expressionist credo. 'Man is the construct of his own spirituality. His enduring passion and suffering - a nest from which the Star-Child will fly into eternity' (T. Däubler, 'Expressionismus', in *Der Neue Standpunkt*, Dresden, 1916). In *Schwangeres Weib*, Dix's wheeling vortex of a mother-goddess - that most primal, direct and the very first image in the whole history of art - becomes a powerful pagan icon graphically expressing this notion and the extraordinarily precious moment in history when such a dream seemed on the cusp of becoming real.



15 ERNST LUDWIG KIRCHNER (1880-1938)

Erna am Meer, Fehmarn

signed 'E.L. Kirchner.' (lower left) oil on canvas 30% x 27 in. (78.5 x 68.7 cm.) Painted in 1913

£1,500,000-2,500,000

\$2,300,000-3,700,000 €2,100,000-3,400,000

PROVENANCE:

Morton D. May, St Louis, Missouri. Robert Windfohr, Fort Worth, Texas. Ann Burnett Tandy, Fort Worth, Texas; estate sale, Sotheby's, New York, 5 November 1981, lot 214

Acquired at the above sale by the present owner.

EXHIBITED

New York, Fine Arts Associates, Ernst Ludwig Kirchner, November - December 1957, no. 10 (illustrated; titled 'Woman in Landscape'). Dortmund, Museum am Ostwall, Von der Brücke zum Blauen Reiter: Farbe, Form und Ausdruck in der deutschen Kunst von 1905 bis 1914, September - December 1996, p. 305 (illustrated p. 216; titled 'Erna auf Fehmarn'). Schleswig, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Ernst Ludwig Kirchner auf Fehmarn, 1997, no. 63, p. 157 (illustrated p. 118).

Halle, Staatliche Galerie Moritzburg, on Ioan 1997-2001.

Hamburg, Kunsthalle, *Im Zentrum: Ernst Ludwig Kirchner, eine Hamburger Privatsammlung,*October 2001 - January 2002, no. 45, p. 180
(illustrated p. 47); this exhibition later travelled to Davos, Kirchner Museum, January - April 2002; and Berlin, Brücke-Museum, January - March 2003.

Hamburg, Kunsthalle, *Kirchner*, October 2010 - January 2011, no. 163, pp. 144 & 241 (illustrated p. 157).

Hamburg, Bucerius Kunst Forum, *Kirchner:* Das expressionistische Experiment, May - September 2014.

LITERATURE:

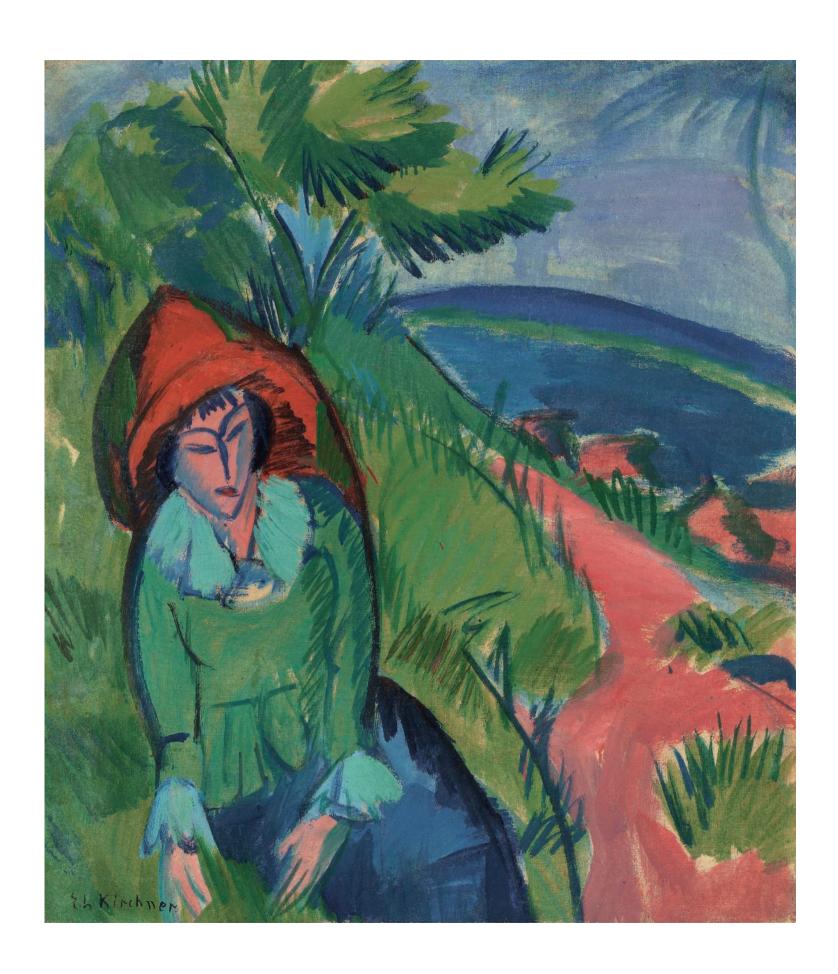
D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, MA, 1968, no. 316, p. 311 (illustrated).

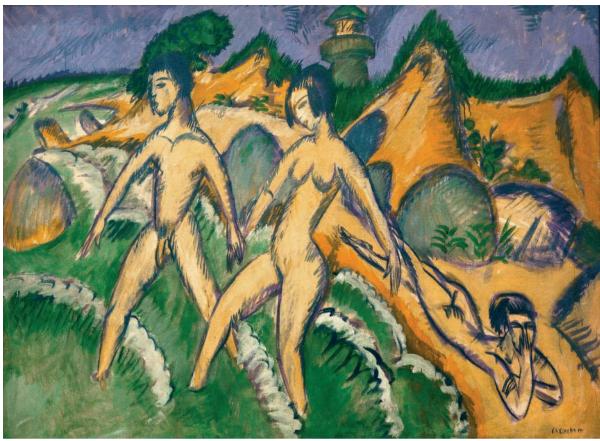
Formerly owned by Morton D. May, the St Louis philanthropist and art collector whose outstanding collection of German expressionist paintings now forms the core of the St Louis Museum of Art, Erna am Meer, Fehmarn belongs to the celebrated series of paintings that Ernst Ludwig Kirchner made on the Baltic island of Fehmarn in the summer of 1913. Widely regarded as among the finest of all the artist's creations, Kirchner's Fehmarn pictures from this summer mark, alongside the city paintings he began immediately afterwards in Berlin, the absolute highpoint of the artist's career and the pinnacle of the unique, edgy expressionist style of painting that he perfected during the last years before the First World War.

Kirchner visited Fehmarn every summer between August 1912 and 1914 when his visit was cut short by the outbreak of the Great War. The island represented a haven for the artist who revelled in escaping the frenetic hurly-burly of his metropolitan life in Berlin by pending time on what he once referred to as his South-Sea-like idvll. There, on this remote Baltic island, along with his companion Erna Schilling and her sister Gerda and often visited by artist friends such as Erich Heckel, Otto Mueller or Hans Gewecke, Kirchner would spend the summer months painting and living a carefree life away from the city and the constraints of civilization. The subjects of Kirchner's paintings were simple: predominantly the island landscape on and around the lighthouse near the beach known as 'An die Steinen', the curve of this beach and what he famously described as the 'beautiful, architecturally structured, rigorously formed bodies' of his two female companions, Erna and



Kirchner with Erna in his Berlin-Wilmersdorf studio, *circa* 1912-1914. Kirchner Museum, Davos. Photo: Ernst Ludwig Kirchner.





Ernst Ludwig Kirchner, Ins Meer schreitende, 1912. Staatsgalerie Stuttgart.

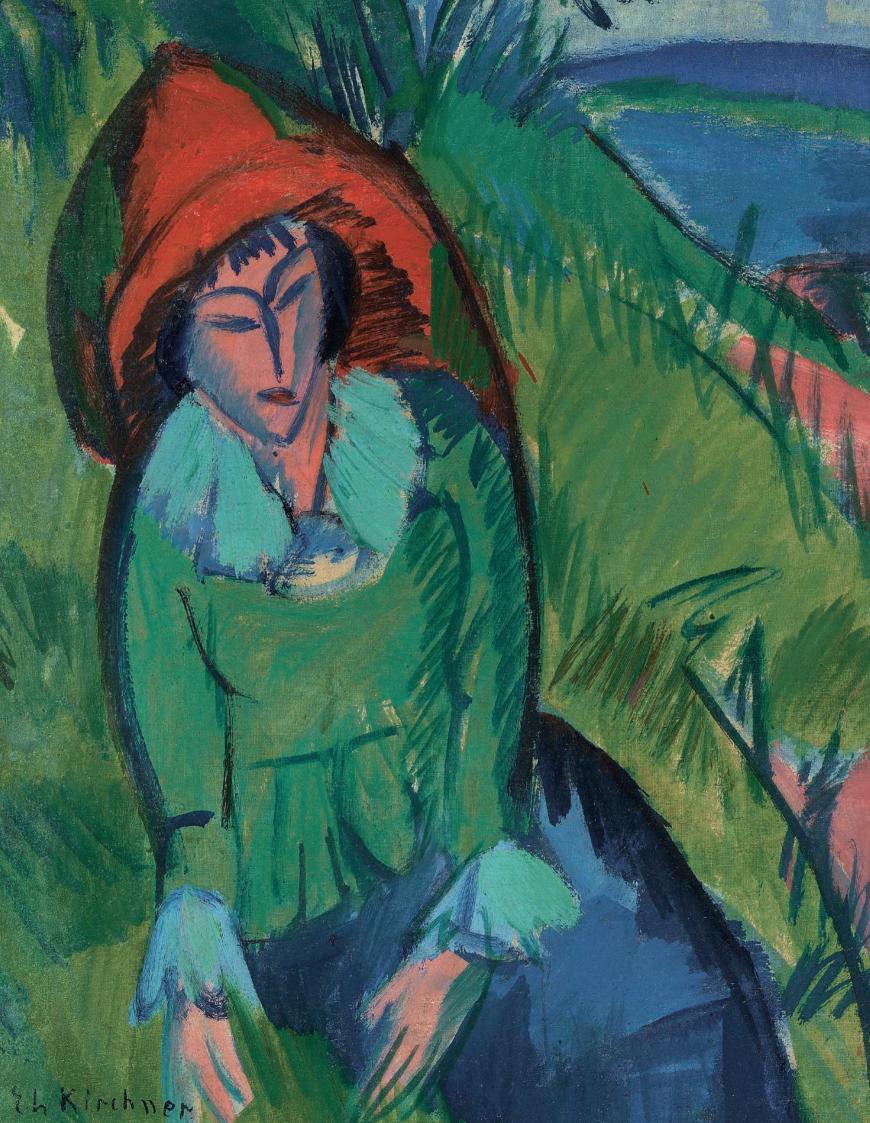
Gerda. It was in Fehmarn, Kirchner later recalled, that 'I learned how to create the ultimate oneness of Man and Nature, and completed what I had begun at Moritzburg... There I painted pictures that are absolutely mature, insofar as I myself can judge. Ochre, blue and green are the colours of Fehmarn, and the coastline is wonderful. At times with a South Sea opulence, amazing flowers and thick fleshy stems' (E.L. Kirchner, 'Letter to Gustav Schiefler', summer 1912, in L. Grisebach, *Kirchner*, Cologne, 1999, p. 92).

Marking the emergence of a style which would come to underpin the edgy, gothic-looking cocottes and streetwalkers who were to dominate Kirchner's art from late 1913 until his enrolment in the army in 1915, in Fehmarn, the artist began to employ a rough hatching technique in his painting as a way of delineating both his women and the island landscape. This frenetic, raw, spontaneous and angular technique often lent the already rough-edged, elongated and sculpture-like figures of Erna and Gerda a powerful and dynamic sense of energy and motion. In many paintings, the vivacity and strong verticality of these figures is often echoed, as in Erna am Meer, Fehmarn, by the forms of the landscape, so that, as in his city studies, Kirchner's Fehmarn scenes, with their radically paredback colour, appear to be vivid portraits of the fierce vitality of nature in the same way that his city scenes seem to capture the nervous momentum of Berlin.

With its elegant composition and strong formal representation of Kirchner's lifelong companion seated in the sunshine, surrounded by rich flora in a landscape bordering the beach and stretching down to sea, *Erna am Meer, Fehmarn* is a painting where all these elements come together. In a rare move for Kirchner at this time, Erna is painted clothed and wearing a hat.

In this way the broad vista of the wild, open nature of Fehmarn that Kirchner so loved is contrasted with the modern European dress and elegant style of the city women that Kirchner would attempt to capture repeatedly in his subsequent series of paintings of women on the street. Surrounded by the blustery forms of the plants blowing in all directions in a sea breeze, Erna's sheltering figure seems to become a part of the scene, her face, hands and deep green blouse echoing the colours of the sand and vegetation. It is only the vivid red of her large fashionable hat and a dark shadow that dramatically single her out from her surroundings.

As in so many of Kirchner's Fehmarn landscapes from this period, all the power and energy of the wind coursing through the trees, grass, rocks and the waves seems to find a totemic echo in the elegant, leaning, angular figure of Erna. This is accentuated by the energy and spontaneity of Kirchner's hatched brushstrokes, which here appear to express more than just the vitality, joy and excitement in his surroundings that Kirchner so evidently delighted in in Fehmarn. Infused with a dynamic sense of engagement with his subject, the painting as a whole appears to convey a renewed energy, vigour and enjoyment in the act of painting, of composing and crafting a picture that Kirchner was to carry forward in his work with ever more nervous excitement and intensity from this moment onwards until the debacle of the war compelled him to stop. As Kirchner wrote to Gustav Schiefler from Fehmann in the summer of 1913, previously exhausted and depressed by life in the big city, he had come to the island 'to regain my strength and to paint'. The events of 'last winter have worn my nerves thin', he wrote. 'My real pictures are coming now. I didn't expect it but the colours suit my palette well' (quoted in the film by M. Trabitzsch, The Life and Art of Ernst Ludwig Kirchner, Zurich, 2000).



*16 WASSILY KANDINSKY (1866-1944)

Murnau - Strasse

inscribed, dated and numbered by Gabriele Münter 'KANDINSKY MURNAU 1908 II' (on the reverse) oil on canvasboard 13 x 16½ in. (33 x 41 cm.)
Painted in 1908

£1,500,000-2,500,000

\$2,300,000-3,700,000 €2,100,000-3,400,000

PROVENANCE:

Gabriele Münter, Murnau.
Gabriele Münter and Johannes Eichner
Foundation, Munich.
Franz Resch, Gauting, Germany.
Leonard Hutton Galleries, New York, by 1979.
Anonymous sale, Sotheby's, New York,
11 November 1987, lot 53.
Acquired at the above sale by the present owners.

EXHIBITED:

Munich, Städtische Galerie, Lenbachpalais, Kandinsky und Gabriele Münter: Gabriele-Münter-Stiftung und Werke aus fünf Jahrzehnten, February – March 1957, no. 61. Munich, Städtische Galerie im Lenbachhaus, Kandinsky und München: Begegnungen und Wandlungen, 1896-1914, August – October 1982, no. 329 (illustrated; titled 'Straße in Murnau').

LITERATURE:

H.K. Roethel & J.K. Benjamin, *Kandinsky*, *Catalogue Raisonné of the Oil Paintings*, vol. I, 1900-1915, New York, 1982, no. 204, p. 204 (illustrated).

R. Stiller, 'Der unbekannte Kandinsky', in *Bunte*, no. 40, Offenburg, 30 September 1982, p. 171 (illustrated)

H. Schindler, *Reisen in Oberbayern:* Kunstfahrten Zwischen Donau und Alpen, Munich, 1985, pp. 232-233 (illustrated).

The small market town of Murnau, nestled in the shadows of the Bavarian Alps, was the location for one of the most significant breakthroughs in the art of the pioneering painter, Wassily Kandinsky. The artist and his partner, Gabriele Münter, had come across Murnau

during their travels through the German countryside in 1907, and were instantly attracted to the town's picturesque setting and tranquil atmosphere. They returned the following summer, along with their friends Alexej von Jawlensky and Marianne Werefkin, and spent the entire month of August engaged in new artistic production. This first summer in Murnau proved to be a significant turning point in the artistic growth of all four painters, with each member of the group achieving new levels of creativity, inspired by the location and driven by their exposure to one another's art. The paintings Kandinsky created during this time heralded the emergence of a new, more expressive style in his work, which would lead directly to his later experiments in abstraction. Executed in intense, luminous swathes of colour, Murnau - Strasse illustrates this new shift in Kandinsky's oeuvre in the summer of 1908, as the artist captures the extraordinary play of light across the streets of Murnau with effusive brushstrokes and a distinct simplification of form.

Kandinsky, Jawlensky, Münter and Werefkin often worked together in a communal manner during their time in Murnau, frequently painting the same scenes from different viewpoints, and pursuing similar stylistic experiments in their work. The drama and natural beauty of the broad expanses of the Murnau

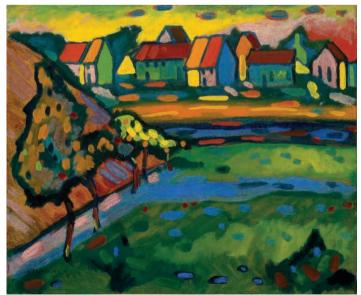




Wassily Kandinsky, *Murnau - Fussweg und Häuser*, 1909. Städtische Galerie im Lenbachhaus, Munich.



Wassily Kandinsky, *Murnau*, *Burggrabenstrasse I*, 1908. Dallas Museum of Art



Wassily Kandinsky, Bayerisches Dorf mit Feld, 1908. Sold, Christie's, London, 21 June 2011. lot 54 (£4 969 250)

moors set against the scenic backdrop of the Alpine peaks provided the artists with a compelling visual environment, and the sweeping Bavarian landscape featured heavily in their output from this time. The four artists also engaged in intense theoretical discussions, debating the aims and achievements of their paintings and analysing the developments their work underwent in this rich, creative atmosphere. It was Jawlensky who took the lead in guiding the quartet's evolution at this time, with both Münter and Kandinsky portraying him as the group's mentor in their memoirs. Sharing his knowledge of the French avant-garde with his fellow painters, Jawlensky encouraged them to develop a free and expressive handling of colour and form in their work, inspired by the art of Vincent van Gogh and the Nabis. Kandinsky was particularly influenced by the dynamic structures and treatment of colour in Jawlensky's Murnau pictures, and the resemblances between the two's paintings were particularly pronounced at this time.

Infused with a sense of stillness. Murnau - Strasse captures the quiet serenity of one of the town's thoroughfares, as it is hit by a dazzling shaft of radiant, Alpine sunlight. Devoid of human presence, the painting captures the tranquillity of the provincial town so adored by the group, and the escape it offered them from the bustling metropolis of Munich. This burst of light divides the painting into two distinct sections, and creates a stark contrast between the deep tones of the shadows in the foreground, and the luminous, pastel hues of the street which cuts diagonally through the composition. Constructed using loose, superimposed brushstrokes of complementary shades of yellow and blue, this street acts as a boundary between the darkness of the shadows cast by the building on the left hand side, and the brightly coloured houses which sit along the opposite edge of the road. The cool, soft-hued tones of these colourful dwellings are enhanced by the addition of a zinc-white paint, which granted a new level of luminosity to Kandinsky's palette, while contrasting coloured shadows add a sense of three-dimensionality and spatial depth to their form.

Bathed in the bright Alpine sunlight, these houses are summarily outlined by the artist using simple geometric patches of pigment in thick, rectangular brushstrokes. Simplifying their forms, Kandinsky reduces these buildings to a series of basic architectural shapes, restricting their representation to essential details. Indeed, as the houses disappear into the distance, they become increasingly less defined, dissolving into streaks of colour in the intense, vibrant sunlight. This simplification of form and freedom of application was one of the most significant developments in Kandinsky's art at this time, enhancing the intensity and effect of his colours and granting them an increased focus within the composition. Kandinsky further explores this approach in the area of deep shadow in the foreground of the painting, where the view is abstracted to the point that the daubs of pigment become autonomous pictorial entities, independent of their subject. Here, the details of the scene become subservient to the artist's experimentations, as colour is pushed to the point where it begins to float freely within the composition and operate as an independent element in its own right.

With its loose, expressive approach to colour and form, *Murnau - Strasse* represents a transitional period in Kandinsky's work, as he began to experiment with non-objective representation in his painting. Although still firmly rooted in the world of external appearances, beautifully capturing the serenity of the sleepy hill-top town and the bright, luminous light of the sub-Alpine location, the painting contains elements which border on the abstract, and point decisively towards Kandinsky's later move towards pure abstraction.



17 ALEXEJ VON JAWLENSKY (1864-1941)

Mädchen

signed with the initials 'Aj' (lower right) oil on board 33% x 25% in. (84.2 x 64.4 cm.) Painted *circa* 1912

£1,500,000-2,500,000

\$2,300,000-3,700,000 €2,100,000-3,400,000

'Every artist works in a tradition. Some take their tradition from the art of the Greeks, others from that of the Renaissance. I am Russian born. As such my heart and soul have always felt close to old Russian art, to Russian icons, the art of the Byzantium, the mosaics of Ravenna, Venice and Rome, and the art of the Romanesque period... It was this art that gave me my tradition.'

(Jawlensky, quoted in C. Weiler, Jawlensky: Heads, Faces, Meditations, London, 1971, p. 11)

PROVENANCE:

Galerie Otto Stangl, Munich. Private collection, Switzerland. Acquired from the above by the present owner.

EXHIBITED:

Munich, Galerie Otto Stangl, *Meisterwerke des deutschen Expressionismus*, February - March 1967 (illustrated).

Munich, Städtische Galerie im Lenbachhaus, *Alexej Jawlensky, 1864-1941*, February - April 1983, no. 90, p. 198 (illustrated); this exhibition later travelled to Baden-Baden, Staatliche Kunsthalle, May - June 1983.

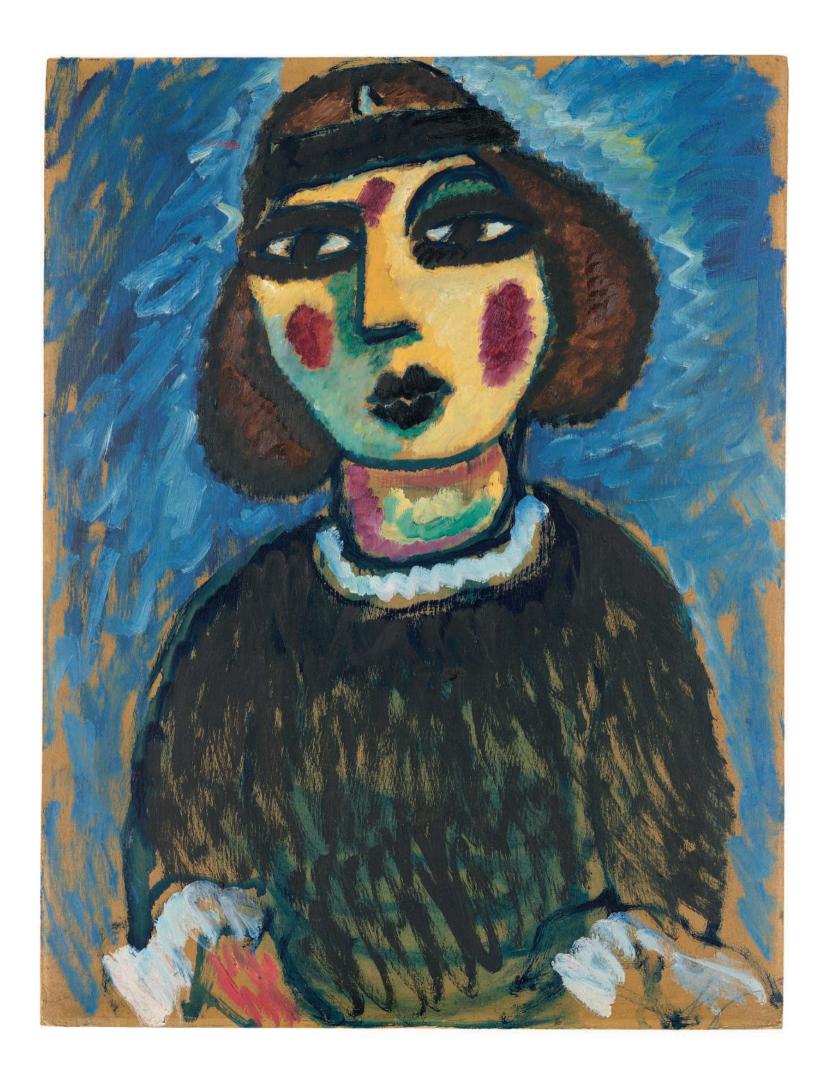
Munich, Staatsgalerie Moderner Kunst, Sammlung Etta und Otto Stangl: von Klee bis Poliakoff, December 1993 - February 1994, no. 3, p. 66 (illustrated); this exhibition later travelled to Münster, Westfälisches Landesmuseum, March - May 1994. Wuppertal, Von-der-Heydt-Museum, Der expressionistische Impuls: Meisterwerke aus Wuppertaler Privatsammlungen, February - May 2008.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. I, *1890-1914*, London, 1991, no. 509, p. 399 (illustrated).

Mädchen dates from 1912, a key period in Alexej von Jawlensky's career, which he later described as 'the turning point' in his art (Jawlensky, quoted in 'Memoir dictated to Lisa Kümmel, Wiesbaden 1937,' in M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, vol. I, 1890-1914, London, 1991, p. 31). Beginning in 1911 during a sojourn to the Baltic Coast and continuing up to the outbreak of the First World War three years later, Jawlensky believed that the works he produced between 1911 and 1914 were among the most powerful of all his artistic achievements. Focusing almost exclusively on portraits of female sitters, the paintings of these years are characterised by simplified forms, juxtapositions of vibrant, complementary colours, gestural brushstrokes and stark black outlines. Mädchen was painted at the height of this period of extreme creativity and encapsulates Jawlensky's innovative style, which sought to emancipate the artistic image from its resemblance to nature, free colour from its descriptive role in painting and synthesise views of the external world with his inner subjective perception of it. In order to achieve this, Jawlensky anonymises the figure of Mädchen, removing details of her identity and character to allow the figure to become an icon-like conduit, through which the spiritual concerns of his art could be expressed.

Jawlensky's use of non-naturalistic colours in Mädchen showcases his aim to push the boundaries of established art at this time, and to free this element of his painting from its descriptive function. His experiments in this area owe a clear debt to the art of Henri Matisse and the Fauves, with whom he first became acquainted during a visit to Paris in 1905, when several of his paintings were exhibited at the Salon d'Automne. It was at this exhibition that Matisse and André Derain shocked the Parisian art world with their vibrantly coloured canvases and violently expressive brushwork. Jawlensky was particularly inspired by Matisse's colouristic vocabulary, which would prove an important foundation for his artistic development in subsequent years. Further visits to Paris in 1907 and 1911 allowed Jawlensky to spend time with Matisse in his studio, and helped him to develop a uniquely personal approach to colour in his art. Unlike Matisse, Jawlensky was interested in the expressive strength of colour more than its decorative qualities. In freeing colour from its traditionally descriptive role, Jawlensky allows this element to become a channel for personal expression, enabling him to reveal new dimensions of emotional and spiritual depth in his painting.





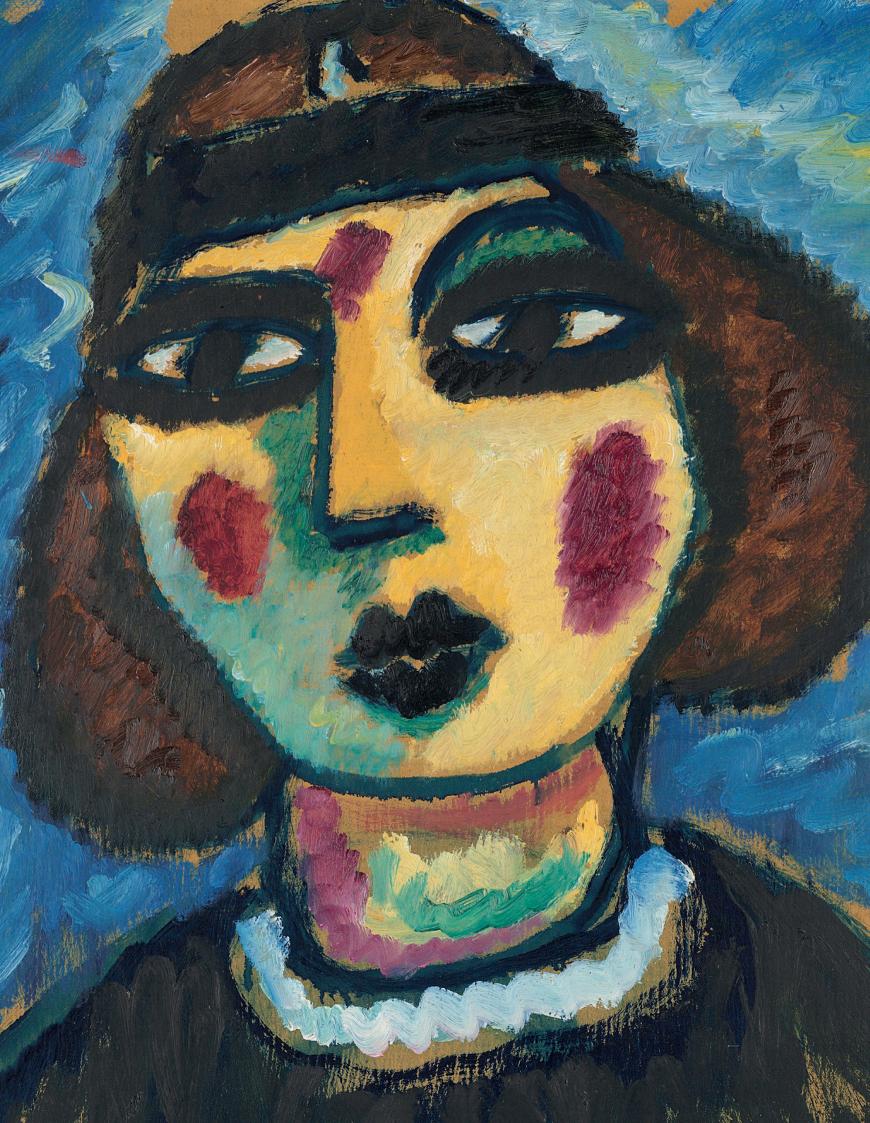
Alexej von Jawlensky, *Dunkle Augen*, 1912. Sold, Christie's, London, 6 February 2006, lot 13 (£3.144.000).



Alexej von Jawlensky, Frauenkopf, 1912. Nationalgalerie, Berlin.

As with Wassily Kandinsky and Franz Marc, the pursuit of the spiritual became a defining theme in Jawlensky's painting, and would consume much of his artistic output across his career. Jawlensky was one of a number of artists living and working in Munich, who believed in the capacity of art to convey a spiritual message - Kandinsky, Marc, August Macke, and Gabriele Münter, all spoke with missionary zeal regarding their aims to render visible a sense of the spiritual truths of the universe in their art, which they believed could counteract the corruption and materialism of the age. It was this central concern which tied these artists together in such associations as the Neue Künstlervereinigung München (NKVM) and Der Blaue Reiter, and which set them apart from their contemporaries in Cubism, Futurism and Die Brücke. Each individual pursued these concerns in divergent ways, proposing highly personal routes through which to explore the question of spirituality in a twentiethcentury context. Jawlensky looked to the art of his homeland, to the traditions of religious icon painting and folk art in Russia, as a pathway to personal reflection on the mysteries of the universe. From the frontally posed female figure at the heart of Mädchen, to the elongated almond-shaped eyes that dominate her visage, the painting echoes images of the Madonna from the Russian Orthodox Church, whilst still maintaining a sense of the figure's modernity in her style of dress and appearance.

Jawlensky was particularly interested in the human face as a medium for the experience of transcendence, and the ways in which prolonged contemplation of the face could elicit a spiritual experience. As a result, portraits such as Mädchen focus very strongly on the subject's head and facial features, with the sitter's physiognomy dominating the composition. Working towards this aim, Jawlensky has chosen to reduce traces of his sitter's individuality in Mädchen, expunging the idiosyncrasies of her appearance in pursuit of a more generalised character. The model's heavily stylised and geometric facial features appear mask-like, which depersonalises the figure and conceals her identity. This ensures that the viewer does not become distracted by the personality of the sitter, allowing Jawlensky to use this figure as a vehicle for his own experimentations with expressing an inner, subjective vision of the world. As Kandinsky explained in the foreword to the catalogue of the first exhibition staged by the NKVM, 'We take as our starting point the notion that an artist is constantly collecting experiences in an inner world, apart from the impressions that he receives from the outside world of nature; and that the search for artistic forms by which to lend expression to all these interacting and mutually permeating experiences... appears to us to be a solution that currently unites an increasing number of artists intellectually and spiritually' (Kandinsky, quoted in H. Friedel & A. Hoberg, The Blue Rider in the Lenbachhaus, Munich, Munich, London & New York, 2000, pp. 33-4). Jawlensky's search for such an artistic form is evident in the present work, as he experiments with the concept of abstracting the general from the individual, rendering the anonymous female at the heart of Mädchen as an archetypal character rather than an identifiable person. As a result, Jawlensky frees himself from the need to slavishly reproduce an accurate representation of her appearance, creating a blank canvas upon which he can project his own personal view of the world.



*18 CAMILLE PISSARRO (1830-1903)

La gardeuse d'oies (la mare aux canards)

signed 'C. Pissarro.' (lower left) gouache on silk 9% x 8% in. (25.1 x 20.6 cm.) Executed circa 1890

£250,000-350,000

\$380,000-520,000 €350,000-480,000

PROVENANCE:

Anonymous sale, Galerie Charpentier, Paris, 1 April 1954, lot 55.

Private collection, France, by whom acquired at the above sale, and thence by descent; sale, Christie's, London, 6 February 2001, lot 1. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée de L'Orangerie des Tuileries, Exposition du Centenaire de la Naissance de Camille Pissarro, February - March 1930.

LITERATURE:

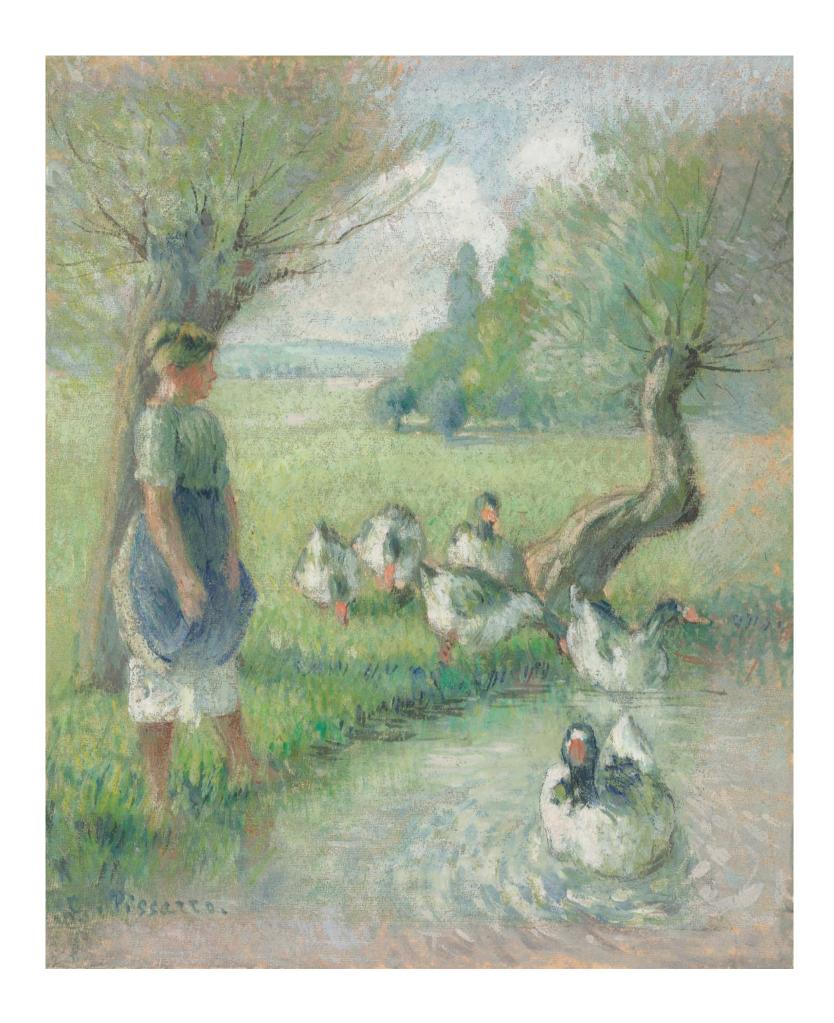
Le Figaro, 2 April 1954.

This work will be included in the forthcoming *catalogue critique* of pastels and gouaches by Camille Pissarro being prepared by the Wildenstein Institute.

In 1884, Pissarro and his family moved from Pontoise to Eragny, settling in a house surrounded by a large garden through which the river Epte flowed. Here he created a group of works that focus not solely on the landscape, but incorporating figures engaged in a range of quotidian activities: working in the garden or in the fields, picking fruit, tending animals, or resting. Pissarro, who was at this time increasingly influenced by left-wing literature and ideas about the creation of an egalitarian society, was enthralled by the daily activities of the peasants and labourers of Eragny, depicting their day-to-day lives with a compassion and humility akin to the work of Jean-François Millet in light-filled, radiant images that are in Pissarro's own words, a 'true poem of the countryside'.

Executed *circa* 1890, *La gardeuse d'oies* (*la mare aux canards*) is one of a series of works in which Pissarro depicted a young peasant woman paddling on the banks of a pool of water, quietly lost in thought amidst a peaceful and secluded corner of nature, as a gaggle of geese flock to the water in front of her. Executed with an array of lightly applied, harmonious tones – the verdant greens of the fields and trees, powdery blue of the sky and the soft grey rippling water of the pond – this delicate and picturesque gouache exudes a bucolic tranquillity.

Pissarro was captivated by this motif, which combined the landscape, water and animals in one harmonious composition, and executed a nearidentical gouache at the same time (Gardienne d'oie (au bord de l'Epte à Eragny), circa 1890), as well as an oil painting entitled Paysanne gardant des oies, Eragny, bords de l'Epte (Pissarro & Durand-Ruel Snollaerts, no. 876), Over the course of his career. Pissarro had a penchant for depicting geese and the sense of spontaneity they brought to a composition, including them in his work on numerous occasions. He first depicted them in a painting of 1876 entitled La gardeuse d'oies à Montfoucault (Museum of Fine Arts, Houston), at which time he commented: 'I don't want my geese to look like the real geese one puts in official genre scenes and illustrations, not Japanese ones either. I conceive them as being unpolished, ornamental, complements to the composition... but above all alive' (Pissarro & Durand-Ruel Snollaerts, ibid., p. 337).



° + *19 CAMILLE PISSARRO (1830-1903)

Le village à travers les arbres

signed 'C. Pissarro' (lower left) oil on canvas 21% x 18 in. (55.2 x 45.4 cm.) Painted *circa* 1869

£500,000-800,000

\$750,000-1,200,000 €690,000-1,100,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 4 May 1914, lot 72.

Galerie Bernheim-Jeune, Paris, by whom acquired at the above sale (a half-share sold to the Galerie Durand-Ruel, Paris on 8 May 1914 and reacquired on 24 April 1915).

Dikran Khan Kélékian, Paris and New York; his sale, American Art Association, New York, 30-31 January 1922, lot 129.

L. Orselli, by whom acquired at the above sale. Gallery of Modern Art, New York.

Durand-Ruel Galleries, New York (no. 5508), by whom acquired from the above on 11 January 1944.

George J. Gould, New York, by whom acquired from the above on 3 March 1944; sale, Sotheby's, London, 6 May 1959, lot 139. Paul Rosenberg Gallery, New York. Lucy Smith Doheny Battson, Los Angeles, by whom acquired from the above in June 1960, and thence by descent.

Acquired from the estate of the above by the present owner.

EXHIBITED:

Brooklyn, The Brooklyn Museum of Art, Paintings by Modern French Masters Representing the Post-Impressionists and Their Predecessors, March 1921, no. 175. Paris, Musée des Arts Décoratifs, Cinquante ans de peinture française (1875-1925), May - July 1925, no. 58, p. 15. Amsterdam, Stedelijk Museum, Vincent van Gogh en zijn tijdgenooten, September - November 1930, no. 244.

LITERATURE

A. Alexandre, *Collection Kélékian, Tableaux de l'école française moderne*, Paris, 1920 (illustrated pl. 51).

L. Koenig & L. Yaffe, *Camille Pissarro*, Paris, 1927, pl. II.

L. Pissarro & L. Venturi, *Camille Pissarro, Son art - son oeuvre*, vol. I, Paris, 1939, no. 69, p. 88 (illustrated vol. II, pl. 13; dated 'circa 1868').
G. Jedlicka, *Pissarro*, Bern, 1950 (illustrated pl. 3).
T. Natanson, 'Pissarro', in *Artistes d'aujourd'hui et jadis*, Lausanne, 1950 (illustrated pl. 3; dated 'circa 1868').

J. Rewald, *Pissarro*, Paris, 1960 (illustrated fig. 15). D. Pataky, *Pissarro*, Budapest, 1972, no. 10, p. 27 (illustrated pl. 10; dated '1868' and titled 'Falu a fák mögött').

J. Isaacson, 'Constable, Duranty, Mallarmé, Impressionism, Plein air, and Forgetting', in *The Art Bulletin*, September 1994, p. 438. J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Pari s, 2005, no. 134, p. 126 (illustrated).

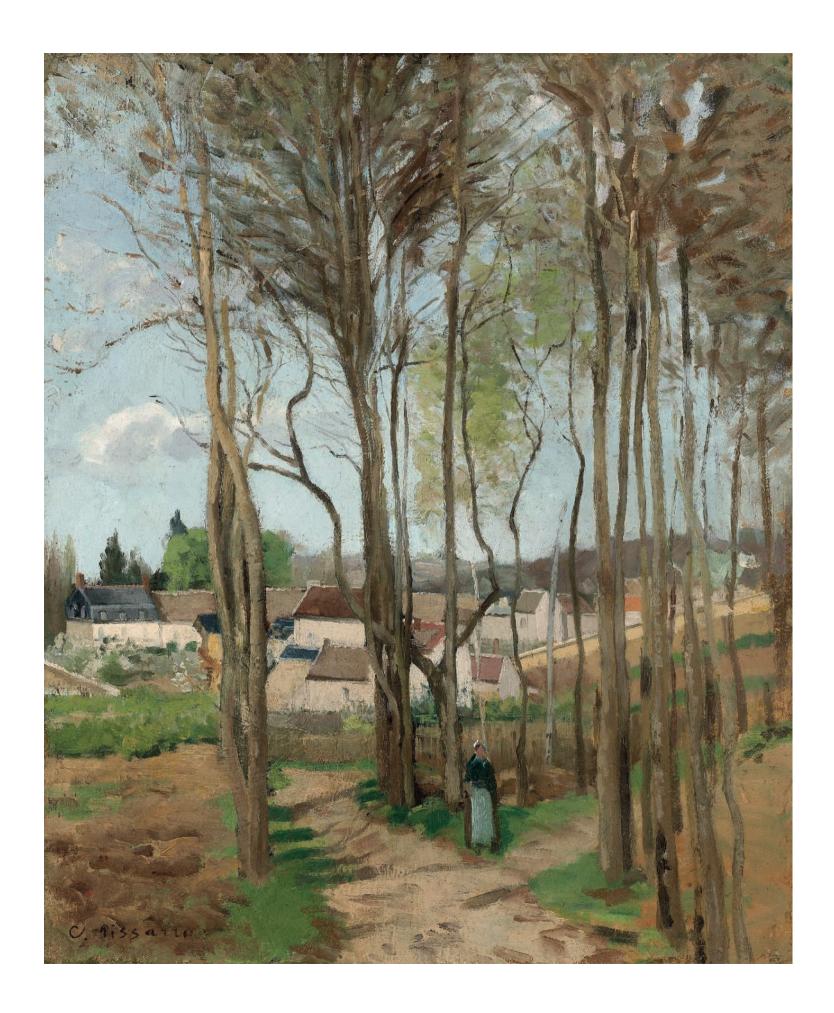
Bathed in crisp, clear light, under a powdery blue sky, a narrow path lined with soaring trees leads down to a rural

village, its whitewashed houses nestled into the landscape of Camille Pissarro's picturesque Le village à travers les arbres. Painted circa 1869, Le village à travers les arbres dates from a pivotal moment in the early development of Impressionism, as Pissarro, Sisley, Monet and Renoir all came together in and around the rural suburbs of Paris, and together forged a new conception of landscape painting. With bright, harmonious colour, varied, increasingly loose brushstrokes and subtle contrasts of light and shade, the present work demonstrates the new artistic vocabulary that Pissarro and his impressionist colleagues had begun to employ at this time, imbuing their painting with a new vitality and spontaneity, characteristics that became the central principles of the impressionist movement.

In the spring of 1869, around the time that Le village à travers les arbres was painted. Pissarro and his family moved from Pontoise to Louveciennes. Located to the northwest of Paris. between the river Seine and the forest of Marly, Louveciennes was a charming rural village composed of quiet treelined roads, small hamlets, gardens and fields. It was in and around this suburban village that the nascent impressionist group converged. Sisley, Monet and Renoir, as well as Degas and Morisot, were all spending time in this quiet corner of the Île-de-France, painting en plein air and often side-byside, collaborating as they shared and developed their radical pictorial ideas. Remembering this stimulating period of burgeoning Impressionism in a letter to his son, Lucien, in April 1895, Pissarro wrote: 'I remember that, although I was full of ardour, I didn't conceive, even at forty, the deeper side of the movement we followed instinctively. It was in the air!' (J. Rewald, ed., Letters to His Son Lucien, New York, 1943, p. 265).



Camille Pissarro, Paysage d'hiver à Louveciennes, 1870. Musée d'Orsay, Paris.



***20** PAUL CÉZANNE (1839-1906).

Ferme en Normandie, été (Hattenville)

oil on canvas 25% x 31% in. (65.1 x 81.1 cm.) Painted in 1882

£4,500,000-6,500,000

\$6,800,000-9,700,000 €6.200.000-8.900.000

PROVENANCE:

Victor Chocquet, Paris, by whom acquired directly from the artist.

Marie Chocquet, Paris, by descent from the above in 1891; her estate sale, Galerie Georges Petit, Paris, 1-4 July 1899, lot. 3 (as 'Été'). Georges Viau, Paris; his sale, Galerie Durand-Ruel, Paris, 4 March 1907, lot 11.

Marquise de Ganay, Paris, by 1910, and thence by descent; sale, Sotheby's, London, 24 June

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, Paul Cézanne, January 1910, no. 25 (titled 'Paysage d'été'). Paris, Galerie Paul Rosenberg, Grands maîtres du XIXe siècle, May - June 1931, no. 6, p. 2 (dated '1885' and titled 'Le Verger en été').

Paris, Musée des Arts Décoratifs, Cinquante Ans de peinture française dans les collections particulières de Cézanne à Matisse, March -April 1952, no. 27 (titled 'Le verger'). Edinburgh, Royal Scottish Academy, Paintings by Cézanne, August - September 1953, no. 29 (dated 'circa 1882' and titled 'Ferme en Normandie: le Verger'); this exhibition later travelled to London, Tate Gallery, September -October 1954.

Aix-en-Provence, Pavillon de Vendôme, Exposition pour commémorer le cinquantenaire de la mort de Cézanne, July - August 1956, no. 21 (illustrated; dated '1880-1881').

Zurich, Kunsthaus, Paul Cézanne, August -October 1956, no. 55.

Winterthur, Sammlung Oskar Reinhart "am Römerholz", Victor Chocquet: Freund und Sammler der Impressionisten: Renoir, Cézanne, Monet, Manet, February - June 2015, no. 24, p. 172 (illustrated p. 173).

LITERATURE:

J. & G. Bernheim-Jeune, eds., Cézanne, Paris, 1914, p. 67 (illustrated pl. XXV; titled 'Le Verger'). G. Rivière, Le Maître Paul Cézanne, Paris, 1923, p. 208 (titled 'Eté' or 'Le Verger' and dated '1880').

I. Arishima, Sezannu [Cézanne], Tokyo, 1925 (illustrated pl. 59).

L. Venturi, Cézanne: Son art - son oeuvre, vol. I, Paris, 1936, no. 447, p. 161 (illustrated vol. II, pl. 130; titled 'Ferme en Normandie: Le verger' and dated '1885-1886').

D. Cooper, 'Two Cézanne Exhibitions', in The Burlington Magazine, vol. 96, no. 620, November 1954, p. 378 (titled 'Ferme en Normandie: Le verger').

L. Gowing, 'Notes on the Development of Cézanne', in The Burlington Magazine, vol. 98, no. 639, June 1956, p. 189 (titled 'Le Verger'). F. Elgar, Cézanne, London, 1969, no. 115, p. 280 (illustrated p. 197; titled 'Farm in Normandy: The Orchard' and dated '1885-1886').

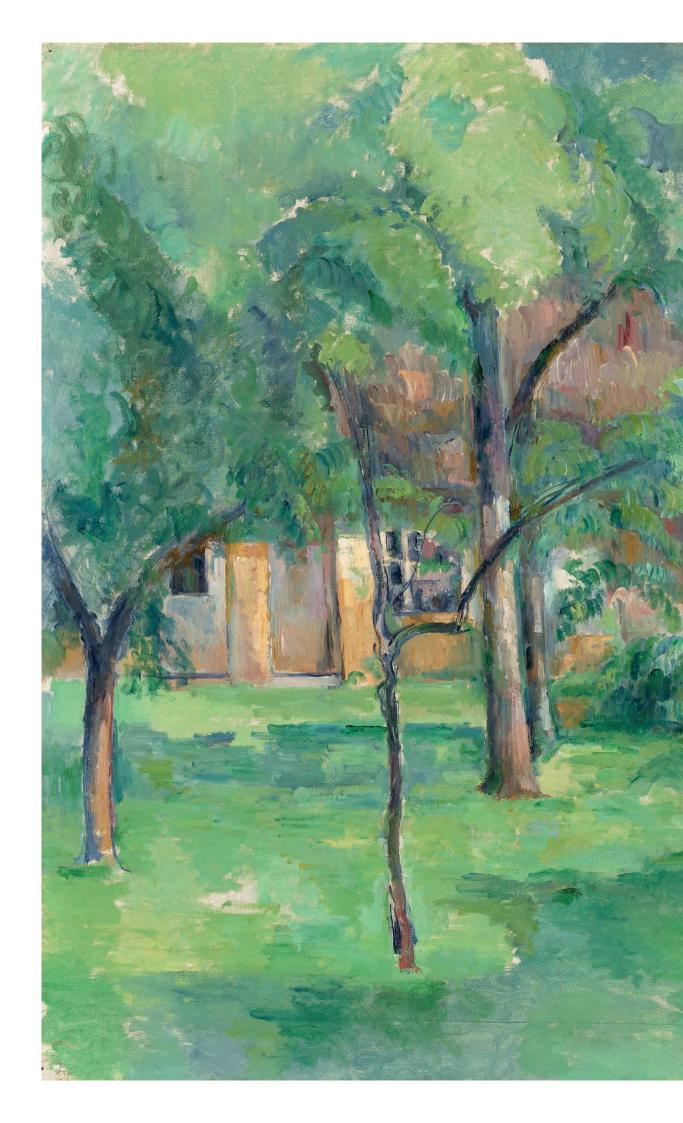
J. Rewald, 'Chocquet et Cézanne', in Gazette des Beaux-Arts, vol. 6, no. 74, July-August 1969, p. 61. F. Elgar, Cézanne, New York, 1975 (illustrated fig. 115).

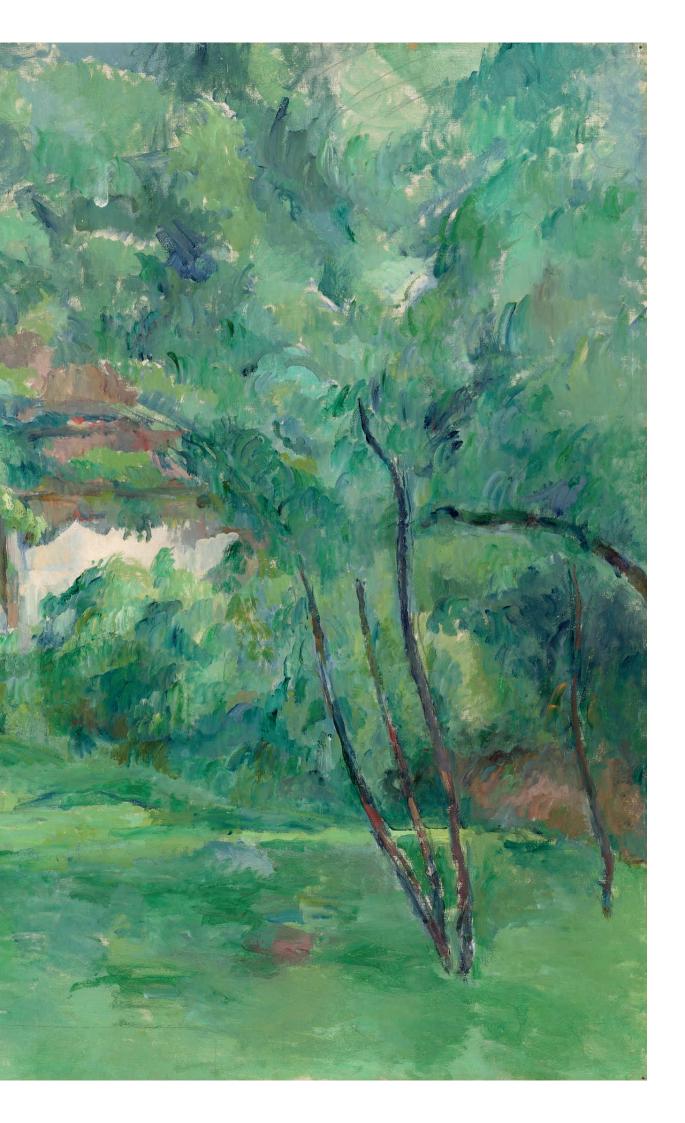
J. Rewald, Studies in Impressionism, London, 1985, pp. 121-187 (illustrated figs. 22 & 43, pp. 82 & 91). J. Rewald, The Paintings of Paul Cézanne: A Catalogue Raisonné, New York, 1996, no. 509, pp. 343-344 (illustrated vol. II, pl. 163). T. Reff, 'The Paintings of Paul Cézanne, A Catalogue Raisonné by John Rewald: Review', in The Burlington Magazine, vol. 139, no. 1136, November 1997, p. 801 (dated '1882 or later'). W. Feilchenfeldt, J. Warman & D. Nash, The Paintings of Paul Cézanne, an online catalogue raisonné, no. 181 (accessed 2015).



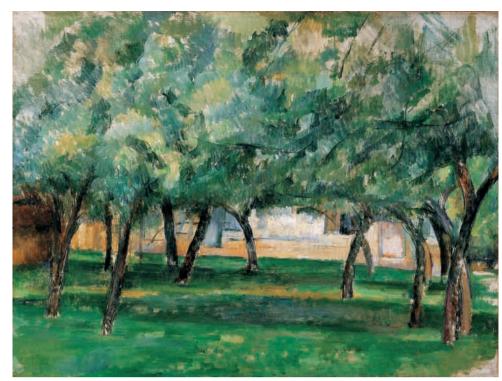
The Chocquet family home, Chalet du Hattentot, in Hattenville.





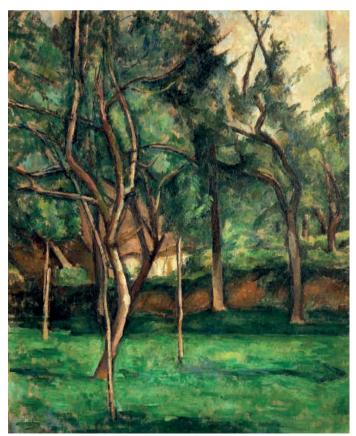


Painted in 1882, Ferme en Normandie, été (Hattenville) is the largest of a series of four works that Paul Cézanne created during a summer sojourn at the home of his friend, the legendary impressionist collector Victor Chocauet. Hattenville, Normandy, Chocquet, one of the first ardent champions and earliest collectors of Impressionism, was also the first owner of this painting and it remained in his collection until his death. Painted at a time when Cézanne was reaching artistic maturity, Ferme en Normandie, été (Hattenville) exemplifies a crucial moment in the artist's career, illustrating his move from Impressionism towards his own distinctive and highly influential 'constructed' style. With an array of fresh and verdant green tones, the scene is an evocative, poetic vision of a quiet corner of a rural garden bathed in the blissful golden light of a summer's day. Yet this is not a fleeting depiction of a transitory moment, but is rather a carefully considered and constructed composition, which transforms this pastoral landscape into a timeless, enduring image, qualities which lay at the very heart of Cézanne's artistic practice.



Paul Cézanne, Le Clos Normand (Hattenville), 1882. The Albertina, Vienna.

Victor Chocquet, who was an official at the customs office in Paris, had a passion for collecting art, initially the work of the 19th-century romantic artist, Delacroix, whom he deeply admired. His first exposure to Impressionism came in 1875, a year after the first impressionist group exhibition had been held. Discovering Renoir's work, Chocquet commissioned him to paint a portrait of his wife. It was Renoir who subsequently introduced Chocquet to Cézanne. As Renoir later recalled, 'As soon as I met



Paul Cézanne, Le verger (Hattenville), 1882. Private collection

Monsieur Chocquet, I thought about having him buy a Cézanne! I accompanied him to père Tanguy's, where he took a small *Study of Nudes*. He was delighted with his acquisition, and, while we were returning to his home, [he remarked]: "How well that will go between a Delacroix and a Courbet!" (Renoir, quoted in F. Cachin et al., *Cézanne*, exh. cat., Paris, London and Philadelphia, 1996, p. 167). Chocquet, or père Chocquet, as Renoir liked to call him, quickly began to acquire Cézanne's work, as well as that of Renoir, Monet and Pissarro, amongst others, and fast became one of the first consistent impressionist collectors and a central supporter at a time when much of the public strongly derided their work. Chocquet and Cézanne became great, lifelong friends, primarily united by their shared love and admiration for Delacroix, whom the artist described as 'the intermediary' between them.

At the time of Chocquet's death in 1891, he owned over thirty works by Cézanne. When his wife died eight years later, in 1899, Chocquet's collection, including Ferme en Normandie, été (Hattenville), was sold in a public auction in Paris at the Galerie Georges Petit. The sale of Chocquet's exceptional collection generated a great deal of excitement in Paris: 'A great artistic event is in view', Camille Pissarro wrote to his son, Lucien, 'père Chocquet having died, as well as his widow, his collection is going to be dispersed at auction. There are thirty-two first-rate Cézannes, some Monets, some Renoirs... The Cézannes will go very high' (Pissarro, quoted in J. Rewald, Studies in Impressionism, London, 1985, p. 162).

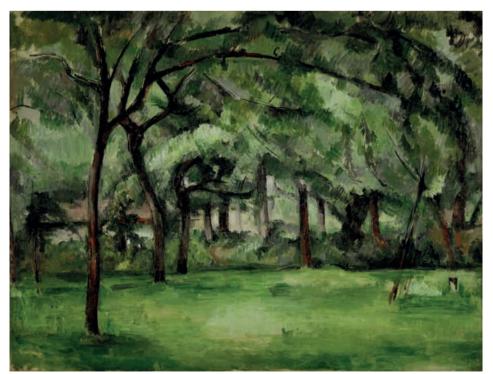
In March 1882, the year Ferme en Normandie, été (Hattenville) was painted, Chocquet's wealthy mother-in-law died, leaving a considerable inheritance to her only daughter and sole heir, which included a large farmhouse and several other properties

in and around the small village of Hattenville in Normandy. Able to give up his administrative job, Chocquet and his wife moved to Hattenville, dividing their time between this rural country retreat and their apartment on the rue de Rivoli in Paris. Chocquet invited Cézanne, and most likely his family - his soon-to-be wife, Hortense, who was said to be close to Madame Chocquet, and their son, Paul - to stay in the summer of 1882. Amidst these pleasant surroundings, Cézanne painted Ferme en Normandie, été (Hattenville), and three other landscapes: Le Verger (Hattenville) (Rewald 506), Le Clos normand (Hattenville) (Rewald 507). and another of the same title as the present work (Rewald 508). All of these works depict, as John Rewald has described. 'the short-stemmed, wind-beaten apple trees that to this day surround the low, whitewashed cottages of Normandy farms' (J. Rewald, The Paintings of Paul Cézanne: A Catalogue Raisonné, vol. I, The Texts, London, 1996, p. 343), and in the present work, the Chocquet's farmhouse is just visible behind the screen of trees. Each of these Hattenville landscapes were in Chocquet's collection; probably either purchased from the artist or gifted to him.



The present lot.

By 1882, the year that Cézanne painted *Ferme en Normandie*, été (*Hattenville*), the artist had become increasingly self-assured and confident about his abilities and aims as an artist; in the words of John Rishel, with works of the early 1880s, the artist had 'reached artistic maturity' (J. Rishel in F. Cachin et al., *op. cit.*, p. 229). About a decade earlier, under the influence of Pissarro, whom Cézanne described as being 'like a father' to him, the artist had left behind the dark, dramatic scenes of his early work and converted to the light filled, loosely rendered style of his impressionist contemporaries. Immersing himself in nature and in the depiction of the landscape, Cézanne however soon developed a style and technique that contrasted with that of Pissarro, Monet, and others. Impressionism was too transitory, too fleeting to successfully achieve his desire to transcribe a direct perception of nature. He wanted to capture the structure, the essence and the sensation of the subject in front of him, scrutinising it



Paul Cézanne, Ferme Normande, été (Hattenville), 1882. Private collection, on Ioan to the Courtauld Gallery, London.

and understanding it as a combination of forms, planes and colours; as the artist later declared, 'I wanted to make of Impressionism something solid and enduring like the art in museums' (Cézanne, quoted in F. Baumann, ed., Cézanne and the Dawn of Modern Art, exh. cat., Essen, 2004-05, p. 114). By the late 1870s, the artist was moving away from the impressionist group itself, no longer exhibiting with them, and spending longer periods of time away from Paris, retreating to his home in Aix-en-Provence.

In search for a more durable and lasting style, Cézanne had begun to develop, particularly in his landscapes, a bold and distinctive new way of looking and painting nature – as exemplified by Ferme en Normandie, été (Hattenville).

Cézanne has transformed the scene into patches of colour rendered in places with short, parallel, 'commalike' brushstrokes. These so-called 'constructive strokes' are one of the



Paul Cézanne, Bassin et lavoir du Jas de Bouffan, 1885-1886. The Metropolitan Museum of Art, New York.

most emblematic characteristics of Cézanne's painting, acting as a means for him to construct and structure the landscape and endow the scene with a sense of solidity. Cézanne analysed the forms and colours of nature, their relationship and their pictorial effects; as he explained, 'There are two things in the painter: the eye and the brain. The two must co-operate; one must work for the development of both, but as a painter: of the eye through the outlook on nature, of the brain through the logic of organised sensations which provide the means of expression' (Cézanne, quoted in J. Rewald, Paul Cézanne, London, n. d., p. 117). Although at first glance the composition appears as a gesturally rendered scene of verdant vegetation, it is in fact carefully composed: the thin, elegantly rendered tree trunks and branches in the centre of the foreground create an arch that leads the viewer's eye through the painting to the white walls of the farmhouse behind.

With the variously angled, textured brushstrokes, in *Ferme en Normandie*, été (Hattenville), Cézanne has gradually built up a mosaic of varied colour, using myriad tones of green and blue to capture the delicate nuances of the softly sundappled, abundant foliage of the garden. 'I proceed very slowly', Cézanne explained, 'for nature reveals herself to me in [a] very complex form and constant progress must be made.

One must see one's model correctly and experience it in the right way and furthermore express oneself with distinction and strength' (Rewald, *ibid.*, p. 121). The combination of short, parallel brushstrokes which can be seen in the foliage and in areas of the grassy foreground, and the looser, less defined areas of colour, lends *Ferme en Normandie*, été (*Hattenville*) a sense of lightness and spontaneity that contrasts with many other paintings of this time. It is this technique that enabled Cézanne to transform a transient moment in time into something durable and serene, presenting the intricacies of the forms, colours and plays of light and shade, without losing any of the vivid specificity or freshness of the scene.

When Cézanne was asked what in his opinion, was 'the ideal of earthly happiness?', the artist replied simply: 'To have my own beautiful way of painting' (Cézanne, 'Mes Confidences', in M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 101). Constantly striving for the best means to aptly convey the beauty, grandeur and above all, the truth of the world around him, Cézanne invented a whole new way of looking and painting nature, opening the door for a generation of subsequent artists. *Ferme en Normandie, été (Hattenville)* with its harmonious interplay of colour, light and form, demonstrates Cézanne's unique conception of nature and the new visual language that he had mastered to depict it.



21 AUGUSTE RODIN (1840-1917)

Le Baiser, moyen modèle dit "Taille de la Porte" - second état

signed 'A. Rodin' (on the right side of the base); inscribed with foundry mark and dated '.Georges Rudier. Fondeur. Paris © by musée Rodin. 1970' (on the back of the base); with the raised signature 'A. Rodin' (on the inside) bronze with dark brown patina Height: 33½ in. (85.1 cm.)
Conceived in 1880-1881; this bronze version cast in 1970

£700,000-1,000,000

\$1,100,000-1,500,000 €970,000-1,400,000

PROVENANCE:

Musée Rodin, Paris.

B. Gerald Cantor, New York, by whom acquired from the above in July 1970.

Barbara P. Johnson, Monaco.

Anonymous sale, Sotheby's, New York, 15 May 1984, lot 87.

Charles Pankow, California, by whom acquired at the above sale; sale, Sotheby's, New York, 4 November 2004, lot 3.

Acquired by the present owner in May 2010.

LITERATURE:

G. Grappe, Catalogue du Musée Rodin, Paris, 1944, no. 166, p. 58 (marble version illustrated). C. Goldscheider, Rodin, sa vie, son oeuvre, son héritage, Paris 1962, p. 49 (marble version illustrated).

A.E. Elsen, *Rodin*, New York, 1963, p. 62 (another version illustrated p. 63).

B. Champigneulle, *Rodin*, London, 1967, pp. 162-163 & 282, nos. 78-79 (marble version illustrated). R. Descharnes & J.F. Chabrun, *Auguste*

R. Descharnes & J.F. Chabrun, Auguste Rodin, Lausanne, 1967, p. 130 (marble version illustrated p. 131).

I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (marble version illustrated pls. 54-55). L. Goldscheider, *Rodin Sculptures, A Critical Study of the Spreckels Collection*, London, 1970, pl. 49 (marble version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 72, 90 & 108 (marble version illustrated p. 77).

J. de Caso & P.B. Sanders, *Rodin's Sculpture*, San Francisco, 1977, pp. 149-152 (another cast illustrated p. 148).

N. Barbier, *Marbres de Rodin: Collection du Musée*, Paris, 1987, p. 184, no. 79 (marble version illustrated p. 185).

F.V. Grunfeld, *Rodin, A Biography*, New York, 1987, pp. 187-90, 221-22, 260, 262, 275-276, 281-282, 342, 373-374, 400, 457 & 577.

D. Finn & M. Busco, *Rodin and his* Contemporaries: The Iris and B. Gerald Cantor Collection, New York, 1991, p. 60 (another cast

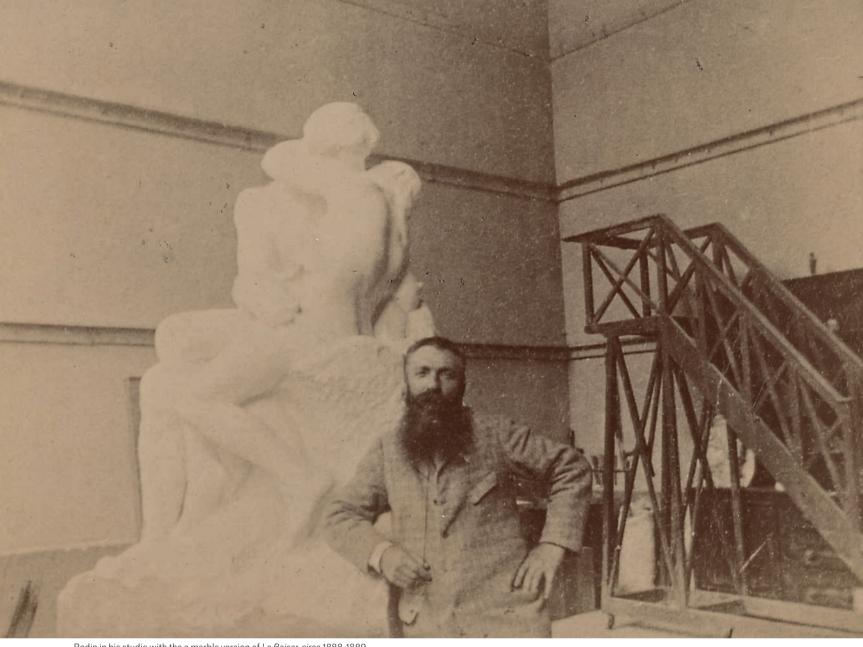
R. Masson & V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (marble version illustrated p. 41; terracotta version illustrated p. 42).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.472, pp. 159-163 (another cast illustrated pp. 158-159).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2004-508B.

Le Baiser is one of the most emblematic works of Rodin's oeuvre, its fame equalled only by that of Le Penseur. The sculpture was inspired by an episode in Canto V of Dante's Inferno, recounting the illicit affair between two real-life lovers from the poet's own day. Francesca da Rimini and her husband's brother, Paolo Malatesta, While reading the story of the adulterous love between Guinevere and Lancelot, Francesca and Paolo suddenly became aware of their powerful feelings for each other. Discovered by Francesca's husband Gianciotto in the midst of their first kiss, they were condemned to the second circle of Hell, punishing sins of the flesh. Although the theme of the embrace appears several times in Rodin's oeuvre, Le Baiser is unparalleled in its description of the complex emotions associated with the inception of love. While in Dante's telling, Paolo initiates the kiss, Rodin has Francesca raise her body toward him, inviting his embrace. Her right leg is slung over his left in a gesture of sexual appropriation, and she reaches up to pull his head towards her own. Paolo seems more





Rodin in his studio with the a marble version of Le Baiser, circa 1888-1889.

timid, almost unprepared for the kiss. In his surprise, the book has slipped from his hand, still open to the page that the couple was reading. He delicately places three fingertips on Francesca's left thigh, a gesture that expresses both passion and restraint. Rodin has captured the instant in which the couple's lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. Albert Elsen has written, 'The whole impression... is one of Paolo's slowly eroding resolve and awakening desire' (Rodin's Art, Oxford, 2003, p. 211).

Rodin's depiction of the ill-fated lovers was originally conceived as part of La Porte de l'Enfer, a monumental gateway representing Dante's Inferno that the French government commissioned from the sculptor in 1880. The group features prominently on the lower left side of Rodin's third and final terracotta maquette for La Porte, which Octave Mirbeau described in the periodical La France in 1885. Like the majority of the figures for the project, it was not conceived as a relief but was modeled in the round and then attached to the plaster panels within the portal's frame. Given its important position in the maquette, Albert Elsen has suggested that the group was modelled relatively early in Rodin's work on La Porte. The sculptor ultimately decided, however, that the pair was too tender to fit within the cataclysmic drama of the overall composition, and he replaced it (probably in 1887) with a more tortured rendering of the same tale, known today as Paolo et Francesca. Rodin subsequently developed the embracing couple into an independent, free-standing sculpture entitled Le Baiser, which was exhibited in plaster at the Brussels Salon of 1887 and in bronze at the Galerie Georges Petit in Paris later the same year.

The original version of *Le Baiser* was approximately 34 inches high, the same size as the present cast. In 1888, following the success of the sculpture in Brussels and Paris, the French government commissioned Rodin to create a monumental marble version, approximately 75 inches high. Work on the marble progressed slowly, and the sculpture, now in the Musée Rodin in Paris, was finally exhibited at the Paris Salon of 1898. The same year, in an effort to keep pace with mounting demand from collectors, Rodin authorized the Barbédienne foundry to cast bronze editions of the sculpture in four reductions (91/2 inches, 15 inches, 24 inches, and 28% inches), retaining the right to cast the original scale himself. The present example is part of an edition of eight full-sized bronzes that was executed between 1955 and 1972 by the founder Georges Rudier, under the supervision of the Musée Rodin.



*22 PIERRE-AUGUSTE RENOIR (1841-1919)

Chrysanthèmes

signed 'Renoir.' (lower right) oil on canvas 25¾ x 21¼ in. (65.5 x 54 cm.) Painted *circa* 1876-1880

£1,200,000-1,800,000

\$1,800,000-2,700,000 €1,700,000-2,500,000

AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

Born in Pennsylvania in 1839, William A. Clark rose to become one of the most successful businessmen of the Nineteenth Century, standing alongside industrialists like John D. Rockefeller as one of the wealthiest men in the United States. By the late 1870s, Clark had begun to amass one of the country's greatest collections of fine and decorative art. When he died in 1925, a significant portion of his collection - over 200 works of art, including paintings, sculpture, tapestries, rugs, antiquities, and furniture - was gifted to the Corcoran Gallery of Art in Washington D.C. Clark's daughter Huguette, an artist in her own right, inherited her parents' love for music and fine art and together with her mother Anna expanded the collection W.A. had started. After her mother's death in 1963, Huguette Clark lived quietly in New York, shunning the spotlight to focus on her art and collecting. She died in May 2011 at the age of 104, with a fortune estimated in the hundreds of millions and with no direct descendants.

PROVENANCE:

Durand-Ruel Galleries, New York.
Alden Wyman Kingman, New York, by whom acquired from the above in 1886.
Durand-Ruel Galleries, New York, by whom acquired from the above on 24 January 1895.
Anna Eugenia La Chapelle, New York, by whom acquired from the above on 11 November 1929.
By descent from the above to the late owner in 1963.

EXHIBITED:

New York, National Academy of Design, Works in Oil and Pastel by the Impressionists of Paris, 1886, no. 110, p. 38 (titled 'Flowers').
New York, Durand-Ruel Galleries, Paintings by Pierre-Auguste Renoir, November-December 1908, possibly no. 12.

New York, Durand-Ruel Galleries, Exhibition of Paintings Representing Still Life and Flowers by Manet, Monet, Pissarro, Renoir, Sisley, December 1913 - January 1914, no. 13.

New York, Durand-Ruel Galleries, Exhibition of Still Life and Flower Pieces, February 1923, no. 20.

New York, Durand-Ruel Galleries, Exhibition of Still Life and Flowers, March - April 1927, no. 23 (dated '1882').

Buffalo, Fine Arts Academy, Albright Art Gallery, Selection of Nine Paintings by Pierre-Auguste Renoir from the Studios of Durand-Ruel, June - August 1928, no. 5, p. 6 (dated '1882').

LITERATURE:

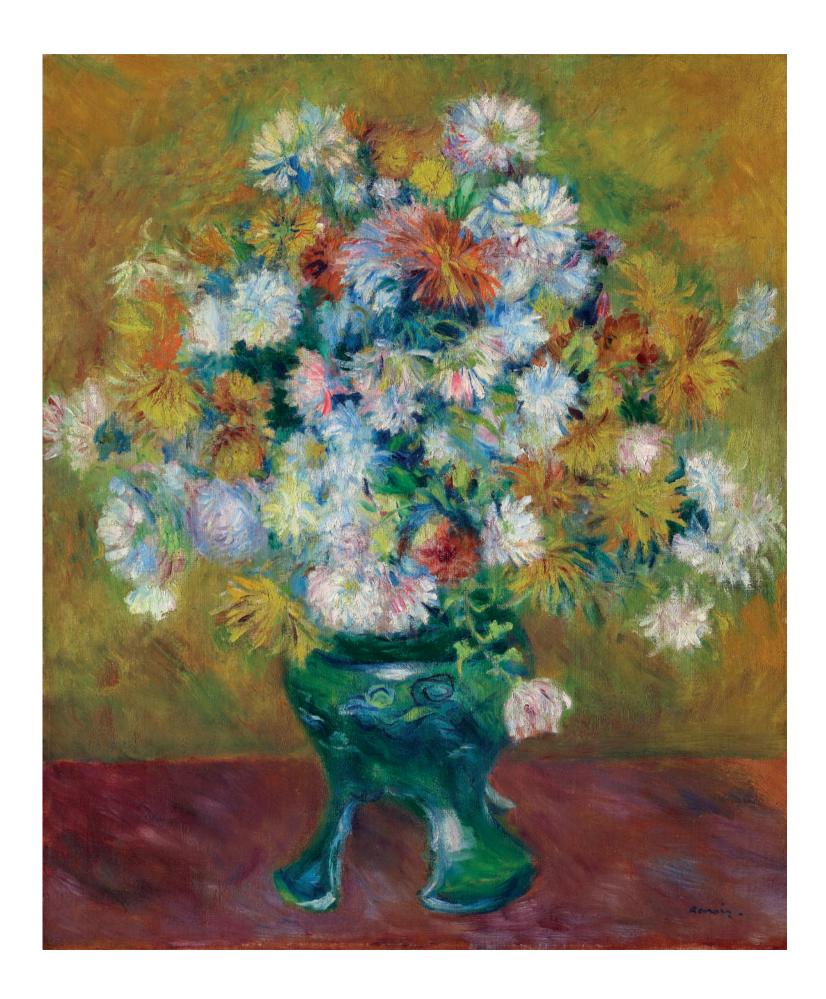
B. Dedman & P.C. Newell, Jr., Empty Mansions: The Mysterious Life of Huguette Clark and the Spending of a Great American Fortune, New York, 2013, p. 128.

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

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

In the late 1870s and early 1880s, Renoir painted a sequence of elaborate floral compositions that number among the boldest and most fully resolved still-lifes of his career. In contrast to his contemporaneous portrait practice, in which the expectations of his well-heeled sitters often led him to adopt surprisingly traditional methods, still-life painting provided Renoir the welcome opportunity

to extemporise freely in his technique. He explained to Georges Rivière, 'Painting flowers is a form of mental relaxation. I do not need the concentration that I need when I am faced with a model. When I am painting flowers I can experiment boldly with tones and values without worrying about destroying the whole painting. I would not dare to do that with a figure' (Renoir, quoted in exh. cat., Renoir, Hayward Gallery, London, 1985, p. 183). In the present still-life, for example, a profuse bouquet of chrysanthemums provided Renoir with a pretext for a virtuoso display of brushwork, allowing him to create a rich weave of colour and texture that fills roughly two-thirds of the canvas. Some of the blossoms are warm, autumnal hues, which integrate with the gold ground and sepia-coloured tabletop to create the painting's dominant tonality; the deep green foliage and tarnished pewter tureen provide subtle, cool-toned accents. Against this richly nuanced backdrop, the white chrysanthemums stand out like bursts of bright light on the surface of the canvas, forcing the other elements of the composition to recede into the shallow space.





Claude Monet, Chrysanthèmes, 1882. The Metropolitan Museum of Art, New York.



Pierre-Auguste Renoir, Les chrysanthèmes, 1884. Musée des Beaux-Arts, Rouen.

Although Renoir relished the formal freedom that stilllife afforded him, he did not paint the ambitious floral compositions of the late 1870s and early 1880s solely as artistic exercises. Rather, like Monet, he found that his still-life paintings were more readily saleable than other works during this period, a key transitional moment both in Renoir's career and in the history of Impressionism overall. Renoir had been a driving force behind the organisation of the First Impressionist Exhibition in 1874. By the latter years of the decade, however, he was frustrated with the strategy of independently organised, cooperative exhibitions, which had brought little real success. Impressionism boasted certain prominent supporters, such as Emile Zola and Stéphane Mallarmé, but critical response to the first three impressionist exhibitions (in 1874, 1876, and 1877) was largely uncomprehending or even hostile. Attendance at the exhibitions was slight, especially in comparison with the annual, state-sponsored Salons, and sales were few and far between. The Impressionists increasingly found themselves in grim financial circumstances. Renoir lamented, 'There are scarcely fifteen devotees of art in Paris capable of recognising a painter who is not represented at the Salon. But at least 80,000 are willing to purchase any piece of canvas painted by an artist who exhibits at the Salon' (Renoir, quoted in exh. cat., G. Adriani, Renoir, Kunsthalle Tübingen, 1996, p. 37).

In 1878, Renoir decided to alter his commercial course. He exhibited at the Salon that year for the first time since the beginning of the decade, and he initiated a concerted - and ultimately quite successful - effort to become a portraitist to wealthy Parisians. In 1879, he opted not to participate in the Fourth Impressionist Exhibition; instead, he showed two large society portraits at the Salon, one of the popular actress Jeanne Samary and the other of Madame Georges Charpentier, the wife of the powerful publisher, accompanied by her two children. Thanks in large part to the Charpentiers' great influence, the latter portrait was hung in a prominent position and met with widespread critical acclaim. Pissarro reported to the collector Eugène Murer, 'Renoir is having great success at the Salon. I think he is launched, so much the better, poverty is so hard' (Pissarro, quoted in B.E. White, Renoir: His Life, Art, and Letters, New York, 1984, p. 88).

In addition to breaking with the impressionist exhibition strategy during the late 1870s, Renoir also began to rethink his commitment to impressionist methods and aims. Even before his seminal voyage to Italy in 1881, his figure paintings demonstrate a move toward a more solidly modelled, classicising conception of art, freed from the search to capture ephemeral effects. In Le déjeuner des canotiers, Renoir's most ambitious multi-figure canvas of 1880, the role of line is heightened, revealing the influence of Ingres, and the individual forms are clearly defined. Renoir's still-lifes, in contrast, retain a loose, flickering stroke and careful attention to the way that different textures catch the light. Destined for the open market and catering to the consumption of paintings as luxury goods, they bear the recognisable label 'Impressionist' - which had come to boast a certain cachet where stilllife was concerned, with respectable prices to match. In addition to revealing Renoir's personal propensity for formal experimentation and demonstrating the continued vitality of Impressionism as a style, these sumptuous



Pierre-Auguste Renoir, Jeune femme cousant, 1879. Art Institute of Chicago.



The present lot.

floral pieces thus stand as testament to the complex market issues that informed a key transitional moment in the history of Impressionism.

Although Renoir was not the avid gardener that Monet was, his corpus of floral still-lifes from the late 1870s and early 1880s nonetheless showcases a broad range of blooms, including roses, peonies, lilacs, gladioli, anemones, and geraniums. According to Vollard, 'Madame Renoir always kept flowers in the house, arranged in those inexpensive, pretty green vases that caught Renoir's fancy in the shop windows' (Vollard, quoted in M. Hoog, Catalogue of the Jean Walter and Paul Guillaume Collection, Paris, 1987, p. 208). The present still-life is the earliest of five large-scale paintings of chrysanthemums that Renoir produced in these years. Other examples from the group are housed today in the Metropolitan Museum of Art, the Art Institute of Chicago, and the Musée des Beaux Arts in Rouen (Dauberville, nos. 38-39, 701, 704).

While part of the appeal of chrysanthemums for Renoir was surely practical (the flowers are hardy and do not wilt easily), they also carried a potent iconographic significance. Chrysanthemums had originally been imported from China in the eighteenth century and were still associated with East Asia in the artist's day. The chrysanthemum – a rising sun symbol – remains the symbol of the Japanese imperial dynasty, and its seal. Although Renoir appears to have been less interested in the aesthetic solutions suggested by the Far East than many of his impressionist colleagues, he was well aware of the vogue for *japonisme* that held sway in Paris for much of the latter part of the nineteenth century. Japanese fans and other decorative elements recur in his figure paintings from the

1870s, as fashionable accessories of the Parisian coquette, and the choice of chrysanthemums for a sequence of major still-lifes may likewise have been intended to convey an East Asian flair, and perhaps to heighten the paintings' appeal to collectors.

In the present canvas, Renoir has underscored the chrysanthemums' exotic origin by placing the bouquet in a Chinese tureen (a vase de Chine, per Dauberville), whose metal surface elegantly catches the light. The same vessel, with its tripod-style support and delicate vegetal ornament, appears as well in a small still-life of roses that Renoir painted *circa* 1876 (Dauberville, no. 14) and in a major figure composition from the end of the decade, where the floral bouquet acts as a metaphor for the fresh, natural beauty of the young model (Daulte, no. 299; Dauberville, no. 393).

Renoir was not the only impressionist artist to display a particular predilection for chrysanthemums during this period. Monet and Caillebotte both grew these blossoms in their gardens and even exchanged tips about high-quality purveyors. Monet featured bunches of chrysanthemums in five still-lifes from his years at Vétheuil (Wildenstein, nos. 492-492*bis*, 634-635), one of which Caillebotte acquired immediately after it was shown at the 1882 Impressionist Exhibition; both artists also painted major series of chrysanthemum still-lifes in the 1890s. Renoir surely knew these works, and his own paintings of chrysanthemums thus stand not only as a record of the market pressures facing the impressionist painters as the first decade of the movement drew to a close, but also of the friendships and artistic interchanges that the core members of the group continued to enjoy.

λ^*23 HENRI MATISSE (1869-1954)

Etude pour La France

signed and dated 'Henri Matisse 9 Nov 39' (lower left) charcoal on paper 20½ x 16 in. (52.3 x 40.6 cm.)
Executed in Nice in November 1939

£250,000-350,000

\$380,000-520,000 €350,000-480,000

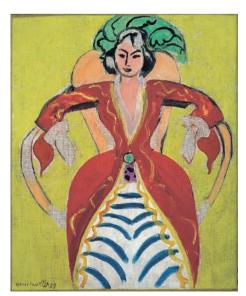
PROVENANCE:

Anonymous sale, Christie's, Geneva, 6 November 1969, lot 176. Galerie Berggruen et Cie., Paris. José Luis & Beatriz Plaza, Caracas, by whom acquired from the above on 9 December 1971; sale, Sotheby's, London, 8 December 1997, lot 11. Guggenheim Asher Associates, New York, by whom acquired at the above sale.

Private collection, Midwest United States, by whom acquired from the above; sale, Sotheby's, New York, 6 May 2004, lot 345.

Private collection, by whom acquired from the above; sale, Christie's, New York, 7 November 2012, lot 45.

Acquired at the above sale by the present owner.



Henri Matisse, *La France*, 1939. Hiroshima Museum of Art, Japan.

EXHIBITED:

Lucerne, Musée des Beaux-Arts, *Henri Matisse*, July - October 1949, no. 122, p. 37. Caracas, Centro Cultural Consolidado, *Marcas y trazos del dibujo: 44 Maestros Modernos*, April - June 1994, p. 46 (illustrated p. 47).

LITERATURE:

L. Delectorskaya, *Henri Matisse: Contre vents* et marées, *Peintures et livres illustrés de 1939 à 1943*, Paris, 1996, p. 60 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

Executed on 9 November 1939, just weeks after France had declared war on Germany, this dynamic and expressively rendered charcoal drawing is a study for the painting, *La France*. An image of a woman enthroned in a chair and adorned in the bold colours of the French tricolore, *La France* serves as a visual personification of Matisse's homeland rendered in his quintessential style; an exuberant and patriotic image in the face of war.

Étude pour La France dates from a period not only of political and social turmoil, but also of personal upheaval as Matisse's ailing, estranged wife, Amélie returned to Nice. After two decades of seclusion in Paris, Amélie Matisse arrived in Nice and demanded that her husband pick between her and Lydia Delectorskaya, his studio manager and

principal model. In a matter of days, Matisse's quiet residence at La Régina became the frontline of in-fighting. Forced to choose, the artist picked his wife, though she left him some short months after. Alone, Matisse found solace in a lively spirited model named Micheline Payot who is most likely the model for the present work.

During the late 1930s, Matisse created some of the most innovative and expressive drawings of his career. Drawing was a central component of his art making, allowing him to experiment with compositions, which he would then render in oil paint. He was working simultaneously in two contrasting techniques: using pen and ink to create pure line drawings, as well as charcoal which allowed him to render gestural strokes, building up form, volume and tonal shading on the surface of the paper. The charcoal drawings, such as Étude pour La France, demonstrate the artist's total engagement with the model seated in front of him; while the pen and ink drawings represent the subject distilled to its very essence. Capturing his model's sensuous curves and the voluminous sleeves of her decorative attire as she reclines in a chair, with these sweeping strokes Matisse also imbues his sitter with a sense of defiant confidence as she boldly faces the uncertain future of her country head on.



λ^* 24 MARC CHAGALL (1887-1985)

Les mariés de la Tour Eiffel

signed 'Marc Chagall' (lower left) oil on canvas 35 x 45% in. (88.9 x 116.6 cm.) Painted in 1928

£4,800,000-6,800,000

\$7,200,000-10,000,000 €6,600,000-9,300,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, by 1929. Galerie Le Portique [Marcelle Berr de Turique], Paris, by 1933, until at least 1948. André Rottembourg-Roncey, Paris, by 1950. Guy Roncey, Paris, by 1960. Anonymous sale, Sotheby Parke Bernet, New York, 5 November 1981, lot 249. Acquired by the present owner in 1982.

EXHIBITED:

Basel, Kunsthalle, *Marc Chagall*, November - December 1933, no. 59, p. 15.

New York, Museum of Modern Art, *Marc Chagall*, 1946, no. 36, p. 88 (titled 'Homage to the Eiffel Tower'); this exhibition later travelled to Chicago, Art Institute.

Paris, Musée National d'Art Moderne, *Marc Chagall*, October - December 1947, no. 33; this exhibition later travelled to Amsterdam, Stedelijk Museum, December 1947 - January 1948, no. 30, p. 14.

London, Tate Gallery, Marc Chagall: An Exhibition of Paintings, Prints, Book Illustrations and Theatre Designs, 1908-1947, February 1948, no. 34, p. 8 (titled 'Homage to the Eiffel Tower'). Zurich, Kunsthaus, Marc Chagall, December 1950 - January 1951, no. 42, p. 14. Bern, Kunsthalle, Chagall, February - March

1951, no. 41, p. 2 (illustrated).

Paris, Galerie Charpentier, *Plaisir de France*, 1951, no. 33.

Paris, Galerie André Weil, *Chefs-d'œuvre des collections particulières*, June - July 1958, no. 13 (titled 'Les fiancés de la Tour Eiffel').

Paris, Musée des Arts Décoratifs, Marc Chagall, June - October 1959, no. 106, p. 292 (illustrated). Paris, Galerie Charpentier, Cent tableaux des collections privées de Bonnard à De Staël, 1960,

Paris, Musée Carnavalet, *Paris vu par les maîtres de Corot à Utrillo*, March - May 1961, no. 15, p. 14 (illustrated pl. 15).

London, Marlborough Gallery, *Masters of the 19th and 20th Centuries*, 1972, no. 7 (illustrated).

Tokyo, Musée des Beaux-Arts du Bunkamura, Chagall, October - November 1989, no. 83, pp. 126-127 & 208 (illustrated p. 126); this exhibition later travelled to Ibaraki, Kasama Nichido Museum, December 1989 - January 1990; and Nagoya, City Art Museum, January - March 1990.

LITERATURE:

P. Fierens, *Marc Chagall*, Paris, 1929 (illustrated pl. 32; titled 'Hommage à La Tour Eiffel'). L. Venturi, *Marc Chagall*, New York, 1945, p. 36 (illustrated pl. 30; titled 'Lovers at the Eiffel Tower').

'Chagall: He Paints a World of Charming Fantasy', in *Life Magazine*, 5 May 1947, p. 58 (illustrated; titled 'Homage to the Eiffel Tower'). I. Kloomok, *Marc Chagall: His Life and Work*, New York, 1951, p. 33 (titled 'Lovers of the Eiffel Tower').

L. Venturi, *Chagall*, New York, 1956, pp. 67 & 121 (illustrated p. 66; titled 'The Lovers of the Eiffel Tower').

F. Meyer, Marc Chagall: Life and Work, New York, 1963, pp. 369 & 743 (illustrated p. 371; titled 'Bride and Groom with Eiffel Tower'). A. Pieyre des Mandiargues, Chagall, Paris, 1974, no. 34, pp. 90 & 205 (illustrated p. 60; titled 'the Bride and Groom of the Eiffel Tower')

C. Sorlier, ed., *Chagall by Chagall*, New York, 1979, no. 111, p. 116 (illustrated; titled 'the Bride and Groom of the Eiffel Tower').

C. Bourniquel, 'The Master of the Imaginary', in *Homage to Chagall: Special Issue of the XXe Siècle Review*, New York, 1982, pp. 72-73 (detail illustrated; titled 'The Newlyweds of the Tour Eiffel').

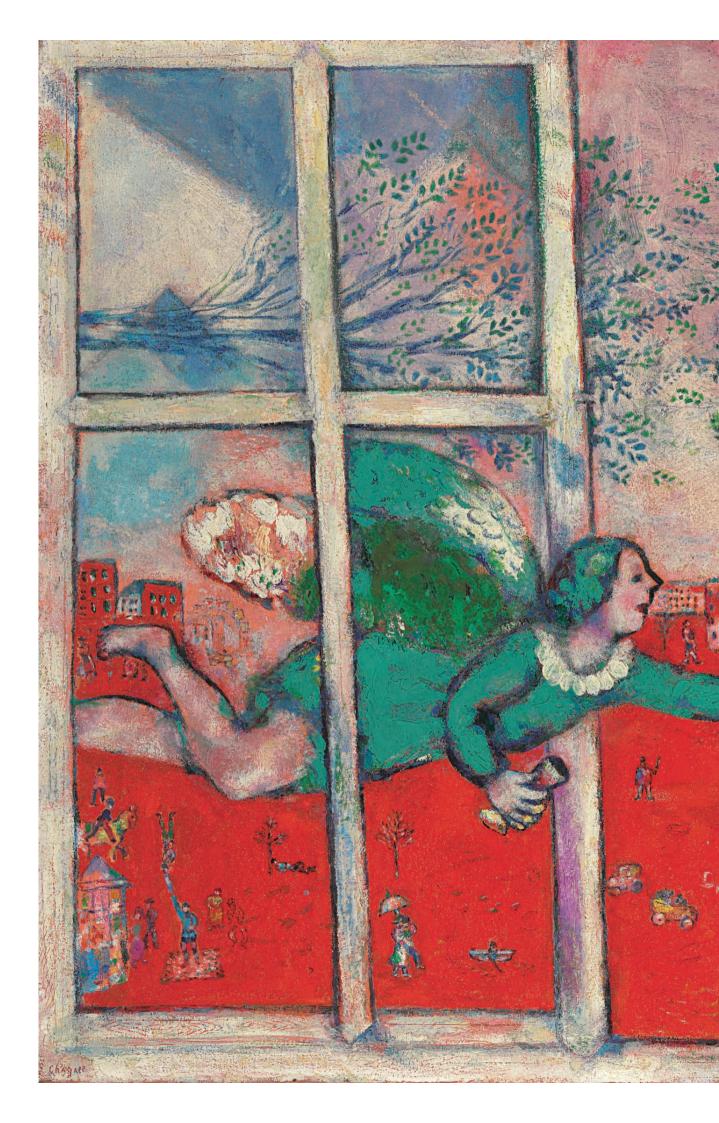
Exh. cat., *Marc Chagall: Oeuvres sur papier*, Paris, 1984, p. 197 (illustrated fig. 74).

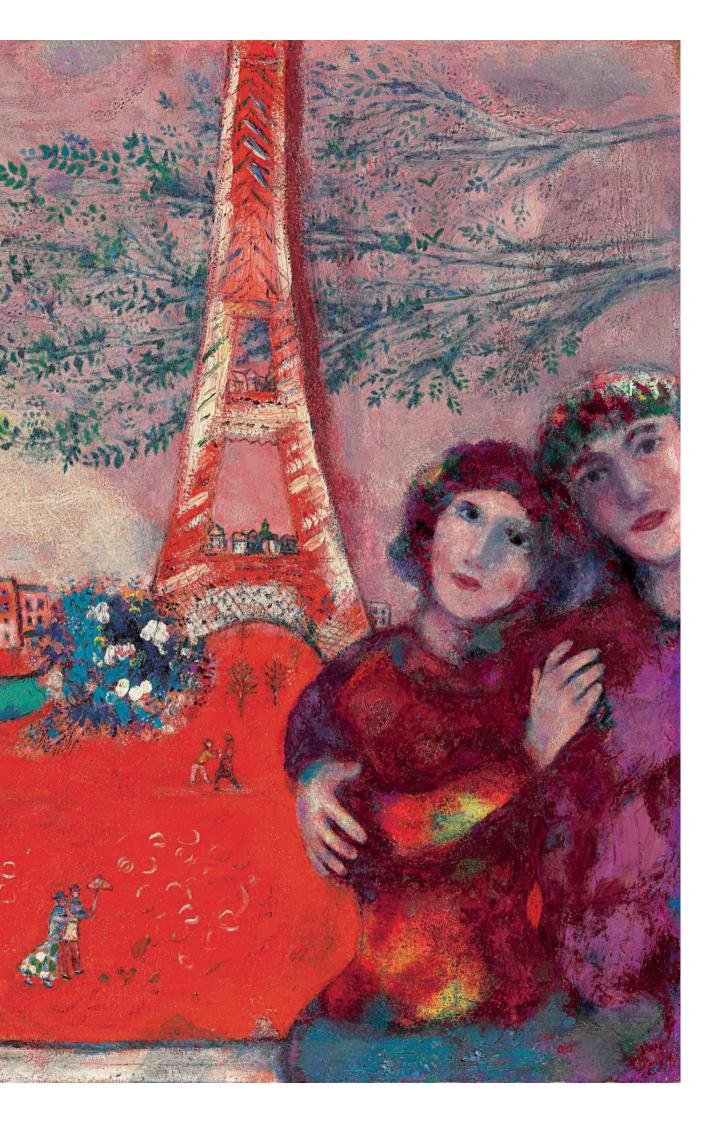
The Comité Chagall has confirmed the authenticity of this painting.



Marc Chagall, Paris par la fenêtre, 1913. Solomon R. Guggenheim Museum, New York









Marc Chagall, La fenêtre vue sur les toits de Paris et sur la Tour Eiffel, circa 1928. National Gallery. Prague.



Marc Chagall, *Les mariés de la Tour Eiffel*, 1938-1939. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Les mariés de la Tour Eiffel is one of Marc Chagall's most romantic paintings of the 1920s, celebrating the love between the artist and his wife, Bella, as they entered a new phase of security and contentment in their lives. Painted in 1928, the work features a double portrait of the couple as they tenderly embrace one another in the shadow of the iconic Eiffel Tower. An angelic figure bearing the features of their daughter, Ida, floats through an open window to their left, arm outstretched as she delivers an offering of a bouquet of flowers to the pair. Around the figures, a panoramic view of Paris reveals the gaiety of the city in the 1920s, with detailed representations of circus performers, lovers strolling through the city, and

tiny cars featured against a vibrant vermillion ground. Above this scene, two youthful trees stretch horizontally across a multi-coloured sky, their foliage delicately rendered in varying shades of green. Captured in a burst of dazzling, vivid colour, these elements combine to create a composition which celebrates and reflects the happiness that the Chagalls found in their new life in the city, and the intense love the artist felt for the two most important people in his life at this time.

After almost a decade of hardship, Chagall and his family settled in the French capital in 1923, leaving behind them the uncertainty of the previous years, which had seen them move more than a dozen times since the start of their marriage. Living in a series of run-down communal flats and tiny damp rooms, the trio had been forced to repeatedly relocate from city to city, starting over each time they moved. Paris heralded an end to this upheaval, and soon became a safe haven for the family, offering them a home and a sense of comfort after years of struggle. They also entered a new period of financial security at this time, as Chagall's commercial success gradually increased. This was further enhanced when the artist secured a contract with the Bernheim-Jeune Gallery in 1926, giving him a steady income for the first time in his life. Speaking to his son-in-law, the art historian Franz Meyer, in the 1960s, Chagall revealed that the time the family spent in Paris in the 1920s were among the happiest years of his life. Les mariés de la Tour Eiffel captures a sense of this happiness, and allows the artist to focus on the intense and powerful love he felt for his wife Bella.

At the heart of the composition are the figures of Bella and Chagall, the married couple of the title, who tenderly embrace one another and gaze blissfully out at the viewer. The painting is a celebration of the intense love they felt one for one another, and their growing relationship during this period. Chagall had met Bella in his hometown of Vitebsk in 1909, and claims to have fallen in love with her immediately. Recalling their initial encounter in his autobiography, My Life, the artist reveals the intense emotions he felt upon seeing her for the first time: 'Her silence is mine. Her eyes mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being... I knew this is she, my wife...' (Chagall, My Life, London, 2013, p. 77). The couple were engaged before the year's end, and Bella quickly became a muse for the artist, appearing as the central subject of a number of Chagall's large-scale paintings. Their love affair endured throughout the years Chagall spent studying in Paris before the war, thanks to the exchange of regular correspondence, often filled with passionate declarations of love. They eventually married in 1915, shortly after the artist's return to Russia, and Ida was born the following year. From this time, romance became a central theme in Chagall's artistic output, often represented by the presence of two lovers, or the figures of the bride and groom.

The prominence of love and romance in his art only came to increase as the years passed, reflecting the artist's deeply held conviction that his love for Bella was an eternal, endless force. By 1928, their relationship had reached new strengths, based on their mutual passion and respect for one another. Unburdened by financial strain and the turmoil of constant separation and relocation, their love blossomed in Paris. Chagall idolised his wife, and she in turn, completely devoted herself to her husband's artistic genius, not only modelling for him whenever he required her to, but also taking it upon herself to manage his business affairs and promote his public





Marc Chagall, Le rêve, 1939. The Phillips Collection, Washington D.C.



Marc Chagall, Jeune fille au cheval, 1927-1929. Sold, Christie's, London, 4 February 2015, lot 107 (£5,906,500).

image. The artist came to see Ida, meanwhile, as the physical embodiment of their love, a little angel who enhanced their life with her easy, joyful manner. By portraying himself, his wife, and his daughter in the three principle roles in *Les mariés de la Tour Eiffel*, Chagall emphasises the strength of their family bond, and celebrates the close relationship the three of them enjoyed during the later years of the 1920s.

In many ways, Les mariés de la Tour Eiffel recalls the 1913 composition Paris par la fenêtre, which Chagall believed had been lost during the war years (he later rediscovered it in the collection of Solomon Guggenheim, where it remains to this day). The artist had been devastated by a series of events which resulted in the loss of much of his early oeuvre. To Chagall, these highly personal works were like chapters in a diary of his life, and their disappearance caused him great distress. In response to these losses, the artist took it upon himself to recreate several of the compositions which had either been sold without his consent or destroyed in Berlin and Paris during the First World War. In some cases, this resulted in the creation of an almost exact replica of the original artwork, while others feature similar themes in a slightly altered format. Revisiting them in this way allowed Chagall to reconnect with these lost works, and restore the visual memories they once recorded.

While it is clearly influenced by the 1913 painting, *Les mariés de la Tour Eiffel* moves decidedly away from the earlier work to create a completely new composition, introducing new themes and subjects directly inspired by Chagall's life in Paris in the late 1920s. The two paintings share a number of similarities in their compositional layout, with both featuring the sharp peak of the Eiffel Tower prominently on the right hand side of the canvas, and the outline of a window pane to the left. The vibrant happenings of life in Paris are similarly detailed in a fictional open space between the window and the edges of the cityscape in the distance, while a vibrant colour palette is used in both works. However, the mood of the 1928 work could not be more different to that of the earlier painting. In the 1913

composition, the artist creates a double-headed self-portrait, presenting himself as a Janus-like character, simultaneously looking forwards and backwards. This figure represents the artist's psychological turmoil during this period of his life, as he was torn between the vibrancy and excitement of Paris and his life in Vitebsk, where his beloved Bella remained without him. In contrast, *Les mariés de la Tour Eiffel* effusively expresses the joy and contentment the artist found in the city upon his return, and the peace and newfound harmony of his life there. Released from the internal struggles which had tormented him fifteen years before, Chagall was now free to revel in the vibrant and buzzing metropolis of Paris, with his family at his side.

The artist's renewed happiness is reflected in his choice of colours for the present composition. Les mariés de la Tour Eiffel is filled with vivid, radiant hues, with the artist achieving a complex interplay of colours across the canvas. Introducing sparkling shades of violet, green, mauve, blue, red and yellow to the composition, Chagall allows his colours to reach new levels of intensity, adding a vibrancy and energy to the painting. The motif of the open window, meanwhile, was first introduced in Paris par la fenêtre and features prominently in Chagall's paintings during the 1920s and 1930s. This device creates a clear partition between the foreground and the background of the picture, separating the grandeur of the landscape from the intimate connection of the lovers. Framing the cityscape in Les mariés de la Tour Eiffel, the window acts as a fluid boundary between the interior and exterior world, connecting the figures to the magical view the artist creates of Paris. The angel Ida swoops through the window pane, bridging the gap between the two realms, bearing a symbol of romantic love in the bouquet of flowers she proffers to the lovers. At its heart, Les mariés de la Tour Eiffel is a painting about love, happiness and contentment. Executed during a period of professional prosperity and personal comfort, the painting celebrates the strength of the familial bond between Chagall, his wife and their daughter, and the joy they felt together, as a family, in the pulsating and dynamic city of Paris in the twenties.



λ *25 PABLO PICASSO (1881-1973)

Nature morte

signed and dated 'Picasso 25. Av. 37.' (centre right) oil on canvas $15 \times 24\%$ in. (38 x 61.1 cm.) Painted on 25 April 1937

£4,000,000-6,000,000

\$6,000,000-9,000,000 €5,500,000-8,200,000

PROVENANCE:

Roger Janssen, Brussels, by 1939, and thence by descent; sale, Christie's, New York, 8 May 1991, lot 34.

Acquired at the above sale; sale, Christie's, London, 6 February 2007, lot 42.
Acquired at the above sale by the present owner.

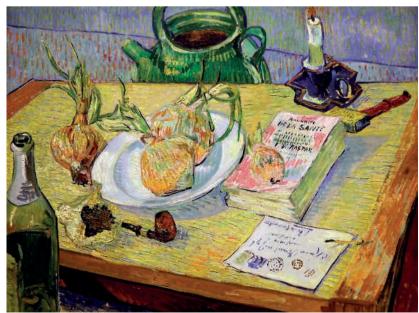
EXHIBITED:

Paris, Musée Picasso, *Picasso - Dora Maar,* 1935-1945, February - May 2006, no. 110, pp. 186-187 (illustrated).

LITERATURE:

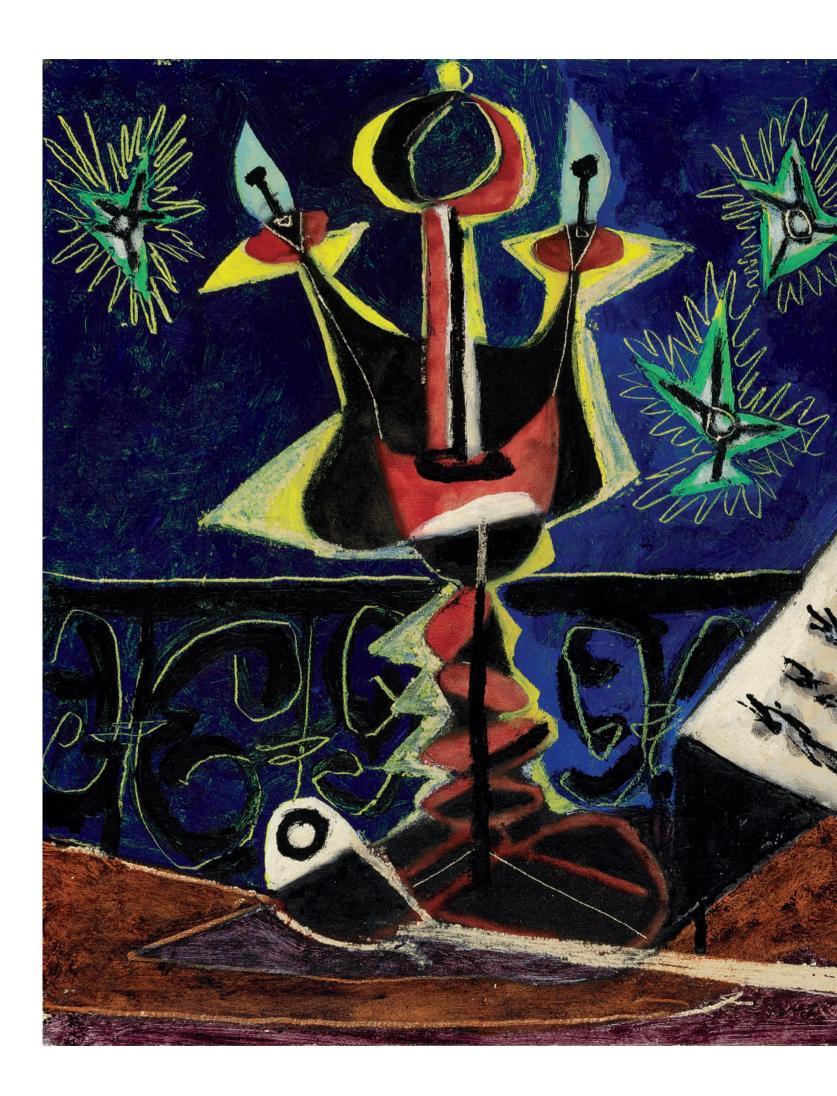
C. Zervos, *Pablo Picasso, Oeuvres de 1932* à 1937, vol. VIII, Paris, 1957, no. 355 (illustrated pl. 168)

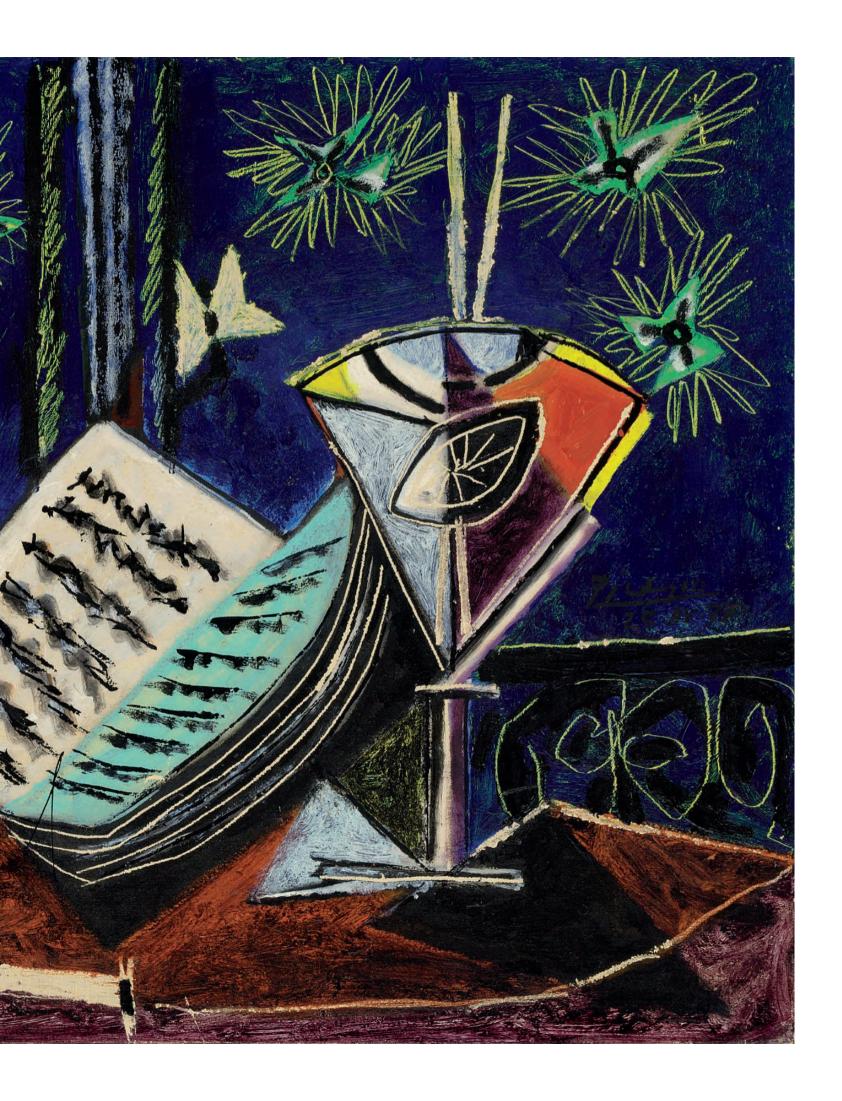
Exh. cat., Picasso & les choses, Les natures mortes, Paris, 1992, p. 355 (illustrated).
The Picasso Project, ed., Picasso's Paintings, Watercolours, Drawings and Sculpture: Spanish Civil War 1937-1939, San Francisco, 1997, no. 37-098(a), p. 41 (illustrated).



Vincent van Gogh, Still-Life with Drawing Board and Onions, 1889. Rijksmuseum Kröller-Müller, Otterlo.









Pablo Picasso, Nature morte, 1937. Yale University Art Gallery, New Haven.

There is an intensely poetic atmosphere to *Nature morte*, painted in 1937. Stars are glowing in the night sky, while the foreground is dominated by the accoutrements and accessories of a leisured and contemplative evening. Pipe and book lie alongside a drink and a candelabra, hinting at the passing of an evening of solitary pleasures, both of the mind and of the body. The lyricism of the scene is heightened by the swirling curlicues of the balcony in the background, as though this evening were being spent in the countryside, rather than in Paris. As though it was the Eighteenth Century and a time of peace, rather than a metropolis, with the backdrop of the Spanish Civil War.

While there is undoubtedly an air of whimsy to *Nature morte*, the picture - both in terms of composition and content - also reveals a great sophistication, perhaps reflecting the influence of Picasso's still new relationship with the photographer Dora Maar. In contrast to both his wife Olga and his lover Marie-Thérèse, Dora was an intellectual, sharp, cosmopolitan, twisted, dark and intriguing, and it is perhaps more a reflection of the evenings that he spent in her company, or at least influenced by the habits of his new lover, that *Nature morte* shows book, pipe and view. The jutting forms that Picasso has used to render many of the elements in *Nature morte*, in this context, can be seen to prefigure her subsequent repeated depiction of *La femme qui pleure*, the *Weeping Woman*, the embodiment of all Picasso's anguish at the situation in his homeland and, increasingly, in the world at large.

Discussing the presence and influence of the conflicts that ravaged first Spain and then, in the Second World War, vast swathes of the globe, Picasso stated: 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence. Myself, I do not know' (Picasso, quoted in S.A. Nash, ed., exh. cat., *Picasso and the War Years* 1937-1945, New York, 1998, p. 13).

Guernica aside, he did not paint overt images of the battles and fights, yet his own anxieties necessary came to show through, as though by X-ray. In Nature morte, it is clear in the jutting forms of which the various elements are composed. This angularity is all the more jarring because of its contrast with the bold colourism that Picasso has used in this painting, which is sensitive and lyrical despite its boldness. The yellows and reds, especially the scratched-away lines that articulate the balcony railing and the stars, have a vibrant energy that adds a shimmering sense of magic to the scene. This is heightened by the inclusion of these over-sized stars in the first place they appear to be the Picasso-esque re-imagining of those that fill the sky of Vincent van Gogh's celebrated painting The Starry Night, painted in 1889. This sense of magic is also one of romance - the scattered objects introduce a feeling that the viewer has stumbled across someone's private world, an atmospheric retreat, a place of meditation and inspiration.



Picasso in his studio on rue des Grands-Augustins, 1938. Photo: Peter Rose Pulham



Pablo Picasso, Nature morte à la bougie, 1937. New Orleans Museum of Fine Art.

Many of Picasso's paintings and drawings from this period depict still life subjects. A comparison with any of the works leading up to the 25 April, when this work was painted, shows that this picture is characterised by a fullness and sense of finish that many of the others lack, a factor that is increased by the careful attention paid to the star-filled background. It has been hypothesised that this focus on still life, and the concurrent pictures of the artist and model in the studio, were a deliberate exploration of Picasso's self-indulgent and worlddenying tendencies while the conflict raged in Spain, and that these themes were going to be explored on a far larger scale in his projected mural for the Spanish Pavilion at the Paris World Fair that year. Picasso had initially been approached with the request for a mural decoration as early as January 1937. The group that made the request included Louis Aragon, as well as the architect for the pavilion, Josep Lluis Sert, and various Spanish dignitaries.

Picasso's works from this point focus, as mentioned above, on still life and on the artist and model in his studio. Both of these convey a sense of the self-encapsulated, sensuous and self-indulgent world of the artist, which led Herschel B. Chipp to claim, in his *Picasso's Guernica: History, Transformations, Meanings*, that the artist and his model in a studio would have been the original theme for these murals, exploring his own guilt to some degree, and bending it into the form of a highly personalised statement. Certainly, most of Picasso's pictures are the results of his own feelings, sensations, thoughts and emotions, and he usually eschewed subjects which he did not *feel* directly. The war was around the corner, and yet perhaps remained somehow abstract and distant to the artist at this

point. While Chipp's theory has been accepted by some and rejected by others, it is certainly the case that Picasso was painfully aware of his lack of direct intervention in the situation in Spain. Only the previous year, worried by the escalating political situation in Spain, he had even asked Eluard to go as his substitute to accompany a travelling retrospective of his works that was shown in his native country. Picasso was clearly conscious of his inability to fight, although he helped in many other ways, supporting many refugee causes, raising funds, creating publicity. And ultimately, the murals that he would provide for the Spanish Pavilion would be a publicity coup, as is clear from the fact that the resultant masterpiece, *Guernica*, continues to have resonance to this day.

Nature morte may well tie into the artist's exploration of his selfindulgent lifestyle at the time, and therefore may even relate to some of Picasso's own ideas for the murals for the Spanish Pavilion. It is through one of the tragic ironies of history, though, that the very day after Nature morte was painted, inspiration for the mural would come with all too much force. For it was on the 26 April 1937 that the planes of the German Condor Legion bombed the Basque town of Guernica, killing over a thousand people. This atrocity became Picasso's inspiration. He fuelled his outrage, anger and horror into Guernica, a searing statement, a scream of sympathy and of indignation. Painting Guernica took a great amount of time, and the theme and various aspects of the composition would come to occupy almost all of his attention for the following months, meaning that Nature morte marks the very end of an entire period of Picasso's art before a change of direction that would leave its mark on the artist for a long time to come.



λ **26** PABLO PICASSO (1881-1973)

Jeune fille accoudée

signed 'Picasso' (lower left) blue crayon on paper 14½ x 10½ in. (36.8 x 26.7 cm.) Executed in 1903-1904

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

Baroness Batsheva de Rothschild; sale, Christie's, London, 6 February 2001, lot 17. Private collection, Europe, by whom acquired at the above sale; sale, Sotheby's, London, 20 June 2005, lot 28.

Private collection, Europe, by whom acquired at the above sale; sale, Christie's, London, 9 February 2011, lot 22.

Acquired at the above sale by the present owner.

LITERATURE:

M. Raynal, *Picasso*, Munich, 1921 (illustrated, titled 'Tête de femme', dated '1901'). C. Zervos, *Pablo Picasso*, *Supplément aux volumes 1 à 5*, vol. 6, Paris 1954, no. 558 (illustrated pl. 68).

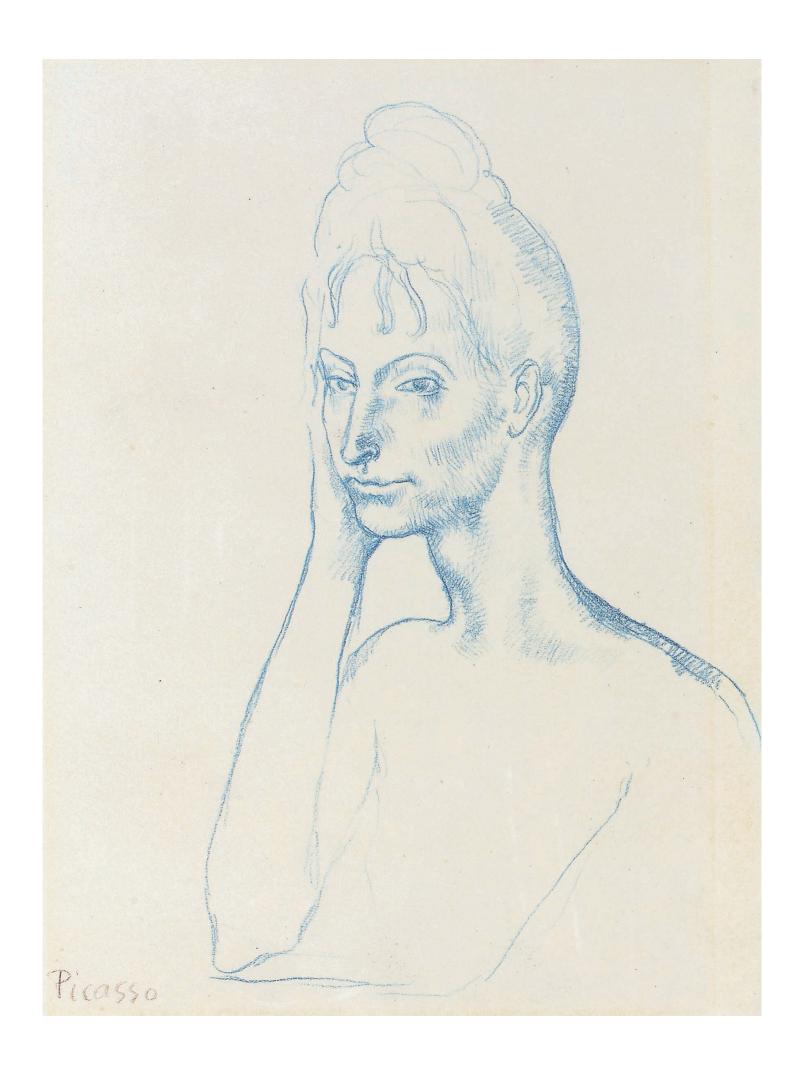
The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: The Blue Period, 1902-1904, Barcelona and Paris,* San Francisco, 2011, no. 1903/04-003, p. 183 (illustrated).



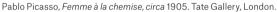
Pablo Picasso, *Nu assis*, 1905. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Executed at the height of Picasso's Blue Period in 1903-04, *Jeune fille accoudée* is a tender and delicate drawing of a woman leaning her head thoughtfully upon her hand. The area around the face, neck, hair and shoulders has been depicted with careful hatching by Picasso, who has deliberately left much of the rest of the sheet in glowing reserve.

The image of a thin woman leaning, looking melancholic and forlorn, was one of the recurring motifs of Picasso's Blue Period: this waif-like beauty recalls the images of absinthe drinkers, frugal repasts and other gaunt, expressive figures immortalised in those works. Picasso used a potent atmosphere of sadness in his oils in particular, having supposedly explained to his friend, the poet Jaime Sabartès: 'art emanates from Sadness and Pain... Sadness lends itself to meditation... grief is at the basis of life. We are passing through... a period of uncertainty that everyone regards from the viewpoint of his own misery... a period of grief, of sadness and of misery. Life with all its torments is at the core of [Picasso's] theory of art. If we demand sincerity of the artist, we must remember that sincerity is not to be found outside the realm of grief' (Sabartès, quoted in J. Richardson, A Life of Picasso, vol. I, 1881-1906, London, 1991, p. 217). The features and even the mannered pose are elements that reverberated throughout the Blue Period and the later transition to the Rose Period in such paintings as Femme aux bras croisés of 1902 and La repasseuse of 1904, now in the Solomon R. Guggenheim Museum, New York.









Pablo Picasso, Femme au casque de cheveux, 1904. Art Institute of Chicago.

While there is an element of the forlorn in Jeune fille accoudée, the picture also appears to be a highly-observed drawing by the artist seemingly made from life, implying that it may have been a portrait of one of the women who provided the artistic fodder for the Blue Period 'type' of Picasso's paintings. John Richardson has pointed out that Picasso took elements from each of three women with whom he spent time during the Blue Period in order to create the ultimate female expression of the emotion that he sought. These were Madeleine, who features in the celebrated painting showing her in a translucent chemise in the Tate, London; Margot, the stepdaughter of Frédé Gérard, who ran the legendary Lapin Agile; and Alice Géry. Looking at Jeune fille accoudée, this picture bears striking similarities to two inscribed drawings of Alice shown in profile, one in the Musée Picasso and the other formerly in the collection of Siegfried Rosengart.

Alice embodied the life of Montmartre and the Bateau Lavoir, in which Picasso and so many other bohemian artists, poets and characters lived. Gertrude Stein describes her as, 'rather a madonna like creature, with large lovely eyes and charming hair. For many years Alice was the mistress of the mathematician and civil servant, Maurice Princet. Indeed, some people have considered her introduction of Princet to Picasso to have helped lay some of the foundations of the Cubism that Picasso would later develop.

Gertrude Stein recalled that Alice was 'faithful to him in the fashion of Montmartre, that is to say she had stuck to him through sickness and health but amused herself by the way'

(G. Stein, op. cit., New York, 1993, p. 31). Perhaps this goes some way to explaining the intimacy of Jeune fille accoudée, showing its sitter with her shoulders bare in a contemplative mood. Despite her frail appearance in Picasso's drawings, Alice was far from fragile; rather, she was a strongwilled woman who was unafraid to live her life as she intended. When she and Princet eventually married, largely because Princet's promotion necessitated a respectability not served by living in sin with a mistress, Picasso asked 'why should they marry simply in order to divorce' (G. Stein, op. cit., p. 31). He himself helped fulfil his own prophecy by deliberately introducing Alice to André Derain. This sparked off a whirlwind romance which ended her first marriage and became her second. Although Picasso had suspected that the pair would have an affair, he could not have anticipated its amazing success. Alice's marriage to Derain was ended only by the artist's death in 1954.

It is a tribute to her character and her friendship with Picasso that she was photographed at a party with the artist; in that image, she is next to Picasso, while Fernande Olivier, the partner whose emergence in Picasso's life coincided with the end of the Blue Period and eventually ushered in Cubism, is also present. That photograph, when compared to the portraits that Picasso inscribed to Alice, also implies that the artist added his own Blue and Rose Period filters to such depictions, stylising her looks in order to suit the aesthetic that he was seeking at the time; this appears also to be the case in the more frontal image of Jeune fille accoudée.



*27 PIET MONDRIAN (1872-1944)

Chrysanthemum

oil on canvas 19% x 13% in. (50.5 x 35.2 cm.)

£1,600,000-2,400,000

\$2,400,000-3,600,000 €2,200,000-3,300,000

PROVENANCE:

The artist's estate, until 1958. Harry Holtzman, New York. Sidney Janis Gallery, New York (no. 8229), 1958-1962.

James H. & Lilian B. Clark, Dallas, by whom acquired from the above in 1962; estate sale, Christie's, New York, 19 November 1998, lot 338.

Private collection, United States, by whom acquired at the above sale.

Acquired from the above by the present owner.

EXHIBITED:

New York, Sidney Janis Gallery, *New Acquisitions*, October - November 1959, no. 30 (dated '1909').

New York, Sidney Janis Gallery, *XXth Century Artists*, October - November 1960, no. 45 (illustrated; dated '*circa* 1908').

New York, Sidney Janis Gallery, *Paintings by Mondrian: Early & Late Work in Progress*, January - February 1962, no. 7 (dated '1908').

Dallas, Museum for Contemporary Arts, *Dallas Collects 20th Century Art*, August - September 1962

New York, Sidney Janis Gallery, *Paintings, Drawings and Watercolors by Piet Mondrian,*November 1963, no. 13 (illustrated, dated '1908').
New York, Marlborough-Gerson Gallery, *Important European Paintings from Texas Private Collections*, November - December
1964, no. 29 (illustrated).

Santa Barbara, Museum of Art, *Piet Mondrian*, January - February 1965, no. 22 (illustrated; dated '1908'); this exhibition later travelled to Dallas, Museum of Fine Arts, March - April 1965; and Washington D.C., Gallery of Modern Art, May - June 1965.

Dallas Museum of Fine Arts, *Dallas Collects: Impressionist and Early Modern Masters*, January - February 1978, no. 66 (illustrated; dated 'circa 1908'). Dallas, Museum of Fine Arts, *Impressionist and Modern Masters in Dallas: Monet to Mondrian*, September - October 1989, no. 57 (dated 'circa 1908').

New York, Sidney Janis Gallery, and Fort Worth, Modern Museum, *Mondrian Flowers in American Collections*, March - July 1991, no. 6 (dated '1920s').

LITERATURE:

C. von Wiegand, 'The Meaning of Mondrian', in *Journal of Aesthetics and Art Criticism 2*, no. 8, fall 1943, p. 64.

M. Seuphor, Piet Mondrian, Life and Work, New York, 1956, no. 164, p. 416 (illustrated fig. 130, p. 368; dated 'circa 1906'). A. Mongan, 'Mondrian's Flowers', in Miscellanea I.Q. van Regteren Altena, Amsterdam, 1969, p. 229 (illustrated fig. 4, p. 396; dated '1906-1908'). M.G. Ottolenghi, L'opera completa di

M.G. Ottolenghi, *Lopera completa di Mondrian*, Milan, 1974, no. 156, p. 96 (dated '1907').

D. Shapiro, Mondrian: Flowers, New York, 1991, p. 56 (illustrated; dated 'circa 1906-1908').

J. Joosten, Piet Mondrian: Catalogue Raisonné of the Work of 1911-1944, vol. II, New York, 1998, no. C47, p. 477 (illustrated).



Katsushika Hokusai, *Chrysanthemums*, *circa* 1825 (Edo period). Musée Guimet, Paris.

'Flowers were just there, quietly waiting to be painted by him, in his own way. He could understand flowers better than he did landscapes, but they were for him harder to paint. Flowers were passive and defenceless, doomed to die. To him flowers meant more than what he was to himself; passing through time, receding in time, taking with them part of himself.'

(A.P. van den Briel, quoted in J. Neet, 'Mondrian's "Chrysanthemum", in *The Bulletin of the Cleveland Museum of Art*, vol. 74, no. 7, September 1987, p. 282)





Vincent van Gogh, Still Life: Sunflowers, 1887. The Metropolitan Museum of Art, New York.



Piet Mondrian, Evening: The Red Tree, 1908-1910. Gemeentemuseum, The Hague.

Hailed as one of the most pioneering artists in the development of non-representational geometric abstraction, at different points throughout almost the entirety of his career Piet Mondrian also painted a significant number of naturalistic flower paintings. Indeed, in his *oeuvre*, the flower paintings outnumber his geometric grid paintings. From as early as 1898 and continuing until 1938, Mondrian returned at varying intervals to the poetic and representational depiction of solitary flowers, creating a large group of still-lifes that forms a fascinating visual counterpart to his works of pure abstraction; an illumination of the antithetical paths that constitute the artist's oeuvre.

Against a glowing golden background, in *Chrysanthemum*, a single stem of this intricate bloom – one of Mondrian's favourite and most frequently depicted flowers – is rendered with

exquisite and delicate detail. Thrusting upwards from the lower corner of the canvas the thin, elegant stem of the chrysanthemum erupts into a bountiful blossom that fills and dominates the composition. Painted in subtle tones of blue and white, each of the thin, curling petals is finely outlined, creating the sense of voluminous mass evoked by the multitude of paper-thin petals of the blossom. Executed in oil, the present work is a particularly rare example of Mondrian's floral studies as the artist most frequently used watercolour, gouache, charcoal or pencil to render these works. Regarded in contrast to the artist's bold, declamatory and depersonalised geometric abstractions, a painting such as Chrysanthemum stands as a poignant. highly individualised and timeless artistic expression, encapsulating the artist's friend, Albert Pieter van den Briel's belief that the flower paintings 'reflect much of Mondrian's inner life, as an individual and as a painter' (A.P. van den Briel, quoted in J. Neet, 'Mondrian's "Chrysanthemum", in The Bulletin of the Cleveland Museum of Art, vol. 74, no. 7, September 1987, p. 288).

At various phases of his career Mondrian returned to these delicate, finely rendered floral still-lifes, making them particularly difficult to accurately date. In the closing years of the Nineteenth Century, at the very beginning of his life as an artist, Mondrian executed a series of flower paintings and drawings that resemble botanical studies in their scrupulous attention to detail. Taking solitary stems, the artist focused almost entirely on the chrysanthemum, depicting them frontally and with fine detail. A few years later, from around 1906, flowers appeared once more within the artist's oeuvre, and it is from this period that Michel Seuphor in Piet Mondrian, Life and Work (New York, 1956) and Maria Grazia Ottolenghi in L'opera completa di Mondrian (Milan, 1974) date Chrysanthemum (circa 1906 and

1907 respectively). By contrast, Joop Joosten in the most recent Catalogue Raisonné of the artist (New York, 1998), does not give the present work a specific date, but instead places it within a group of 'late' naturalistic works that Mondrian painted alongside his radical geometric abstractions. In the early 1920s, while living in Paris, Mondrian painted a large number of floral still-lifes, which were very commercial and ensured him an income. However Joosten states that even this dating is equivocal: 'It is not at all impossible that the authors of this Catalogue Raisonné have incorrectly dated a number of these flower pieces as 'late'. They would be glad to pass the honour of dating them more precisely to those who come after them' (J. Joosten, Piet Mondrian: Catalogue Raisonné of the Work of 1911-1944, vol. II, New York, 1998, p. 473).



Piet Mondrian, The Trees, 1912. Carnegie Museum of Art, Pittsburgh.



Piet Mondrian, *Composition avec grille 2*, 1918. Sold, Christie's, Paris, collection Yves Saint Laurent et Pierre Bergé, 23 February 2009, lot 43 (€14,401,000).

That these still-lifes remained an important motif throughout Mondrian's career is a reflection of the complex and often contradictory relationship that the artist maintained with nature. Moving from an impressionist and subsequently symbolist depiction of the landscape, from around 1908 Mondrian began increasingly to abstract the world around him in his art, intensively scrutinising the forms of nature - perhaps most notably trees and the sea - and conveying them on the canvas with a bold and highly reduced simplicity. As Mondrian stated in 1941, 'I never painted... romantically; but from the very beginning, I was always a realist... I enjoyed painting flowers, not bouquets, but a single flower at a time, in order that I might better express its plastic structure' (D. Schapiro, Mondrian: Flowers, New York, 1991, p. 14). Intense observation of nature formed the basis of his earliest phases of abstraction until the mid 1910s when Mondrian, in the midst of the development of his neo-plastic theories, renounced the natural world, eliminating any reference to it in his abstract work: he reportedly declared in 1915, 'Yes, all in all, nature is a damned wretched affair. I can hardly stand it' (Mondrian, quoted in Piet Mondrian 1872 - 1944, exh. cat., New York, 1971, p. 25). Conversely, however, he never completely abandoned naturalism, as his flower paintings testify. Indeed, these works demonstrate Mondrian's lifelong devotion to an intense observation of the world around him, as David Schapiro has written: 'Throughout his life, Mondrian betrays an obsession with the natural, first in his attention toward the real and then in his manic sacrifice of it in pursuit of the essential' (Schapiro, op. cit., p. 25).

While Mondrian's treatment of flowers in works such as Chrysanthemum is naturalistic, the inherent transience of the solitary, ephemeral blooms that the artist depicted in an array of soft, ethereal hues and in various states of life demonstrates his involvement and interest in Symbolism and Theosophy, a spiritual movement that incorporated teaching from a number of religions, as well as science, mythology and cosmology. Flower symbolism played an important part in Theosophical thought and these plant forms were seen to encapsulate this central concept of evolution: the eternal life cycle of birth, growth, death, decay and regeneration. Having joined the Dutch branch of the Theosophical Society in 1909, Mondrian's allusions to Theosophy can be seen in many of his floral paintings, which depict the blooms in a state of decay or at the peak of their flowering. In Chrysanthemum the bloom is pictured at the very height of its blossoming, with some of the petals just beginning to wilt and hang down. For Mondrian, flowers not only provided an opportunity for the scrupulous observation of form, but with their symbolic iconography, also served as a means for the artist to explore a range of deeper spiritual concerns. 'I too find flowers beautiful in their exterior beauty', the artist once said, 'yet there is hidden within a deeper beauty' (Mondrian, quoted in Schapiro, ibid., p. 17).

λ 28 PABLO PICASSO (1881-1973)

Femme nue debout

oil on canvas 18 x 12% in. (45.7 x 32.8 cm.) Painted in 1910-1911

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

The artist's estate. Galerie Gmurzynska, Cologne. Acquired from the above by the present owner in 1986.

EXHIBITED:

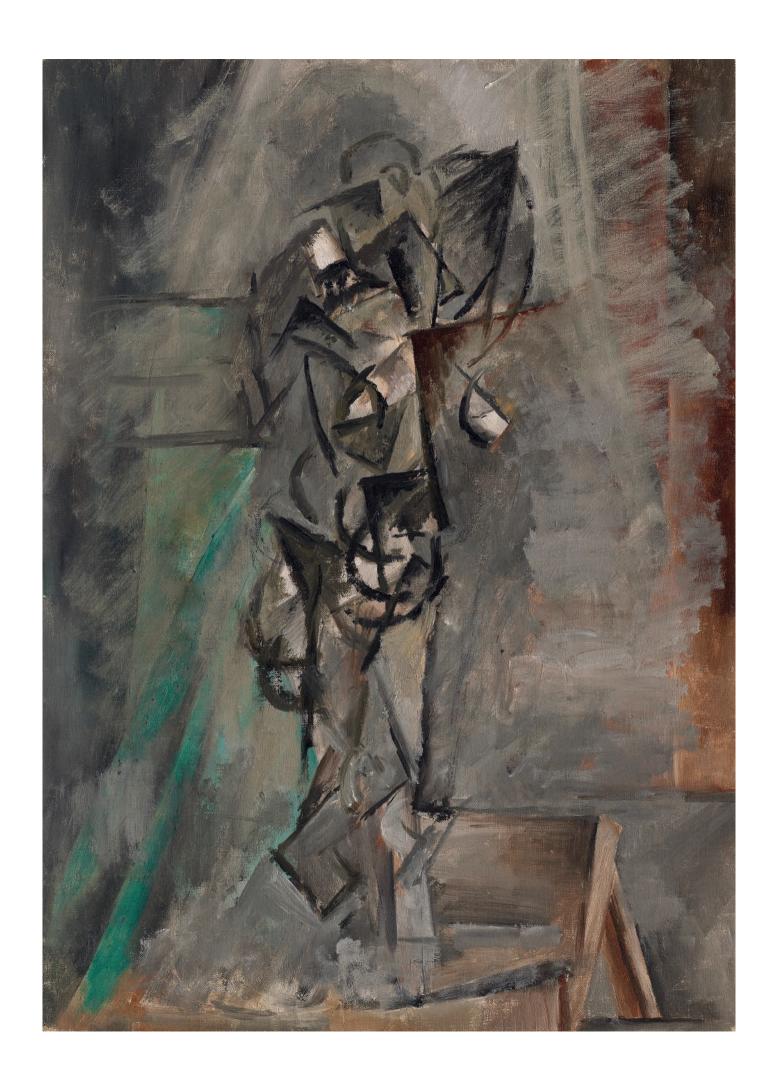
Paris, Galerie Claude Bernard, *Picasso:* peintures 1901-1971, June 1980, no. 2.

LITERATURE:

C. Zervos, Pablo Picasso, Supplément aux années 1910-1913, vol. 28, no. 10 (illustrated pl. 5; dated '1911').
P. Daix & J. Rosselet, Picasso, The Cubist Years, 1907-1916: A Catalogue Raisonné of the Paintings and Related Works, London, 1979, no. 350, p. 256 (illustrated; dated 'spring 1910'). J. Palau i Fabre, Picasso Cubism (1907-1917), New York, 1990, no. 497, p. 503 (illustrated p. 177; dated 'spring 1910' and titled 'Double Composition: Head and Nude Woman').



Fernande Olivier, circa 1906.





Pablo Picasso, Tête de femme (Fernande), 1909. Musée Picasso, Paris



Pablo Picasso, Femme aux poires, 1909. Museum of Modern Art, New York

From 1907, when he painted *Les Demoiselles d'Avignon* (Museum of Modern Art, New York), Pablo Picasso mounted a dramatic assault on the tradition of the female nude in Western art. The nude became one of the central themes of Cubism, as Picasso scrutinised and analysed the forms of the human figure, conveying them on the canvas with a new pictorial language that completely altered the entire direction of modern art. Within just a few years Picasso, together with Georges Braque, revolutionised traditional modes of representation, shattering illusionism and challenging conventional pictorial procedures. *Femme nue debout* exemplifies these radical developments, demonstrating how Picasso in the early 1910s moved away from a sculptural depiction of form towards the flattened, two-dimensional style that characterised his Analytical Cubism.

Depicting on one hand, as the title implies, a standing female nude – the right leg bent at the knee, and the elbow perhaps raised over the head – this painting could also be seen to present a portrait of a female head. Out of the angular shards, lines and facets that congregate in the centre of the canvas, two large eyes become visible, above which a voluminous mound of dark hair lies. The mouth and chin are illustrated with a proliferation of darker curving lines, and the long neck stretches up from what appears to be a wooden table top at the bottom of the composition. The tilted pose and the hairstyle of this head are immediately reminiscent of Picasso's first great love and his muse throughout this cubist period: Fernande Olivier.

Picasso had first met Fernande in 1904. An artists' model, she lived, along with Picasso and a circle of avant-garde artists and poets, in the run-down building in Montmartre, known as the Bateau-Lavoir. The pair quickly became lovers and moved in together a year later in 1905. Their seven year long relationship was marked by turbulent highs and lows, however, Fernande, with her dark hair and striking almond-shaped eyes, remained Picasso's muse for some of the most radical pictorial transformations of his career. From a waif-like figure of the Blue Period, to the statuesque, Iberian-inspired nudes of 1906 and 1907, her image was once more transformed in Picasso's work as he developed his cubist idiom.

Picasso had made a decisive breakthrough in his cubist vocabulary in the summer of 1909, which he spent with Fernande in the Spanish village, Horta de Ebro. In these Horta works, the artist had taken his intensive analysis of the nature of solid forms one step further, transforming objects, the landscape and most notably his lover's face into fractured forms, which allowed him to capture a variety of viewpoints simultaneously on the canvas. In paintings such as *Woman with Pears* (1909, The Museum of Modern Art, New York), Fernande's head and neck become a mass of angular planes, their sculptural volume implied through chromatic contrasts. Her likeness however, is never completely lost: her tilted head, topknot of dark hair and large, oval face remain instantly recognisable.



Pablo Picasso, Femme nue debout, 1910. Albright-Knox Art Gallery, Buffalo.



Pablo Picasso, Femme nue, 1910. The Menil Collection, Houston

Returning to Paris in the autumn, Picasso literally solidified these pictorial developments in three-dimensional form, creating a series of sculpted heads in bronze that constitute some of the earliest and most important cubist sculptures (Woman's Head (Fernande), 1909, Museum of Modern Art, New York). Seemingly resting on a table, the head that is recognisable in Femme nue debout appears as a simplified depiction of these revolutionary sculpted heads of Fernande, the black lines and facets that coalesce in the centre of the canvas reminiscent of the angular, jagged protrusions and depressions of the sculpture. Regarded in this way, Femme nue debout could be seen as a simplified cubist still-life of the sculpture itself.

By the beginning of 1910, Picasso had started to simplify his compositions, abandoning a sculptural depiction of form and instead increasingly flattening objects and converting them into complex, intersecting geometric lines on the canvas. A number of standing female nudes date from this period, depicting the body as an elaborate yet rhythmic series of rounded and geometric planes. Pierre Daix, in his catalogue raisonné of Picasso's cubist work, dates Femme nue debout to this period in the spring of 1910, stating that this painting is one of a 'series of female nudes [that] shows a more advanced abstraction of the planes, a geometric reconstruction which retains very few references to the real-life subject' (P. Daix & J. Rosselet, Picasso: The Cubist Years: A Catalogue Raisonné of the Paintings and Related Works, London, 1979, p. 68). The

streaks of deep green and rich shades of brown overpainted in places with grey in the background of *Femme nue debout* likewise suggest that it could date from this moment of transition, as Picasso began to move to the restricted palette that characterises the analytical cubist works of 1910 onwards.

In the summer of this year, Picasso went to the Spanish fishing port of Cadaqués. These months spent away from Paris allowed the artist to once again push his discoveries to the extreme and it was during this period that he reached the brink of abstraction. In these inscrutable works, Picasso removed all recognisable attributes, skilfully transforming his subjects into abstract grid-like structures of lines and facets. Returning to Paris, Picasso, adamant that art should remain tied to reality, edged away from abstraction, introducing legible markers that define his elaborate, now almost completely linear compositions.

With its seeming combination of two motifs, a head and a nude, in *Femme nue debout* Picasso has not only depicted multiple viewpoints of one object, but has painted an amalgamation of two distinct themes. With this dual subject matter, *Femme nue debout* exemplifies Picasso's unparalled negotiation of form during his cubist years, as he investigated, experimented and played with the ways of representing three-dimensional objects on a two-dimensional surface and in so doing, ushered in an entirely new means of painting reality.

*29 ALBERTO GIACOMETTI (1901-1966)

Buste d'homme

oil on canvas 18 x 15% in. (46 x 38 cm.) Painted in 1951

£1,800,000-2,500,000

\$2,700,000-3,700,000 €2.500,000-3,400,000

PROVENANCE:
Pierre Bruguière, Paris.
Private collection, Paris.
Anonymous sale, Artcurial, Paris, 5 December 2005, lot 9.
Acquired at the above sale; sale, Christie's, London, 18 June 2007, lot 28.
Acquired at the above sale by the present owner.

EXHIBITED:

Vez, Donjon de Vez, *Alberto Giacometti au Donjon de Vez*, June - October 2005.

LITERATURE:

The Alberto Giacometti Database, no. 656.

Painted in 1951, Buste d'homme dates from the Post-War period which saw Giacometti return to Paris and to painting. For two decades, he had shunned his palette and brushes, but now returned to the medium with renewed enthusiasm, creating paintings that appear to echo in oils the idiosyncratic style that had come to dominate his sculptures. Like those sculptures, the figure of the man in Buste d'homme appears to be coalescing before our eyes, taking tenacious form through the web-like accumulation of thin brushstrokes. And like those sculptures. there is a sense of the spectral, of the diminished - but where, in his sculpture, the forms representing the human figure were pared back to the absolute essence, in the paintings, they seem to be coagulating before us, gradually taking form through the mesh of oils. With its lone figure - Giacometti would largely forego group subjects from this point onward - shown emerging from the mysterious dark background, this painting perfectly captures the existential mood of the time, a mood in which the artist, as a friend of philosophers such as Jean-Paul Sartre and Simone de Beauvoir, was thoroughly immersed.





Alberto Giacometti, *Figure grise*, 1957. Sold, Christie's, London, 23 June 2010, lot 36 (£2,505,250).



Alberto Giacometti, *Buste d'homme, circa* 1951. Collection Fondation Alberto & Annette Giacometti, Paris.

For Giacometti, an artist who was prone to revelations and revelatory hallucinations even earlier in his career, the sudden new discovery of a visual idiom that occurred in the Post-War period was ascribed in part to a form of epiphany experienced at a cinema:

'It happened after the war, around 1945, I think. Until then... there was no split between the way I saw the outside world and the way I saw what was going on on the screen. One was a continuation of the other. Until the day when there was a real split: instead of seeing a person on the screen, I saw vague blobs moving. I looked at the people around me and as a result I saw them as I had never seen them... I remember very clearly coming out on to the Boulevard du Montparnasse and seeing the Boulevard as I had never seen it before. Everything was different: depth, objects, colours and the silence... Everything seemed different to me and completely new... It was, if you like, a kind of continual marvelling at whatever was there... That day reality was completely revalued for me; it became the unknown, but at the same time a marvellous unknown' (Giacometti, quoted in M. Peppiatt, Alberto Giacometti in Postwar Paris, exh.cat., New Haven & London, 2001, p. 7).

Buste d'homme is a product of this 'continual marvelling'. Indeed, it appears to have been constructed by an artist who is working hard to perceive, let alone to translate, that which he can see. The above revelation, then, was one of the factors that resulted in the deeply existential atmosphere of his paintings, as exemplified in the fact that the form of the body in *Buste d'homme* appears frail, small, drowned within its vast background and fragile, hinting at the precarious nature of existence itself. Giacometti, after his initial epiphany, could not see the world otherwise, and this new perspective pervaded all his paintings: 'it is impossible to grasp a figure as a whole... the form disintegrates, one is left with particles moving on from about on a deep black emptiness' (Giacometti, quoted in Y. Bonnefoy, Alberto Giacometti: A Biography of His Work, translated by J. Stewart, Paris, 1991, p. 374).

The fact that Giacometti has depicted the figure in Buste d'homme as small within the scale of the canvas is itself a result of the artist's own belief in painting what he could see. In terms of scale, he emphasised, in both his pictures and his sculpture, the distance between the viewer and the person being viewed. Where some portraits by other artists appear almost to burst from their frames and into the world of the viewer, Giacometti underscores the essential distance that lies between individuals. At the same time, in his desire to capture his sitter, Giacometti has focussed on the head in particular, on the eyes of the subject, which themselves are directed appraisingly towards the painter and, by extension, to us as viewers. Giacometti's interest was in this area in particular, and he considered the body to be superfluous, without character or much interest: 'The head is what matters. The rest of the body plays the part of antennae making life possible for people and life itself is inside the skull' (Giacometti, quoted in ibid., p. 377).



λ **30** LE CORBUSIER (1887-1965)

Les deux soeurs

signed and dated 'Le Corbusier 38' (lower left); incised 'à Pierre Guéguen 1938' (on the reverse) oil on canvas 39½ x 32 in. (100.3 x 81.3 cm.) Painted in 1938

£600,000-1,000,000

\$900,000-1,500,000 €830,000-1,400,000

PROVENANCE:

Pierre Guéquen, Paris, a gift from the artist in

Anonymous sale, Sotheby's, London, 1 July 1969, lot 22.

Galerie Cazeau de la Béraudière, Paris. Acquired from the above by the present owner.

Amsterdam, Stedelijk Museum, Le Corbusier: Schilder, Architect, Stedebouwer, March 1947, no. 13.

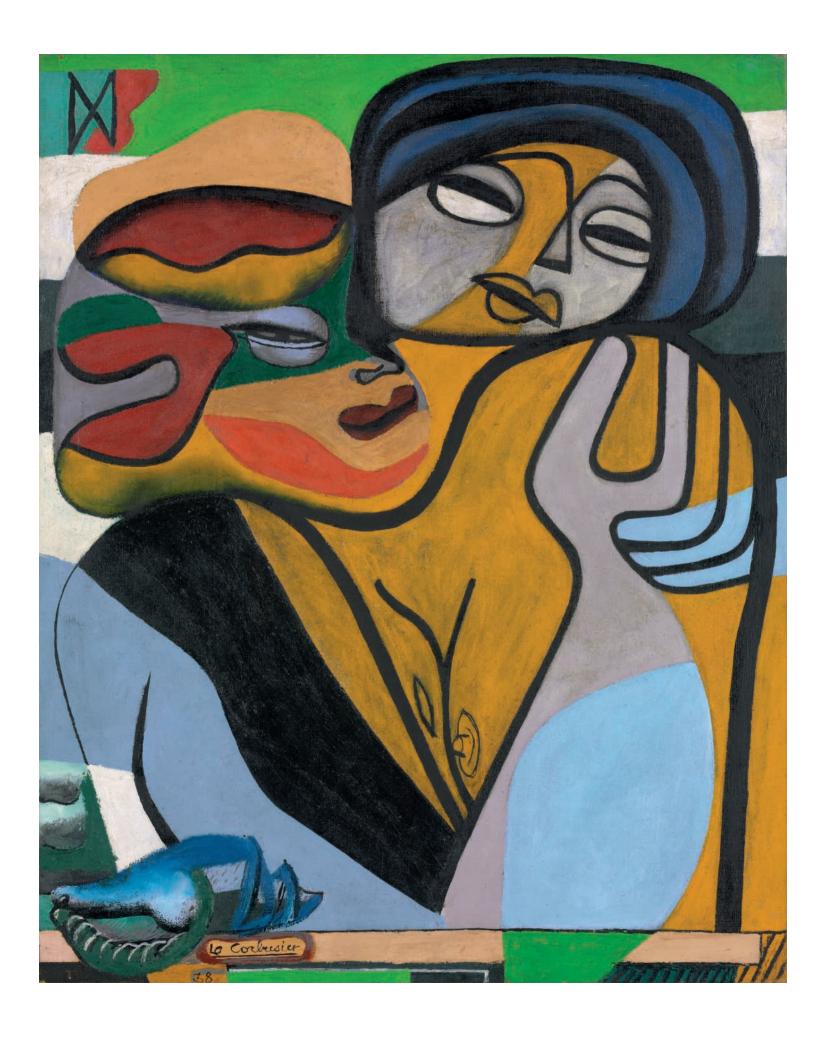
Neuchâtel, Musée d'Art et d'Histoire, Le Corbusier, July - September 1980, no. 48. Alessandria, Palazzo Monferrato, Le Corbusier: Dipinti e disegni, December 2007 - March 2008.

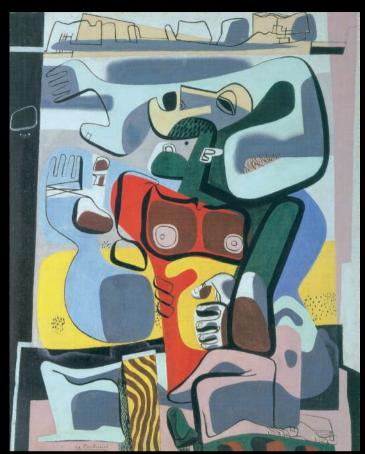
LITERATURE:

Le Corbusier, New World Space, New York, 1948, p. 96. Le Corbusier, 'Unité', in L'Architecture d'Aujourd'hui, Boulogne-sur-Seine, April 1948, p. 77 (illustrated fig. 92 bis). J. Petit, Le Corbusier lui-même, Geneva, 1970, p. 213 (illustrated p. 224). N. & J.P. Jornod, Le Corbusier, Catalogue raisonné de l'oeuvre peint, vol. I, Milan, 2005, no. 219, p. 652 & 654 (illustrated p. 653).



Le Corbusier, Annibal Simla, 1951. Sold, Christie's, London, 4 February 2014, lot 14 (£1,022,500).





Le Corbusier, Etreinte III, 1938. Musée d'Art et d'Histoire de Genève.

Abandoning purism in the last few years of the 1920s, Le Corbusier's art began to incorporate rounder, organic forms and, increasingly, the human figure. In the early 1930s this focus would shift almost exclusively to the female form; substituting bottles and glasses for the human figure, Le Corbusier is no less involved in exploring the relationship of elements within the composition, both to each other and to the composition as a whole.

Although the architectural principles which so powerfully informed his work of the 1920s have given way to a softer, more decorative aesthetic, Le Corbusier's underlying preoccupations of spatial relationship still play themselves out in his work of the 1930s. Thus in *Les deux soeurs* the two figures of the title fit together in a lyrical conjunction of body parts and an exploration of movement and form. The two figures flow into one another in places, overlap in others and become indistinguishable in parts, complementing and contrasting in equal measure and with visually stunning results.

Le Corbusier's figures in the present work are, typically, set against a landscape of semi-abstracted elements. Here, behind the embracing forms one can see a layered horizon of colour and a conch shell in the left foreground. Such 'objets à réaction poètique' as the artist called them, formed a collection of objects from nature which Le Corbusier drew upon to formulate ideas on structure. The artist was fascinated by the organisational harmony in nature, which he would in turn allow to influence his compositions both in painting and architecture. Furthermore the inclusion of the shell adds a dynamism and movement to the composition, enhancing the mystical and lyrical monumentality of the vibrantly rendered subject.



e Corbusier in his studio in Paris, *circa* 1953.



*31 EGON SCHIELE (1890-1918)

Selbstbildnis mit gespreizten Fingern

oil and metallic paint on canvas 29% x 11% in. (74 x 29.7 cm.) Painted in 1909

£6,000,000-8,000,000

\$9,000,000-12,000,000 €8,300,000-11,000,000

PROVENANCE:

Anonymous sale, Dorotheum, Vienna.
Fritz Lunzer, Vienna, by 1930.
Galerie Würthle, Vienna, by 1957.
Viktor Fogarassy, Graz, by 1968.
Internationale Kunstanstalt, Zurich.
Serge Sabarsky Gallery, New York.
Private collection, New York, by whom acquired from the above in 1984; sale, Christie's, London, 6 February 2007, lot 53.
Acquired at the above sale by the present

Acquired at the above sale by the present owner.

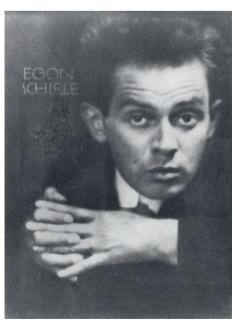
EXHIBITED:

Vienna, Neue Galerie, *Unbekanntes von Egon Schiele*, October 1930.

Salzburg, Residenz-Galerie, *Expressionismus: Malerei in Österreich, Deutschland, Schweiz,*June - September 1957.

Vienna, Museen der Stadt, *Wien um 1900*, June - August 1964, no. 98.

New York, The Solomon R. Guggenheim Museum, *Gustav Klimt and Egon Schiele*, February - April 1965, no. 6 (illustrated).



Egon Schiele, 1914. Photo: Anton Josef Trčka.

Salzburg, Residenzgalerie, Österreichische Meisterwerke aus Privatbesitz, June - September 1967, no. 82 (illustrated). Viennna, Österreichische Galerie, Egon Schiele - Gemälde, April - September 1968, no. 17 (illustrated).

Lucerne, Kunstmuseum, Kunst in Österreich 1900-1930, July - September 1974, no. 190. Munich, Haus der Kunst, Egon Schiele, February - March 1975, no. 14 (illustrated). Hamburg, Kunsthalle, Experiment Weltuntergang: Wien um 1900, April - May 1981, no. 158 (illustrated).

New York, Museum of Modern Art, *Vienna* 1900: Art, Architecture & Design, July - October 1986, no. 84.

New York, Neue Galerie, *Egon Schiele:* The Ronald S. Lauder and Serge Sabarsky Collections, October 2005 - February 2006, no. P6, p. 394 (illustrated p. 168).

LITERATURE:

O. Nirenstein, *Egon Schiele: Persönlichkeit und Werk*, Vienna, 1930, no. 55.

O. Kallir, Egon Schiele: Oeuvre-Katalog der Gemälde, Vienna, 1966, no. 91 (illustrated p. 188). R. Leopold, Egon Schiele: Gemälde, Aquarelle, Zeichnungen, Salzburg, 1972, no. 134 (illustrated p. 544).

L. Edwards, 'Ach Wien', in *The Art Gallery*, April 1965, p. 17.

'Egon Schiele', in *Mizue*, no. 776, September 1969, p. 22.

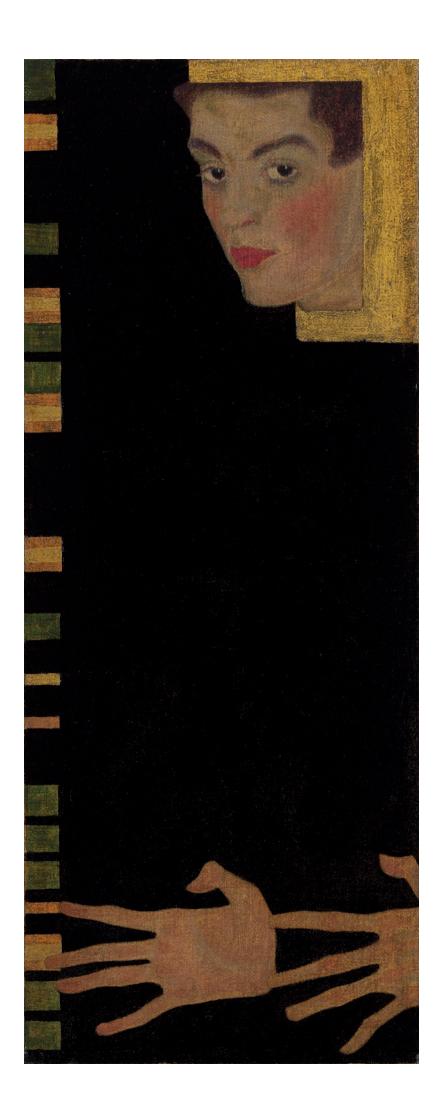
A. Comini, *Egon Schiele's Portraits*, Berkeley, 1974 (illustrated pl. 16 & on the cover). C. Nebehay, *Egon Schiele, 1890-1918: Leben, Briefe, Gedichte*, Salzburg and Vienna, 1979 (illustrated fig. 49).

'Egon Schiele-Gedenkstätte', in Bezirksmuseum Hietzing, no. 2, June 1980. H. Kuchling, Egon Schiele und sein Kreis, Ramerding, 1982, p. 17.

G. Malafarina, L'Opera di Egon Schiele, Milan, 1982, no. 130 (illustrated p. 89).

C. Short, *Schiele*, London, 1997, p. 46 (illustrated fig. 16).

J. Kallir, *Egon Schiele: The Complete Works*, London & New York, 1998, no. 153, p. 289 (illustrated p. 153 & pl. 9).





Egon Schiele, Selbstbildnis mit schwarzem Rongefäss und gespreizten Fingern, 1911. Historisches Museum, Vienna.

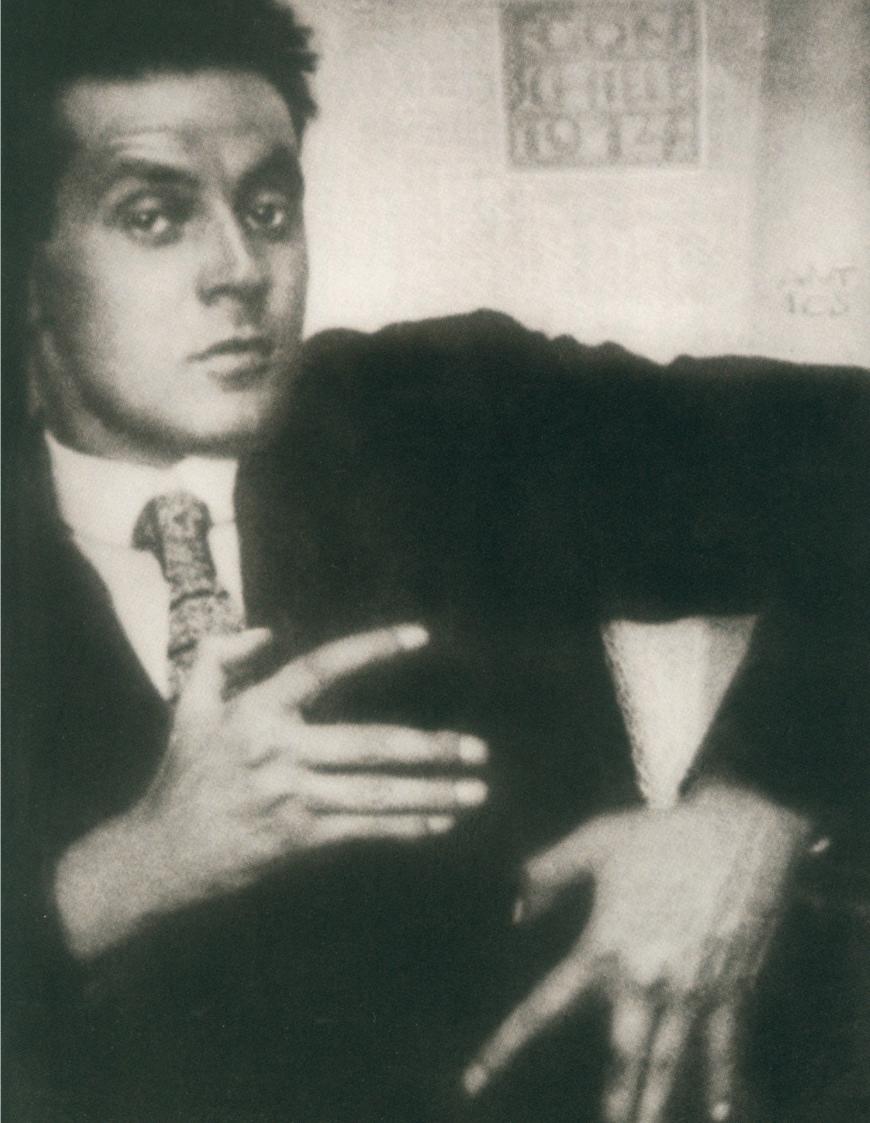
1909 was the year of Egon Schiele's great breakthrough to artistic maturity. Although only nineteen years old and, until the summer of the year, still a student at the Viennese Academy of Art, Schiele's prodigious talent had already asserted itself to the point where he had become recognised by Gustav Klimt and many others as one of the greatest hopes for the future of Austrian art. *Selbstbildnis mit gespreizten Fingern* (Self-Portrait with Spread Fingers) is an important early work from late 1909 that reveals Schiele already beginning to move beyond the dominant influence of his mentor Klimt towards a new, more existentially aware Expressionist art.

In the summer of 1909 Schiele had been given the great honour of being invited by Klimt to partake in that year's International Kunstschau - the Secessionist exhibition at which, one year before, the young Oskar Kokoschka had triumphed and established himself as the leading young artist in the city. In the 1909 Kunstschau Schiele exhibited four paintings that not only demonstrated his artistic maturity but which also established his reputation as a successor of Klimt and a keen rival for Kokoschka.

Selbstbildnis mit gespreizten Fingern was painted in the immediate aftermath of this exhibition and shortly before the 'Neukünstler' exhibition on which Arthur Roessler reported on Schiele in the following glowing terms: 'The new artists... come from the area mapped out by the Kunstschau... The influence specifically of Klimt is unmistakable... Probably many of these artists will not complete the course, but there are some nevertheless whom I consider inwardly and outwardly strong enough to win through. I regard one of them as the extraordinarily gifted Egon Schiele' (A. Roessler, review of the 'Neukünstler' group show December 1909, in *Arbeiter Zeitung*,

quoted in F. Whitford, *Egon Schiele*, London, 1981, p. 64). In many ways Schiele's self-portrait, with its self-conscious depiction of the artist's features emerging from a typical gold-ground Secessionist background is an announcement of Schiele's arrival into the contemporary art world of Vienna - a picture that announces a new character taking the stage.

In what is the artist's first self-portrait oil made for public display Schiele has dramatically isolated his head and hands against a simple and sparse decorative background that owes much to the then prevalent pictorial tendencies of Viennese Jugendstil painting and the Wiener Werkstätte. Running down the left hand side of the painting, like a set of colourful piano keys, is a sequential abstract pattern of rectangular colours. In this use of overt decoration and in the thin elongated format of the painting, Schiele reveals how he is still reliant on Klimt's example and in particular perhaps upon one of Klimt's most recent paintings -Judith II also of 1909 - which took a very similar format to this self-portrait. Like Judith II, but going even further in a way that anticipates much of Schiele's later work, the young artist has chosen to render his self-image solely through a representation of his face and his gesticulating hands - almost as if he is saying that his identity and his ability to create are the only essential things that need to be introduced. For, unlike Klimt, who has concentrated on these features in Judith II but incorporated them into a sumptuous decorative motif of high Secessionist style, Schiele completely isolates these two features and starkly contrasts them against a black, void-like background. Indeed, it has been suggested that Schiele's isolating of his head in this self-portrait may even be an extension of, or a playful gesture upon, Klimt's similar depiction of the decapitated head of Judith's victim, Holofernes, isolated against a black background in Judith II.



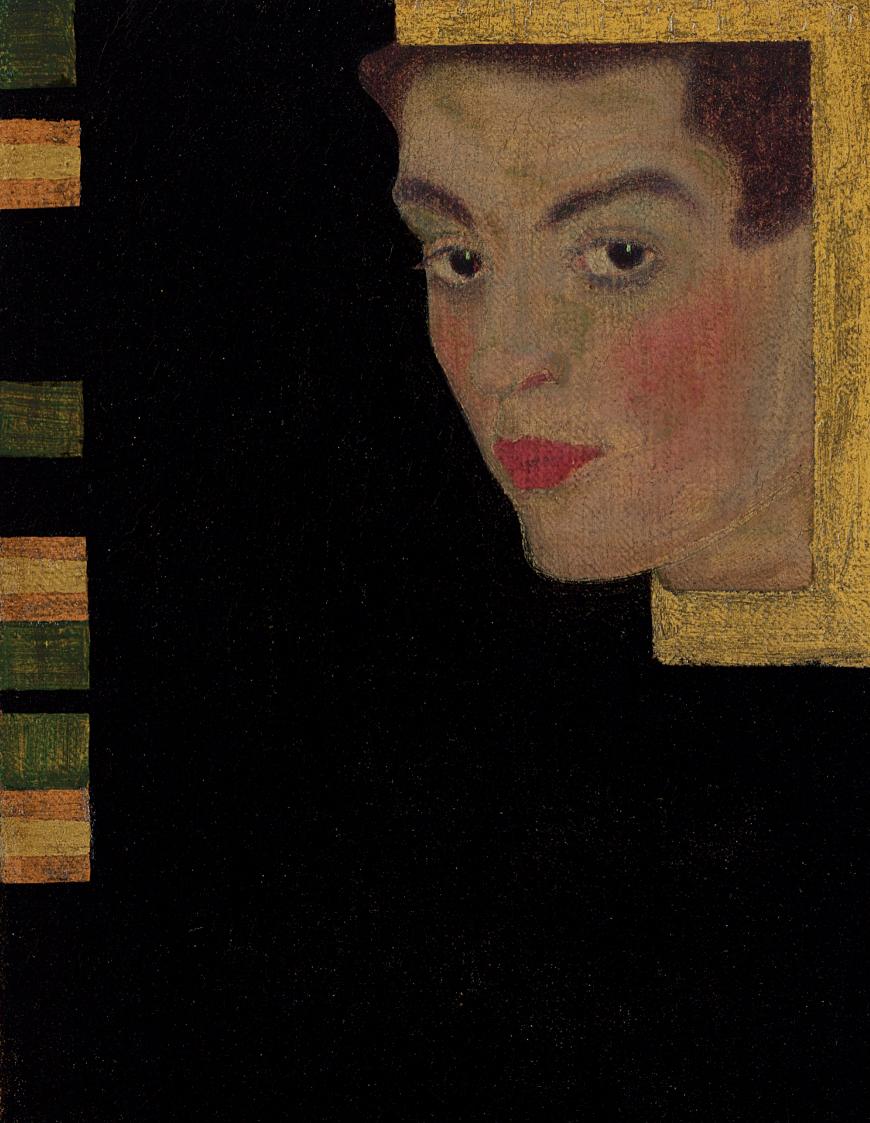


Gustav Klimt, Judith II (Salome),1909. Ca' Pesaro Galleria Internazionale d'Arte Moderna, Venice.

In fact, however, Schiele's dramatic isolating of his head and hands against a theatrical darkness is a move that anticipates his later abandoning of Secessionist décor in favour of a variety of empty backgrounds so as to lend his compositions an added expressive weight that highlights the persona of Schiele as both a unique and exceptional individual and as a kind of performer in his art. Here. for the first time, the artist is clearly playing a role within the picture. As in Klimt's Judith II his face appears to be made-up with cosmetics, his cheeks rouged and his lips are reddened. Earlier photographs of the painting reveal that Schiele's face in this work also at one time sported a beauty-spot just like Klimt's Judith. In Selbstbildnis mit gespreizten Fingern, as in so many other later paintings by Schiele. the notion of self and of masquerade have become all wrapped up together within the strange logic of the picture plane.

Most indicative of this move towards self-dramatisation is the depiction of Schiele's hands. While his head is framed by a crown or a halo-like corner of gold, Schiele's hands are shown gesticulating a clear directional path from the right side of the painting to the left. Schiele here presents himself, in the manner of a theatrical performer or mime artist, someone visually signifying a strong sense of psychological purpose and intent. It is also, once again, the first, but not the last time that Schiele would depict himself in such a way that the gestural positioning of his hands appears to hint at a hidden code or symbolism. As in so many of the 'doubled' self-portraits that Schiele would make between 1910 and 1911, the mirrored position of the hands in this self-portrait appears to indicate a dual nature. This is further emphasised by their sign-like positioning, one behind the other, as well as by the mirrored nature of each gesture with its splayed fingers. themselves also seemingly split into pairs of outer and inner.

In all these aspects, as well as in the quite radical stylistic reduction of this portrait, Selbstbildnis mit gespreizten Fingern is a clear statement of how Schiele saw himself as working 'through' or 'by way' of Klimt and the Seccession, towards a newer more transcendent style all of his own. The painting is therefore, like Picasso's self-proclamatory selfportrait Yo Picasso for example, or, more relevantly perhaps, Kokoschka's recent grandstanding as a Christ-like martyr with shaved head at the 1909 Kunstschau, very much an announcement by Schiele of his own sense of artistic identity and destiny.



λ **32** PABLO PICASSO (1881-1973)

Buste de femme

signed 'Picasso' (on the reverse); dated '5 juin 41.' (on the stretcher) oil on canvas $21\% \times 13\%$ in. (55.5 x 33.3 cm.) Painted on 5 June 1941

£1,300,000-1,800,000

\$2,000,000-2,700,000 €1,800,000-2,500,000

PROVENANCE:

PROVENANCE:
The artist's estate.
Galerie Louise Leiris, Paris.
Galerie Moos, Geneva (no. 5220).
Markus Mizne, by 1966 (on loan to the Israel Museum, Jerusalem).
Claude Kechichian, Paris.
Acquired from the above by the present owner circa 2004.

EXHIBITED:

New York, Hammer Galleries, 19th and 20th Century European and American Paintings: The Gallery Collection, 1983, p. 11 (illustrated).

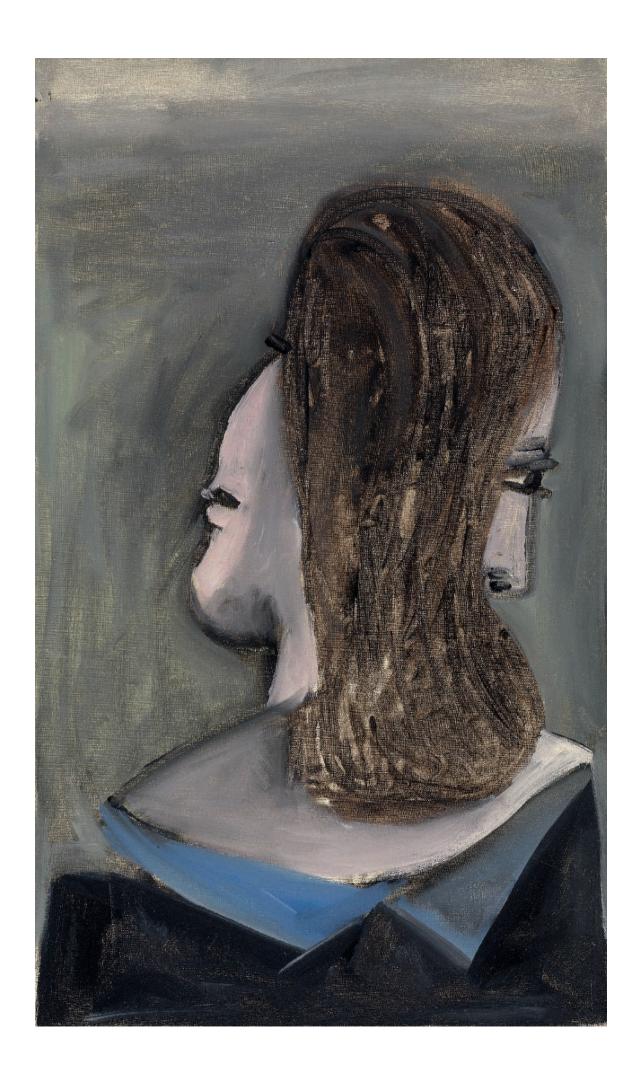
LITERATURE:

C. Zervos, *Pablo Picasso, Oeuvres de 1940 et 1941*, vol. 11, Paris, 1960, no. 194 (illustrated pl. 84).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Nazi Occupation, 1940-1944*, San Francisco, 1999, no. 41-063, p. 26 (illustrated; titled 'Buste de femme à double profil').

A portrait composed of three distinct viewpoints, Pablo Picasso's Buste de femme depicts the artist's striking and enigmatic wartime mistress and muse, Dora Maar. Picasso's portraits of Dora Maar have an intense and resonant power that sets them apart from the wealth of portraiture that the artist created throughout his life. In Buste de femme, Picasso has reimagined a surreal, distorted vision of his lover's face, simultaneously portraying the long, dark hair of the back of her head and two sides of her striking profile: her large, heavily lashed eye, and rounded cheek and chin, pictured as if as if she was turning her head or glancing back, caught in a moment of flux.

Painted in June 1941, Buste de femme dates from the midst of the German Occupation of Paris. By the autumn of 1940, Picasso had decided, despite many offers to aid him in fleeing the country, to remain in the French capital. living and working in a large studio on the rue des Grands Augustins. Deemed a 'degenerate' artist by Hitler, Picasso was forbidden to exhibit his work, and lived under surveillance, often visited in his studio by Nazi soldiers. Living in a city filled with terror and suspicion. fearing aerial bombardment, suffering food shortages, curfews and blackouts. Picasso was undoubtedly affected by the dire deprivations of war. A sombre. melancholic and sometimes sinister mood pervades much of his work from this period: figures and still-lifes are cloaked in shadow, the contorted forms of his subjects hauntingly emerging from a dimly lit, terror-filled world. Buste de femme undoubtedly encapsulates this wartime sentiment. Emerging from a muted background, the complex image of Dora appears, clothed in black. Looking back on this period after the Liberation of Paris, Picasso remarked, 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence' (Picasso, guoted in S.A. Nash, ed., Picasso and the War Years 1937-1945, exh. cat., San Francisco & New York, 1999, p. 13).





Pablo Picasso, Nu, 1941. Musée d'Art Moderne, Belfort.



Pablo Picasso, Sans titre, 1941. Grey Art Gallery, New York University.

Dora Maar's image dominated Picasso's work from 1936 throughout the war until 1945. A photographer and painter, Dora Maar was involved with the Surrealist circle in Paris. It was the Surrealist poet, Paul Éluard, who in 1936 introduced Picasso to this raven-haired, dark eyed woman. Françoise Gilot, Picasso's subsequent lover, recalled one of the first, now legendary, meetings between the pair that took place at Les Deux Magots in Paris: '[Dora Maar] was wearing black gloves with little pink flowers appliquéed on them. She took off the gloves and picked up a long, pointed knife, which she began to drive into the table between her outstretched fingers to see how close she could come to each finger without actually cutting herself. From time to time she missed by a tiny fraction of an inch and before she stopped playing with the knife, her hand was covered with blood' (F. Gilot & C. Lake, Life with Picasso, New York, 1964, pp. 85-86). Attracted not only to her beauty, Picasso was intrigued by her strong, enigmatic and often melancholic character, her creativity and guick intellect, and the pair soon began a deeply passionate, intense and turbulent love affair.

As he did with each new woman in his life, Picasso absorbed every aspect of Dora's face before deconstructing and reconfiguring her features on the canvas. Her face however, perhaps more than any other of his lovers, became the basis for a series of deformations and extreme distortions. Against the turbulent backdrop of the build up and subsequent outbreak of war, Dora and Picasso's intense love affair was indelibly tinged with the tragedy and trauma of this catastrophic conflict, and the artist's representations of her reflect this. Angular and fragmented, split into separate pieces, or bulbous and misshapen, the human form is pushed to the limits

of representation in these portraits; an embodiment of the savagery and tragedy that was occurring across the world. 'For me [Dora is] the weeping woman', Picasso explained, 'For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one' (Picasso, quoted in W. Rubin, ed., Picasso and Portraiture: Representation and Transformation, exh. cat., New York and Paris, 1996-97, p. 395). The motif of a bust-length figure, seen from behind, with two split profiles, as in Buste de femme, clearly intrigued Picasso and he extensively explored it in both painting and drawing at around the time this work was painted. In studies for a monumental work of this period, L'Aubade (1942, Musée National d'Art Moderne, Paris), which features a reclining figure serenaded by a guitar player, Picasso repeatedly depicted a head composed of two profiles, as well as a nude figure simultaneously facing towards, and turning away from the artist. In his cubist years at the beginning of the century, Picasso had sought to depict objects from multiple viewpoints, unpicking and thereby revealing the processes of representation. In Buste de femme, Picasso seems to be undertaking the same action, dissecting the constituent parts of the subject in front of him. Yet, by taking the beguiling visage of his lover as his subject, the painting is immediately charged with a striking psychological power. Painting her head from every angle, the artist appears to take possession of his subject, as if attempting to memorise and comprehend each facet of her image. With this abstracted and deconstructed portrait, Picasso radically reimagined the possibilities of portraiture: producing not a mimetic likeness of his sitter, but instead, a uniquely subjective vision of his lover and muse.



*33 HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'assommoir

signed with the monogram (lower right) oil on paper laid down on panel 21¾ x 17¼ in. (55 x 43.8 cm.)
Painted in 1900

£1,500,000-2,500,000

\$2,300,000-3,700,000 €2,100,000-3,400,000

PROVENANCE:

Lucien Guitry, Paris.

Sacha Guitry, Paris, by descent from the above. Wildenstein & Co., Inc., New York.

Florence J. Gould, Cannes, by whom acquired from the above in 1968; estate sale, Sotheby's, New York, 24 April 1985, lot 45.

Private collection, Europe, by whom acquired at the above sale; sale, Sotheby's, London 26 June 2001, lot 18.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Henri de Toulouse-Lautrec*, May 1902, no. 108.

Paris, Musée des Arts Décoratifs, Peintures et Lithographies originales de Henri de Toulouse-Lautrec, 1910, no. 24.

Paris, Galerie Manzi-Joyant, *Exposition* rétrospective de l'oeuvre de Toulouse-Lautrec, June - July 1914, no. 192.

Paris, Musée des Arts Décoratifs, *Henri de Toulouse-Lautrec: Trentenaire*, April - May 1931, no. 180.

Paris, Galerie Charpentier, *Scènes et figures* parisiennes, 1943, no. 213.

Kyoto, Musée National d'Art Moderne, *Toulouse-Lautrec*, November - December 1968, no. 56 (illustrated); this exhibition later travelled to Tokyo, Musée National d'Art Occidental, January - February 1969.

San Francisco, Fine Arts Museum, Seven Masterpieces of French Painting from the Collection of Mrs Florence Gould, 1974, no. 6 (illustrated).

LITERATURE:

T. Duret, *Lautrec*, Paris, 1920, p. 63. M. Joyant, *Henri de Toulouse-Lautrec, Peintre*, Paris, 1926, pp. 231-300.

J. Valmy-Baysse, *Le Monde illustré*, 25 April 1931, p. 377 (illustrated).

E. Schaub-Koch, *Psychoanalyse d'un peintre moderne: Henri de Toulouse-Lautrec*, Paris, 1935, p. 177.

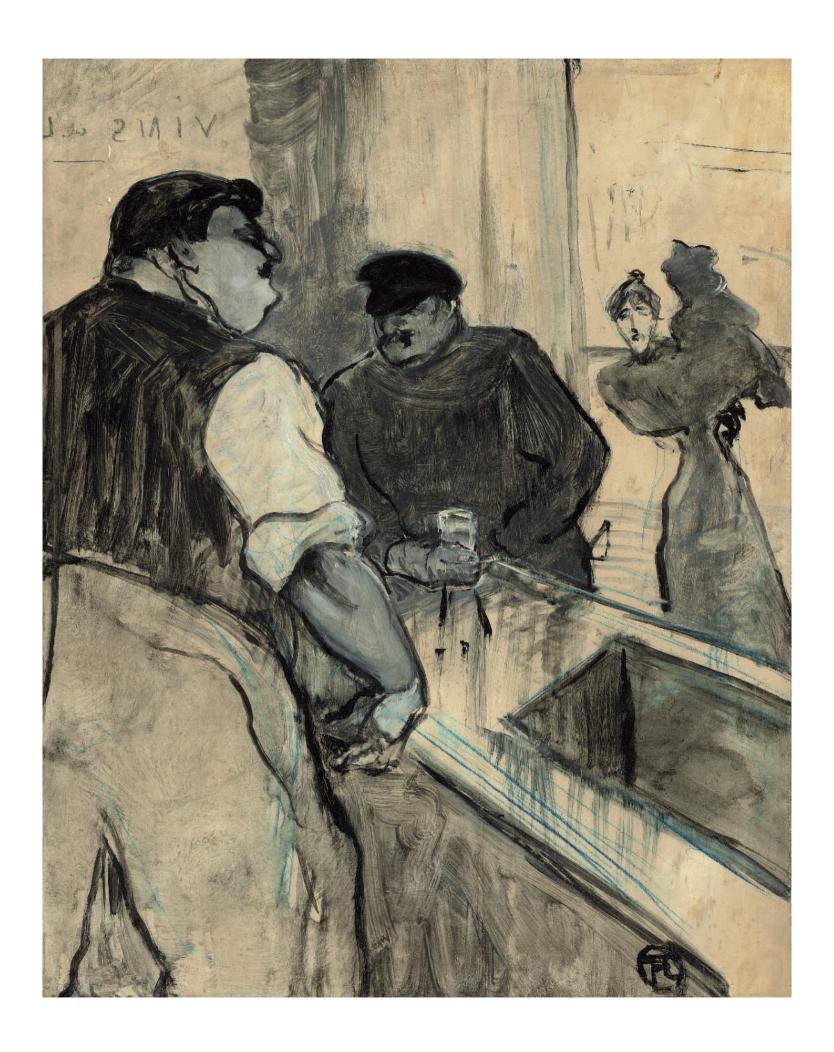
G. Mack, *Toulouse-Lautrec*, New York, 1938, p. 213. J. Cassou, 'Les Impressionnistes et leur époque', in *L'Amour de l'Art*, Paris, 1953, p. 78 (illustrated). G. Caproni & G.M. Sugana, *L'Opera completa di Toulouse-Lautrec*, Milan, 1969, no. 570, p. 120 (illustrated).

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. III, New York, 1971, no. P.713, p. 436 (illustrated p. 437). B. Foucart & G.M. Sugana, *Tout l'oeuvre peint de Toulouse-Lautrec*, Milan, 1977, no. 660, p. 129 (illustrated).

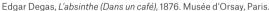
Y. Le Pichon, *The Real World of the Impressionists*, New York, 1984, p. 174 (illustrated; titled 'The Dram-Shop). Exh. cat., *Toulouse-Lautrec*, London & Paris, 1992, p. 468 (illustrated fig. e).

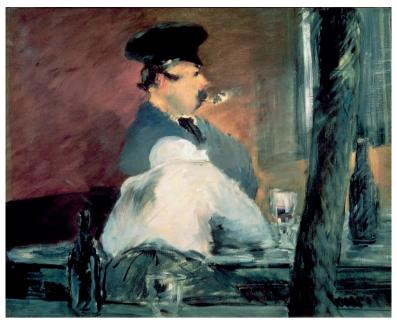


Henri de Toulouse-Lautrec in his studio in rue Caulaincourt, 1890.









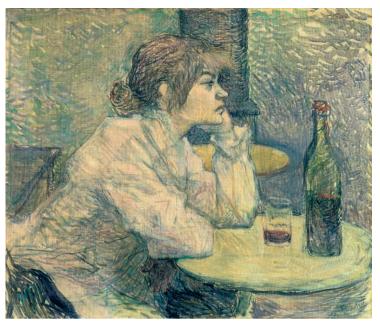
Edouard Manet, Le bouchon, 1878-1879, The Pushkin Museum, Moscow,

Painted in 1900, L'assommoir is a powerful visual encapsulation of the fin-de-siècle Parisian culture that is immediately conjured in so much of Henri de Toulouse-Lautrec's work. Dating from the end of the artist's career, L'assommoir was designed as the cover of a programme for a theatre production of Emile Zola's enormously popular novel of the same name. Depicting three solitary characters in a bar, this painting marks the artist's return to the destitute subjects of Paris that he had captured in previous years. From the mid 1880s onwards, the artist, like Edouard Manet, Edgar Degas and, later, Pablo Picasso, had revelled in the dark underside of modern Paris, fascinated by the plethora of characters who roamed the streets of Montmartre, populating the multitude of dance halls, café-concerts, bars and theatres that had explosively proliferated in the ever expanding and modernising metropolis of the late Nineteenth Century. '[Toulouse-Lautrec] has become the quintessential chronicler of Paris', Gustave Geffroy stated in 1914, 'as it is understood by those who come here seeking bright lights and wild pleasures' (G. Geffroy, quoted in Toulouse-Lautrec, exh. cat., London, 1992, p. 13). The artist's complete engagement with every aspect of modern society is encapsulated by L'assommoir, which not only depicts the demi-monde that the artist so frequently depicted in his art, but also, in its intricate connection with the theatre and modern literature, conveys the artist's complete immersion in the rich cultural fabric of fin-de-siècle Paris.

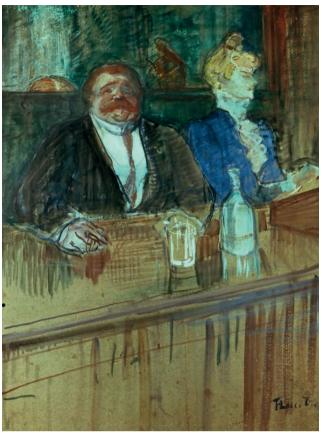
In May 1900, the year that he painted *L'assommoir*, Toulouse-Lautrec travelled, as he had done the previous year, to the coastal town of Le Crotoy, before moving on to Le Havre and

Honfleur. It was in Honfleur that the artist met the actor, writer and director, Lucien Guitry. Guitry was to star in L'assommoir, an adaptation of Zola's novel of 1877, at the Théâtre de la Porte Saint-Martin in Paris in November of this same year. Following their encounter, Toulouse-Lautrec agreed to design the programme for the play, resulting in the present work in oil, which Guitry originally owned, as well as a drawing of the same title (Dortu, vol. VI, no. D.4648). Toulouse-Lautrec had long been a passionate enthusiast of the theatre, often frequenting the variety of playhouses, café-concerts and traditional theatres that populated Paris. Fascinated by the spectacle of the show, the performers and the audience, Lautrec, who once admitted that it was the actors who interested him more than the plays themselves, was involved artistically in almost every aspect of the theatre: painting scenery, creating the now iconic advertisement posters and prints, theatre programmes and a plethora of paintings and drawings of the stars themselves, immortalising the icons of the Moulin Rouge and Le Chat Noir. The production of L'assommoir was a huge success, seen by 'le tout de Paris', as one critic stated.

Zola's novel – the seventh in the Les Rougon-Macquart series, a panoramic overview of life in Second Empire Paris – tells the story of the rise and fall of a working-class Parisian washerwoman, Gervaise Macquart. Abandoned with two young children by her lover, Macquart marries a roofer called Coupeau. Together they build a life for themselves, living in relative prosperity with their daughter Anna, known as Nana, with Macquart able to open and run her own laundry. Disaster strikes however when Coupeau falls from a roof he is working



Henri de Toulouse-Lautrec, *Gueule de boise au La buveuse*, 1889. Fogg Art Museum, Harvard Art Museums, Boston.



Henri de Toulouse-Lautrec, *Au café: le consummateur et la cassière chlorotique*, 1898 Kunsthaus. Zurich.

on and is badly injured. Unable to work, he turns to drink, frequenting the 'assommoir' – a working class bar selling cheap alcohol distilled on site – that is referred to in the title of the novel, and gradually the couple's life descends into ruin and tragedy as they both succumb to alcohol, while Nana – the protagonist of Zola's following novel and the subject of Edouard Manet's painting, Nana – runs away from home and turns to a life of prostitution. This study of alcoholism and poverty in a working-class district of Paris was wildly popular, a publishing sensation, which firmly established Zola's literary reputation as one of the foremost pioneers of Naturalism. In Toulouse-Lautrec's L'assommoir, the waif-like figure that is entering the bar is the gaunt and impoverished Gervaise Macquart, and the slumped figure at the bar can be understood as her destitute husband, Coupeau.

Toulouse-Lautrec had met the models that he used in L'assommoir during his time spent in Le Crotoy. The figure of the barman and the woman entering the bar were the Clérys, hoteliers in Le Crotoy, while the solitary figure drinking at the bar was a sailor called Languerre. Toulouse-Lautrec's lifelong friend, the art dealer Maurice Jaynot, who was travelling with the artist at this time, stated that the three figures in the painting were not only physically modelled from these particular individuals but that their lives also had exact parallels with the characters described in Zola's novel and its theatrical adaptation.

Painted at the end of his career, L'assommoir is one of a number of works in which Toulouse-Lautrec turned his gaze

to figures in a bar, yet perhaps never had he depicted this theme with such dramatic intensity as in the present work. In the late 1890s, Lautrec began painting with a darker palette, using sombre hues and creating richly textured works such as L'assommoir. Using a somewhat reduced colour palette, Toulouse-Lautrec has imbued this painting with a sense of melancholic drama, adding to the ambience of sombre destitution that emits from the protagonists of the scene. Like many of his contemporaries, particularly Manet and Degas, Toulouse-Lautrec has closely cropped the scene, placing the viewer behind the bar, able to witness the solitary dispositions of the three figures. This compositional technique lends the barman an imposing, domineering presence, highlighting his muscular forearm and the swarthy, rotund profile of his face and heightening the frailty of the figure of Gervaise who appears swaddled in a stole, emphasising her gaunt and emaciated form. In 1896, after an exhibition of Toulouse-Lautrec's work in Paris, the critic Gustave Geffroy wrote the following lines which, although pre-dating L'assommoir, are particularly pertinent when viewing this striking painting: 'Without recourse to phantasmagoria or nightmare, simply by renouncing lies and determining to tell the whole truth, Lautrec has created terrifying works, throwing the harshest light on one of the hells of misery and vice that lurk behind our façade of civilisation. Never had shabby knavery, passive stupidity, bestial indifference and, saddest of all, the fact that numbers of naïve-featured woman might have led happy, regular, simple lives - never before had all this been expressed so vividly, with such calm bitterness' (G. Geffroy, quoted in J. Bouret, Toulouse-Lautrec, London, 1964, p. 193).

*34 JUAN GRIS (1887-1927)

Le Pierrot à la guitare

signed and dated 'Juan Gris 25' (lower left) oil on canvas 51½ x 35½ in. (131 x 89.2 cm.) Painted in July - September 1925

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

Galerie Simon, Paris (no. 9004). Dr Gottlieb F. Reber, Lausanne, by 1925. Anonymous sale, Sotheby's, London, 23 November 1960, lot 74. Private collection, Switzerland.

Mr & Mrs Josef Rosensaft, New York; sale, Sotheby Parke Bernet, New York, 11 May 1977, lot 21.

Johnny Carson, Los Angeles; sale, Christie's, New York, 8 November 2006, lot 42. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Simon, *Exposition rétrospective: Juan Gris*, June 1928, no. 46.

Berlin, Galerie Alfred Flechtheim, *In Memoriam Juan Gris*, February 1930, no. 45.

Frankfurt, Städelsches Kunstinstitut, *Vom Abbild zum Sinnbild*, June 1931, no. 82, p. 27 (illustrated pl. 15).

London, Alex, Reid & Lefèvre (The Lefèvre Galleries), *Masterpieces by 20th Century French Painters: L'Ecole de Paris*, January - February 1932, no. 7 (titled 'L'arlequin').

Zurich, Kunsthaus, Juan Gris, April 1933, no. 128. Paris, Petit Palais, Les Maîtres de L'Art Indépendant, 1895-1937, June - October 1937, no. 9, p. 108 (titled 'Joueur de guitare'). Basel, Kunsthalle, Juan Gris, Georges Braque, Pablo Picasso, February - March 1948, no. 62, p. 17.

Bern, Kunsthalle, Georges Braque, Juan Gris, Pablo Picasso, April 1948, no. 90.

Wolfsburg, Stadthalle, Französische Malerei von Delacroix bis Picasso, April - May 1961, no. 80 (illustrated pl. 38).

Geneva, Musée de l'Athénée, *Soixante ans de peinture française*, July - September 1962, no. 58 (illustrated; dated '1927').

Lausanne, Palais de Beaulieu, Chefs-d'Oeuvre des Collections Suisses de Manet à Picasso, May - October 1964, no. 220 (illustrated). Paris, Musée de l'Orangerie, Chefs-d'Oeuvre des Collections Suisses de Manet à Picasso, May

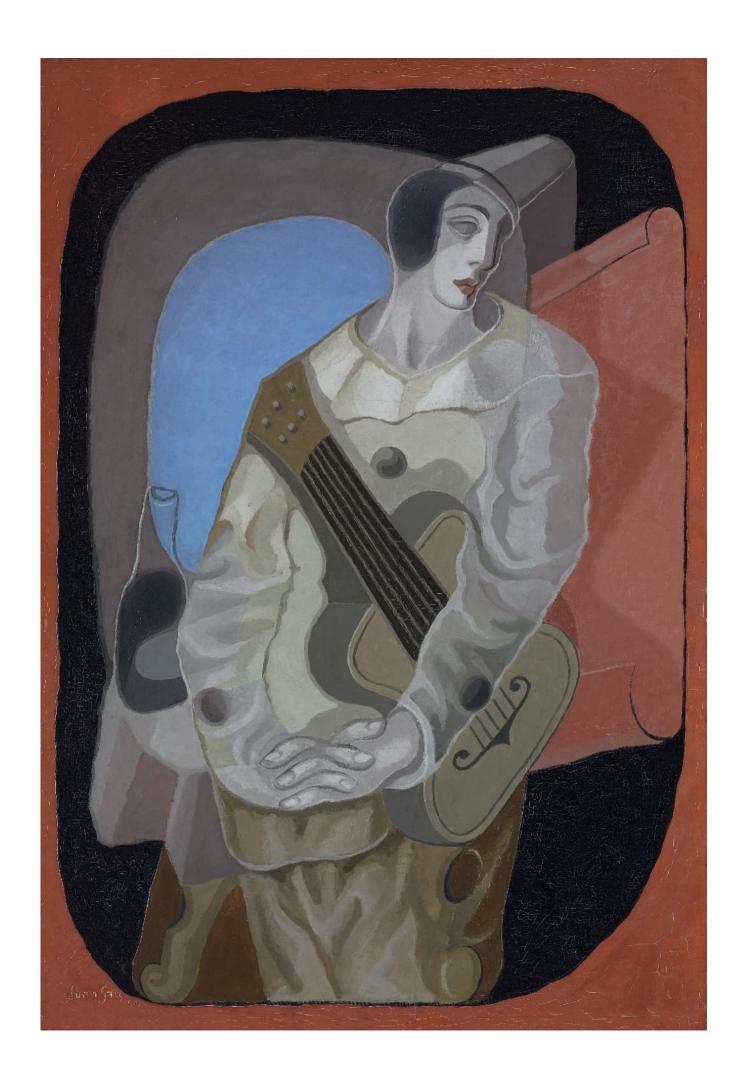
- October 1967, no. 233 (illustrated).

LITERATURE:

Die Kunst, vol. 33, no. 3, December 1931 (illustrated p. 93).

D.H. Kahnweiler, *Juan Gris: His Life and Work*, New York, 1946, no. 97, p. 172 (illustrated). D. Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, letter no. CCX, 10 January 1926, pp. 176-177 (reference to Dr Gottlieb F. Reber's purchase).

D.H. Kahnweiler, *Juan Gris: Sa vie*, *son œuvre*, ses écrits, Paris, 1968 (illustrated p. 304).
J.A. Gaya Nuño, *Juan Gris*, Barcelona, 1984, no. 210, p. 181 (illustrated p. 182).
D. Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1977, no. 534, p. 358 (illustrated).









Pablo Picasso, Pierrot, 1918. Museum of Modern Art, New York.

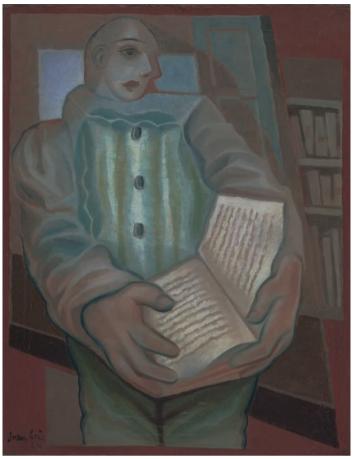
Juan Gris painted Le Pierrot à la guitare, a monumental, yet sensitive and affecting depiction of the figure of Pierrot. between July and September 1925, during a spell of intense and vigorous productivity prior to his final illness and tragically premature death at the age of 40. The paintings that Gris created in these late years have been described by Daniel-Henry Kahnweiler as, 'the crowning achievements of his oeuvre' (D.H. Kahnweiler, exh. cat., L'Atelier de Juan Gris, Paris, 1957), and Douglas Cooper also drew attention to their mastery (D. Cooper & M. Potter, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, p. xxvii). Gertrude Stein called Gris 'a perfect painter', and in her inimitable, idiosyncratic manner perhaps best summed up the artist's final achievements: 'Four years partly illness much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured' (G. Stein, 'The Life of Juan Gris. The Life and Death of Juan Gris', in Transition, Pairs, no. 4, July 1927, pp. 160-162).

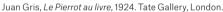
Gris suffered from the lingering effects of pleurisy which he contracted in May 1920. He had actually developed leukemia, but his doctors confused the symptoms with tuberculosis. Within a couple of years his condition appeared to have stabilised and his career seemed to be back on track. In 1923 Kahnweiler held a major exhibition of Gris' work at his Galerie Simon in Paris, which was well received. In the following year the artist added to his growing reputation by delivering a notable lecture, *Des Possibilités de la Peinture*, at the Sorbonne, which was shortly thereafter widely reprinted and translated into English, German and Spanish. In April 1925 Alfred Flechtheim exhibited a group of paintings done since

1920 in his Dusseldorf gallery. Later that year the important collectors Alphonse Kann and Dr Gottlieb F. Reber (who acquired the present painting shortly after Gris painted it) began to buy his work. Gris at last felt some degree of financial security, and, indeed, he turned down the offer of a contract from Paul Rosenberg, who was Picasso's dealer.

During the summer of 1925 Gris, his wife Josette and their friends the playwright Armand Salacrou and his wife took a boat tour down the Seine to Le Havre. Back in his Paris studio the artist painted Le Pierrot à la guitare, the largest easel picture he ever made. He executed many fine still-lifes as well during this period, such as La guitare aux incrustations (Cooper, no. 529). Le Pierrot à la guitare and most of the stilllifes share the motif of the Spanish guitar, which Gris featured at various intervals in his work, as did his fellow countryman Picasso. Apart from the connotation of nationality, and the popular appeal of the instrument, the presence of the guitar in this context suggests Walter Pater's aesthetic principle that 'all art aspires to the condition of music', an ideal of synthesis and perfection in painting to which Gris had now dedicated his efforts. In Le buste, painted in April-June 1925 (Cooper, no. 523) and La table du musicien, January-April 1926 (Cooper, no. 559) the guitar is seen with a bust of Apollo or Orpheus, patrons of music in classical mythology.

The guitar embodies practice and aspirations of art-making; the figure of Pierrot represents the life and very soul of the artist himself. Christopher Green has noted that 'There are innumerable indications of the currency of *Commedia dell'Arte* characters, especially Pierrot, after 1918 in France.







Juan Gris, Arlequin assis, 1920. Los Angeles County Museum of Art.

The carnivals of 'mardi gras' in Paris and provincial France continued to be peopled by the *Commedia dell'Arte* masked characters. Gris wrote from Céret in 1922 of Josette shyly dressing up for carnival as Pierrot' (in exh. cat., *Juan Gris*, London, 1992, p. 132). Gris' depiction of Pierrot also looks back on the long tradition in painting, ranging from Watteau to Cézanne. Pierrot symbolised purity and sensitivity.

Le Pierrot à la guitare incorporates many of the compositional devices that Gris had developed since the end of the First World War. Pierrot, in whose costume Josette probably posed as model, is set in an interior, standing before a table placed in front of an open window, in this instance, an Italianate, Renaissance-style arch. The use of the window as an internal frame is a pictorial idea that Gris first extensively employed in 1921, during a recuperative sojourn in the Provençal town of Bandol, as he painted from a hotel room whose windows looked out over the Mediterranean. The threefold repetition of borders creates a telescopic effect that leads the eye through the fore- and middle-grounds toward the open window; at the same time this structure opens outward to engage the viewer. Gris has played off the creamy and neutral tones in Pierrot's costume against the stronger planes of colour in the setting. Paloma Esteban Leal has stated, 'As well as a more coherent composition and stronger and clearer fracturing, the paintings that he produced from March 1925 until the end of 1926 reveal a greater formal purity and, more importantly, a use of color that confirms Gris's indisputable status as a master colorist' (in exh. cat., Juan Gris: Drawings and Paintings 1910-1917, Madrid, 2005, p. 60).

In 1927, shortly before his death, Gris contributed a statement for an anthology of modern painting that Maurice Raynal was preparing. The artist wrote, 'Today, at the age of forty, I believe I am approaching a new period of self expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one' (quoted in D.H. Kahnweiler, *op. cit.*, 1969, p. 204).

Dr Gottlieb Friedrich Reber (1880-1959), who purchased this painting from Kahnweiler shortly after Gris completed it, was described during a visit to America in 1930 as 'without any question the most important collector of modern art in Europe today' (in 'Dr Reber sees America', in Parnassus, 2 November 1930, p. 23). He was born in Germany, and in 1919 moved to Switzerland, where he eventually settled in Lausanne. He directed a wool-textile import firm, and with additional resources from his wife Erna's family fortune he began to collect Cézanne and other late 19th century masters in 1906. During the 1920s, influenced by Kahnweiler and the art historian Carl Einstein, he began to concentrate on acquiring cubist pictures, and went on to amass more than eighty works by Gris and seventy by Picasso; indeed the latter was upset to learn that Gris' representation in Reber's collection outnumbered his own. Reber collected ancient and medieval art as well. Einstein praised Reber's allembracing approach to collecting, 'Reber has recognized that the beginning of all art history is founded in the present, that is to say, that historical accents are decided by modern art' (in 'La Collection Reber', in L'Intransigeant, 1 April 1930, p. 5).

λ *35 MARC CHAGALL (1887-1985)

Le violoniste sous la lune

signed and dated 'Marc Chagall 1975' (lower right); signed 'Chagall Marc' (on the reverse) oil on canvas 53½ x 44½ in. (135 x 113.7 cm.) Painted in 1975

£1,500,000-2,000,000

\$2,300,000-3,000,000 €2,100,000-2,700,000

'If I create from the heart, nearly everything works; if from the head, almost nothing.'

(Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, exh. cat., New York, 1995, p. 16)

PROVENANCE:

The artist's estate.
Private collection.
Acquired from the above in 1993; sale,
Sotheby's, New York, 6 November 2013, lot 63.
Acquired at the above sale by the present
owner.

EXHIBITED:

Paris, Musée du Louvre, Pavillon de Flore, *Marc Chagall: Peintures récentes, 1967-1977*, October 1977 - January 1978, no. 45 (illustrated; titled 'Pastorale' and dated '1975-1976').

The Comité Chagall has confirmed the authenticity of this painting.

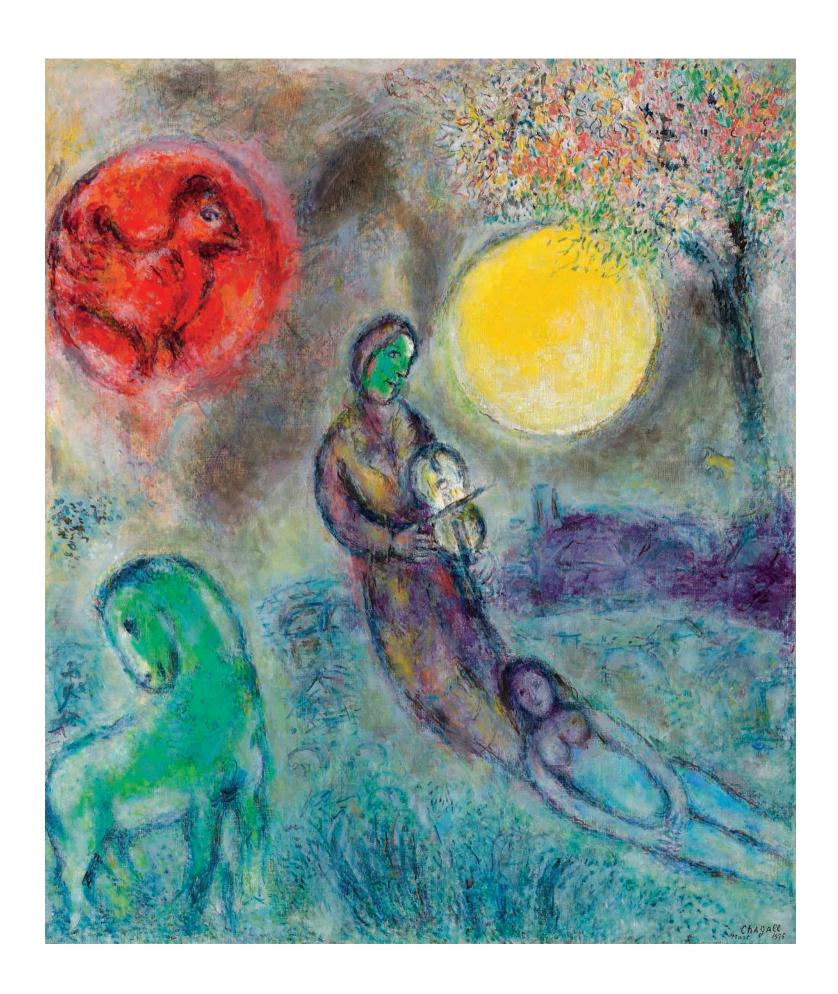
Painted in 1975, Le violoniste sous la lune dates from one of the most prolific periods in Marc Chagall's career, at a time when he was considered to be one of the greatest living artists in the world. The stability and contentment he felt in his personal life, combined with recent experiments in a diverse array of media including mosaic and stained glass, had

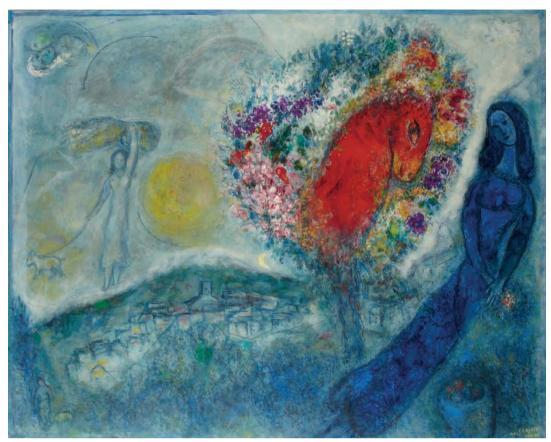
inspired a renewed impetus in the artist's painting, and drove him to revisit some of the highly personal themes which had occupied his art for decades. For Chagall, painting had always been a medium through which to express the internal world of his imagination, recording his memories, passions and emotions on canvas in a fantastical, antirational manner. Le violoniste sous la lune continues this tradition, expressing the happiness and contentment that the artist felt living in the South of France with his second wife, Valentina Brodsky.

Chagall had become enchanted by the landscape of the Côte d'Azur in the early 1950s, when the impact of the sky, sea and flora had convinced him that he should move there for the benefit of his art. The French Riviera had become a thriving artistic centre following the Second World War, with several artists, including Henri Matisse and Pablo Picasso, settling there. Chagall based himself in the small

medieval town of Saint-Paul de Vence, a few kilometres north of Nice, where he bought a property called 'Les Collines'. Inspired by the light, atmosphere, and verdant gardens which surrounded the house, Chagall spent his days engrossed in creating joyous new artworks. Indeed, Saint-Paul de Vence appears to be directly referenced by Chagall in *Le violoniste sous la lune*, as the distinctive silhouette of its fourteenth century Tour de la Fondule stands prominently in the outline of a settlement to the right of the central figure of the violinist.

At the time *Le violoniste sous la lune* was conceived, Chagall was enjoying a prolonged period of marital bliss with his second wife Valentina, or Vava, as the artist called her. His daughter, Ida, had first introduced the pair in 1952 and, following a short romance, Chagall and Vava were married that summer. The sense of stability and peace the artist felt with Vava translated directly into





Marc Chagall, St. Jeannet, 1956-1958. Sold, Christies, London, 7 Feburary 2012, lot 41 (£2,953,250).

his art, and during the three decades they spent together, she was a regular source of inspiration for him. Le violoniste sous la lune can be seen to be a direct celebration of their love, with the artist's focus on the theme of romance clearly embodied in the central figure of the violinist and the female nude reclining at his feet. The intensity of the violinist's adoring gaze, as he lovingly serenades his female companion by the light of the moon, conveys the depth of his feelings for her. The connection between the two characters, who may be read as a symbolic self-portrait of Chagall and Vava, is emphasised in their physical union, as the fusion of their forms leaves the distinction between one body and the next unclear. The sensuous curve of the conjoined lovers is echoed by the tree in the upper right hand corner of the composition, whose blossoming branches appear in an explosion of colour. Chagall often used flowers as a symbol of romantic love in his paintings, and their inclusion in Le violiniste sous la lune is an indication of Chagall's feelings of love and happiness at this time.

The violinist was a recurring figure in Chagall's art, rooted in his Hasidic Jewish upbringing in Russia where music was an integral component in local religious processions, feast days, community celebrations and weddings. Chagall associated the character with joy, happiness and celebration, and the violinist gradually became an emblematic motif in his art. Indeed, *Le violoniste sous la lune* features several symbolic motifs which recur across the artist's oeuvre. The red rooster suspended in mid-air, for example, was often used as a reference to the artist's rural upbringing in the Russian town of Vitebsk, as well as acting as a symbol of virility and primordial nature. The elegant green horse situated in the left hand foreground of the painting, as well as the small yellow calf at the base of the tree,

similarly act as multi-faceted symbols which the artist used in different compositions to create personal narratives of varying complexity. Discussing his use of these symbolic leitmotifs, Chagall compared himself to a writer, explaining: 'Poets always use the same letters, but out of them they constantly recreate different words' (Chagall, quoted in J. Baal-Teshuva, *Marc Chagall: 1887 – 1985*, Cologne & New York, 1998, p. 269). Chagall's imagination and artistic skills ensured that the recurrence of these motifs was never repetitive, and instead offered something new and unique in each composition.

Le violoniste sous la lune demonstrates Chagall's masterful use of colour, as the surface of the canvas comes alive with the artist's use of vibrant primary paint. Chagall believed colour to be 'the pulse of a work of art' (Chagall, quoted in J. Baal-Teshuva, op. cit., p. 180), and his bold approach to this element became one of the central features of his work from Saint-Paul de Vence. In Le violoniste sous la lune the intensity of the red, green, yellow and violet hues give the composition a new energy and sense of life, while the depth of these colours are enhanced by the artist's subtle layering of paint, as can be seen in the delicate pattern of the violinist's overcoat and the plumage of the cockerel. The handling of paint, meanwhile, is light and loose, with soft, free brushwork visible across the canvas. This enhances the dreamlike quality of the scene, as the figures appear to emerge from the mist, indicating their place as figments of the artist's imagination. By emphasising the ethereal and surreal nature of the scene, Chagall underlines the mystery and drama of his painting. In its dreamlike atmosphere and fusion of elements from his past and present, Chagall's Le violoniste sous la lune captures the artist's emotional connection to his wife, his home, and his past in a striking and captivating imaginative composition.



λ *36 PABLO PICASSO (1881-1973)

Compotier et verres

dated '14 juin 43' (upper right); dated again '14 juin 43' (on the reverse) oil on canvas $28\%\times21\%$ in. (73 x 54.5 cm.) Painted on 14 June 1943

£1,000,000-1,700,000

\$1,500,000-2,500,000 €1,400,000-2,300,000

PROVENANCE:

The artist's estate. Paloma Picasso, Paris, by descent from the above.

Private collection, Geneva.

Anonymous sale, Sotheby's, New York,
12 November 1987, lot 428.

Acquired at the above sale by the present owners.

LITERATURE:

C. Zervos, *Pablo Picasso, Oeuvres de 1943 et 1944*, vol. XIII, Paris, 1962, no. 55 (illustrated pl. 28).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: Nazi Occupation, 1940-1944*, San Francisco, 1999, no. 43-169, p. 239 (illustrated).



Pablo Picasso's studio, 1944. Photo: Henri Cartier-Bresson.





Pablo Picasso, Nature morte au compotier, 1943, Musée d'Art Moderne, Saint-Etienne,



Pablo Picasso, Buffet, 1943. Musée des Beaux-Arts, Lyon.

Compotier et verres is one of a series of three still-life paintings featuring three glasses and a bowl of cherries upon a tabletop that Pablo Picasso painted on 14 June 1943. Throughout the month Picasso painted five other variations of these quotidian motifs in an intense burst of creativity as he explored the dynamic relationship between these objects (Zervos, vol. XIII, nos. 51-58). With a starkly reduced palette, Compotier et verres is one of the most simplified and striking of this series, exemplifying the artist's supreme handling of form: the glasses and fruit bowl appear to have been painted without Picasso's brush leaving the canvas, an

undulating and dynamic thread of bold black lines against a startling white background. Yet this austere and arresting painting also reflects darker concerns: primarily, life in occupied Paris. Though in the majority of his wartime production Picasso did not directly reference the war, through the genre of stilllife, the artist powerfully evoked the bleak realities and the constant angst of living in the shadow of conflict. Gone are the abundant colours and sensuous forms that govern Picasso's earlier still-lifes of the 1930s, and in their place a sombre restraint and haunting power. 'Above all', Frances Morris has written, 'it was the still-life genre that Picasso developed into a tool capable of evoking the most complex blend of pathos and defiance, of despair to hope, balancing personal and universal experience in an expression of extraordinary emotional power. The hardship of daily life, the fragility of human existence and the threat of death are themes that haunt Picasso's still-life paintings of the war and Liberation periods' (F. Morris, Paris Post War, Art and Existentialism 1945-1955, exh. cat., London, 1993, p. 155).

Just a few weeks before he painted Compotier et verres, Picasso had met Françoise Gilot. Aged 21, this youthful, dark-haired painter had caught the 61-year-old artist's eye while they were both dining at Le Catalan, a restaurant often frequented by Picasso due to its proximity to his studio on the rue des Grands Augustins. Picasso, who was with his current lover and muse. Dora Maar, implored Gilot's dining companion, the actor Alain Cuny, to introduce him to the young painter, bringing a bowl of cherries to their table. Gilot later recalled their first encounter: 'As the meal went on I noticed Picasso watching us, and from time to time acting a bit for our benefit... Whenever he said

something particularly amusing, he smiled at us rather than just at his dinner companions. Finally, he got up and came over to our table. He brought with him a bowl of cherries and offered some to all of us, in his strong Spanish accent, calling them *cerisses*, with a soft, double-s sound' (F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 14).

Picasso was immediately taken by Françoise and invited her to visit his studio and see his work. Over the following weeks, she returned on numerous occasions and so marked the beginning of an enduring romance, one which would last for the next decade and produce two children, Claude and Paloma. From this point onwards, the motif of a bowl abundantly filled with cherries frequently appeared in Picasso's still-lifes, a sign of Françoise's presence in the artist's life, and, with their plentiful abundance and ruby-red colour, this fruit also served as a symbol of luxury and indulgence against the backdrop of war.

Despite many of his friends offering to aid the artist in fleeing the occupied French capital, Picasso decided resolutely to remain in his beloved Paris. Declared a 'degenerate' artist by Hitler's regime and purportedly prohibited from exhibiting his work in Paris, Picasso increasingly retreated to his studio, entertaining friends and visitors there and withdrawing from the café culture that had characterised his life in Paris for years. In order to prevent crossing Paris every day, in September 1940, the artist left his apartment on the rue La Boétie in the fashionable Right Bank and moved into his vast studio on the rue des Grands Augustins on the Left Bank. Though spacious, the studio was freezing, which, combined with food shortages, blackouts and electricity rationing, made these years some of the darkest of his life.

In the face of these deprivations and upheavals, Picasso worked with a ceaseless enthusiasm, remaining highly productive throughout these war years. 'It was not a time for the creative man to fail, to shrink, to stop working', Picasso explained after the Liberation in 1944, 'there was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom' (Picasso, quoted in M. McCully, ed., A Picasso Anthology: Documents, Criticism, Reminiscences, Princeton, 1981, p. 224). Due to his isolation, Picasso primarily painted his immediate surroundings, resulting in the proliferation of still-life paintings. Françoise Gilot's memory of one of her first visits to Picasso's studio in May 1943 describes the artist's abundant production at this time: '[Picasso] piled [his paintings] up almost like scaffolding. There was a painting on the easel; he stuck another on top of that; one on each side; piled others on top of those... That morning there were cocks; a

buffet of Le Catalan with cherries against a background of brown, and white; small still lifes, some with lemon and many with glasses, a cup, and a coffeepot, or with fruit against a checked tablecloth' (Gilot, *ibid.*, p. 20).

Though the artist's style did not change during this period, Picasso pushed his distinctive stylistic distortions, deformations and exaggerations to the extreme, as exemplified by *Compotier et verres*. Picasso often painted in the evening and at night, illuminating his studio with spotlights. The shadowless setting of *Compotier et verres*, the unadorned background and the stark



Pablo Picasso, Compotier et verres, 1943. The Kreeger Museum, Washington D.C.



Pablo Picasso, Buffet, 1943. The Menil Collection, Houston.

palette of black and white is perhaps a reflection of this, imbuing the painting with a haunting intensity and dramatic visual power that characterises the greatest of Picasso's work from this turbulent, unsettling and dark period. Looking back on this period, the artist reflected, 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence' (Picasso, quoted in S.A. Nash, ed., *Picasso and the War Years 1937-1945*, exh. cat., San Francisco & New York, 1999, p. 13).

λ **37** ANDRE LHOTE (1885-1962)

La danse au bar (Gypsy Bar)

signed 'A. LHOTE.' (upper left) oil on canvas 56% x 68% in. (144 x 174.7 cm.) Painted *circa* 1920-1925

£600,000-900,000

\$900,000-1,360,000 €820,000-1,240,000

PROVENANCE:

Dr Alfred Vogel, Aargau, Switzerland. Private collection, Switzerland; sale, Christie's, London, 3 December 1996, lot 277. Michelle Rosenfeld Gallery, New York, by whom acquired at the above sale.

Charles Evans, by whom acquired from the above in 1997; his estate sale, Christie's, New York, 7 November 2007, lot 412 (\$2,729,000). Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée National d'Art Moderne, *André Lhote*, October - December 1958, no. 45. Switzerland, Aargauer Kunsthaus, on extended loan.

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



André Lhote, *Le 14 juillet en Avignon*, 1930. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Lhote's formal identification with Cubism began in 1911 with his participation in the Salon d'Automne along with other innovative young artists such as Robert Delaunay, Jean Metzinger, and Fernand Léger, and was cemented in 1919 with his inclusion in the Salon de la Section d'Or. The present work, painted in the early 1920s, thus strongly reflects Lhote's goal to connect modern art with the great traditions of French painting. Indeed, the monumental size of the present lot clearly references the Academic tradition of large-scale history paintings while both its Jazz Age subject matter, as well as formal cubist devices, make it a thoroughly modern twentieth century painting.

Interestingly, Lhote's work differs from that of his contemporaries in his inclusion of realist elements such as stylised yet clearly delineated representations of active persons, such as the musicians and revelers in *La danse au bar (Gypsy Bar)*. This individual style imparts a decorative and dynamic surface to his cubist works. Here Lhote has also injected his lively composition of planes and angles with unabashedly vivacious colours, further conveying the decadence and modernity of the surroundings.



38 LYONEL FEININGER (1871-1956)

Marine

signed and dated 'Feininger 32' (lower right) oil on canvas $17\frac{1}{4} \times 27\frac{1}{3}$ in. (43.4 x 72 cm.) Painted in 1932

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

Galerie Alex Vömel, Dusseldorf. Dr Adalbert Colsman, Langenberg, by whom acquired from the above in October 1936, and thence by descent to the present owner.

EXHIBITED:

Munich, Bayerische Akademie der Schönen Künste, *Lyonel Feininger*, September - October 1954, no. 16; this exhibition later travelled to Hanover, Kestner- Gesellschaft, October -November 1954.

Hamburg, Kunstverein, Lyonel Feininger, 1871-1956: Gedächtnisausstellung, January - March 1961, no. 47; this exhibition later travelled to Essen, Museum Folkwang, March - May 1961; and Baden-Baden, Staatliche Kunsthalle, May - June 1961.

LITERATURE:

H. Hess, *Lyonel Feininger*, London, 1961, no. 344, p. 281 (illustrated).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin, has confirmed the authenticity of this work, which is registered under no. 1362-12-22-15.



Lyonel Feininger, X 54, 1929. Detroit Institute of Arts.







Marine is one of an extended series of paintings of ships and the sea that Feininger made regularly throughout his life and most frequently following his summers spent in the village of Deep on the Baltic coast. Both Feininger himself and his two sons Andreas and Lux had a life-long passion for sailing ships, always watching for them keenly on their summer holidays to Deep and regularly building, refining and sailing their own hand-made model versions throughout their life.

In a letter that Feininger wrote to his wife Julia in January 1932 mentioning a new painting that he refers to as 'Blue Marine', the artist also records his interest in the progress of his son Lux's new model sailboat, writing, 'I am giving the finishing touches to two paintings, the new *Blue Marine* – so pretty! Now I shall take up the *Lighted Window II* - of this painting I am sure and two will then be finished in 1932...Lux is working at his brig. The masts are up. He is almost through with the rigging and the stays. The long bowsprit gives it a very conscious physiognomy. It will look handsome in the water' (L. Feininger, 'Letter to Julia', 19 January 1932, in J.L. Ness, ed., *Lyonel Feininger*, New York, 1974, p. 210). The painting that Feininger calls 'Blue Marine' may well be the present work as there is no other recorded painting with the title 'Blue Marine' in the *catalogue raisonné* of his works for 1932.

Depicting two sailing ships that appear to be engaged in a race with one another, Marine is a wonderfully elegant articulation of the simple aesthetics and beauty of sailing. Using a series of sharp, angular strips of rich, alternating colour to delineate, in solely two dimensions, the sky, sails, waves, space and motion of the sea, Feininger has managed to spectacularly capture a profound sense of the grace, sensation and romance involved in the art of sailing on the open sea. In its use of predominantly solid form and colour, the painting marks a significant development from the often shimmering, and layered, prismatic Cubism that distinguished Feininger's oils of the mid-1920s, where the artist had endowed his seascapes with the same architectural appreciation of space and structure that informed his paintings of cathedrals. Here, in Marine, the same rhythm, form and energy that infuses the demonstrably open space of the sky and sea appears also to have become crystallised in the sharp, angular structure of the two sail boats and to have done so in a way that visually conveys a poetic understanding of the innate relationship between the boats and the natural elements that they harness into motion.

Painted in 1932, *Marine* was made at the beginning of what were increasingly difficult times for Feininger and, in this respect, may well represent a joyous painterly escape from the worries of the day. After a long period under threat, in 1932, the Bauhaus in Dessau, where Feininger taught, was closed on the orders of the newly elected Nazi district council. The Feiningers, like so many of their friends and colleagues at the Bauhaus, were subsequently obliged to move and seek what would become an ever more difficult way of making a living elsewhere. In 1936, after several difficult years of struggle and increasing personal abuse, the Feiningers left Germany for good, sailing to America, the land of Feininger's birth. Throughout this period, images of ships and sailing boats, always a constant in Feininger's oeuvre, took on an increased resonance as joyous, if also romanticised images of individualist freedom and escape.

Marine was formerly in the historic collection of the prominent industrialist and patron Adalbert Colsman (1886-1978). Colsman and his wife Thilda were friends with Emil and Ada Nolde, and owned several of the artist's works. The Colsmans also befriended many other artists, including Otto Dix, who painted both their portraits after the Second World War. Colsman's brother-in-law, Karl Ernst Osthaus, founded the Museum Folkwang in Hagen in 1902, the collection of which was transferred to the city of Essen after Osthaus' death in 1921. Colsman was later Chairman of the Museum Folkwang in Essen, to which he bequeathed his correspondence, including letters from a number of prominent artists and architects of the time.

39 ALEXEJ VON JAWLENSKY (1864-1941)

Helene mit offenen Augen

signed 'A. jawlensky.' (lower left) oil on board 20% x 15½ in. (51 x 39.3 cm.) Painted in 1912

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

The artist's estate. Leonard Hutton Galleries, New York. Galerie Roman Norbert Ketterer, Campione d'Italia, by 1973.

Acquired from the above by the present owner in 1975.

EXHIBITED:

(illustrated p. 89).

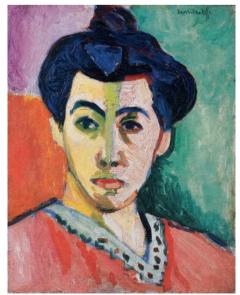
New York, Leonard Hutton Galleries, *Russian Avant-garde*, 1908-1922, October - December 1971, no. 43.

New York, Leonard Hutton Galleries, German Expressionist Paintings, Drawings, Watercolors, Sculpture, November 1972 - February 1973, no. 23, p. 28 (illustrated).

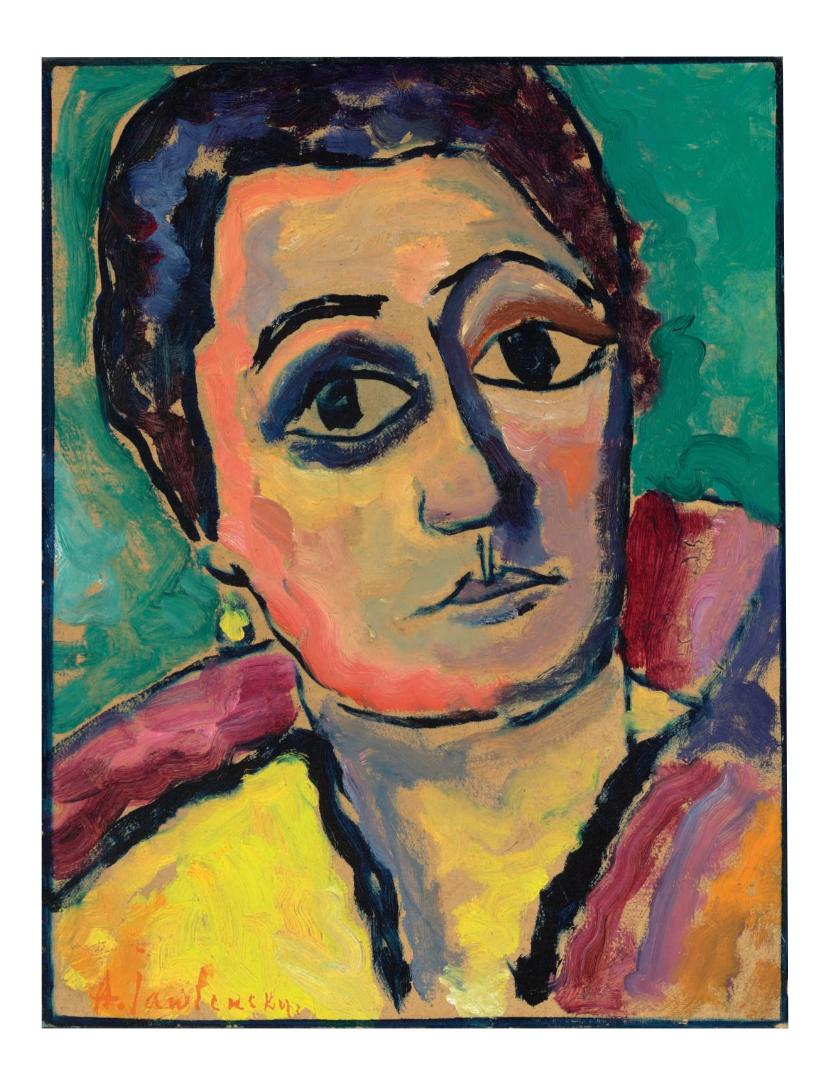
Dusseldorf, Künstlerverein Malkasten, Roman Norbert Ketterer: Moderne Kunst VIII, September - October 1973, no. 45, p. 88

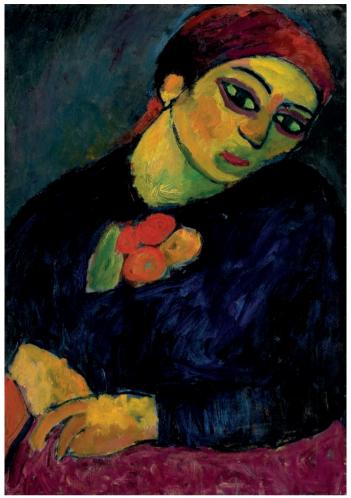
LITERATURE:

C. Weiler, Alexej Jawlensky, Cologne, 1959, no. 103, p. 234 (illustrated).
A. Kesser, 'Was wollte Jawlensky mit seinem Frauenbildnissen ausdrücken?', in Die Welt der Frau, April 1964, no. 4 (illustrated p. 12).
C. Weiler, Jawlensky: Heads, Faces, Meditations, London, 1970, no. 108 (titled 'Helene').
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, vol. 1, 1890-1914, London, 1991, no. 456, pp. 356-357 (illustrated p. 356).



Henri Matisse, *Portrait de Madame Matisse* (*La raie verte*), 1905. Statens Museum for Kunst, Copenhagen.





Alexej von Jawlensky, *Helene*, 1911. Sold, Christie's, London, 21 June 2011, lot 79 (£2.617.250).



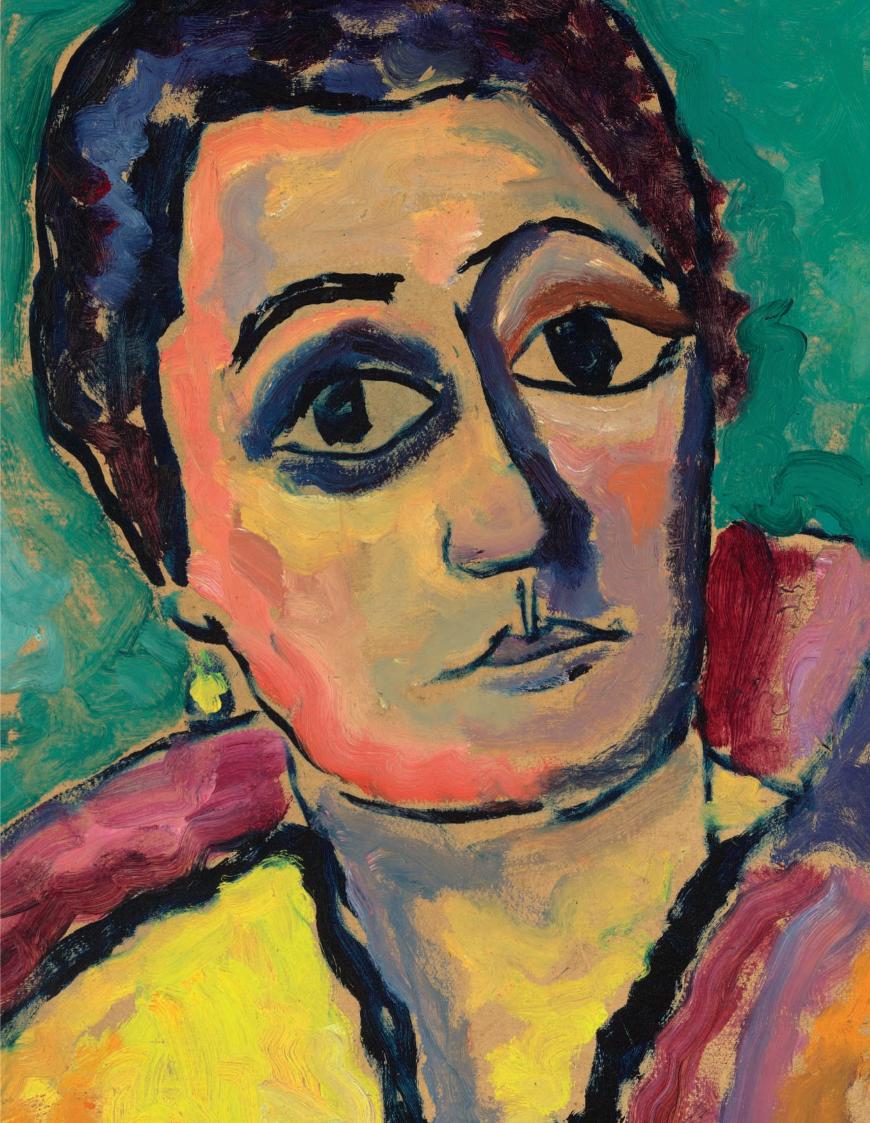
Alexej von Jawlensky, Länglicher Kopf in Braunrot, 1913. Pinakothek der Moderne, Munich.

Painted in 1912, at the height of a period of intense creativity for Alexej von Jawlensky, *Helene mit offenen Augen* depicts the artist's future wife, Helene Neznakomova, in an intimate personal portrait. Portraiture was a central theme in the artist's oeuvre, with Jawlensky repeatedly returning to the human face throughout his career. The present work, which emphasises the intense connection between the artist and his sitter, showcases the Jawlensky's dedication to freeing colour from its descriptive role in painting, whilst still maintaining a strong sense of the individual identity of its subject.

Helene was a figure of great importance in Jawlensky's life, not only as model and muse, but also as his partner, the mother of his son, and as his care provider in his final years. Jawlensky first met Helene when she was just fourteen years old, while he was visiting the family estate of his companion and mistress, Marianne von Werefkin. The daughter of a merchant family of the Werefkins' acquaintance, Helene was also staying with the family at the time, and subsequently accompanied Marianne and Jawlensky back to Munich, as Marianne's personal maid. Jawlensky and Helene soon began a relationship, which grew over a number of years and culminated in the birth of the couple's son, Andreas, in 1902. For much of their relationship the pair continued to live with Marianne, in a complex ménage a trois. Alexej and Helene finally married in 1922, but only following a decisive split with Werefkin. They would remain together until the artist's death in 1941.

Helene sat for Jawlensky throughout their relationship, and the artist's fascination with her is evident in *Helene mit offenen Augen*. Her head dominates the frame, with the artist adopting an extreme close-up view of his lover. This intimacy is further emphasised by Helene's unflinching gaze, as she maintains direct eye contact with the viewer. By elongating her eyes, exaggerating their size so that they appear unnaturally large, the artist allows the immediacy of this eye contact between the sitter and her audience to become the central focus of the painting.

Jawlensky's approach to portraiture at this time was heavily influenced by fauvist art, particularly in its use of vibrant colour. The violet paint used to contour Helene's face is reminiscent of Henri Matisse's La Raie Verte (Portrait of Madame Matisse) from 1905, which utilised a striking green pigment in its shadowing of the model's facial features. In using such non-naturalistic shades in their art, Matisse and Jawlensky both move away from any accurate portrayal of their subjects, searching instead for a way to convey the underlying essence of their sitters' character. In the case of Jawlensky, he also wished to represent his own subjective view of the sitter. with Helene's boldly coloured visage capturing the depth and intensity of the artist's feelings for her. With her large almond shaped, staring eyes and the vivid colouring of her facial features, Jawlensky's muse captivates contemporary viewers as she once did the artist.



λ^*40 HENRI MATISSE (1869-1954)

Tête de femme

signed 'Henri Matisse' (upper left) oil on canvasboard 13¾ x 10¾ in. (34.9 x 27 cm.) Painted in 1919

£700,000-1,000,000

\$1,100,000-1,500,000 €970,000-1,400,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, by whom acquired from the artist on 18 May 1920.
Oscar Mietschaninoff, Paris, by whom acquired from the above on 19 June 1920.
Pierre Wertheimer, Paris.
Anonymous sale, Hôtel Drouot, Paris, 17 December 1927, lot 6.

 $\label{eq:A.J.McNeil} A.J.\,\, McNeil\,\, Reid,\, London,\, by\,\, whom\,\, acquired\,\, at\,\, the\,\, above\,\, sale.$

Alex. Reid & Lefevre, Ltd., London, until at least 1952

Lawrence Rubin, New York.
Stephen Hahn, New York.
Private collection, New York.
Galerie Jan Krugier, Geneva, by 1987.
Private collection, New York.
Anonymous sale, Sotheby's, New York, 14 May 1997, lot 167.

Michelle Rosenfeld Gallery, New York.
Private collection, by whom acquired from the above.

Acquired from the above by the present owner.



Henri Matisse, *Femme à la capeline*, 1919. Minneapolis Institute of Art.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, Exposition Henri Matisse, October - November 1920, no. 12. Paris, Galerie Georges Petit, Henri Matisse, exposition organisée au profit de L'Orphelinat des Arts, June - July 1931, no. 49, p. 24 (dated '1918').

New York, Museum of Modern Art, *Henri Matisse*, November - December 1931, no. 43 (dated '1918' and titled 'Head').

Melbourne, Town Hall, *Herald Exhibition of French and British Contemporary Art*, October 1939.

Knokke-le-Zoute, Grand Salle des Expositions de 'La Réserve', *Matisse*, July - August 1952, no. 25, p. 28 (illustrated p. 29; dated '1918 or 1920'). Washington D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice*, 1916 - 1930, November 1986 - March 1987, no. 59, p. 294 (illustrated pl. 83, p. 132, illustrated again p. 294 & illustrated *in situ* at the Galerie Georges Petit, 1931, fig. 3, p. 236; dated '1918 or 1919'; titled 'Tête de femme, fleurs dans les cheveux').

LITERATURE:

W. George, 'Dualité de Matisse', in *Formes*, 16 June 1931, pp. 94-95.

C. Zervos, P. Fiernes et al., 'L'Oeuvre de Henri Matisse', in *Cahiers des Arts*, nos. 5-6, 1931, p. 300 (illustrated)

C. Zervos, P. Fiernes et al., *Matisse*, Paris, 1931, p. 80 (illustrated fig. 68).

G. Scheiweiller, *Henri Matisse*, Milan, 1933 (illustrated pl. 11, dated '1918').

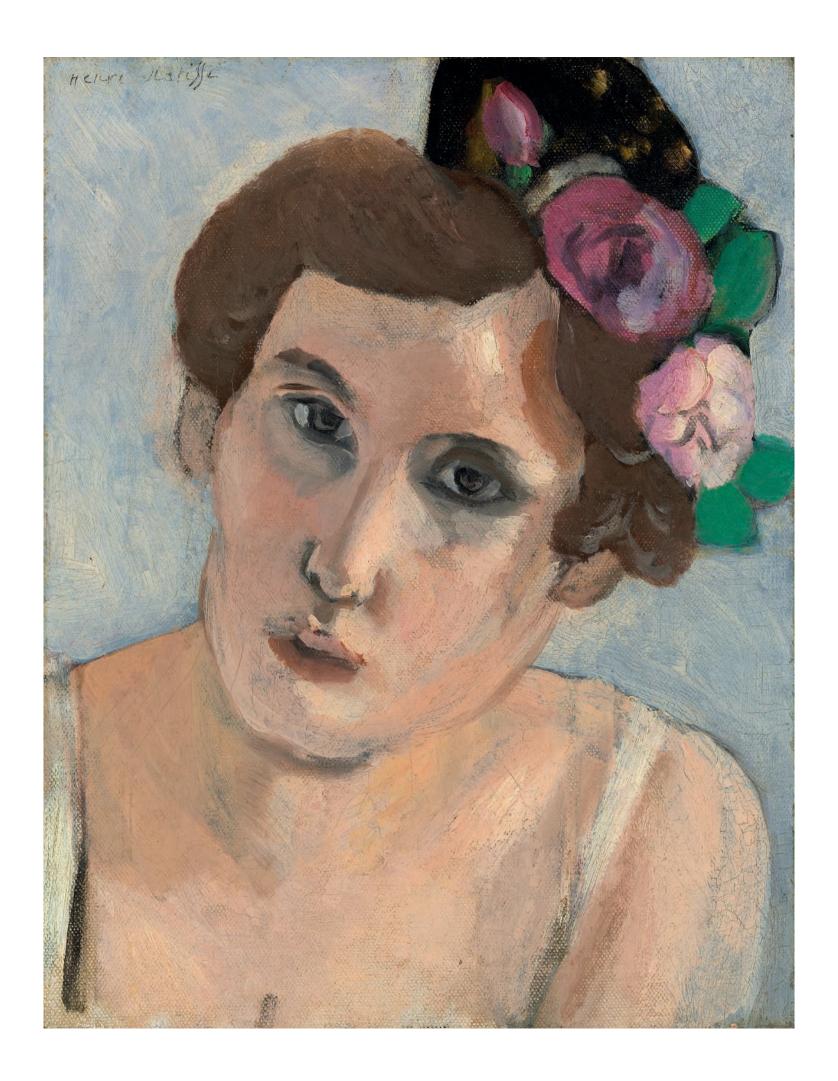
M. Luzi & M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904 - 1928*, Milan, 1971, no. 278 (illustrated; dated '1918').
P. Schneider, M. Carrà & X. Derying, *Tout l'oeuvre peint de Matisse, 1904 - 1928*, Paris, 1982, no. 278 (illustrated).

P. & M. Dauberville, *Henri Matisse chez Bernheim-Jeune*, vol. II, Paris, 1995, no. 369, p. 846 (illustrated; dated '1920').

Wanda de Guébriant has confirmed the authenticity of this work.

With its vigorous brushwork and soft tonalities, Tête de femme demonstrates a distinct stylistic change in Henri Matisse's art at the end of the First World War. Painted during the winter of 1918-19, the present work leaves behind the sombre colours and highly angular style the artist had adopted during the war years in Paris and demonstrates his return to a more traditionally figurative mode of representation, inspired by the naturalism of artists such as Ingres, Courbet and Renoir. Focusing principally on the female figure during this period, the artist employed several professional models to sit for him in the improvised studio he established in his hotel in Nice. Tête de femme focuses on one such professional model, and represents Matisse's growing interest in the portrait as a vehicle for artistic experimentation.

Faced with the prospect of another cold and dismal winter in wartime Paris. Matisse had decided to escape to the Côte d'Azur for a few months towards the end of 1917, arriving in Nice on 20 December in what was to become the first of a series of annual trips to the area. His time in the South of France had a significant impact on his art, with the diffused winter light of the Mediterranean sparking a new creative energy in his work. Living an almost hermitic lifestyle devoid of distraction, Matisse used the sojourn to devote himself entirely to his art, spending large portions of his day absorbed in painting and drawing sessions. Perhaps most significantly though, the move resulted in an extended period of separation from the artist's family each year, which deprived him of





Matisse exhibition, Galerie Georges Petit, Paris, June-July 1931.

his regular models - his wife Amélie, and daughter Marguerite - and forced him to hire local professionals in their place. Although there was a shortage of young women willing to act as artist's models in Nice at the time, Matisse used his contacts at the city's school of art to source several suitable girls to sit for him, and began to use these women as a medium through which he could experiment with the representation of the human figure. Matisse later acknowledged their importance in his art, saying: 'My models are not simply extras on stage. They are the principle theme of my work. I totally depend on them...' (Matisse, quoted in T. Llorens, 'Intimacy and Ornament', in *Matisse 1917-1941*, exh. cat., Madrid, 2009, p. 208).

In this striking portrait Matisse focuses solely on the head and shoulders of his model, capturing her from a slightly elevated angle and allowing her visage to dominate the composition. Her unflinching gaze holds the viewer's attention and imbues the painting with a sense of intimacy that belies the sitter's anonymous status. The artist had previously worked with the same models repeatedly over an extended period of time, depicting them in a variety of different costumes, poses and attitudes to achieve an array of unique compositions. However, the woman depicted in Tête de femme appears in only a handful of Matisse's paintings and drawings, all captured over the winter of 1918-19. As a result of this brief partnership, her identity remains a mystery to us, although it has been suggested that she was the sister of Matisse's principal model during the following years, Antoinette Arnoud, with the two sharing a strong physical likeness.

However, representing the identity of the sitter in *Tête de femme* was not of central importance to Matisse. Rather, the artist wished to use his model as a conduit for experimentation, allowing him to investigate form and colour in the human

figure without the need to slavishly reproduce an exact physical likeness. Using a professional model freed the artist from the formal constraints of a traditional commissioned portrait, as well as the emotional attachment which drove his representations of his wife and daughter. In Tête de femme Matisse focuses on the modelling of the woman's figure, capturing a sense of weight and three-dimensionality in her form. Writing to his wife from Nice, he described the new importance of mass in his approach, explaining: 'I look for the density in things. Instead of reducing what I see to an outline, I try to express volume and modelling' (Matisse, guoted in H. Spurling, Matisse: The Master, vol. II, London, 2005, p. 238). The painting also demonstrates Matisse's adoption of an increasingly nuanced chromatic vocabulary in his art, inspired by the spectrum of colours he encountered in Nice. Using varying shades of pure colour, the artist captures the play of light on his model's skin in a subtle modulation of different tones, built through a complex layering of paint.

Matisse's renewed approach to modelling and colour, so evident in the present work, was a result of the artist's growing dissatisfaction with abstraction during the war years. Fearing his art was becoming derivative and lifeless in its pursuit of the abstract, the artist turned to a more classically descriptive approach to painting, as a means of avoiding what he called 'the drying up effect of pure abstraction' (Matisse, quoted in *ibid.*, p. 222). Speaking to the Scandinavian art historian Ragnar Hoppe in 1919, Matisse declared: 'When you have achieved what you want in a certain area, you must, when the time comes, change course, search for something new... If I had continued down the other road, which I knew so well, I would have ended up as a mannerist. One must always keep one's eye, one's feeling, fresh...' (Matisse, quoted in J. Flam, *Matisse on Art*, London, 1995, p. 75).



λ *41 MARC CHAGALL (1887-1985)

L'attente

signed 'Marc Chagall' (lower right); signed 'Marc Chagall' (on the reverse) oil on canvas $45\% \times 35$ in. (115.9 x 89 cm.) Painted in 1980

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:
Ida Chagall, Paris.
Takashimaya Co. Ltd., Tokyo.
Acquired from the above by the present owner in the early 1990s.

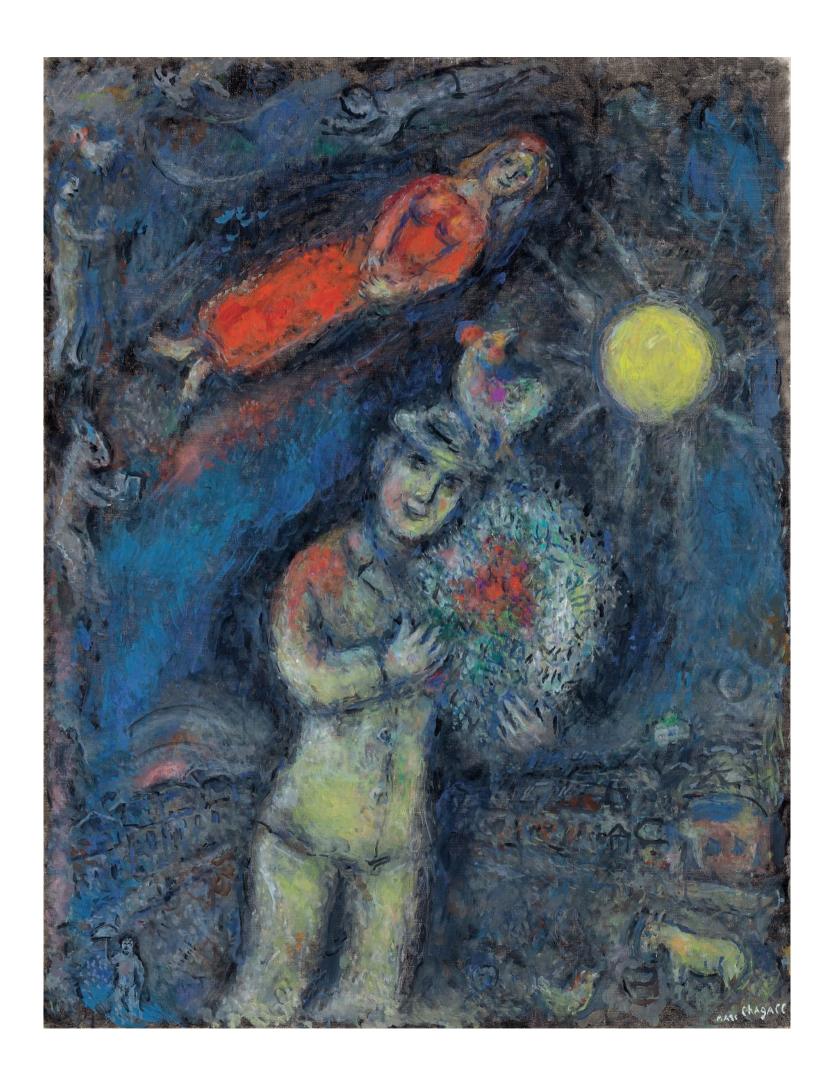
The Comité Chagall has confirmed the authenticity of this painting.

Painted in 1980, Marc Chagall's L'attente presents the viewer with a striking self-portrait of the artist, identifiable by his distinctive hairstyle and strong features, surrounded by the dreamlike motifs and fantastical characters which were such ubiquitous elements in his paintings throughout his career. Staring out contentedly from the centre of the canvas, Chagall portrays himself in a direct and easily recognisable manner, grasping a large bunch of vibrantly coloured flowers. Above his head, the figure of a woman in a red dress floats across the sky, gazing down at the artist, who remains oblivious to her presence. Suggesting the inner space of the artist's reverie, L'attente presents an image of the artist looking back on his life in later years, recalling and contemplating his past from a position of great contentment and happiness.

Painted while the artist was happily living in the South of France with his second wife, Vava, *L'attente* portrays the past with a strong sense of nostalgia. The

painting features several references to Chagall's early life in Russia, with the distinctive silhouettes of the houses of Vitebsk, the small town where he grew up, visible in the background. The farm animals which appear across the canvas also represent the rural upbringing he experienced there. From the rooster perched on top of the artist's flowers, to the livestock at the bottom right hand side of the composition, these animals affectionately recall a simpler way of life, and were a recurring feature in Chagall's paintings. Arranged arbitrarily on the canvas in a series of surprising and humorous relationships, these elements lend the composition a whimsical, dreamlike atmosphere, as the artist's sentimental recollections of his past seem to swirl around him.

For Chagall, the artist's psyche was the foundation of all his paintings. Believing that the spirit should make its way into any of the artworks he produced, he explained 'A painting must blossom like something alive. It must seize something unseizable and unclear: The allure and the profound meaning of what concerns you' (Chagall, quoted in C. Sorlier, Chagall and Chagall, New York, 1979, p. 54). In L'attente, Chagall reveals the importance of memory in his thoughts at this stage of his career. Looking back on the beginnings of his life, he fondly acknowledges the formative influence his youth in Vitebsk had, not only on his art, but also in his development as an individual.



λ 42 KARL SCHMIDT-ROTTLUFF (1884-1976)

Windiger Tag

signed and dated 'Schmidt-Rottluff 1907' (lower left); signed, titled and inscribed 'Schmidt-Rottluff "Windiger Tag" Ölgemälde' (on the stretcher) oil on canvas 27¾ x 35½ in. (70.5 x 91 cm.) Painted in 1907

£800,000-1,200,000

\$1,200,000-1,800,000 €1,100,000-1,600,000

PROVENANCE:

Paul & Martha Rauert, Hamburg, and thence by descent to the present owner.

EXHIBITED

Bremen, Kunsthalle, *November-Ausstellung*, November 1907.

Chemnitz, König Albert Museum,
Eröffnungsausstellung, 1909, no. 288.
Hamburg, Kunsthalle, Werke neuerer Kunst aus
Hamburger Privatbesitz, November – December
1917, no. 143.

Stockholm, Liljevalchs Konsthall, *Nyare tysk konst*, February – March 1922, no. 208, p. 23 (titled 'Landskap. Stormig dag').

Dresden, Galerie Ernst Arnold, *Karl Schmidt-Rottluff*, April 1927, p. 9 (illustrated).

Mannheim, Städtische Kunsthalle, *Karl Schmidt-Rottluff*, June – July 1951, no. 1; this exhibition later travelled to Freiburg, Kunstverein, August – September 1951; and Stuttgart, Württembergischer Kunstverein, October 1951.

Hannover, Kestner-Gesellschaft, Karl Schmidt-Rottluff, April – May 1952, no. 1 (illustrated). Kiel, Kunsthalle, Karl Schmidt-Rottluff zum 70. Geburtstag: Gemälde, Aquarelle, Zeichnungen, Graphik, Skulpturen, June – July 1954, no. 2 (illustrated); this exhibition later travelled to Hamburg, Kunstverein.

Berlin, Schloss Charlottenburg, Karl Schmidt-Rottluff zum 70. Geburtstag, September – October 1954, no. 1.

Oldenburg, Kunstverein, Maler der "Brücke" in Dangast von 1907 bis 1912: Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, June 1957, no. 5, p. 76 (illustrated p. 45).
Amsterdam, Stedelijk Museum, Europa 1907, July – September 1957, no. 107 (illustrated).
Florence, Palazzo Strozzi, L'Espressionismo: pittura, scultura, architettura, May – June 1964, no. 518.
London, Tate Gallery, Painters of the Brücke: Heckel, Kirchner, Mueller, Nolde, Pechstein, Schmidt-Rottluff, October – December 1964, no. 243.

Hamburg, Kunstverein, Von Impressionismus zum Bauhaus: Meisterwerke aus deutschem Privatbesitz, August – October 1966, no. 74 (illustrated pl. 74). Berlin, Brücke-Museum, Künstler der Brücke: Gemälde der Dresdener Jahre 1905-1910, September – October 1973, no. 19, pp. 13-14 (illustrated pl. 9).

Hamburg, Altonaer Museum, *Schmidt-Rottluff: Gemälde, Landschaften aus 7 Jahrzehnten,* June – September 1974, no. 1, p. 42 (illustrated p. 43).

Berlin, Brücke-Museum, Karl Schmidt-Rottluff zum 100. Geburtstag, February – March 1984, no. 5 (illustrated); this exhibition later travelled to Schleswig, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June – August 1984.

Hamburg, Kunsthalle, *Die 'Brücke' in der Hamburger Kunsthalle*, 1991, no. 41, p. 44 (illustrated).

Düsseldorf, Städtische Kunsthalle, Karl Schmidt-Rottluff, der Maler, October – December 1992, no. 3, p. 11 (illustrated); this exhibition later travelled to Chemnitz, Städtische Kunstsammlungen, January – March 1993; and Berlin, Brücke-Museum, April – July 1993.

Munich, Kunsthalle der Hypo-Kulturstiftung, Karl Schmidt-Rottluff: Werke aus der Sammlung des Brücke-Museums Berlin, January – March 1997, no. 12, p. 18 (illustrated); this exhibition later travelled to Vienna, Kunst Haus Wien, April – August 1997. Dangast, Franz Radziwill Haus, Expressionisten in Dangast: Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Franz Radziwill, July – October 1998,

no. 1 (illustrated p. 85). Hamburg, Ernst Barlach Haus, Nolde, Schmidt-Rottluff und ihre Freunde: die Sammlung Martha und Paul Rauert, Hamburg 1905-1958, May – August 1999, no. 163, p. 226 (illustrated p. 149, detail illustrated p. 25).

Rotterdam, Kunsthal, Nolde, Schmidt-Rottluff en vrienden: Duitse Expressionisten uit de verzameling Rauert, January – March 2000. Madrid, Fundación Juan March, Schmidt-Rottluff: colección Brücke-Museum Berlin, October – December 2000, p. 16 (illustrated fig. 12). Dortmund, Museum am Ostwall, Karl Schmidt-Rottluff, ein Maler des 20. Jahrhunderts: Gemälde, Aquarelle und Zeichnungen von 1905 bis 1972, eine Ausstellung in Zusammenarbeit mit dem Brücke-Museum Berlin, September 2001 – January 2002, no. 12, p. 275 (illustrated pl. 12); this exhibition later travelled to Kiel, Kunsthalle, January – April 2002; and Leipzig, Museum der bildenden Künste, April – July

Jena, Kunstsammlung im Stadtmuseum Jena, 100 Jahre Künstlergruppe Brücke, Sammlung Martha und Paul Rauert: die Künstler der Brücke in Jena, June – August 2005, no. 94, p. 41 (illustrated; detail illustrated on the cover and the dust jacket).

On loan to the Kunsthalle Hamburg from at least 1991 until 2015.

LITERATURE:

Bremer Tageblatt, 14 November 1907. W. Niemeyer, Malerische Impressionen und koloristischer Rhythmus: Beobachtungen über Malerei der Gegenwart, Dusseldorf, 1910. E. Gosebruch, 'Schmidt-Rottluff', in Genius, vol. 2, no. 1, Munich, 1920, p. 8 (illustrated p. 12). W. Grohmann, Karl Schmidt-Rottluff, Stuttgart, 1956, pp. 56 & 281 (illustrated p. 253). B. Myers, The German Expressionists: A Generation in Revolt, New York, 1957, p. 140. P. Selz, German Expressionist Painting, Berkeley, 1957, p. 107 (illustrated pl. 31). Von Atelier zu Atelier. Zeitschrift für Bildende Künstler, vol. 6, Dusseldorf, 1957 (illustrated). B. Herbert, German Expressionism, London, 1983, p. 102 (illustrated p. 103).

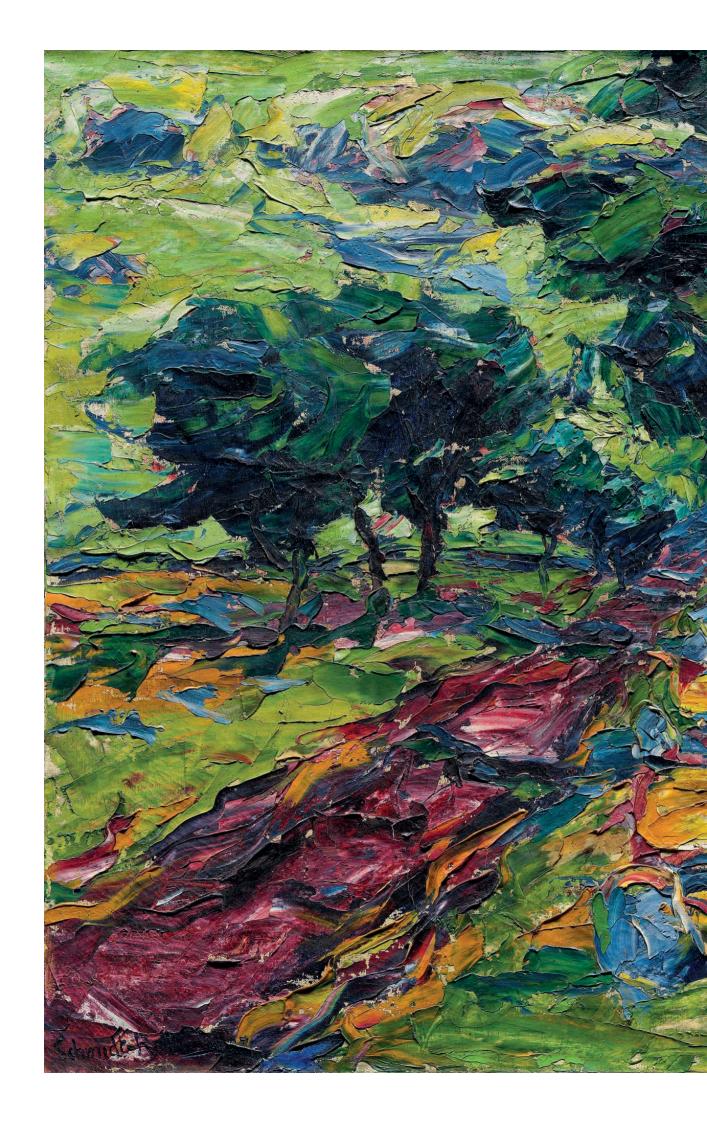
H. Jähner, Künstlergruppe Brücke: Geschichte, Leben und Werk ihrer Maler, Stuttgart, 1984, p. 359.

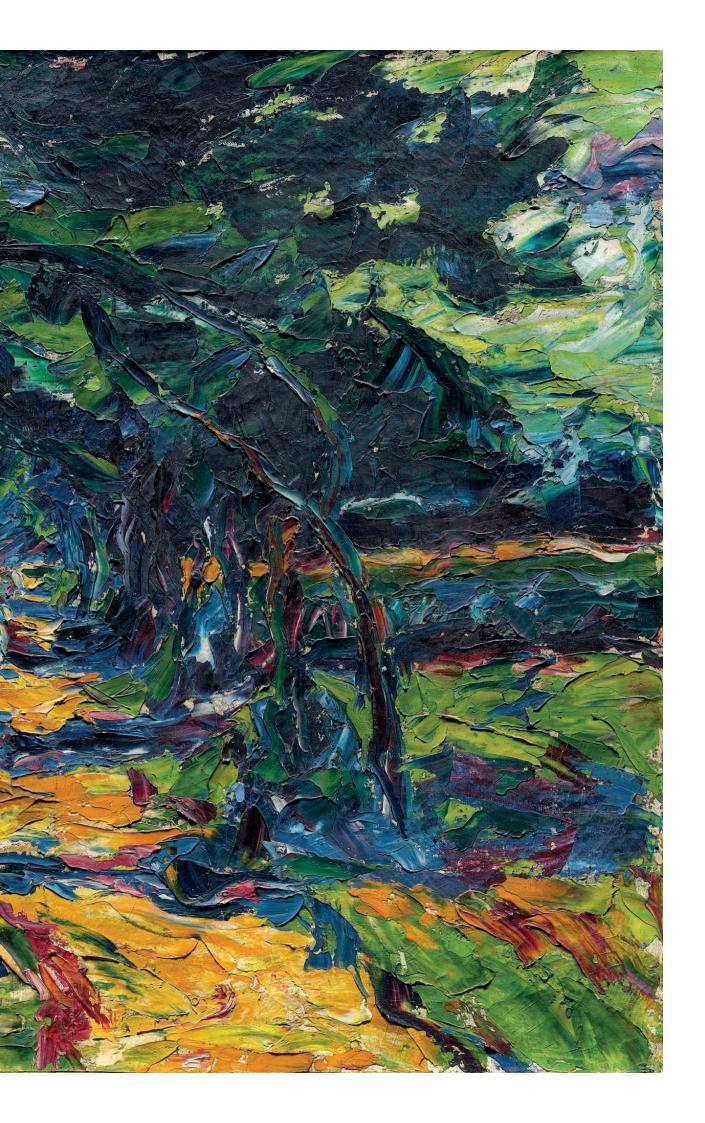
G. Wietek, 'Zum 100. Geburtstag Karl Schmidt-Rottluff', in *Die Kunst*, June 1984, p. 430 (illustrated).

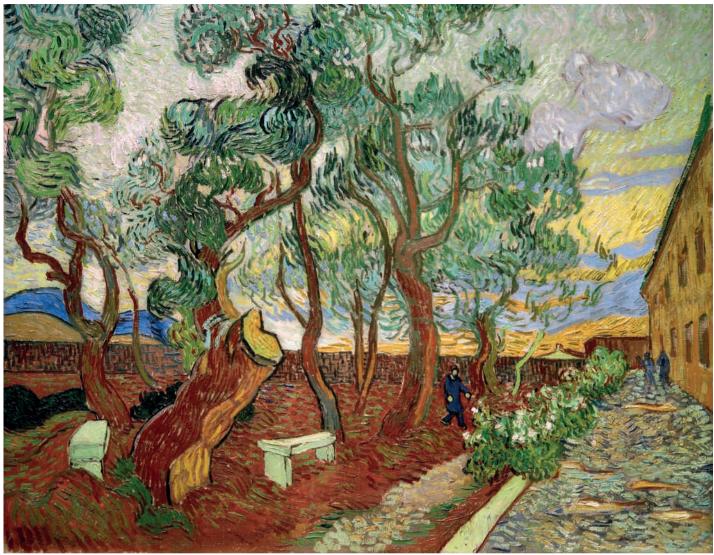
G. Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster, 1984, no. 5, p. 101 (illustrated p. 133). G. Wietek, Schmidt-Rottluff: Oldenburger Jahre 1907-1912, Mainz von Zabern, 1994, no. 1,

pp. 255 & 570 (illustrated p. 255).









Vincent van Gogh, A Corner of the Asylum and the Garden with a Heavy, Sawed-Off Tree, 1889. Museum Folkwang, Essen.

'One evening (in June 1905) as we were walking home... Schmidt-Rottluff said we should call it "Brücke". That was a many-layered word, and didn't imply a programme, but in a sense implied going from one bank to the other. It was clear which bank we wanted to leave, but it was less certain where we wanted to end up.'

(Erich Heckel, quoted in U. Lorenz, Brücke, Cologne, 2008, p. 8)

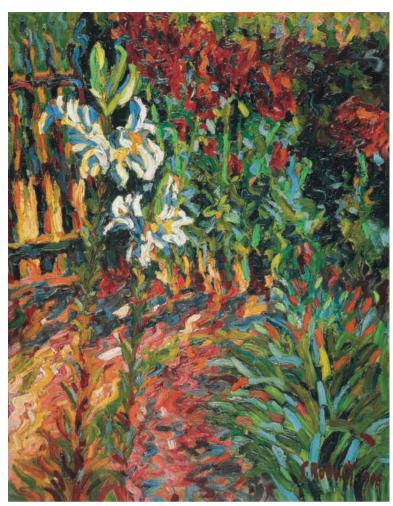
Windiger Tag is an important early landscape by Karl Schmidt-Rottluff dating from the first years of the *Brücke* group's maturity. It was painted in the summer of 1907 during Schmidt-Rottluff's first sojourn to the fishing village of Dangast and was one of the first purchases of the group's great supporters and patrons Paul and Martha Rauert, in whose family collection the work has remained ever since.

Depicting a blustery, windy day in the landscape around the North Sea coast near Oldenburg in Northern Germany, Windiger Tag presents the formal elements of nature as a panoply of bristling, shifting, angular brushstrokes of rich colour, all combining on the raw canvas to form a dynamic, energised surface of intense painterly activity. Executed directly in front of his subject, while standing in the landscape, this reflects the spontaneous and intuitive emotional response of the artist to the scene within which he was immersed. 'Painting here,' Schmidt-Rottluff was to write to Gustav Schiefler, 'can actually mean only: surrender in the face of nature' (K. Schmidt-Rottluff, 'Letter to Gustav Schiefler, 1909', quoted in

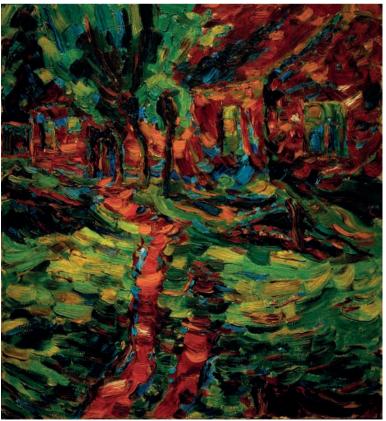
U. Lorenz, op. cit., p. 62). Though somewhat impressionistic in its technique, in the intensity of Schmidt-Rottluff's response to his subject in Windiger Tag, and in his encouragement of these responses to reflect his inner feeling towards the landscape that he was painting, Windiger Tag is one of the artist's first truly expressionist works.

With its rich, shimmering style of swift brushmarks made in a thick impasto, Windiger Tag reflects two of the most important influences on Schmidt-Rottluff during the first years of Die Brücke: Vincent van Gogh and Emil Nolde. Schmidt-Rottluff, like all the members of Die Brücke, had come heavily under Van Gogh's influence after seeing the Galerie Arnold exhibition of the Dutchman's work in Dresden in 1905. In the summer of 1906, after successfully persuading the older artist Emil Nolde to join in their group enterprise, Schmidt-Rottluff spent several weeks painting with Nolde on the island of Alsen. During this summer, painting the rich colours and natural forms of Nolde's spectacular garden in Alsen, Schmidt-Rottluff developed the rich, freeform style that moved beyond Impressionism and is also visible in Windiger Tag. Schmidt-Rottluff had especially admired what he described as the 'colour storms' of Nolde's paintings and sought to emulate this approach in his own work. Nolde, on his part, seeing the expressive vigour with which Schmidt-Rottluff worked, told him that 'you shouldn't call yourself Brücke, but rather van Goghiana' (quoted in ibid., p. 30).

Preferring to maintain his independence from the group rather than to follow in their collective experiments in attempting to develop a group style on their shared holidays to Moritzburg or the German coast, Schmidt-Rottluff adopted the village of Dangast on the North Sea as what he called his 'silent home' for the summer. He was to visit the area regularly every summer between 1907 and 1912. And it was there, amidst the unspoiled, marshy landscape of Jade Bay and its surroundings, that he forged out his own individual version of Brücke Expressionism. 'The rhythm, the rustling of colours, that's what always enthralls and occupies me,' Schmidt-Rottluff said of Dangast in 1907 and nowhere is this feeling better expressed than in a painting like Windiger Tag (quoted in ibid p. 62). For this is a painting which, with its fluttering sense of movement and change, all articulated through angular brushstrokes of rich colour and coordinated into a cohesive whole, persuasively portrays a deep sense of the artist's joy and excitement at being in the landscape. It is a picture that conveys an understanding of the artist's captivation and physical and emotional immersion in this open environment, feeling the wind and the colours changing before him, while he intuitively translates these momentary impulses onto the canvas in a way that also carries a strong feeling of the fulfillment and medium-like sense of purpose that such a way of working provoked in him.



 $Karl\ Schmidt-Rottluff, \textit{Der Garten}, 1906.\ Sold, Christie's, London, 24\ June\ 2008, lot\ 67\ (£1,609,250).$



Karl Schmidt-Rottluff, *Dorfhaus mit Weiden*, 1908. Nationalgalerie, Berlin.

43 LOVIS CORINTH (1858-1926)

Flieder, Rosen und Nelken im Sèvreskrug

signed 'Lovis Corinth' (upper left) oil on canvas 35% x 27% in. (90.7 x 70.2 cm.) Painted in Berlin in 1920

£450,000-650,000

\$680,000-970,000 €620,000-890,000

PROVENANCE:

Galerie Georg Caspari, Munich.
W. Peitz, Hamburg.
Private collection, Hamburg, by whom acquired in the 1920s, and thence by descent to the present owners.

LITERATURE:

C. Berend-Corinth & H.K. Röthel, *Die Gemälde von Lovis Corint*h, Munich, 1958, no. 794, p. 154 (illustrated p. 728; with incorrect dimensions). C. Berend-Corinth, *Lovis Corinth: die Gemälde, Werkverzeichnis*, Munich, 1992, no. 794, p. 171 (illustrated p. 758; with incorrect dimensions).

In the spring of 1900 Corinth moved to the German capital, which was to become the scene of his triumph and of his fame... For a time Berlin became the artistic hub of the empire. Now came Corinth's greatest epoch. Along with Liebermann and Slevogt he became one of the leaders of German Impressionism, and in 1915 succeeded the former as President of the Berlin Secession... The abundance of his life is interrelated with the development of his style. His palette

becomes richer, brighter and more colourful. The paint gushes and foams; laid on with boldness and verve, it sprays lavishly across the canvas' (exh. cat., Lovis Corinth, London, 1959).

Painted in 1920, Flieder, Rosen und Nelken im Sèvreskrug is a powerful example of the richly expressive brushwork and vigorous, painterly manner that characterises Corinth's mature output. This trademark flamboyant style - broad, swift brushstrokes and bold, vibrant colour - had first appeared in his stilllifes as early as 1910, when he had begun to establish his reputation as the most original and dynamic painter of the German Impressionist triumvirate. Corinth's fluid, confident brushstroke and exuberant palette recalls Manet's stilllifes and betrays the pervading influence of French Impressionism on his career, while the thickly worked paint surface is testament to the continuing development of his style throughout the Berlin period.



*44 PIERRE-AUGUSTE RENOIR (1841-1919)

Femme nue à sa toilette or Femme s'essuvant

signed and dated 'Renoir 1913.' (lower right) oil on canvas 36¼ x 28¾ in. (92.1 x 73 cm.)
Painted in 1913

£1,800,000-2,200,000

\$2,700,000-3,300,000 €2,500,000-3,000,000

PROVENANCE:

Ambroise Vollard, Paris.

Madeleine de Galéa, Paris, by whom acquired from the above.

Drs Fritz and Peter Nathan, Zurich, by whom acquired from the above.

Paul Rosenberg, New York, by whom acquired from the above on 14 March 1966.

David Bakalar, Boston, by whom acquired from the above on 5 December 1966.

Galerie Nichido, Tokyo.

Acquired from the above by the present owner in 1981.



Jean-Auguste-Dominique Ingres, *La grande baigneuse*, 1808. Musée du Louvre, Paris.

LITERATURE:

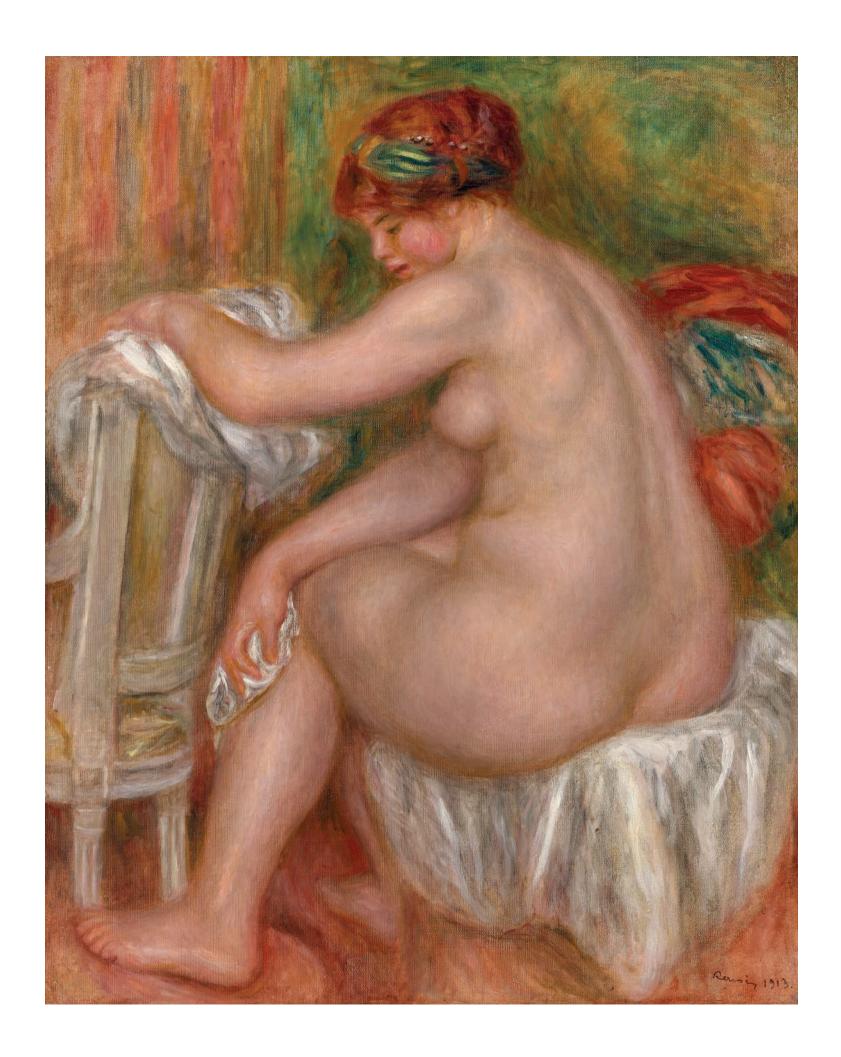
A. Vollard, *Tableaux*, *pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 248, p. 62 (illustrated).

A. Vollard, La vie et l'oeuvre de Pierre-Auguste Renoir, Paris, 1919, p. 106 (illustrated). G.P. & M. Dauberville, Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. V, Paris, 2014, no. 4312, p. 409 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

With her full, voluptuous figure and delicately rendered tones, the seated nude of Femme s'essuvant represents an important strand in Pierre-Auguste Renoir's art during the last decades of his career, and illustrates many of the principal concerns which occupied Renoir's art at this time. Painted in 1913, the composition offers an intimate, sensual view of a young woman at her toilette, her body twisting to the left as she reaches down to gently dry her lower leg with a white cloth. Set within an interior space executed with rapid brushstrokes, the sitter's attention is entirely absorbed in this act, leaving her oblivious to the artist's observation of her bathing routine. With her vibrant red hair swept up in a loose chignon to avoid the water, she offers the artist an unobstructed view of the elegant curve of her back, drawing the eye from the shimmering green satin of her head band in a direct line down the spine, to her shapely hips and buttocks. Perching precariously on the edge of a low stool, the woman steadies herself against an unused chair in front of her, anchoring herself as she manoeuvres into this position. These elements combine to create a fleeting moment, captured by the artist like a snapshot, before the figure moves and the elegant line of her form changes.

Berthe Morisot, recalling a discussion with Renoir about his fascination with the nude female figure, explained that 'the nude seemed to him to be one of the most essential forms of art' (Morisot, quoted in J. House, 'Renoir: Between Modernity and Tradition,' in M. Lucy & J. House, eds., Renoir in the Barnes Foundation, New Haven & London, 2012, p. 10). Indeed, Renoir had been occupied by the theme of the nude female bather since the 1890s, painting figures both standing and seated, in interior and exterior locations. Often infused with a heady mixture of eroticism and sensuality, these figures adopted both suggestive and coquettish poses. However, at the turn of the Twentieth Century, the artist moved away from these overtly eroticised depictions to focus on the formal qualities of the body. For the artist, these figures were a means of exploring the relationship of colour, paint and application in the creation of form. Studying the bodies





Pierre-Auguste Renoir, *Baigneuse assise s'essuyant la jambe, circa* 1910. Museu de Arte, São Paulo.

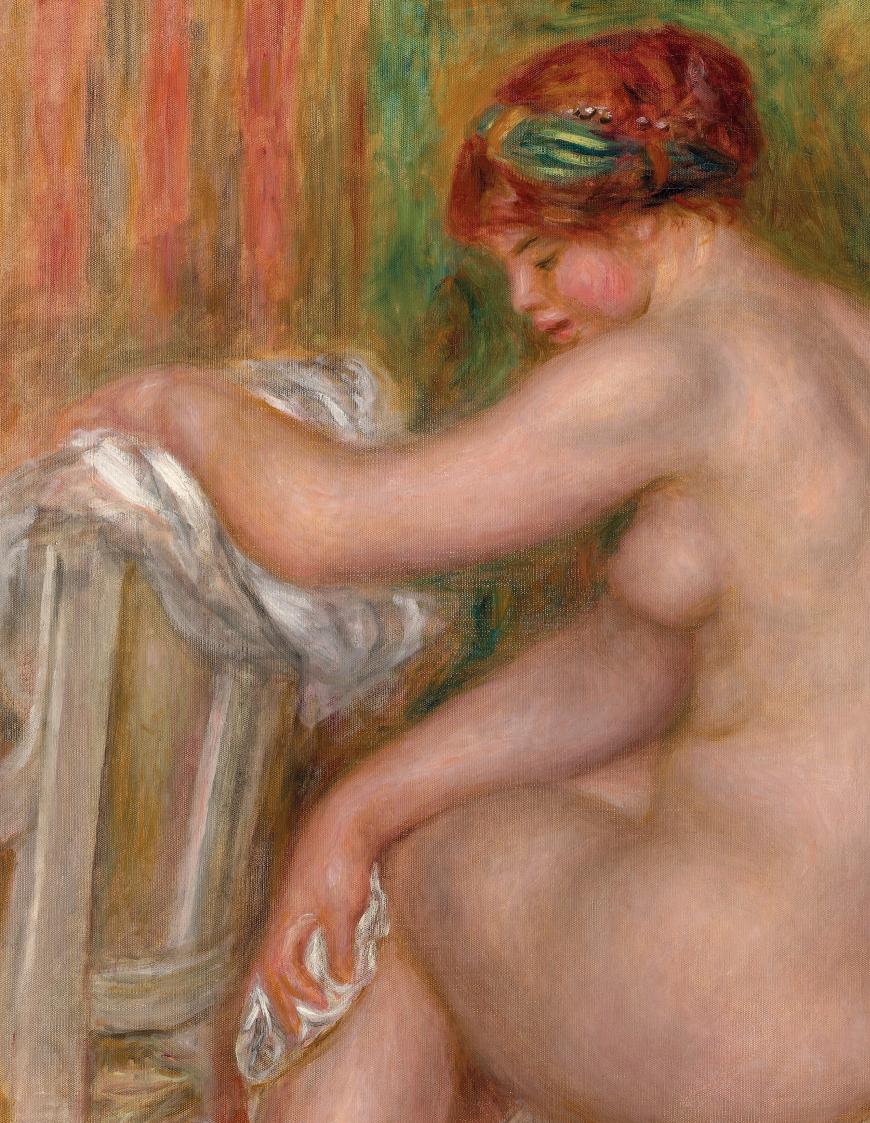


Pierre-Auguste Renoir, Baigneuse vue de trois quarts, 1911. Barnes Foundation, Philadelphia.

of his undressed female models in a variety of positions, scenarios and guises, the artist developed a keen appreciation of the ways in which varying effects of light and movement could dramatically alter the colour patterns in his subject's skin. Renoir sought to capture these transient effects in his paintings, and entered a period of prolonged contemplation on the subject from his studio in the idyllic Cagnes-sur-Mer, spanning the years 1908-1919. During this time the artist began to grow increasingly interested in depicting the feel of his sitter's flesh, and sought a way of expressing a sense of touch through visual means alone. In Femme s'essuvant, Renoir achieves this with a high degree of skill, capturing the warmth and texture of his model's skin through the subtle layering of opalescent colour, inviting his viewer to contemplate the feel of her body as well as its visual beauty. As he stated of this process of capturing the tactility of his model, 'I don't feel a nude is done until I can reach out and pinch it' (Renoir, quoted in ibid., p. 209).

Colour plays an integral part in the artist's approach to the modelling of his figure in Femme s'essuyant, articulating the body's contours with a series of delicate, subtle tonal shifts to achieve a sense of depth in his painting and reveal the architecture of the figure's body. Using an assemblage of peach, pink, golden yellow, and bluish-purple tones, Renoir's palette is infused with a lightness that imbues the figure with a distinct luminosity. Describing his aims as a colourist in his painting of flesh tones, Renoir stated, 'I look at a nude; there are myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver' (Renoir, quoted in W. Pach, 'Pierre Auguste Renoir', in Scribner's Magazine, vol. 51, issue 5, May 1912, pp. 606-12). The artist's extensive use of thin layers of paint allowed these 'tints' to mix and combine, achieving a lively, vibrant surface which suggests the flutter of living flesh. This texture, combined with the shimmering opalescent nature of the colours, enhances the soft, supple appearance of the woman's skin, giving it a luscious velvety, quality.

This sensuality is enhanced by the voyeuristic set-up of the scene, as the sitter appears to remain unaware of the artist's presence, making no eye contact with the painter and continuing with the rituals of her daily ablutions. Her twisting form suggests an unconscious pose, emphasising the fleetingness of the moment, and heightening the impression of the stolen glance. This theme of voyeurism of the female nude has a long tradition within the history of art, and Renoir draws on a number of sources for the present work. For example, the compositional arrangement of Femme s'essuyant contains distinct echoes of Rubens's Venus before a Mirror, 1614-1615, and Ingres's La grande baigneuse, 1808, which both observe their bathing female subject from behind, and allow the model's back to become the dominant focus of the canvas. The painting also calls to mind Edgar Degas's studies of female bathers, in its attention to the action of bathing itself and its placement of the model in a recognisably modern location. However, Renoir creates a more idealised vision of his subject than Degas, with his figure containing none of the extreme tension or strain visible in many of the latter's nudes. Indeed, the protagonist in Femme s'essuyant appears completely relaxed, her body at ease, even as her torso twists to accommodate her pose. Renoir's portrayal thus suggests the potential tranquillity and calming effects of the bather's ritual, with its slow, methodical movements.



45 ARISTIDE MAILLOL (1861-1944)

Marie

signed with the monogram (on the top of the base); inscribed with foundry mark and inscribed 'Alexis.Rudier.Fondeur.Paris.EPREUVE de L'ARTISTE' (on the side of the base) bronze with green patina Height: 62½ in. (157.8 cm.) Conceived in 1931; this version cast in the artist's lifetime in an edition of six numbered casts and four épreuves d'artiste

£500,000-700,000

\$750,000-1,000,000 €690,000-960,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 7 December 1999, lot 36.

Private collection, by whom acquired at the above sale.

Acquired from the above by the present owner in 2007.

LITERATURE:

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 189 (another cast illustrated).

D. Vierny, Fondation Dina Vierny, Musée Maillol, Paris, 1995, p. 57 (another cast illustrated pp. 56-57).

B. Lorquin, *Aristide Maillol*, London, 1995, p. 112 (detail of another cast illustrated p. 113).

The late Dina Vierny confirmed the authenticity of this sculpture.

First conceived in 1931, Marie is part of a series of sculptures made by Aristide Maillol in preparation for the group composition The Three Graces (1930-37), and reveals the extensive planning and experimentation that went into each of the artist's sculptures. Maillol was known for spending extended periods of time working out his compositions, gradually adjusting his figures across numerous versions in pursuit of the perfect format. He spent seven years developing The Three Graces, modelling multiple variations or 'states' of each of the figures before reaching the final sculpture. Starting with their torsos, Maillol only added limbs and a head when he was satisfied with the balance of the body's core element. Fine-tuning the posing of his figures as he went along, the artist regularly changed the positioning of arms and legs from version to version, comparing the differing effects in each iteration. *Marie* is one of the most highly finished preliminary works designed for this piece, and shows the sculptor experimenting with the volume, shape and stance of the figure in his pursuit of an idealised female form.

The Three Graces was envisioned as a hymn to youth and beauty, and Maillol used his attractive young maid, Marie, as the model for two of the figures in the three-person group. Exuding an overwhelmingly placid, stable and self-contained air, she is captured with distinctive emotional restraint by Maillol in the present work. With her smooth curves and elegantly composed form, she exemplifies the radical purity which defined Maillol's mature aesthetic, as he sought to simplify the female body to a pure celebration of its formal qualities. Although inspired by the real figure of Marie, Maillol uses her form only as a starting point, turning away from a descriptive or psychological portrait to a more abstract, idealised vision which focuses purely on the architecture of her body. Using clear, concise forms, the artist simplifies his model's contours, achieving an elegant balance of masses which exists purely in the artist's own imagination. As Maillol explained, 'The figure mustn't be a woman of flesh and blood. When doing this sort of thing, one has to place oneself outside of time. It's got to be eternal...' (Maillol, quoted in B. Lorquin, Maillol, London, 1995, p. 93). By pushing the figurative representation of Marie to the edge of abstraction, the artist succeeds in transforming his model into an idealised, archetypal representation of Woman.



*46 PAUL CÉZANNE (1839-1906)

Portrait

oil on canvas 25% x 21¼ in. (65.2 x 54 cm.) Painted in 1866-1867

£300,000-500,000

\$450,000-750,000 €420.000-690.000

PROVENANCE:

Ambroise Vollard, Paris.

Galerie Bernheim-Jeune, Paris.

Auguste Pellerin, Paris, by whom acquired from the above on 6 December 1910.

Jean-Victor Pellerin, Paris, by descent from the above.

Acquired from the above by the present owner.

EXHIBITED:

London, Wildenstein Galleries, Homage to Paul Cézanne, July 1939, no. 1 (dated 'circa 1863'). New York, Wildenstein Galleries, A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary, March - April 1947, no. 1, p. 37 (illustrated p. 16; dated '1863-1864'). New York, Wildenstein Galleries, French and

New York, Wildenstein Galleries, French and American Nineteenth Century Painting, summer 1947, no. 2.

New York, Wildenstein Galleries, French Portraits of the XIXth Century, summer 1948, no. 2. Providence, Museum of Art, Rhode Island School of Design, Cézanne, September - October 1954, no. 10.

Dallas, Museum for Contemporary Arts, *To Be Continued: An Exhibition of the Museum Collection, Now and in Prospect*, March - April 1960, no. 68 (illustrated; dated '1863-1864' and titled 'Portrait of the Artist's Sister'). Tokyo, National Museum of Western Art, *Cézanne*, March - May 1974, no. 2; this exhibition later travelled to Kyoto, Municipal Museum, June - July 1974; and Fukuoka, Cultural Centre, July - August 1974.



Paul Cézanne, *Portrait de Marion*, 1870-1871. Kunstmuseum, Basel.

LITERATURE:

R. Huyghe, *Cézanne*, Paris 1936, no. 8, p. 9 (illustrated pl. 8; dated *'circa* 1868' and titled 'Madame Cézanne jeune').

L. Venturi, *Cézanne: Son art - son oeuvre*, vol. I, Paris, 1936, no. 95, p. 87 (illustrated, vol. II, pl. 24; dated '1863-1864').

C.F. Ramuz, *Cézanne: Formes*, Lausanne, 1968 (illustrated pl. 3; dated '1863-1864' and titled 'Portrait de la soeur de l'artiste').

A. Gatto & S. Orienti, L'Opera completa di Cézanne, Milan, 1970, no. 54, p. 88 (illustrated p. 89; dated '1864' and titled 'Busto di giovane'). M. Brion, Paul Cézanne, Garden City, NY, 1974, p. 74 (illustrated; dated 'circa 1864' and titled 'The Artist's Sister').

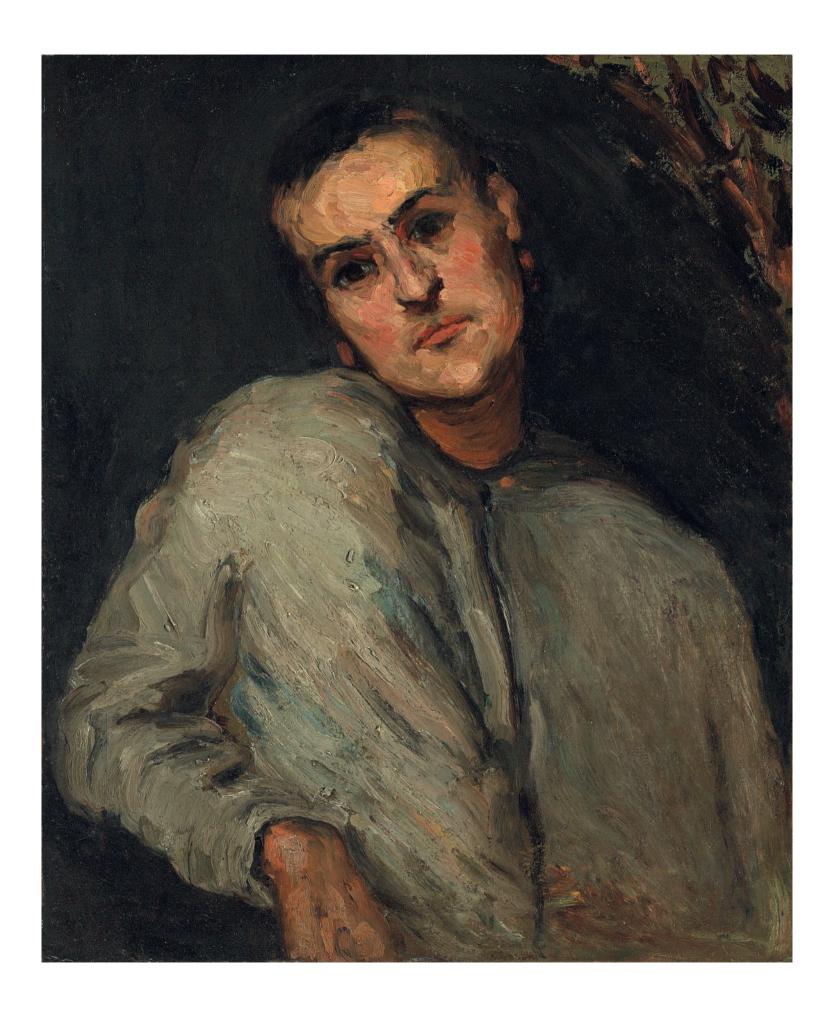
S. Orienti, The Complete Paintings of Cézanne, London, 1972, no. 54, p. 88 (illustrated p. 89; dated '1864' and titled 'Bust of a Young Man'). G. Picon & S. Orienti, Tout l'oeuvre peint de Cézanne, Paris, 1975, no. 54, p. 88 (illustrated p. 89; dated '1864' and titled 'Portrait'). J. Rewald, The Paintings of Paul Cézanne: A Catalogue Raisonné, vol. I, New York & London, 1996, no. 112, p. 104 (illustrated vol. II, p. 38). W. Feilchenfeldt, J. Warman & D. Nash, The Paintings of Paul Cézanne, an online catalogue raisonné, no. 416 (accessed 2015).

Painted in 1866-1867, Paul Cézanne's striking Portrait dates from the early, formative years of the artist's career. Having decided in the early 1860s to go against his father's wishes and pursue his true passion for art, Cézanne entered into a period of bold and fervent artistic experimentation, looking at a variety of themes and subjects, and absorbing the lessons of the great masters both of the present and the past. Portraiture was crucial in this early development and nowhere is the artist's instinctive artistic ability more visible than in these first resonating examples. With dramatic tonal contrasts, strong colours and vigorously handled paint, works such as Portrait are impassioned, intense and powerful, an emphatic testament to Cézanne's dogged desire to forge his own artistic identity.

In 1866, the year *Portrait* was begun, Cézanne increasingly focused his attention on portraiture, creating a remarkable series of works that challenged convention with their innovative technique and radical style. Painting those around him at his home in Aix-en-Provence, Cézanne scrutinised his sitters' features with a penetrating gaze, capturing a variety of nuanced physiognomical idiosyncrasies. Using thick paint, applied roughly in irregular, dense strokes, in some cases with a palette knife, Cézanne built up an almost sculptural portrayal of his subjects. In Portrait, strokes of strikingly contrasting colour - tones of black, white and deep blue - are layered across the canvas, applied with thick, heavily textured brushstrokes. Executed with an expressive sense of spontaneity. this portrait takes on an arresting and powerful immediacy, heightened by the illuminated, intense gaze of the female figure, her head slightly tilted as she rests upon her elbow.

With a painting such as Portrait, Cézanne has intensified the style and technique of his contemporaries: Manet's elegant and dramatic tonal juxtapositions of black and white colour, and Courbet's use of thick, robust brushstrokes, pushing the conventions of traditional painting to its extreme. Colour is no longer tonally modelled nor softly gradated, but is forcefully applied with a startling vigour, force and virility. A purely illusionistic representation of Cézanne's sitter has been replaced with a more expressive portrayal of the subject, a concept that would come to define portraiture of the Twentieth Century. Looking back at these early works, Cézanne described this roughly hewn, dramatic style as couillard or 'ballsy'; a term that encapsulates the daring and powerful nature of these paintings.

Portrait was once owned by the renowned collector Auguste Pellerin. A wealthy industrialist, Pellerin assembled one of the largest and most important collections of Cézanne's work, a selection from which was exhibited at the posthumous retrospective of the artist's work held in Paris in 1907.



λ *47 MAX BECKMANN (1884-1950)

Stilleben mit Rosen

signed, dated and inscribed 'Beckmann F 27' (lower centre) oil on canvas 22% x 25½ in. (57.8 x 64 cm.)
Painted in Frankfurt between 15 June and 18 July 1927

£500,000-800,000

\$750,000-1,200,000 €690,000-1,100,000

PROVENANCE:

Günther Franke, Munich. (Probably) Acquired from the above by the family of the present owner by 1938.

EXHIBITED:

Berlin, Tiergartenstrasse 21a, 53. Ausstellung der Berliner Secession, 1928, no. 5.

Dusseldorf, Kunstpalast, Deutsche Kunst, May-October 1928, no. 48, p. 14 (titled 'Rosen').

(Probably) Stuttgart, Kunsthaus Schaller, Max Beckmann, November 1928.

Braunschweig, Braunschweiger Schloss,
Gesellschaft der Freunde junger Kunst, Max

Beckmann, 1929.
Pittsburgh, Carnegie Museum of Art, 28th
International Exhibition of Paintings, October December 1929, no. 335.

LITERATURE:

The artist's handlist (annotated 'Frankfurt 1927: Stilleben mit Rosen (in Vase). 15. Juni begonnen, beendet 18. Juli'). F. Sack, 'Max Beckmann: Ausstellung in der Jungen Kunst', in *Braunschweigsche Landeszeitung*, January 1929. E. & B. Göpel, *Max Beckmann: Katalog der Gemälde*, vol. I, Bern, 1976, no. 270, p. 196 (illustrated vol. II, pl. 96).

Comprising of a colourful vase of roses, the daily newspaper and a pipe standing on a small table in front of a deep expanse of black emptiness, *Stilleben mit Rosen* is a typically evocative still-life painted by Max Beckmann in 1927. Purporting, at first glance, to be little more than an arbitrary collation of disparate domestic objects, the painting, made in Frankfurt, is in fact a distinctly existential portrait, expressive of a unique atmosphere of domestic familiarity and strange wonder.

As the artist's wife Mathilde has recalled, her husband 'never set up the things for his still lifes: he also scarcely ever made sketches for them. Whatever aroused and unleashed these images he generally painted directly on the canvas' (M. Beckmann, Mein Leben mit Max Beckmann, Munich, 1983, p. 146). In Stilleben mit Rosen the apparently arbitrary collation of a vase of flowers, the artist's pipe and the morning papers have been pictorially set in front of a vast swathe of blackness -perhaps describing a mirror or a doorway into another room - in such a way that they become a powerful statement of the fleeting but also magical nature of existence and ordinary life. Indicative in one sense of the banality and familiarity of ordinary, day-to-day domesticity, the flowers are also shown as having begun to wilt, while the daily paper and the pipe appear also, in this context, to speak of the momentary, passing nature of all events, recreation and pleasure.

Each of these objects seem all the more magical and strange for being isolated from the other and set starkly against a dominant and unexplained black background. This articulates Beckmann's famous claim that, 'it is, in fact, reality which forms the mystery of our existence' and that the primary aim of his work was 'to get hold of the magic of reality and to transfer this reality into painting – to make the invisible visible through reality' (M. Beckmann, quoted in P. Selz, *Max Beckmann*, New York, 1996, p. 101).

In Stilleben mit Rosen, with its richly coloured and distinctly self-asserting objects, isolated like performers on an empty stage against an abstract black background, this inherently magical quality is bestowed upon the ordinary, the domestic and the real. As Beckmann put it, his heart was 'attuned rather to a rougher more ordinary, more vulgar art. Not the kind that lives dreamy fairy-tale moods in a poetic trance, but which gives direct access to the frightful, vulgar, spectacular, ordinary, grotesquely banal in life; an art that can always be immediately present to us where life is most real' (M. Beckmann, quoted in exh. cat., Max Beckmann: Retrospective, Los Angeles, 1985, p. 18).



*48 HENRI FANTIN-LATOUR (1836-1904)

Pluie d'or

signed 'Fantin' (lower left) oil on canvas 28% x 22¼ in. (72.2 x 56.4 cm.) Painted in 1880

£400,000-600,000

\$600,000-900,000 €550,000-820,000

PROVENANCE:

Mrs Edwin Edwards, London.
Gustave Tempelaere, Paris.
Thomas Wallis & Son, London.
E.J. van Wisselingh & Co., Amsterdam.
A. Preyer, The Hague.
Albert Carel August Eschauzier, The Hague,
by whom acquired from the above on
14 September 1911.

Pierre Charles Louis Eschauzier, The Hague, by descent from the above.

Private collection, The Netherlands, by descent from the above.

Acquired from the above by the present owner in 2010.

EXHIBITED:

London, Royal Academy of Arts, *113th Exhibition*, 1881, no. 875, p. 61.

LITERATURE:

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, no. 998, p. 103.

A. Graves, The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769-1904, vol. III, London, 1905, no. 875, p. 86.

D. Druick & M. Hoog, eds., exh. cat., Fantin-Latour, Ottawa, 1983, p. 356 (under '1881 London').

Galerie Brame & Lorenceau have confirmed the authenticity of this painting and will include it in their forthcoming catalogue raisonné of paintings and pastels.

Painted in 1880, the cascading blooms at the centre of Pluie d'or showcase Henri Fantin-Latour's mastery of the genre of floral still-life painting. As Parisian art critic, Zacharie Astruc noted in a review from 1863, the artist's flower paintings 'are marvels of colour and artistic sensibility. They are as compelling as they are charming, in fact one may even call them moving' (Astruc, quoted in D. Druick & M. Hoog, Fantin-Latour, exh. cat., Ottawa, 1983, p. 114). With its attention to tonal variety and delicate rendering of texture in its golden petals and crisp green leaves. Pluie d'or displays each of these characteristics so highly praised by Astruc, and demonstrates the artist's skills of observation and compositional inventiveness in the traditional genre of still-life.

Four years prior to the completion of Pluie d'or, Fantin-Latour married Victoria Dubourg, an accomplished musician and fellow painter, who had inherited a family property at Buré in Lower Normandy. Buré became something of a refuge for the couple during the 1880s, a place they could retire to annually to escape the intense heat and overwhelming bustle of the Parisian summers. Fantin-Latour painted the majority of his floral pieces during these months, and compositions from this period make use of the abundant gardens that surrounded the property at Buré. After breakfast each morning, while still wearing his slippers, the artist would venture into the garden, picking the most striking blooms he could find to bring back to his studio to paint. From these he would create elaborate and spectacular bouquets, which were so admired by his contemporaries that one hopeful student requested he teach her the art of floral arrangement, rather than painting.

In the present work, Fantin-Latour focuses on the vivid yellow blooms of the common laburnum, colloquially known as the Golden Rain tree, whose iris-like flowers typically appear in the spring. The tumbling blossoms, elegantly arranged around a wooden support, are offset by the bright red flowers of a single hawthorn branch, which sits to the right hand side of the vase. The blossoms in the painting are marked by their individuality, with the artist sensitively capturing the tint and texture of each and every flower. In these, Fantin-Latour successfully reproduces the delicate contrasts of light and shadow that fall across the exquisitely rendered blooms and foliage, capturing the varying shades of the Pluie d'or as its flowers are brushed by sunlight. Constantly working against the clock, Fantin-Latour regularly painted straight on to wet pigment, as he raced to capture the blossoms before they began to wilt in the heat.



Henri Fantin-Latour, circa 1900.



*49 **EDVARD MUNCH (1863-1944)**

Nurses Holding a Sheet (Sykepleiersker med laken)

signed and dated 'E Munch 1909' (upper right) oil on canvas 431/4 x 371/8 in. (109.8 x 94.3 cm.) Painted in 1909

£700,000-1,000,000

\$1,100,000-1,500,000 €970,000-1,400,000

PROVENANCE:

Hugo Perls, Berlin, by whom acquired in 1910. Private collection, Berlin, by 1922. Galerie Van Diemen & Co., Berlin, by whom acquired in 1926.

Bernhard Koehler, Berlin, by 1929. Anonymous sale, City Auksjon, Oslo, 18-19 January 1939, lot 14.

Karl Johnsen, Oslo, by whom acquired in 1939. Hilmar A. Reksten, Bergen, by whom acquired before 1945, and thence by descent. Private collection, Norway.

Acquired from the above by the present owners.

Oslo, Blomqvist Kunsthandel, Edvard Munch, 1909 (titled 'To sykepleiersker med laken'). Trondheim, Trondhjem Kunstforening, Edvard Munch, April 1909 (titled '2 sykepleiersker med lagen').

Berlin, 20. Ausstellung der Berliner Secession, April - September 1910, no. 179, p. 33 (titled 'Krankenpflegerinnen').

Berlin, Kunstsalon Fritz Gurlitt, Kollektiv-Ausstellung Edvard Munch, February 1914, no. 48 (titled 'Krankenschwestern'). Zurich, Kunsthaus, Edvard Munch im Zürcher Kunsthaus, June - August 1922, no. 34, p. 5 (titled 'Krankenschwestern'). Bern, Kunsthalle, Ausstellung Edvard Munch, September 1922, no. 30, p. 4 (titled 'Krankenschwestern'). Berlin, Akademie der Künste, Frühjahrsausstellung, May 1923 (titled

Vienna, Neue Galerie, Edvard Munch: Gemälde und Graphik, March - April 1924, no. 8, p. 7 (titled 'Krankenpflegerinnen').

Mannheim, Kunsthalle, Edvard Munch: Gemälde und Graphik, November 1926 - January 1927, no. 36 (titled 'Krankenschwestern').

Chemnitz, Kunsthütte, Ausstellung Edvard Munch, November - December 1929, no. 38 (titled 'Krankenschwestern').

Leipzig, Kunstverein, Edvard Munch,

December 1929 - January 1930, no. 33 (titled 'Krankenschwestern').

Zurich, Kunsthaus, Edvard Munch - Paul Gauguin, February - March 1932, no. 12, p. 6 (titled 'Die Wäsche').

Chemnitz, Städtische Kunstsammlungen, Edvard Munch in Chemnitz, November 1999 - February 2000, no. 42, pp. 151 & 239 (illustrated pp. 81 & 239; titled 'Krankenschwestern').

LITERATURE:

S. Helliesen, Hilmar Rekstens Samlinger, Bergen, 1972, no. 217 (illustrated).

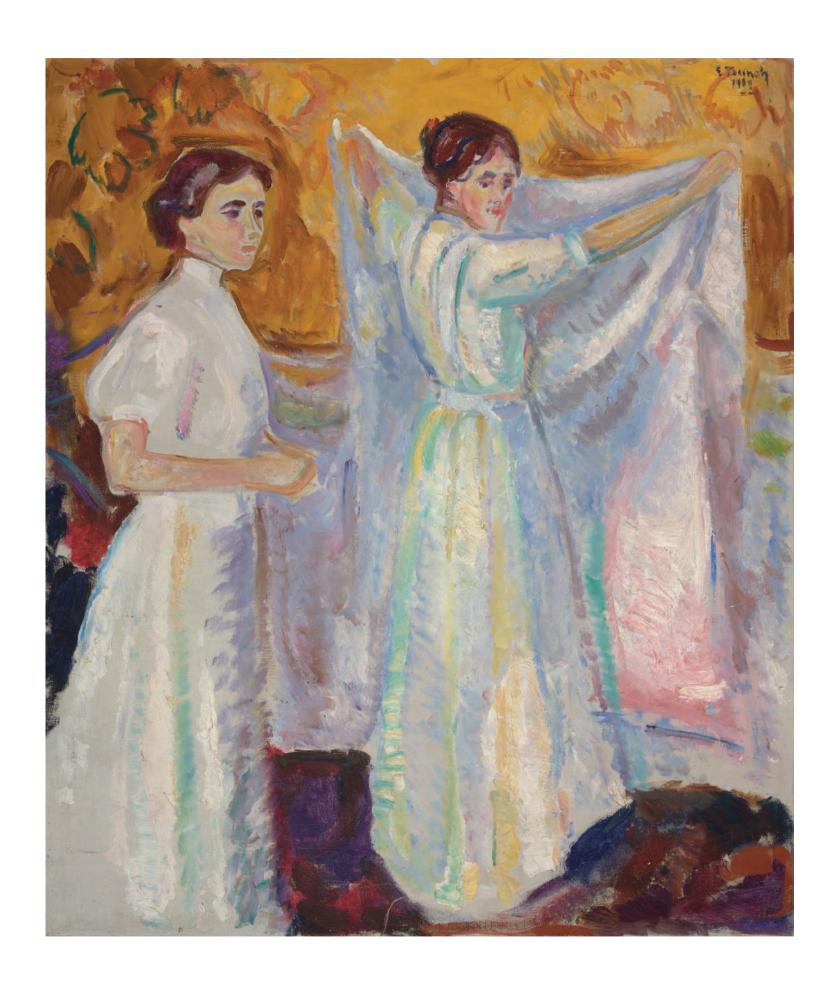
D.E. Gordon, Modern Art Exhibitions 1900-1916, vol. II, Munich, 1974, no. 48, p. 788 (titled 'Krankenschwestern').

A. Eggum, ed., Briefwechsel Edvard Munch -Gustav Schiefler: Briefwechsel, vol. I, 1902-1914, Hamburg, 1987, p. 386.

J. Kneher, Edvard Munch in seinem Ausstellungen zwischen 1892 und 1912, Worms, 1994, no. 393, p. 365 (titled 'Krankenpflegerinnen'). G. Woll, Edvard Munch, Complete Paintings,

Catalogue Raisonné, vol. III, 1909-1920, London, 2009, no. 826, p. 856 (illustrated).

'Krankenschwestern').





Two nurses at Dr Jacobson's clinic, 1908-1909. Photo: Edvard Munch.

Painted in 1909, Nurses Holding a Sheet dates from a period of recuperation, reflection and contemplation in the life and career of Edvard Munch, as he moved away from the anguished and haunting subjects that characterised his earlier years, and embraced a new, colour-filled and lighter style that would define the work of his later years. Often regarded as the progenitor of Expressionism, Munch poured his life and his intensely felt emotions and experiences into his art. Nurses Holding a Sheet is one of a series of works that Munch painted while recovering from a nervous breakdown in a psychiatric clinic in Copenhagen. Fearing that his illness would have affected his creative capabilities, Munch discovered the opposite: the months he spent there were some of the most productive of his life, and he painted what he believed were some of his greatest works. 'When I painted, I was the master', Munch wrote of his convalescence, 'There was no weakness in my art, far from it. To the guardian spirits of art I had remained true, I thought, therefore they do not abandon me now. Before coming to the clinic...I read in a book on nerves that so long as the will to work is not weakened there is hope of recovery. That is how it was. The pictures I painted were among my best ones' (Munch, quoted in R. Heller, Munch: His Life and his Work, London, 1984, p. 201).

In October 1908, a few months before he painted *Nurses Holding a Sheet*, Munch, who was suffering from nervous

exhaustion and alcoholism, himself admitted into psychiatric hospital run by Dr Daniel Jacobsen. Having endured, in 1902, a particularly traumatic end to his turbulent relationship with Tulla Larsen, which resulted in a gunshot through the artist's left hand, Munch became increasingly nomadic and restless. Consumed by feelings of persecution, isolation and angst, the artist turned more and more to alcohol to numb his pain. Amidst these years of personal turmoil, however, the artist's reputation flourished across Europe and portrait commissions flooded in. By 1908, Munch's physical and mental health became debilitating and he sought help from Jacobsen in Copenhagen: 'It was a truly brutal way that I took when I finally decided to mend myself. But it had to happen. After all, life became a hell for me, and I became a burden to those around me. I hope it announces a new era for my art' (ibid., p. 198).

Gradually, with sleep, rest and psychological treatment, he regained both physical and mental strength. He quickly converted his bedroom into a studio and began to paint the subjects around him: primarily,

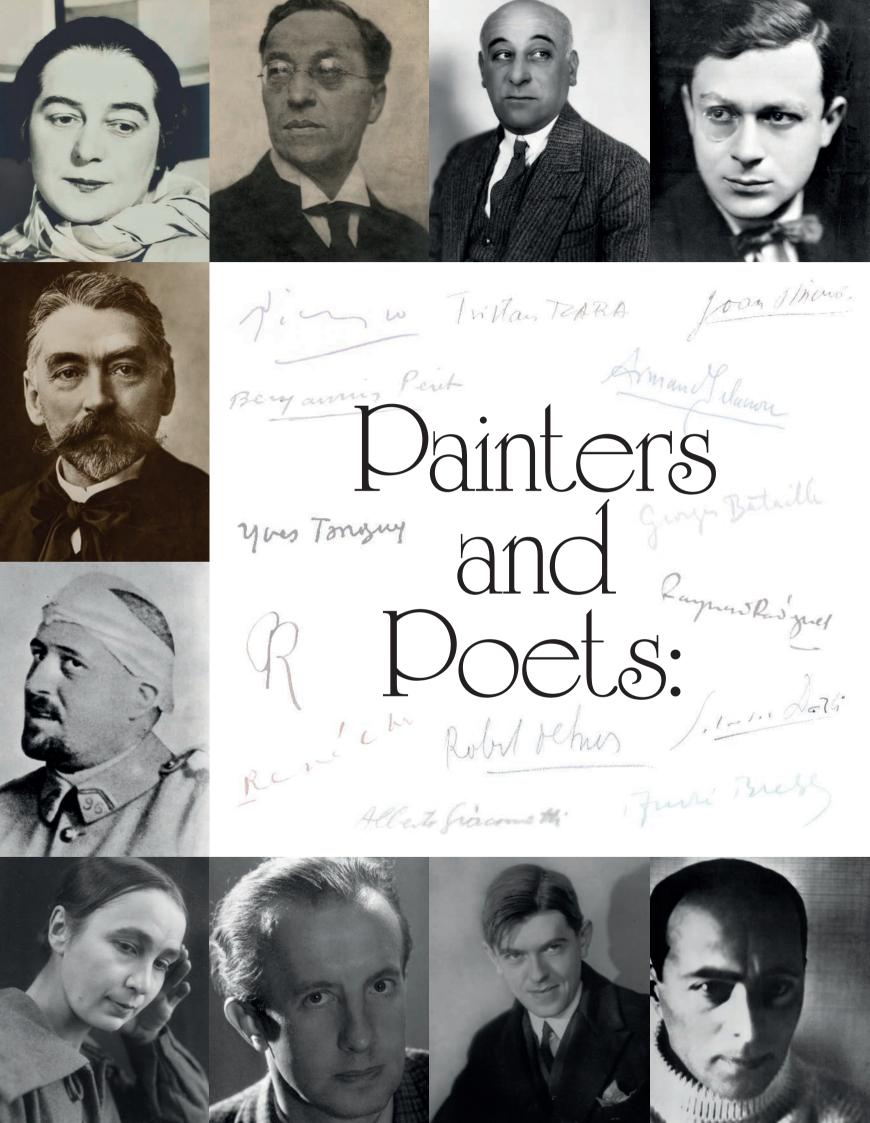
his nurses, doctors and visitors. The nurses particularly fascinated Munch, as evidenced by Nurses Holding a Sheet. He not only painted them, but also photographed them as they went about their daily duties, occasionally asking them to pose for him. Leaving behind the self-absorbed, angstridden themes of the past, Munch looked outwards for his subjects, depicting, as in the present work, visions of daily life rather than introverted expressions of his inner torment. As Reinhold Heller described, 'The imprints of external nature rather than the hallucinations of [Munch's] tortured soul once more came to the fore as cures for his art, as the means to explore new techniques and styles' (ibid., p. 198). Filled with light, Nurses Holding a Sheet reflects Munch's more peaceful state of mind, while the gleaming white, rich purple and ochre tones that dominate the painting create a pervading sense of warmth and peace, which emanates from the large canvas.

Women are a theme that fascinated Munch and runs throughout his work. 'Woman', the artist once wrote, 'in all her diversity, is a mystery to a man' (Munch, quoted in K. A. Schröder & A. Hoerschelmann, eds., *Edvard Munch: Theme and Variation*, exh. cat., Vienna, 2001, p. 69). From murderess to Madonna, she appears in Munch's work in a variety of guises, both sensual and seductive, or virginal and innocent, and is often pictured alongside a male figure absorbed in an emotionally intense encounter, centred on themes such as jealousy, eroticism, passion, fear or despair.

A few years before he painted the present work, Munch had executed a particularly haunting series of paintings based around the motif of murder, culminating in 1907 in two paintings entitled, *The Death of Marat* (The Munch Museum, Oslo). In these works, a lifeless man lies on a blood soaked bed, murdered by a nude woman, who stands, depicted frontally, staring chillingly out of the picture plane. In contrast to these earlier works and his typical portrayal of women, Munch has depicted the women in *Nurses Holding a Sheet* as kindly serene, almost angelic figures, glowing from within the picture plane. Clothed in bright white uniforms, they appear calm and motherly, protective and virtuous as they administer care to the artist.

The months spent convalescing in the psychiatric hospital were not only productive for Munch's painting, but this period also saw theartist's reputation so ar in his native Norway and across Europe. In 1908, he was made a Knight of the Royal Norwegian Order of St. Olav – the highest honour that could be bestowed in the country. A year later, the National Gallery of Norway purchased a number of Munch's early works, and a one-man retrospective that was held at the Blomqvist gallery in Oslo was met with great acclaim. In May 1909, Munch left the Danish clinic and settled once more in Norway. He regarded his period of convalescence and recuperation as the end of one chapter in his life, and the beginning of a new stage in his art.







λ **50** LIVRES D'ARTISTES

A collection of artistic collaborations between the most celebrated artists, authors and publishers of the Twentieth Century, including original artworks by Picasso, Matisse, Kandinsky, Miró, Giacometti, Delaunay and Dalí, amongst others

114 works in superb condition executed between 1893 and 1939

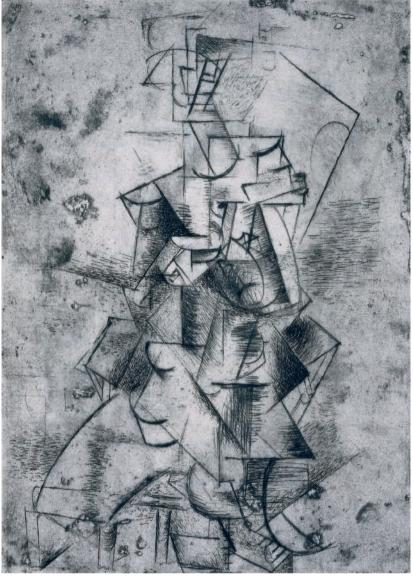
For further information and a complete list of every work in this lot please go to christies.com or contact the department



'In 1910, a painter, Picasso, found in the work of a poet, a new mode of inspiration. Since then, painters have continued to move away from the given: images accompany a poem to extend the senses, unwind form...'

(Paul Eluard, 'Physique de la Poésie', in *Donner à voir*, 1939)





Pablo Picasso, one of four original etchings in Saint Matorel; his first book illustrations and the first cubist illustrations.

From Cubism to Surrealism, Expressionism and Dadaism, the opening decades of the Twentieth Century saw a host of daring, diverse, radical and reactionary artistic movements that completely redefined the concept of art. Breaking once and for all with convention and tradition, artists of this period freed their work from the last vestiges of illusionism and experimented with a variety of techniques and materials to create works of art that were - by being ahead of their time - truly avant-garde. Artists of this ground-breaking modernist era embraced every outlet for creativity: music, poetry, dance, philosophy, photography and film, defying conventional definitions to assume a variety of simultaneous and interchangeable roles: as painter, poet, writer, performer, polemicist. Art became a subjective expression of modern life in its myriad forms, embodying a dizzying array of ideas, styles and subjects. The Fauvists unleashed colour, while Picasso and the Cubists dismantled form and dissected objects on the canvas; the Futurists deified the dynamic sensations of modernity in their art - celebrating the speed, light, energy and vitality that characterised the new machine age, before the Surrealists turned inwards, making art based on their dreams and subconscious.

Nowhere is the fertile, multi-faceted and cross-disciplinary spirit of the era more visible than in the *livres d'artistes*, or artists' books, that were produced at this time. Taking many

diverse forms, artists' books were born out of this period of explosive creativity, experimentation and innovation across Europe. A concept that had been in existence since the dawn of printmaking - from Dürer's Apocalypse published in 1498, to William Blake's illuminated poetry of the late 18th Century - artists' books, as we know them today, truly came into their own at the turn of the century. As Modernism came to define itself as a series of sequential, often reactionary, art movements and styles, artists' books - designed, illustrated or written by the creative protagonists of this period - exemplify the key moments in the development of the avant-garde, collaborative enterprises that reflect and embody the immense creativity of the period.

This was the age of the manifesto and the periodical as artists sought to define, differentiate and distinguish themselves amidst the throng of modernist styles that jostled together in the vibrant cultural capitals of Europe. Within these artistic centres - cosmopolitan hotbeds of creativity that attracted artists, writers, poets, designers and musicians from all over the world - artists congregated in cafés and bars and lived closely, sharing studios in artistic communities. Sharing and developing their ideas, discovering their identities and collaborating with each other, these artists, poets and writers created artists' books and publications: illuminations of often spontaneous creative alliances. In these artistic collaborations, initially often facilitated by art dealers and publishers, the words of the leading writers of modern literature - Stéphane Mallarmé, Guillaume Apollinaire, Tristan Tzara and Blaise Cendrars, to name but a few - are inspiration for and inspired by the designs of the progenitors of modern art, creating unique, inter-disciplinary artworks that immortalise an intimate moment of creation as text and image merge upon the page.

Intended for a range of different purposes and taking many forms, artists' books present the wealth of avant-garde artistic and literary styles that define and constitute Modernism. In Paris, the art dealer Ambroise Vollard, who is often regarded as the father of the livre d'artiste, was the first to commission artists from his stable to illustrate both contemporary and classical literature. Published in small editions, these books were carefully crafted and expensive to buy, designed to enhance the reputation of the artist and become a collector's item. Many dealers across Europe adopted this model. The German art dealer Daniel-Henry Kahnweiler followed Vollard's example, and likewise facilitated innovative collaborations between his cubist group of artists and their poet friends. Pablo Picasso's fragmented and almost inscrutable cubist drawings illustrate Max Jacob's structureless, cubist writing in Saint Matorel of 1911, as text and image synthesise to create a unique cubist masterpiece.

Across Europe and stretching to Russia, artists such as El Lissitzky and Natalia Goncharova were creating artists' books with a different purpose. With the intention of disseminating revolutionary ideas, these books were small, inexpensive and easily distributable, designed with bold and radical avant-garde imagery and typography that matched the incendiary ideas that they were circulating. Similarly, the futurist poet and artist,





Filippo Tommaso Marinetti, author of the *Futurist Manifesto* of 1913, sought to transform every aspect of the visual arts, including traditional book design. He designed publications with radical typography as a powerful statement against convention. In these publications, words are scattered across the page with no visible structure or organisation. The Dadaists, who employed a whole new range of unorthodox artistic media, using collage, poetry, performance, and found objects in the creation of their work, created radical publications – simultaneously periodicals and collages – that broke with convention and ushered in a new concept of the printed book.

For these artists - many of whom were simultaneously painters, poets and theorists - the artists' book became a means to demonstrate a complete visual presentation of their radical style and aesthetic. Nowhere is this better expressed than in the books made by Expressionists Wassily Kandinsky and Oskar Kokoschka. Kandinsky's Klänge of 1913 is a pivotal work that combines poetry, music and art to create a symbiotic synthesis of text, image, sound and language. In Vienna, Kokoschka also conceived his own illustrated books, and was involved in every aspect of their creation: text, artwork, typography and binding. First published in 1908, Die träumenden Knaben is the artist's first graphic work, and it stands as a landmark in the development of Expressionism. With these artists' books, writer and artist became one, forming a complete presentation - both textual and pictorial - of the artist's aesthetic.

Literature was central to Surrealism and this movement saw an explosive proliferation of often lavishly rendered artists' books created by the leading poets and artists of this group. The

range of artistic partnerships is memorialised in these books: André Masson created the first surrealist illustrations for the poet Georges Limbour's *Soleils bas* of 1924; Hans Arp and Tristan Tzara collaborated together, as did Salvador Dalí and André Breton, Paul Éluard and Max Ernst. In 1937, Éluard wrote a series of poems inspired by Man Ray's surrealist drawings in *Les mains libres*: drawing with words what images had already described and so raising the question, who is the poet and who is the artist?

From Sonia Delaunay and Blaise Cendrars's exuberant and revolutionary La prose du Transsibérien in which text, colour and image exist simultaneously, and Stéphane Mallarmé's Poésies in which Henri Matisse's line drawings sweep across the page with an unrivalled purity and elegance, to El Lissitzky's radical designs for Dlya Golossa, and Max Ernst's collage novels, the present collection of artists' books encompasses a remarkable compendium of these art objects in all their varying forms. In its scope, breadth and diversity, this visually compelling, near exhaustive collection serves as a work of art in its own right: an embodiment and reflection of the abundant array of diverse artists, poets, writers, styles and 'isms' that constitute Modernism.





IMAGE CREDITS

© ADAGP, Paris and DACS, London 2016.

© The Museum of Fine Arts Budapest/Scala, Florence.

Lot 4

© National Gallery, London, UK / Bridgeman Images. © akg-images / Joseph Martin

Lot 6

Photo Edward Quinn @ edwardquinn.com

Lot 8

© Henri Cartier-Bresson/Magnum Photos. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016

Lot 9

© DACS 2016

Musée d'Art Moderne de la Ville de Paris, Paris, France / Bridgeman Images. © DACS 2016.

 Digital image, The Moderne of Modern Art, New York/

Scala, Florence. © DACS 2016.

© Photo The Philadelphia Museum of Art/Art Resource/ Scala, Florence. © DACS 2016.

© Permanent Ioan to the Kunstmuseum Basel, Photo: Kunstmuseum Basel, Martin P. Bühler.

© Städel Museum - U. Edelmann - ARTOTHEK.

Lot 13

© Museum Kunstpalast Düsseldorf, Germany / Bridgeman Images. © DACS 2016.

Lot 14

© akg-images. © DACS 2016.

© Foto Scala, Firenze/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin. © DACS 2016.

© Staatliche Kunstsammlungen Dresden / Bridgeman Images.

© akg-images © DACS 2016.

@ DACS 2016

Lot 15

© Kirchner Museum Davos, Donation of the Estate of Ernst Ludwig Kirchner 1992. © akg-images

Lot 16

© Städtische Galerie im Lenbachhaus und Kunstbau, München

© Dallas Museum of Art, Texas, USA / Dallas Art Association Purchase / Bridgeman Images.

Lot 17

© akg-images.

Lot 19

© Musée d'Orsay, Paris / Bridgeman Images.

© Albertina, Vienna, Batliner Collection.

© De Agostini Picture Library / G. Nimatallah / Bridgeman Images.

© akg-images / Erich Lessing.
© Bequest of Stephen C. Clark, 1960. www.metmuseum. org.

© Musée Rodin.

© H. O. Havemeyer Collection, Beguest of Mrs. H. O. Havemeyer, 1929. www.metmuseum.org.

© Musée des Beaux-Arts, Rouen, France / Bridgeman

Photography © The Art Institute of Chicago.

© akg-images / André Held. © Succession H. Matisse/DACS 2016.

Lot 24

© The Art Archive / The Solomon R. Guggenheim Foundation / Art Resource, NY / Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection, By gift. © DACS 2016.

© White Images/Scala, Florence. © DACS 2016.

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais

/ Philippe Migeat. © DACS 2016. © Gamma-Keystone via Getty Images.

© The Phillips Collection, Washington, D.C. © DACS 2016. In digital version add: Any reproduction of this digitized image shall not be made without the written consent of The Phillips Collection, Washington, D.C.

© Peter van Evert / Alamy Stock Photo.

© Yale University Art Gallery. © Succession Picasso/DACS, London 2016.

© Succession Picasso/DACS, London 2016. © NOMA New Orleans Museum OF Art, USA Bridgeman Images. © Succession Picasso/DACS, London 2016.

@ Photo Scala, Florence, @ Succession Picasso/DACS. London 2016.

© akg-images / Erich Lessing. © Succession Picasso/ DACS, London 2016.

© De Agostini Picture Library / M. Carrieri / Bridgeman Images. © Succession Picasso/DACS, London 2016. @ adoc-photos/Corbis. @ Succession Picasso/DACS, London 2016

© Musée Guimet, Paris, France / Bridgeman Images. © Rogers Fund, 1949. www.metmuseum.org.

© akg-images © akg-images

Lot 28 © RMN-Grand Palais (musée Picasso de Paris) / Madeleine Coursaget.

© Musée Picasso, Paris, France / Bridgeman Images. © Succession Picasso/DACS, London 2016.

© Digital image, The Museum of Modern Art, New York/ Scala, Florence. © Succession Picasso/DACS, London

© 2016, Albright Knox Art Gallery/Art Resource, NY/ Scala, Florence. © Succession Picasso/DACS, London

Courtesy of The Menil Collection, Houston. @ Succession Picasso/DACS, London 2016.

© The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016.

© Collection Fondation Alberto & Annette Giacometti / Bridgeman Images. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016.

© The Estate of Alberto Giacometri (Fondation Giacometri, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016.

© FLC/ ADAGP, Paris and DACS, London 2016 © Musée d'art et d'histoire, Ville de Genève. © FLC/ADAGP, Paris and DACS, London 2016.

© AGIP / Bridgeman Images. © FLC/ ADAGP, Paris and DACS, London 2016.

Lot 31

© The Art Archive / Alamy Stock Photo.

© Foto Fine Art Images/Heritage Images/Scala, Firenze.

© Musée(s) de Belfort. © Succession Picasso/DACS, London 2016.

© Grey Art Gallery, New York University Art Collection, Gift of Mr. and Mrs. Harold Kovner, 1970. © Succession Picasso/DACS, London 2016.

© RMN-Grand Palais (musée Picasso de Paris) / Brassaï.

© Classic Image / Alamy Stock Photo. © Musée d'Orsay, Paris, France / Bridgeman Images © Pushkin Museum, Moscow, Russia / Bridgeman

© Fogg Art Museum, Harvard Art Museums, USA / Bequest from the Collection of Maurice Wertheim, Class 1906 / Bridgeman Images.

© Kunsthaus, Zurich, Switzerland / Bridgeman Images. Lat 34

© classicpaintings / Alamy Stock Photo.
© The Museum of Modern Art, New York/Scala, Florence.
© Succession Picasso/DACS, London 2016.

© Tate, London 2016. © Digital Image Museum Associates/LACMA/Art

Resource NY/Scala, Florence.

Lot 35 © DACS 2016.

© Photo Scala Florence/Heritage Images.

© Henri Cartier-Bresson/Magnum Photos. © Succession Picasso/DACS, London 2016

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacques Faujour, © Succession Picasso/DACS, London

© ACTIVE MUSEUM / Alamy Stock Photo. © Succession Picasso/DACS, London 2016.

© The Kreeger Museum. © Succession Picasso/DACS, London 2016

Courtesy of The Menil Collection, Houston. © DACS 2016.
© Succession Picasso/DACS, London 2016.

© Musée National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.

Lot 38

© Detroit Institute of Arts, USA / Gift of Robert H. Tannahill / Bridgeman Images. © DACS 2016.
© Andreas Feininger/The LIFE Picture Collection/Getty

Lot 39 © SMK Photo. © Succession H. Matisse/ DACS 2016. © Photo Scala, Florence/ bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.

Lot 40

© Minneapolis Institute of Arts, MN, USA / The William Hood Dunwoody Fund / Bridgeman Images. © Succession H. Matisse/ DACS 2016.

© Everett Collection Historical / Alamy Stock Photo

Lot 42

© akg-images. © DACS 2016.

© akg-images © DACS 2016.

Lot 44

© Louvre, Paris, France / Bridgeman Images.

© Museu de Arte, Sao Paulo, Brazil / Bridgeman Images. © The Barnes Foundation, Philadelphia, Pennsylvania, USA / Bridgeman Images

Lot 46

© Kunstmuseum, Basel, Switzerland / Roger-Viollet, Paris / Bridgeman Images.

Lot 48

© Bibliothèque Nationale de France. Lot 49

Photograph courtesy of the Munch Museum, Oslo Photograph courtesy of the Munch Museum, Oslo.

(Top left hand corner, clockwise) Sonia Delaunay: © Florence Henri @ Galleria Martini &

Ronchetti, Genoa Ronchelli, Geriod Wassily Kandinsky, 1922: © akg-images / Archive Photos. Max Jacob, 1929: © Hulton-Deutsch Collection/CORBIS. Tristan Tzara, 1925: © Collection Dupondt / akg-images.

Max Beckmann, 1948: © akg-images. André Breton, 1930: © Bibliotheque Litteraire Jacques Doucet, Paris, France / Archives Charmet / Bridgeman

Filippo Tommaso Marinetti: © akg-images / Mondadori Portfolio

Amedeo Modigliani: © akg-images / ullstein bild. Paul Gaugin, 1891: © PVDE / Bridgeman Images. Marcel Duchamp, 1912: © Private Collection / Bridgeman

Louis Aragon, 1935: © PVDE / Bridgeman Images Francis Picaba.

André Malraux: © Bibliotheque Litteraire Jacques Doucet, Paris, France / Archives Charmet / Bridgeman Images. Jean Cocteau, 1923: © akg-images / Pictures from

El Lissitzky, 1914: © akg-images / Sputnik. Renné Magritte, circa 1924-25: © Bl, ADAGP, Paris/

Scala, Firenze.

Paul Eluard: ® Stefano Bianchetti/CORBIS. Natalia Gontcharova: © Choumoff/Roger Viollet/Getty Guillaume Apollinaire, 1916: © Archives Larousse, Paris,

France / Bridgeman Images.
Stephane Mallarme: @ Private Collection / @ Look and Learn / Elgar Collection / Bridgeman Images.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in hold

Unless we own a $lot~(\Delta$ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested. received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (o)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate.

AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid:

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot:

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6);

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £50,000, 20% on that part of the hammer price over £50,000 and up to and including £1,000,000, and 12% of that part of the hammer price above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies. com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any ${\bf lot}$ created by the artist is sold. We identify these ${\bf lot}$ with the symbol λ next to the ${\bf lot}$ number. If these laws apply to a ${\bf lot}$, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows: Royalty for the portion of the **hammer price**

(in euros) 4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller to you, and all other obligations upon the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows: (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity** warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (j) also apply to a claim under these categories.

PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the hammer price; and
- (ii) the buyer's premium; and
- (iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC₃P ₃BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other partpayment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full, but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (o)20 7839 9060.

H TRANSPORT AND SHIPPING 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before bid. We may also suggest other handlers packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060, See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (o)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please se further important information in paragraph (c) you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol \(\psi\) in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christic's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services (d) We have no responsibility to any person other than a buyer in connection with the purchase of any

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the

purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer:

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E₂ of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or

more items to be offered at auction as a group).

other damages: any special, consequential,

incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies. com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol			
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.		
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .		
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.		
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)		
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.		

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded . However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under ∠100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

⁽a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for *and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export'shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christic's Shipping Department to arrange your export/shipping.

5. If you appoint Christic's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the Iot had been sold with a † symbol) instead of under the Margin Scheme the Iot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

^{7.} All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christis.com

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Λ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

٠

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D₃ of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H₂(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \star , Ω , α , #, \pm

See VAT Symbols and Explanation.



See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

 Δ Property Owned in part or in full by Christie's From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

^o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol of next to the lot number.

° Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ..

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ..

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/ 'With inscription ...'
In Christie's qualified opinion the signature/
date/inscription appears to be by a hand other than that
of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW 10 7NP Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com. While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (o) 20 7389 2712 or arttransport_london@christies.com.

Cadogan Tate directly, 24 hours in advance,

prior to collection on +44 (0)800 988 6100.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

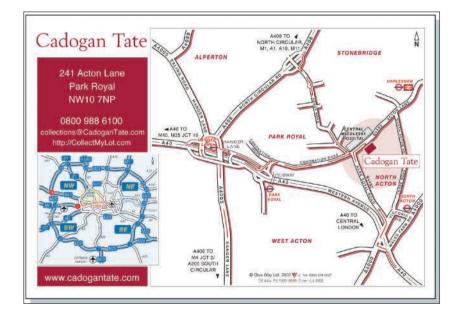
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer Storage per day	L70.00 L5.25	£35.00 £2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE 241 Acton Lane, Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

WORLDWIDE SALEROOMS AND OFFICES

ARGENTINA

BUENOS AIRES

+54 11 43 93 42 22 Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422 Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 881214 Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30 Roland de Lathuy

BERMUDA BERMUDA

+1 401 849 9222 Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553 Candida Sodre

SÃO PAULO

+5511 3061 2576 Nathalie Lenci

CANADA TORONTO

+1 416 960 2063 Brett Sherlock

CHILE SANTIAGO

+56 2 2 2631642 Denise Ratinoff de Lira

COLOMBIA **BOGOTA**

+571 635 54 00 Juanita Madrinan

DENMARK

COPENHAGEN

+45 3962 2377 Birgitta Hillingso (Consultant) + 45 2612 0092 Rikke Juel Brandt

FINLAND AND THE BALTIC STATES

(Consultant)

HELSINKI

+358 40 5837945 Barbro Schauman (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78 Virginie Greggory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25 Jean-Louis Janin Daviet (Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02 Jean-Louis Brémilts (Consultant)

•PARIS

+33 (0)1 40 76 85 85 Poitou-Charente Aquitaine

+33 (0) 5 56 81 65 47 Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67 Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53 Dominique Pierron (Consultant)

GERMANY DÜSSELDORF

+49 (0)21 14 91 59 352 Arno Verkade

FRANKFURT

+49 (o) 173 317 3975 Anja Schaller (Consultant)

HAMBURG

MUNICH

+49 (0)40 27 94 073 Christiane Gräfin zu Rantzau

+49 (0)89 24 20 96 80 Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99 Eva Susanne Schweizer

INDIA •MUMBAI

+91 (22) 2280 7905 Sonal Singh

DELHI

+91 (011) 6609 1170 Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268 Charmie Hamami

ISRAFI

TEL AVIV

+972 (0)3 695 0695 Roni Gilat-Baharaff

ITALY

• MILAN

+39 02 303 2831

ROME

+39 06 686 3333 Marina Cicogna

JAPAN TOKYO

+81 (0)3 6267 1766 Chie Banta

MALAYSIA KUALA LUMPUR

+60 3 6207 9230 Lim Meng Hong

MEXICO MEXICO CITY

+52 55 5281 5546 Gabriela Lobo

MONACO

+377 97 97 11 00 Nancy Dotta

THE NETHERLANDS

•AMSTERDAM

+31 (0)20 57 55 255

NORWAY

OSLO

+47 975 800 78 Katinka Traaseth (Consultant)

PEOPLES REPUBLIC

BEIJING

+86 (0)10 8572 7900 Jinqing Cai

·HONG KONG

+852 2760 1766

·SHANGHAI

+86 (0)21 6355 1766 Gwenn Delamaire

PORTUGAL

LISBON

+351 919 317 233 Mafalda Pereira Coutinho (Consultant)

· DENOTES SALEROOM

RUSSIA MOSCOW

+7 495 937 6364 +44 20 7389 2318 Katya Vinokurova

SINGAPORE

SINGAPORE

+65 6735 1766 Wen Li Tang

SOUTH AFRICA

CAPE TOWN

+27 (21) 761 2676 Juliet Lomberg (Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247 Gillian Scott-Berning (Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178 Annabelle Conyngham (Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266 Hye-Kyung Bae

SPAIN

BARCELONA

+34 (0)93 487 8259 Carmen Schjaer

MADRID

+34 (0)91 532 6626 Juan Varez Dalia Padilla

SWEDEN STOCKHOLM

+46 (0)70 5368 166 Marie Boettiger Kleman (Consultant) +46 (0)70 9369 201 Louise Dyhlén

(Consultant) SWITZERLAND

•GENEVA +41 (0)22 319 1766 Eveline de Proyart

•ZURICH

+41 (0)44 268 1010 Dr. Bertold Mueller

TAIWAN

TAIPEI +886 2 2736 3356 Ada Ong

THAILAND BANGKOK

+66 (0)2 652 1097 Yaovanee Nirandara Punchalee Phenjati

TURKEY

ISTANBUL

+90 (532) 558 7514 Eda Kehale Argün (Consultant)

UNITED ARAB EMIRATES

•DUBAI

+971 (0)4 425 5647

UNITED KINGDOM

· LONDON, KING STREET

+44 (0)20 7839 9060

· LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010 Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033 Jane Blood

SOUTH

+44 (0)1730 814 300 Mark Wrey

SCOTLAND

+44 (0)131 225 4756 Bernard Williams Robert Lagneau David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)1534 485 988 Melissa Bonn (Consultant)

IRELAND

+353 (0)59 86 24996 Christine Ryall (Consultant)

UNITED STATES

BOSTON

+1 617 536 6000 Elizabeth M. Chapin

CHICAGO

+1 312 787 2765 Lisa Cavanaugh

DALLAS

+1 214 599 0735 Capera Ryan

HOUSTON

+1 713 802 0191 Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487 Jessica Katz

NEWPORT

+1 401 849 9222 Betsy D. Ray

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952 Maura Smith PHILADELPHIA

+1 610 520 1590 Christie Lebano

SAN FRANCISCO +1 415 982 0982 Ellanor Notides

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

KEY TO ABBREVIATIONS:

HK: Hong Kong

KS: London, King Street

NY: New York, Rockefeller Plaza

PAR · Paris

Tel: +44 (0)20 7389 2548

Tel: +44 (0)20 7389 2624

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101

Email: norchard@

FINANCIAL SERVICES

Fax: +44 (0)20 7389

Fax: +44 (0)20 7389

PRIVATE COLLECTIONS

COUNTRY HOUSE SALES

Fax: +44 (0)20 7389

Tel: +44 (0)20 7389 2343

Email: awaters@christies.

Tel: +44 (0)20 7389 2570

Email: llindsay@christies.

MUSEUM SERVICES, UK

US: +1 212 636 2034

Fax: +1 212 636 2035

Fax: +44 (0)20 7389

Tel: +44 (0)20 7389 2464

Email: mwrey@christies.

PRIVATE SALES

Valuations

2038

Email:rcornett@

christies.com

2300

2225

com

christies.com

SK: London, South Kensington

DEPARTMENTS

AFRICAN AND OCEANIC

PAR: +33 (0)140 768 386

AMERICAN FURNITURE NY: +1 212 636 2230

AMERICAN INDIAN ART NY: +1 212 606 0536

AMERICAN PICTURES

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

SK: +44 (0)20 7752 3219

ARMS AND ARMOUR

SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES KS: +44 (0)20 7389 2040

BOOKS AND

MANUSCRIPTS KS: +44 (0)20 7389 2674 SK: +44 (0)20 7752 3203

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682 NY: +1 212 636 2084 SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278 SK: +44 (0)20 7752 3293 NY: +1 212 636 2085

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

KS: +44 (0)20 7389 2035 SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART

KS: +44 (0)20 7389 2577 SK: +44 (0)20 7752 3239

KS: +44 (0)20 7389 2357

CONTEMPORARY ART

KS: +44 (0)20 7389 2446 SK: +44 (0)20 7389 2502

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND

GLASS

SK: +44 (0)20 7752 3026

FURNITURE

KS: +44 (0)20 7389 2482 SK: +44 (0)20 7389 2791

HANDRAGS & ACCESSORIES

PAR: +33 (0)1 40 76 7249

IMPRESSIONIST PICTURES

KS: +44 (0)20 7389 2638 SK: +44 (0)20 7752 3218

CONTEMPORARY ART

KS: +44 (0)20 7389 2700 NY: +1 212 636 2189

INTERIORS

SK: +44 (0)20 7389 2236 NY: +1 212 636 2032

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2372 SK: +44 (0)20 7752 3239

WORKS OF ART

KS: +44 (0)20 7389 2591 SK: +44 (0)20 7752 3239

KS: +44 (0)20 7389 2383 SK: +44 (0)20 7752 3265

LATIN AMERICAN ART NY: +1 212 636 2150

MARITIME PICTURES

SK: +44 (0)20 7752 3284 NY: +1 212 707 5949

MINIATURES

KS: +44 (0)20 7389 2650

MODERN DESIGN SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

SK: +44 (0)20 7752 3365

NINETEENTH CENTURY **FURNITURE AND** SCUI PTURE

KS: +44 (0)20 7389 2699

NINETEENTH CENTURY

EUROPEAN PICTURES KS: +44 (o)20 7389 2443

SK: +44 (0)20 7752 3309

OBJECTS OF VERTU

KS: +44 (0)20 7389 2347

SK: +44 (0)20 7752 3001

OLD MASTER DRAWINGS

KS: +44 (0)20 7389 2251

OLD MASTER PICTURES

KS: +44 (0)20 7389 2531 SK: +44 (0)20 7752 3250

ORIENTAL CERAMICS AND

WORKS OF ART SK: +44 (o)20 7752 3235

PHOTOGRAPHS

KS: +44 (0)20 7752 3083

ALICTION SERVICES POPULAR CUI TURE AND ENTERTAINMENT

SK: +44 (0)20 7752 3275

POST-WAR ART

KS: +44 (0)20 7389 2446 SK: +44 (0)20 7389 2502

SK: +44 (0)20 7752 3208

PRINTS

KS: +44 (0)20 7389 2328 SK: +44 (0)20 7752 3109

PRIVATE COLLECTIONS

COUNTRY HOUSE SALES KS: +44 (0)20 7389 2343

RUSSIAN WORKS OF ART

KS: +44 (0)20 7389 2057

TRAVEL, SCIENCE AND NATURAL HISTORY

SK: +44 (0)20 7752 3291

SCUI PTURE

KS: +44 (0)20 7389 2331 SK: +44 (0)20 7389 2794

KS: +44 (0)20 7389 2666 SK: +44 (0)20 7752 3262

SWISS ART

ZUR: +41 (o) 44 268

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040 SK: +44 (0)20 7752 3291

TWENTIETH CENTURY **BRITISH ART**

KS: +44 (0)20 7389 2684 SK: +44 (0)20 7752 3311

TWENTIETH CENTURY

& DESIGN

KS: +44 (0)20 7389 2140 SK: +44 (0)20 7752 3236

TWENTIETH CENTURY **PICTURES**

SK: +44 (0)20 7752 3218

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468 SK: +44 (0)20 7752 3257

WATERCOLOURS AND **DRAWINGS**

KS: +44 (0)20 7389 2257 SK: +44 (0)20 7752 3293

KS: +44 (0)20 7752 3366

OTHER SERVICES

CORPORATE COLLECTIONS CHRISTIF'S EDUCATION

LONDON

Tel: +44 (0)20 7665 4350 Fax: +44 (0)20 7665 4351 Email: london@christies.

NEW YORK

edu

Tel: +1 212 355 1501 Fax: +1 212 355 7370 Email: newyork@ christies.edu

HONG KONG

Tel: +852 2978 6747 Fax: +852 2525 3856 Email: hongkong@ christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK

+1 212 974 4570 newyork@cfass.com

SINGAPORE

Tel: +65 6543 5252 Email: singapore@cfass. com

CHRISTIE'S INTERNATIONAL **REAL ESTATE**

NFW YORK

Tel +1 212 468 7182 Fax +1 212 468 7141 info@christiesrealestate.com

LONDON

Tel +44 20 7389 2551 Fax +44 20 7389 2168 info@christiesrealestate.com

HONG KONG

Tel +852 2978 6788 Fax +852 2973 0799 info@christiesrealestate.com

KEY TO ABBREVIATIONS

KS:

London, King Street

NY: New York, Rockefeller Plaza PAR:

Paris SK:

London, South Kensington



Constructing Minimalism: Works from the collection of Frédérique and Marc Corbiau

DONALD JUDD (1928-1994)

Untitled (Menziken 87-52)

anodized aluminium and Plexiglas
10 x 40 x 10in. (25.5 x 101.6 x 25.5cm.)

Executed in 1987

LUCIO FONTANA (1899-1968)

Concetto Spaziale, Attese
waterpaint on canvas
25% x 21½in. (65.5 x 54.5cm.)
Executed in 1964

CHRISTOPHER WOOL (B. 1955)

Untitled

enamel on linen

56% x 42%in. (142.5 x 106.8cm.)

Painted in 2004

POST-WAR AND CONTEMPORARY EVENING AUCTION

London, King Street, 11 February 2016

VIEWING

6-11 February 2016 8 King Street London SW1Y 6QT

CONTACT

Katharine Arnold karnold@christies.com +44 207 389 2024





The Miles and Shirley Fiterman Collection
DAVID HOCKNEY (B. 1937)

Beach Umbrella
acrylic on canvas

124.4 x 92.7cm. (49 x 36½in.)
Painted in 1971

POST-WAR AND CONTEMPORARY EVENING AUCTION

London, King Street, 11 February 2016

VIEWING

6-11 February 2016 8 King Street London SW1Y 6QT

CONTACT

Katharine Arnold karnold@christies.com +44 207 389 2024





MAX BECKMANN (1884-1950)

Stilleben mit Türkenbund (Blumen mit Zigarrenkiste)
oil on canvas
19 x 18 in. (50.2 x 47.2 cm.)
Painted in Frankfurt in 1926
£400,000-600,000

IMPRESSIONIST/MODERN DAY SALE

London, King Street, 3 February 2016

VIEWING

29 January-2 February 2016 8 King Street London SW1Y 6QT

CONTACT

Michelle McMullan mmcmullan@christies.com +44 (0)20 7389 2137





YVES KLEIN (1928-1962)
L'Eau et le Feu (F 122) (Water and Fire (F 122))
charred cardboard on board
161/8 x 81/2 in. (41 x 21.8 cm)
Executed in 1961
£200,000-300,000

POST-WAR & CONTEMPORARY ART DAY AUCTION

London, King Street, 12 February 2016

VIEWING

6-11 February 8 King Street London SW1Y 6QT

CONTACT

Cristian Albu calbu@christies.com +44 (0)20 7752 3006





GINO SEVERINI (1883-1966)

Danseuse dans la lumiere
oil on canvas
81 x 60.5 cm.

Executed in 1958
€150,000-200,000

MILAN MODERN AND CONTEMPORARY ART

Milan, 5 & 6 April 2016

VIEWING

1-4 April 2016 Palazzo Clerici, Via Clerici 5 Milan

CONTACT

Renato Pennisi rpennisi@christies.com +39 (0)2 303 28332





JEAN-AUGUSTE-DOMINIQUE INGRES (MONTAUBAN 1780-1867 PARIS) Interior of the Sistine Chapel pencil, watercolor, with several pieces of paper inset 7 % x 9 % in. (18.1 x 25.3 cm.) \$120,000-180,000

OLD MASTER AND BRITISH DRAWINGS

New York, 27 January 2016

VIEWING

23-27 January 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Jennifer Wright jwright@christies.com +1 212 636 2384



EDGAR DEGAS (1834-1917)

Jockeys



Sold privately by Christie's to the Ny Carlsberg Glyptotek, Copenhagen, 2015





TUSCAN CHIANTI ESTATE TUSCANY, ITALY

In the heart of the Italian countryside, bounded by cypresses, vineyards, olive groves, and forests, lies this historic estate overlooking the Chianti Classico Hills. Dating from the 13th century, the property has a noble history and is one of the finest examples of traditional Tuscan estates in Chianti Classico, only 30 minutes' drive from Florence. The entire estate is listed at &17,150,000, or is available as two individual properties priced at &11,850,00 and &5,300,000.

CHRISTIE'S INTERNATIONAL REAL ESTATE
Joachim Wrang-Widén · +44 (0)20 7389 2942
jwrang-widen@christies.com

AGENZIA ROMOLINI IMMOBILIARE SRL Riccardo Romolini · +39 3356 960513 riccardo@romolini.com



INTERNATIONAL IMPRESSIONIST, 20TH CENTURY, MODERN BRITISH AND CONTEMPORARY ART DEPARTMENTS

INTERNATIONAL DIRECTORS (Post-War and Contemporary Art) Tel: +1 212 636 2071 Mariolina Bassetti (Post-War and Contemporary Art) Tel: +39 06 686 33 30 Giovanna Bertazzoni (Impressionist & Modern Art) Tel: +44 (0)20 7389 2542 Olivier Camu (Impressionist & Modern Art) Tel: +44 (0)20 7380 2450 Cyanne Chutkow (Impressionist & Modern Art) Tel: +1 212 636 2089 Brett Gorvy (Post-War and Contemporary Art) Tel: +1 212 636 2342 Loic Gouzer (Post-War and Contemporary Art) Tel: +1 212 636 2248 Marianne Hoet (Post-War and Contemporary Art) Tel: +32 2 289 13 39 Conor Jordan (Impressionist & Modern Art) Tel: +1 212 636 2074 Sharon Kim (Impressionist & Modern Art) Tel: +1 212 636 2068 Jonathan Laib (Post-War and Contemporary Art) Tel: +1 212 636 2101
Brooke Lampley
(Impressionist & Modern Art)
Tel: +1 212 636 2091 Andrew Massad (Post-War and Contemporary Art) Tel: +1 212 636 2104 Adrien Meyer (Impressionist & Modern Art) Tel: +1 212 636 2056 Liberté Nuti (Impressionist & Modern Art) Tel: +44 (0)20 7389 2441 Francis Outred (Post-War and Contemporary Art) Tel: +44 (0)20 7389 2270 Laura Paulson (Post-War and Contemporary Art) Tel: +1 212 636 2134 Jussi Pylkkänen (Impressionist & Modern Art) Tel: +44 (0)20 7389 2452 Andreas Rumbler (Impressionist & Modern Art) Tel: +41 (0)44 268 10 17 Jay Vincze (Impressionist & Modern Art) Tel: +44 (0)20 7389 2536 Barrett White (Post-War and Contemporary Art) Tel: +1 212 636 2358 HONORARY CHAIRMAN, John Lumley Tel: +44 (0)20 7389 2055

Derek Gillman Tel: +1 212 636 2050 **GLOBAL MANAGING** DIRECTORS Impressionist & Modern Art Caroline Savan Tel: +1 212 636 2289 Post-War and Contemporary Art Lori Hotz Tel: +1 212 707 5915

CHAIRMAN, AMERICAS

Impressionist & Modern Art

Christopher Burge

Tel: +1 212 636 2910

MANAGING DIRECTORS Impressionist & Modern Art, EMERI Modern British Art

Tara Rastrick Tel: +44 (0)20 7389 2193 Impressionist & Modern Art, Americas Julie Kim

Tel: +1 212 636 2317

BUSINESS DIRECTORS Post-War and Contemporary Art Americas

Cara Walsh

Tel: +1 212 484 4849 Post-War and Contemporary Art CONTINENTAL EUROPÉ Virginie Melin

+33 1 40 76 84 32

Post-War and Contemporary Art UK

Zoe Ainscough Tel: +44 (0)20 7389 2958

Impressionist & Modern Art Americas Eileen Brankovic

Tel: +1 212 636 2198

BUSINESS MANAGERS

Post-War and Contemporary Art, Americas Cameron Maloney

Tel: +1 212 707 5901 Post-War and Contemporary Art, Americas

Danielle Mosse Tel: +1 212 636 2110

Post-War and Contemporary Art, UK Astrid Mascher

Tel: +44 (0)20 3219 6451

Post-War and Contemporary Art, Continental Europe Eloise Pevre

Tel: +33 1 40 76 85 68 Impressionist & Modern Art, Europe Aoife Leach

Tel: +44 (0)20 7389 2109

Giulia Archetti Tel: +44 (0)20 7389 2317

ART ADVISORY ASIAN CLIENTS Rebecca Wei

Tel: +852 2978 6796

PRIVATE SALES Impressionist & Modern Art New York

Adrien Meyer Tel: +1 212 636 2056

London Liberté Nuti

Tel: +44 (0)20 7389 2441 New York

Stefan Kist, Senior Business Director Tel: +1 212 636 2205 Post War and Contemporary Art

New York Alexis Klein

Tel: +1 212 641 3741 London Beatriz Ordovas

Tel: +44 (0)20 7389 2920

WORLDWIDE

AMSTERDAM IMPRESSIONIST & MODERN ART Jetske Homan van der Heide

Odette van Ginkel Benthe Tupker Tel: +31 (0)20 575 5281

POST-WAR AND CONTEMPORARY ART

Peter van der Graaf Jetske Homan van der Heide Nina Kretzschmar Elvira Jansen Tel: +31 (0)20 575 5957

AUSTRIA

Angela Baillou Tel: +43 1 533 88 12 14

BARCELONA

Carmen Schjaer Tel: +34 93 487 82 59

BEIJING

Tel: +86 (0) 10 8572 7900

BRUSSELS

Marianne Hoet Pauline Haon Tel: +32 2 289 13 35

DUBAI

Modern and Contemporary art Hala Khayat Bibi Zavieh Masa Al-Kutoubi Tel: +971 4425 5647

DUSSELDORF

Arno Verkade Herrad Schorn Tel: +49 (0)211 491 593 20

GENEVA

Nadia Scribante Amstutz Eveline de Proyart Anne Lamuniere Tel: +41 (0)22 319 17 13

HONG KONG

Eric Chang Elaine Holt Jessica Leung Tel: +852 2978 9985

LONDON (KING STREET) IMPRESSIONIST & MODERN ART

Giovanna Bertazzoni Olivier Camu Jay Vincze Liberté Nuti Jason Carey Cornelia Svedman Michelle McMullan Antoine Lebouteiller Ottavia Marchitelli Annie Wallington Anna Povejsilova Veronica Scarpati Tel: +44 (0)20 7389 2638

POST-WAR AND CONTEMPORARY ART

Francis Outred Edmond Francey Leonie Moschner Dina Amin Darren Leak Alice de Roquemaurel Beatriz Ordovas Rosanna Widen Leonie Grainger Katharine Arnold Tom Best Cristian Albu Jacob Uecker Alexandra Werner Alessandro Diotallevi Paola Fendi Josephine von Perfall Tessa Lord Tel: +44 (0)20 7389 2221

MODERN BRITISH & IRISH ART

Andre Zlattinger Nicholas Orchard Tel: +44 (0)20 7389 2681

LONDON (SOUTH KENSINGTON) **IMPRESSIONIST & MODERN ART**

Natalie Radziwill Imogen Kerr Albany Bell Astrid Carbonez Tel: +44 (0)20 7389 2137 Tel: +44 (0)20 7389 2137

POST-WAR AND CONTEMPORARY ART

Bianca Chu Zoe Klemme Tel: +44 (0)20 7389 2502

MODERN BRITISH & IRISH ART

Angus Granlund Tel: +44 (0)20 7752 3107

MADRID

Guillermo Cid Tel: +34 91 532 6627

MILAN

Renato Pennisi Laura Garbarino Barbara Guidotti Elena Zaccarelli Tel: +39 02 303 283 30

MUNICH

Jutta Nixdorf Tel: +49 89 2420 9680

NEW YORK IMPRESSIONIST & MODERN ART

Brooke Lampley Cyanne Chutkow Conor Jordan Derek Gillman Sharon Kim Adrien Meyer Jessica Fertig David Kleiweg de Zwaan Morgan Schoonhoven Vanessa Fusco Sarah El-Tamer Allegra Bettini Alexander Berggruen Jennie Sirignano Vanessa Prill Tel: +1 212 636 2050

POST-WAR AND CONTEMPORARY ART

Brett Gorvy Laura Paulson Loic Gouzer Barrett White Andy Massad Ionathan Laib Martha Baer Alexis Klein Sara Friedlander Jennifer Yum Amelia Manderscheid Saara Pritchard Michael Gumener Edouard Benveniste Ana Maria Celis Joanna Szymkowiak Han-I Wang Tel: +1 212 636 2100

PARIS IMPRESSIONIST & MODERN ART

Anika Guntrum Tudor Davies Tatiana Ruiz Sanz Thibault Stockmann Fanny Saulay Olivia de Fayet Tel: +33 (0)1 40 76 85 91

POST-WAR AND CONTEMPORARY ART

Laetitia Bauduin Christophe Durand-Ruel Paul Nyzam Etienné Sallon Ekaterina Klimochkina Tel: +33 (0)1 40 76 84 34

ROME

Mariolina Bassetti Renato Pennisi Tel: +39 06 686 33 30

SYDNEY

Ronan Sulich Tel: +612 93 26 14 22

TEL AVIV

Roni Gilat-Baharaff Tel: +97 23 695 0695

TOKYO

Chie Banta Gen Ogo + 81 (0)3 6267 1766

ZURICH

Andreas Rumbler Hans-Peter Keller Rene Lahn Philippe David Jacqueline Riederer Tel: +41 (0)44 268 10 12

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST & MODERN ART EVENING SALE

TUESDAY 2 FEBRUARY 2016 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: NILS SALE NUMBER: 11789

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000 by UK£50s
UK£1,000 to UK£2,000 by UK£100s
UK£2,000 to UK£3,000 by UK£200s
UK£3,000 to UK£5,000 by UK£200, 500, 800
(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000,

38,000)

UK£50,000 to UK£100,000 by UK£5,000s
UK£100,000 to UK£120,000 by UK£10,000s
Above UK£200,000 at a uctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- 3. $\;$ I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	11789		
Client Number (if applicable) Sale Number			
Billing Name (please pr	rint)		
Address			
			Postcode
Daytime Telephone		Evening Telephone	
Fax (Important)		E-mail	
Please tick if you pr	refer not to receive information abou	it our upcoming sales by	e-mail
I have read and underst	tood this written bid form and the C	onditions of Sale - Buyer	's Agreement
Signature			
identity card, or pasexample a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, tog who have not made wishing to spend medium to	uals: government-issued phot sport) and, if not shown on the look of the sport of the look	ne ID document, proceed clients: a certificate panies or partnership. O for advice on the inee who has not previous for yourself as well authorisation from the soffice within the lans will be asked to su	of of current address, for e of incorporation. Other os: please contact the iformation you should supply usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We
Address of Bank(s)			
Account Number(s)			
Account Number(s)			
Name of Account Office	er(s)		
Bank Telephone Numb	er		
PLEASE PRINT CLE	ARLY		
Lot number (in numerical order)	Maximum Bid \$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid \$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS

Please quote number below:

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE, BEAUTIFULLY PRESENTED

IMPRESSIONIST & MODERN ART

Paintings, sculpture and works on paper by the most important artists of the late 19th century through the mid-20th century, including Cézanne, Matisse, Monet, Picasso, van Gogh and all those who forged artistic movements such as Fauvism, Cubism and Surrealism. Paintings, sculpture and works on paper by Swiss artists from the early 19th to the late 20th century.



CHRISTIE'S www.christies.com/shop

Photographs, Posters and Prints · Impressionist & Modern Art Jewellery, Watches and Wine · Antiquities and Tribal Art Asian and Islamic Art · Russian Art

Furniture, Decorative Arts and Collectables \cdot American Art and Furniture

Books, Travel and Science · Design, Costume and Memorabilia Post-War and Contemporary Art

Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkänen, Global President Stephen Brooks, Deputy CEO Loïc Brivezac, Gilles Erulin, Gilles Pagniez, Héloïse Temple-Boyer, Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkänen, Global President Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific Stephen Lash, Chairman Emeritus, Americas Viscount Linley, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIF'S EMERI

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni, Edouard Boccon-Gibod, Prof. Dr. Dirk Boll, Olivier Camu, Roland de Lathuy, Eveline de Proyart, Philippe Garner, Roni Gilat-Baharaff, Francis Outred, Christiane Rantzau, Andreas Rumbler, François de Ricqles, Jop Ubbens, Juan Varez

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece, Marque
sa de Bellavista Mrs Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough, Countess
Daniela Memmo d'Amelio,
Usha Mittal, Çiğden Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Amin Jaffer, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade, Jeremy Bentley, Ellen Berkeley, Jill Berry, Peter Brown, James Bruce-Gardyne, Sophie Carter, Benjamin Clark, Christopher Clayton-Jones Karen Cole, Isabelle de La Bruyere, Leila de Vos. Nicole Dembinska, Paul Dickinson, Harriet Drummond, Julie Edelson, Hugh Edmeades, David Elswood, David Findlay, Margaret Ford, Daniel Gallen, Karen Harkness, Philip Harley, James Hastie, Karl Hermanns, Paul Hewitt, Rachel Hidderley, Mark Hinton, Nick Hough, Michael Jeha, Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Nic McElhatton (Chairman, South Kensington), Alexandra McMorrow, Jeremy Morrison, Nicholas Orchard, Clarice Pecori-Giraldi, Benjamin Peronnet, Henry Pettifer, Steve Phipps, Will Porter, Paul Raison, Tara Rastrick. Amjad Rauf, William Robinson, John Stainton, Alexis de Tiesenhausen, Lynne Turner, Jay Vincze, Andrew Ward, David Warren, Andrew Waters. Harry Williams-Bulkeley, Martin Wilson, André Zlattinger

DIRECTORS

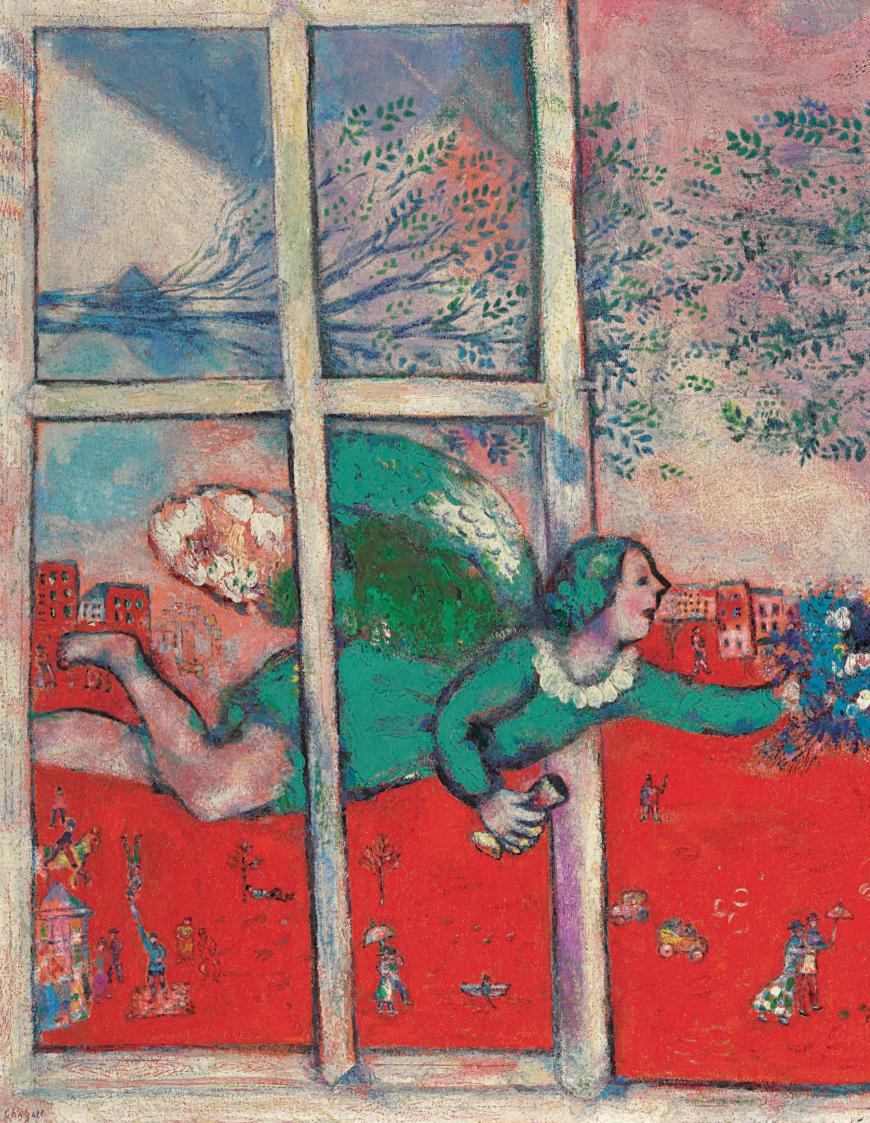
Zoe Ainscough, Georgiana Aitken, Marco Almeida, Maddie Amos, Alexandra Baker, Helen Baker, Karl Barry, Rachel Beattie, Sven Becker, Jane Blood, Piers Boothman, David Bowes-Lyon, Anthony Brown, Lucy Brown, Robert Brown, Lucy Campbell, Jason Carey, Sarah Charles, Romilly Collins, Ruth Cornett, Nicky Crosbie, Armelle de Laubier-Rhally, Sophie DuCret, Anna Evans, Arne Everwijn, Adele Falconer, Nick Finch, Emily Fisher, Peter Flory, Elizabeth Floyd, Christopher Forrest, Giles Forster, Zita Gibson, Alexandra Gill, Sebastian Goetz, Simon Green, David Gregory, Mathilde Heaton, Annabel Hesketh, Sydney Hornsby, Peter Horwood, Kate Hunt, Simon James Sabine Kegel, Hans-Peter Keller, Tjabel Klok, Robert Lagneau, Joanna Langston, Tina Law, Darren Leak, Adriana Leese, Brandon Lindberg, Laura Lindsay, David Llewellyn, Murray Macaulay, Sarah Mansfield, Nicolas Martineau, Roger Massey, Joy McCall, Neil McCutcheon, Daniel McPherson, Neil Millen, Edward Monagle, Jeremy Morgan, Leonie Moschner, Giles Mountain, Chris Munro, Rupert Neelands, Liberte Nuti, Beatriz Ordovás, Rosalind Patient, Anthea Peers, Keith Penton, Romain Pingannaud, Sara Plumbly, Caroline Porter, Anne Qaimmaqami, Marcus Rädecke, Pedram Rasti, Sumiko Roberts, Sandra Romito, Tom Rooth, Alice de Roquemaurel, Francois Rothlisberger, Patrick Saich, Tim Schmelcher, Rosemary Scott, Tom Scott, Nigel Shorthouse, Dominic Simpson, Nick Sims, Clementine Sinclair, Sonal Singh, Katie Siveyer, Nicola Steel, Kay Sutton, Cornelia Svedman, Rakhi Talwar, Nicolette Tomkinson, Thomas Venning, Ekaterina Vinokurova, Edwin Vos, Amelia Walker, Sophie Wiles, Bernard Williams, Georgina Wilsenach, Toby Woolley, Geoff Young

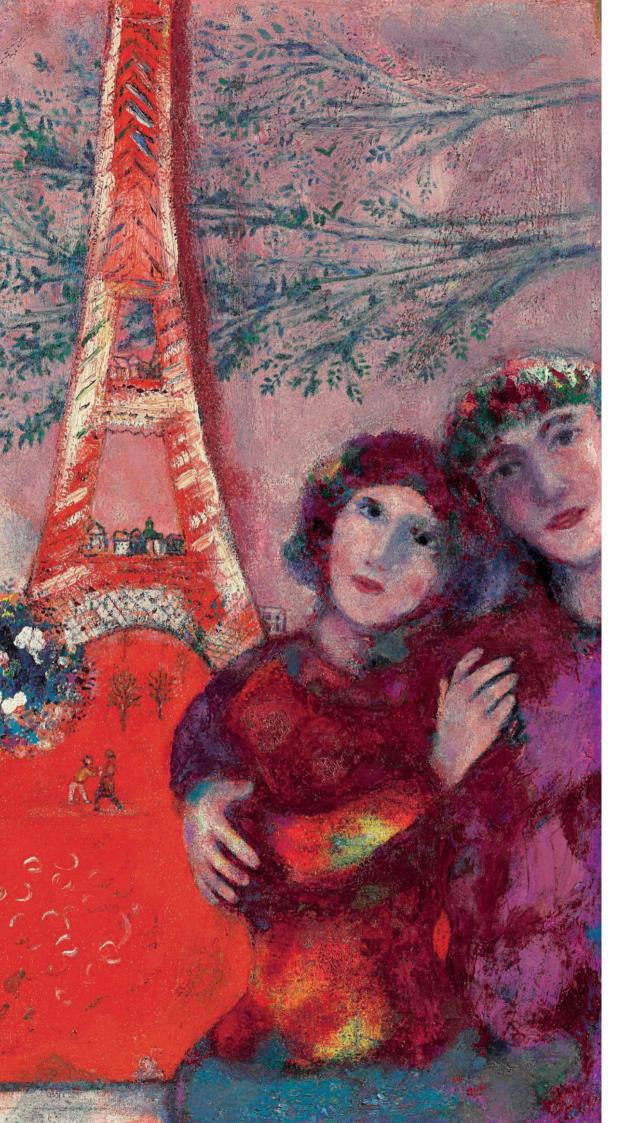
ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos, Ksenia Apukhtina, Katharine Arnold Alexis Ashot, Fiona Baker, Carin Baur, Sarah Boswell, Mark Bowis, Phill Brakefield, Clare Bramwell, Jenny Brown, John Caudle, Marie-Louise Chaldecott, Sophie Churcher, John Crook, Helen Culver Smith, Laetitia Delaloye, Charlotte Delaney, Freddie De Rougemont, Grant Deudney, Eva-Maria Dimitriadis, Howard Dixon, Eugenio Donadoni, Virginie Dulucq, Joe Dunning, David Ellis, Antonia Essex, Kate Flitcroft, Nina Foote, Eva French, Pat Galligan, Keith Gill, Andrew Grainger, Leonie Grainger, Julia Grant, Pippa Green, Angus Granlund, Christine Haines, Coral Hall, Charlotte Hart, Daniel Hawkins, Evelyn Heathcoat Amory, Anke Held, Valerie Hess, Adam Hogg, Carolyn Holmes, Amy Huitson, Adrian Hume-Sayer, James Hyslop, Helena Ingham, Pippa Jacomb, Guady Kelly, Hala Khayat, Alexandra Kindermann, Polly Knewstub, Mark Henry Lampé, Tom Legh, Timothy Lloyd, Graeme Maddison, Peter Mansell, Stephanie Manstein, Amparo Martinez Russotto, Astrid Mascher, David McLachlan, Lynda McLeod, Michelle McMullan, Kateryna Merkalenko, Toby Monk, Sarah O'Brien, Rosie O'Connor, Samuel Pedder-Smith, Suzanne Pennings, Christopher Petre, Louise Phelps, Eugene Pooley, Sarah Rancans, Lisa Redpath, David Rees, Alexandra Reid, Sarah Revnolds, Meghan Russell, Sangeeta Sachidanantham, Pat Savage, Catherine Scantlebury, Julie Schutz, Hannah Schweiger, Angus Scott, Ben Slinger, James Smith, Graham Smithson, Mark Stephen, Annelies Stevens, Charlotte Stewart, Dean Stimpson, Gemma Sudlow, Dominique Suiveng, Nicola Swain, Keith Tabley, Iain Tarling, Sarah Tennant, Timothy Triptree, Flora Turnbull, Paul van den Biesen, Ben Van Rensburg, Lisa Varsani, Shanthi Veigas, Julie Vial, Assunta Grafin von Moy, Anastasia von Seibold, Zelie Walker, Tony Walshe, Gillian Ward, Chris White, Rosanna Widen, Ben Wiggins, Annette Wilson, Julian Wilson, Elissa Wood, Charlotte Young









INDEX

В

Beckmann, M., 47

С

Cézanne, P., 20, 46 Chagall, M., 24, 35, 41 Corinth, L., 43 Cross, H.E., 2

Dix, O., 14

F

Fantin-Latour, H., 48 Feininger, L., 4, 38

G

Giacometti, A., 8, 29 Gris, J., 34

J

Jawlensky, A. von, 17, 39

K

Kandinsky, W., 7, 16 Kirchner, E.L., 12, 15 Klee, P., 5

ı

Le Corbusier, 30 Léger, F., 9 Lhote, A., 37

M

Maillol, A., 45 Matisse, H., 23, 40 Mondrian, P., 27 Munch, E., 49

Р

Picasso, P., 1, 6, 10, 25-26, 28, 32, 36 Pissarro, C., 18-19

R

Renoir, P.A., 22, 44 Rodin, A., 21

C

Schiele, E., 3, 31 Schmidt-Rottluff, K., 13, 42 Scholz, G., 11

٦

Toulouse-Lautrec, H., 33

